Perspective

THE BREWIN DOLPHIN MAGAZINE WINTER 2022

When the chips are down

What's causing the semi-conductor shortage?

Monet talks

Exploring the relationship between art and money

Patent wars

Intellectual property disputes in the spotlight

Life after the extraordinary

What to do after an extraordinary early career comes to an end?

BREWIN DOLPHIN

Welcome to the winter edition of Perspective.

2021 was certainly a challenging year for us all, as we made steady (albeit uneven) progress towards a return to normal life. As spring approaches, we can look towards 2022 with a sense of optimism; cautious perhaps, but optimism nevertheless!

In this edition, our Head of Research, Davina Rich, gives a clear outline of the Brewin Dolphin approach to investing in individual shares. We believe that our depth of resource and rigorous process will continue to deliver for our clients over the long term, and Davina gives us a fascinating look 'under the bonnet' of her team's approach to identifying long-term investment winners. On page 4, our Head of Investment Strategy, Ian Quigley, shares his thoughts on the outlook for 2022.

Turning to broad topics relating to the business world, on page 16, we investigate the world of semiconductors, and wonder if the recent dire shortages in these indispensable inputs may trigger a rethink about the way global manufacturing operates. On page 24, the fascinating world of patents is our subject. As their history shows us, they can be the difference between an inventor's name echoing through the ages…or being instantly forgotten.

Back with our own team, on page 10, Brian Kingston provides a rundown of some of the key issues facing families looking to transfer wealth through the generations in an efficient manner.

In terms of creative pursuits, on page 6, we look at the world of professional art and examine the extent to which the financial success or failure of artists may be determined by their own financial resources. On page 12, we look at the 'afterlife' of retired professional athletes, looking at a wide variety of former pros who have found their own paths to success following the end of their sporting careers.

Finally, on page 30, we examine the compelling world of global brands, including how they can harness their target audience's own behavioural instincts in order to drive revenue, which can mark the difference between success and failure for a business.

I hope you find this edition an engaging read; as always, please get in touch with your questions, opinions, and feedback.

Eddie Clarke, CEO Brewin Dolphin Ireland

04 Looking back & forward
What's next for markets in 2022?

06 Monet talks
Exploring the relationship between art and money.

10 Inter-generational wealth
Making the most of financial gifts to family.

12 Life after the extraordinary
Forging another career after a remarkably successful one.

16 When the chips are down
What's causing the semi-conductor shortage?

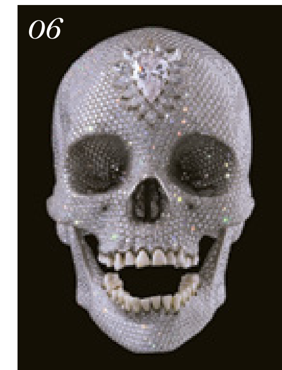
21 Equity selection
We explain what makes a company specifically unique when investing.

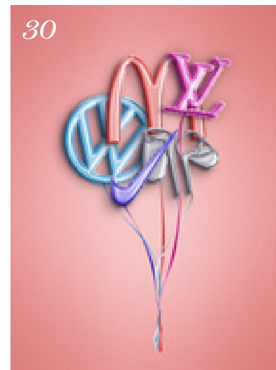
24 Patent wars
Why are intellectual property disputes back in the spotlight?

28 Letter to my younger self
Journalist-turned-teacher Lucy Kellaway on making changes.

30 Brands
What makes a successful brand?

04


06


30

12

BREWIN DOLPHIN
THANKS TO

BREWIN DOLPHIN EDITORIAL PANEL
Editor Fiona Beukes
Richard Douglas
Daniel Moroney

FACTION COLLECTIVE
Design Director Tim Bebbington
Senior Designer Lisa Lyness

© Brewin Dolphin 2022

All rights reserved.
Reproduction in whole or in part without written permission is strictly prohibited. Perspective *is printed on Edixion Offset paper, which is sourced from responsible sources.*

WARDOUR
Editor Jules Gray
Content Director Andrew Strange
Senior Account Director David Poulton
Senior Account Manager Sophia Haddad
Art Director Rob Patterson
Creative Director Ben Barrett
Production Manager Jack Morgan
CEO Claire Oldfield
Executive Chairman Martin MacConnol

Important note
Brewin Dolphin Wealth Management Limited, trading as Brewin Dolphin and Brewin Dolphin Ireland, is regulated by the Central Bank of Ireland and is a private limited company registered in Dublin, Ireland No. 235126. Registered Office: 3 Richview Office Park, Clonskeagh, Dublin D14 H7RO.

For clients who are based in the UK:
BD Ireland is deemed authorised and regulated by the Financial Conduct Authority. The nature and extent of consumer protections may differ from those for firms based in the UK. Details of the Temporary Permissions Regime, which allows EEA-based firms to operate in the UK for a limited period while seeking full authorisation, are available on the Financial Conduct Authority's website. Registered Office: 3 Richview Office Park, Clonskeagh, Dublin D14 H7RO.

LOOKING BACK & FORWARD

2021 was another rewarding year for investors, but where does this leave us now? asks Ian Quigley, Head of Investment Strategy.

Investment returns have been very strong for a number of years, which is all the more remarkable given the circumstances we have found ourselves in over the past two years. Volatility has now returned to the market, but while this may be an anxious time for investors, we believe it is important to retain a long-term view.

Over the very long term, equity markets have delivered after-inflation returns of around 6% per annum, so whenever we see returns consistently above this level, we should ask whether we are 'borrowing' returns from the future.

Indeed, based on today's high valuations it is reasonable to conclude that returns this year will be a little below the long-term average.

Of course, they may not be, and we are optimistic about the potential for productivity gains and future earnings growth, but it is important to have realistic expectations.

This may seem like an odd thing to say, but we do not want to see high double-digit returns in the years ahead for broad market indices. We do not want valuations to expand, and we do not want unsustainable gains. Slow and steady wins the race.

Indeed, some investors today are drawing parallels with the tech bubble at the turn of the millennium, when valuations really did expand and future returns over the next decade were very low as a result. To be clear, this is not what we believe today. We don't believe valuations are unreasonable at a overall index level and we continue to believe investors can look forward to reasonable returns over and above inflation.

In respect of market valuation, it is important to understand that while valuation is an essential part of investment analysis, over the very long term the return on capital that our investments can generate and the ability to re-invest capital will be the most important determinants of return.

Speaking of valuation, perhaps one of the most fascinating aspects of equity market performance over the past year has been the remarkable round-trip we have seen in many of the perceived 'Covid winners'.

"We remain very comfortable with the portfolio approach we have taken..."

INVESTMENT TRENDS

We believe that the pandemic has catalysed an acceleration of digitalisation and that investors should reflect deeply on the coming changes in the economy over the next decade. We also believe we need to allocate to strategies that will allow our clients to capture some of the value that will likely be created by companies at the vanguard of change.

Naturally, the strategies that we have allocated to in this area have also suffered declines in recent months, and a small number of our higher growth direct equity holdings have also experienced a fall in valuation.

However, we remain very comfortable with the portfolio approach we have taken, allocating to managers who spend all their time thinking about innovation and disruption. Our odds of success with this approach are clearly much higher and the volatility is much more tolerable than trying to pick the winners.

INTEREST RATES

Turning to another of our core views, on interest rates, it is interesting to see the changing stance of central banks over recent months, with the market now very focused on the pace of interest rate increases in the US. There has been plenty written on this topic, and we are not inclined to weigh in with our view, mindful that nearly everyone has been wrong on interest rates and bond yields for at least ten years now.

However, we do retain conviction in our view that interest rates will remain below inflation for a very long time, and this is much more important than the level of nominal rates. We believe it is entirely sensible to expect interest rates to increase as the economy recovers and expands, but we do not believe interest rates can materially go above inflation without slowing the economy, potentially causing the next recession.

EQUITY OUTLOOK

While it is likely, in our view, that 2022 will prove to be a bumpier year, we don't see the grounds for a sustained equity market drop, given cash and bond assets will likely continue to deliver sub-inflation returns.

At the time of writing, the forward earnings yield (expected 2022 earnings, divided by price) for the world equity market is around 5.5%, which is a reasonable proxy for expected after-inflation returns. This seems more than acceptable relative to other alternatives today.

Perhaps an inflation overshoot and fears of a faster pace of interest rate increases could cause a temporary decline in markets, but if this happens it will likely prove to have been an opportunity.

It is also important to remember that the big declines in equity markets only really occur when we have a recession and a decline in earnings, which we view as unlikely today. The long-term evidence also shows that markets perform reasonably well during the earlier phase of interest rate increases, albeit with heightened volatility, because interest rates are going up for the 'right' reasons.

FOREWARNED IS FOREARMED

So where does this bring us? Well, we have always described ourselves as pragmatic optimists and we fully believe that optimism is rewarded over time. We also believe that investing in high-quality assets is the right approach, aligning to our clients' long-term investment horizons, as our Head of Research, Davina Rich, discusses in her article on our equity selection process. We also believe that we need to position for innovation, and that interest rates, while increasing, will remain below inflation.

These views leave us overweight equities, but we also wish to temper expectations and remind investors that volatility is part of the journey and so the uptick in volatility at the start of the year should come as no surprise.

Warning: Past performance is not a reliable guide to future performance.

Warning: The value of your investment may go down as well as up.

BELOW: *FOR THE LOVE OF GOD* BY DAMIEN HIRST.

TOP: *PORTRAIT OF LORENZO DE' MEDICI* BY GIROLAMO MACCHIETTI.

BELOW RIGHT: ART COLLECTOR AND GALLERY OWNER CHARLES SAATCHI.

BELOW LEFT: A PAINTING BY V. CLAVAREAU OF BARON GOTTFRIED VAN SWIETEN, A PATRON OF MOZART, BEETHOVEN AND HAYDN.

MONET TALKS

Simon Creasey explores the interaction between art and money, and asks whether artists need to be wealthy already to forge a successful career

The struggling artist is a well-worn cliché. The tormented soul lives in squalor and uses misery as their muse to produce ground-breaking work, taking the art world by storm. There are multiple examples throughout history of artists, musicians and writers who have essentially glamorised the idea of penury and 'suffered' for their art.

In reality, many of these creators of famous works of art, music and literature came from well-off backgrounds or had rich benefactors and sponsors. It was this financial backing that allowed them to pour their heart and soul into their work.

In more recent years, there has to some extent been a democratisation of art thanks to advances in technology, which in theory at least means it's possible for people from less privileged backgrounds to become artists in whatever creative sphere they choose to specialise.

For instance, bands no longer need expensive musical instruments and studio space to record a song. They can create and record their songs on a computer, bypass record labels and release their music on platforms like Spotify, and promote their music on social media channels.

The same goes for art. Historically, an artist would have had to spend money on expensive materials like paints and canvases. Today, they can create artwork on a computer and sell it online as a non-fungible token (NFT). In the spring of 2021, the artist Beeple sold an NFT – which was essentially a jpeg file – for a record breaking $69m, and *TIME* magazine recently ran a story about US teenagers who are making tens of thousands of dollars in cryptocurrency by selling NFT art via online auctions.

WHAT MAKES AN ARTIST?

So do you need to be rich to be an artist now, or is it possible to succeed regardless of your financial circumstances?

Throughout history, church, royalty and wealthy individuals have given financial backing to artists. In the 1400s, Lorenzo de' Medici supported artists like Leonardo da Vinci, Sandro Botticelli and Michelangelo Buonarroti. In more recent times, Peggy Guggenheim subsidised US artist Jackson Pollock and in doing so acquired a significant number of pieces he produced. And some people argue that art collector and gallery owner Charles Saatchi essentially fulfilled the role of patron for young British artists like Damien Hirst and Tracey Emin in the 1990s.

It's a similar situation in the world of classical music where the likes of Baron Gottfried van Swieten and the Archbishop of Salzburg acted as patrons to Mozart, Beethoven and Haydn, providing them with the financial support that allowed them to concentrate on their work.

We will never know whether these great artists would have flourished without the support of their patrons, but what we do know is that having financial security has helped many artists to excel in their chosen field.

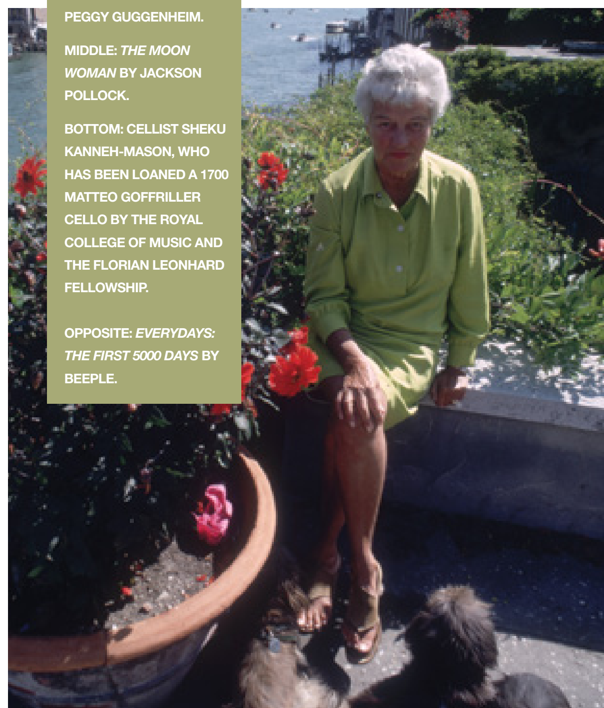
This was the conclusion drawn by Karol Jan Borowiecki, professor of economics at the University of Southern Denmark. In 2019, he and colleague Christian Møller Dahl produced a paper titled *What makes an artist? The evolution and clustering of creative activity in the US since 1850.*

The duo combed US census data dating back to 1850 to identify 'creative' occupations, and looked at socio-economic background variables. One of their conclusions was that people who came from more affluent backgrounds had a stronger chance of forging a career in the arts.

"If you have access to family resources, you may be able to dedicate more time to producing art."

"Earnings from art is for the vast majority of artists insufficient," says Borowiecki. "This is also what we observe in the paper: artists earn less than non-artists. Many try to get by with second occupations, but this is difficult for different reasons. If you have the luxury of access to family resources, you may be able to dedicate more time to the production of art, or perhaps to art education and training, and this in turn will enable you to produce better art."

He points to a 2016 study undertaken by Arts Council England. Artists were asked if what they earned from art was sufficient to ›

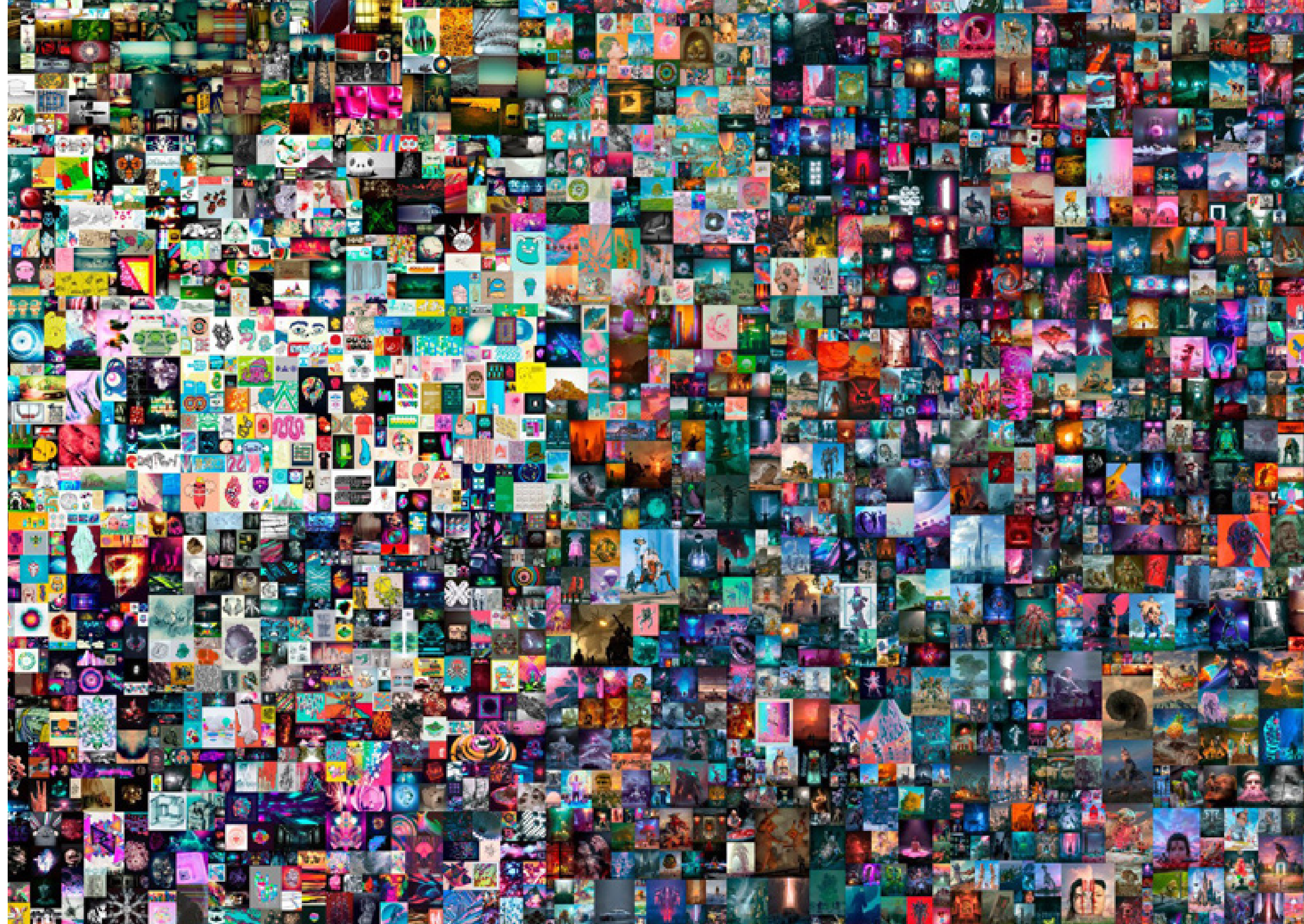


TOP: ART COLLECTOR PEGGY GUGGENHEIM.

MIDDLE: *THE MOON WOMAN* BY JACKSON POLLOCK.

BOTTOM: CELLIST SHEKU KANNEH-MASON, WHO HAS BEEN LOANED A 1700 MATTEO GOFFRILLER CELLO BY THE ROYAL COLLEGE OF MUSIC AND THE FLORIAN LEONHARD FELLOWSHIP.

OPPOSITE: *EVERYDAYS: THE FIRST 5000 DAYS* BY BEEPLE.



SNAPSHOT

What are NFTs?

Non-fungible tokens (NFTs) are the deeds to a piece of digital work, such as an image or music, that can be bought or sold. When Beeple sold a work of art as an NFT for a record breaking $69m, it sent shockwaves through the art world. The eye-watering sale price fuelled a gold rush as buyers – believing these digital tokens could one day soar in value in the same way some cryptocurrencies have – looked to snap up digital art tokens.

This trend has created a new generation of artists who specifically create and sell NFT art. In September 2021, *TIME* magazine reported on teen artists who were making millions from the sale of NFT artwork.

NFT art has become so mainstream that last summer London auction house Bonhams hosted the world's first curated collaboration between a digital art platform and an auction house selling NFTs. However, NFT art is not without its issues. There have been numerous media reports about artists whose physical work has been stolen and turned into a digital NFT. In August 2021, one unwitting British collector was hoodwinked into paying $336,000 for a Banksy NFT, which was advertised on the street artist's website.

As Stanford University adjunct professor Alex Stamos told the *CyberNews* website in May: "Most NFTs are scams. If you're buying an NFT, there is a good chance you're being ripped off."

live on. Around two-thirds responded that they could 'definitely not' live on income from art alone and their main source of income (accounting for 63%) was from non-arts work. Another 15–20% said they earned no income whatsoever from their artistic endeavours.

And the pandemic has made things worse. Many musicians make the bulk of their money from playing gigs, but tours were cancelled during the height of the pandemic. It's a similar story for visual artists, according to Alice Black, founder of ArtULTRA.

"What happened with the pandemic was that institutions like galleries and museums who were commissioning artists had to close," says Black. "So overnight, you had artists who lost all their potential income."

To address the looming financial black hole, Black, who was formerly co-director of the Design Museum, set up the ArtULTRA database to provide information on funding programmes and access to different types of support available to early career artists.

"I wanted to create a platform where artists can find out information about projects and support that is available to them because there are still people putting out grants, there is cheap studio space around, there are competitions and prizes you can apply for," she explains.

"To go out and find where all of this information is takes a lot of time, so I've been doing that research and I'm making it available to artists for free."

SHRINKING SUPPORT

Many of the support schemes for artists that Black has on her database have existed for years. For instance, Arts Council England offers a wide range of funding programmes to artists. In the classical music world, musicians can loan instruments from organisations like the Royal College of Music and the Florian Leonhard Fellowship, which earlier this year awarded a long-term loan of a rare 1700 Matteo Goffriller cello to British cellist Sheku Kanneh-Mason – the cello was purchased by an anonymous syndicate of private investors for a seven-figure sum.

However, Black reports that in the aftermath of the financial crash and specifically in the past decade, there has been a tightening of belts by wealthy individuals, institutions and particularly governments.

"Government grants to museums and galleries have been stagnant, or certainly not increasing in line with inflation and RPI, so in real terms it has been decreasing," she says. "So that means museums have been turning ever more towards private donors, trusts and foundations and sponsors. This has created a precarious ecosystem where you're scrimping on every cost and the first thing that you have power to do is reduce commissioning fees, because artists work as freelancers so you can more easily negotiate their fees down."

One way of addressing the existing funding shortfall for the arts and to promote greater patronage would be to introduce tax incentives. For instance, in the US several laws have been put in place to encourage patronage of the arts with tax deductions offered to anyone who donates artwork to foundations and non-profit institutions.

Despite the widening funding gap, the good news for artists is that thanks to technology it has become cheaper to create, distribute, promote and sell art through online galleries and streaming services. So, does this offset the financial issues facing those looking to get into the arts? Borowiecki is not so sure.

He points out that with modern material costs very low, this could mean that entrance barriers are lowered. "So, anybody – or anybody who owns a computer – can try to become an artist," says Borowiecki. "Many are also lured by the fame and financial success of the very, very few who made it in the arts.

"Consequently, the number of artists likely keeps on growing. With so many aspiring artists, it is becoming increasingly difficult to 'make it' ...at least without the financial resources needed to endure sufficiently long hardship."

Photography: Alamy, Getty, Reuters

"Someone is sitting in the shade today because someone planted a tree a long time ago."
Warren Buffett.

INTERGENERATIONAL WEALTH

Brian Kingston, Brewin Dolphin Financial Planner, finds out more.

Every year, there is a large transfer of wealth to beneficiaries in the form of gifts or inheritance. Inevitably, there are tax liabilities that follow such transfers, which is why we encourage prudent financial planning to minimise the impact on beneficiaries.

Our main goal is to protect and grow our clients' capital, and to do that effectively we must be tax aware. However, we are not tax advisers, and you should always seek your own professional tax advice.

Often tax rules change and develop. For example, capital acquisitions tax (CAT) has evolved over time and has changed from budget to budget. Back in 2009, the threshold for gifts or inheritances from a parent to a child was €543,000, with any excess subject to tax at a rate of 20%. Today, this threshold is €335,000 and the tax rate has climbed to 33%. A big difference to any beneficiary. Also, if we think about the transfer of one property worth €543,000, back in 2009 there would be no tax liability. Today, the tax on the transfer would be €68,640, quite a substantial liability.

So, what can be done? As with anything, commencing a prudent financial plan early and reviewing this plan as circumstances change will give you a better chance to navigate any CAT requirements and maximise your family's balance sheet through the generations.

SMALL GIFT EXEMPTION

In addition to the CAT €335,000 tax-free threshold, the first €3,000 of gifts to a child (or anyone) in any year is exempt from CAT under the annual small gifts exemption. This may seem like a small and insignificant amount of money, but let's explore this area further.

The small gifts exemption can be transferred to anyone from anyone in any calendar year. This is a 'use it or lose it' allowance, so if it is not done by 31 December in any year, you cannot backdate it. In a family unit, if a child is married and has three children, each grandparent can transfer €3,000 to everyone. So, this could add up to €30,000 from both grandparents to all five in the family unit. If this is done over a ten-year period, this adds up to €300,000. What if the grandparents have two children who are both married and have three children each?

Over a ten-year period this adds up to €600,000. In the context of CAT, and simple planning, this can be a potential saving of €198,000.

Warning: Past performance is not a reliable guide to future performance.

Warning: The value of your investment may go down as well as up.

RETIREMENT PLANNING

Regarding pensions and succession planning, the Finance Act 2011 made the approved retirement fund (ARF) option much more widely available. Employees who are members of defined contribution schemes are now generally free to 'keep their pension' by investing in an ARF and they do not have to purchase an annuity. The Finance Act 2021 went further and allowed the transfer of a pension in the event of 'death in service' to a spouse to be invested into an ARF rather than having to purchase an annuity.

An ARF therefore can be seen as part of the family balance sheet and can be passed onto future generations in a tax-efficient way.

As with the transfer of other assets, no CAT arises on the inheritance of an ARF from spouse to spouse. But, where an ARF is inherited by a child aged over 21, there is an income tax liability (rather than CAT) but at a lower rate of 30%. Also, as the inheritance of an ARF is outside the scope for CAT, it means that a child's tax-free threshold of €335,000 is not affected. This can be very powerful in terms of intergenerational wealth transfer.

SECTION 72 AND LIFE ASSURANCE

There is an option for parents to take out a life assurance policy, set up under Section 72 of the Capital Acquisitions Tax Consolidation Act 2003, where the proceeds of which can be used to discharge a child's inheritance tax liability. Significantly, the proceeds themselves are not liable to CAT if they are used to discharge a child's liability.

These policies are a great solution where you may have a large amount of illiquid assets such as property. The cash received on death can provide a solution and avoid having a fire sale of assets just to deal with any CAT liability.

Putting a succession plan in place not only allows an individual to pass on their assets in the most tax-efficient manner, but it also ensures assets are passed on to future generations as you intend. But you must continually reassess circumstances, as these can change over time. Therefore, reviewing plans and wills is very important.

Bear in mind that while looking after family is important, looking after yourself first is the priority. We are living longer in retirement, so you must ensure your assets will be there for your needs and that you don't pass on too much to family today.

LIFE AFTER THE EXTRAORDINARY

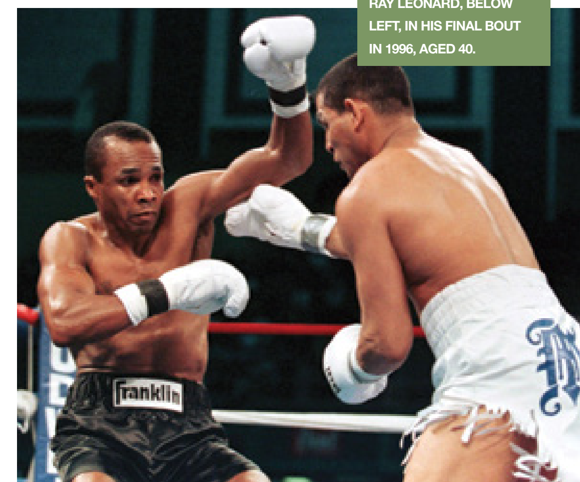
Many sports stars or creative types enjoy wildly successful careers early on in life. But how do they readjust once those careers are over? *Ryan Herman* finds out

You may have won the Grand National, played the lead in Swan Lake, or performed to millions at music festivals around the world.

But once you've fulfilled your childhood dreams as an adult, what happens when you can no longer rely on your physical attributes or the support of adoring fans to make a living? It can be hard enough making the transition from one walk of life into another. But that is especially true when you've enjoyed adulation and fame on a sporting or theatrical stage.

Boxer Sugar Ray Leonard once famously said: "There is nothing in life that can compare to becoming a world champion, having your hand raised in that moment of glory, with thousands, millions of people cheering you on."

He would know: Leonard suffered from depression and drug addiction following his first retirement, aged 32. He only found some sense of purpose and closure after making several returns to the ring before finally hanging up his gloves, aged 40.



BOXING GREAT SUGAR RAY LEONARD, BELOW LEFT, IN HIS FINAL BOUT IN 1996, AGED 40.

A SECOND ACT

But if one can come to terms with the fact that such a career can end quite abruptly, and will typically end in your 20s or 30s, then the dedication and discipline required to succeed in one field can in turn become assets in another vocation.

Leigh Thomas, director of global clients and categories for Facebook, is an example of how you can succeed in tech without going down the more conventional route of coding or being a university graduate.

Thomas was a ballet dancer for 20 years. However, she only started taking lessons following medical advice.

As a young child in South Africa, Thomas suffered from femoral anteversion. This meant she couldn't walk properly, had long spells on crutches or in a wheelchair, and it affected the development of her muscles.

"The surgeon said to my mum, 'Send her to ballet because that will get her some muscles back in her legs'," she recalls.

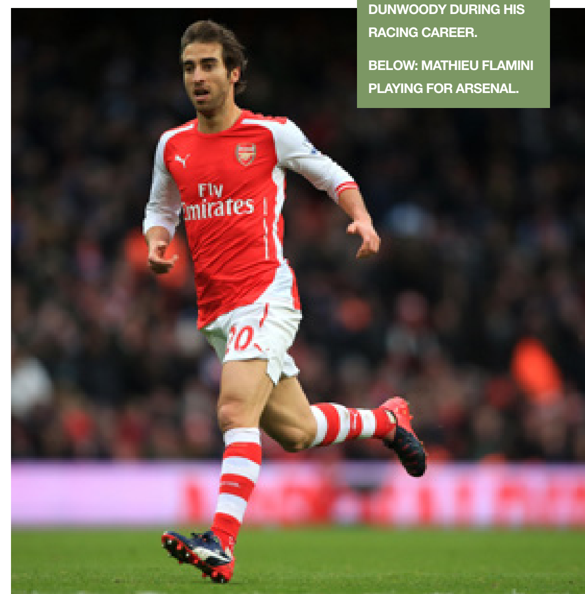
Thomas instantly took to dancing. As a teenager, she joined the Cape Town City Ballet, was the lead in several productions, and turned her passion into a profession.

But by her mid-20s, she started to think seriously about life beyond treading the boards. There is an oft-used expression that 'the dancer dies twice' – the first time following their last performance. But Thomas was more pragmatic than dramatic about her future.

"From a macro context, it was during the end of apartheid," Thomas recalls. "Up to that point, you had a salary and a good support structure if you worked in the arts. There was a perception that ballet was a white, elitist art form. We did what we could to overcome that, but it was still considered an indulgence.

"Contrast that with people on the streets who didn't have water or electricity; so, government funding, quite rightly, focused on tackling societal issues."

Thomas was keen to join another creative industry and started at the bottom by making teas and doing filing for a ›



ABOVE: FORMER BALLERINA LEIGH THOMAS, NOW A SENIOR EXECUTIVE AT FACEBOOK.

MIDDLE: RICHARD DUNWOODY DURING HIS RACING CAREER.

BELOW: MATHIEU FLAMINI PLAYING FOR ARSENAL.

global marketing agency. "Everything in ballet revolves around commitment. When people tell me they work really hard, well I was working six or seven days a week. I would start at 10am and finish at 11pm," she adds.

Other transferable skills helped her to succeed at M&C Saatchi in London, before becoming CEO at creative agency Dare, and then joining Facebook in 2016. "I think understanding and empathising with other human beings is absolutely core. Being a ballerina means putting yourself in the shoes of another," says Thomas.

"But also, you're only as good as the people around you. That's what I learned working in the corps de ballet or as a senior soloist or in a pas de deux. It's absolutely about being able to trust people and work as a team."

TEAM PLAYERS

There are countless examples of those who played in team sports and had successful careers elsewhere.

Being a former sports star can obviously help to open doors. But perhaps the greatest problem after you retire is that you simply miss the buzz of playing, fighting or riding.

That was the case for Richard Dunwoody. A two-time Grand National winner, Cheltenham Gold Cup winner and three-time champion jockey, he was forced to retire in 1999 following a neck injury.

It took Dunwoody several years to really find his feet. At first, he started a sports marketing agency. But on reflection says, "I really wasn't cut out to work in an office."

He then became a pundit for the BBC, adding that "it was bad enough watching AP McCoy ride winners when I was up against him. Watching him ride winners and then having to say something nice about it really wasn't for me!"

Then an opportunity arose to lead riding tours for adventure travel company Wild Frontiers, which has taken him to Kurdistan, Argentina, the Andes and Afghanistan. During those tours, he started taking pictures on an Instamatic camera. "I kept coming back with all these rubbish photos. But photography was something I'd been interested in since school."

In 2011, Dunwoody enrolled for a year-long course at the Speos Photography School in Paris. "It was probably one of the best years I've had since retiring." He is now a professional photographer. Dunwoody also uses his extraordinary images, taken at events such as the Mongol Derby, in websites that he designs for businesses in the equine industry.

But he also says that in those early years he would have benefited from going to business school. In turn, that would have helped him make better-informed decisions when launching his marketing agency.

Life as a professional sportsperson, dancer or musician is all-consuming and making the most of your physical talents can leave you without any discernible business skills.

A report published in 2018 estimated that 500 former Premier League footballers who played in the 1990s collectively lost £1bn on bad investments and tax advice. Football players are not typically known for their business acumen, but there are a few recent examples that bucked that trend.

"It was bad enough watching AP McCoy ride winners when I was up against him. Having to say something nice about it really wasn't for me!"

One player who had his eye on the future was ex-Tottenham Hotspur and Watford goalkeeper Espen Baardsen. He used his spare time to learn about the money markets and, having fallen out of love with football in 2002, retired aged 25 to become a fund manager.

Then there's Mathieu Flamini, who went from midfield enforcer at Arsenal and AC Milan to environmental entrepreneur. The sight of plastic bags floating in the sea while growing up in Corsica left a lasting impression on Flamini.

"You could see we were not going in the right direction. So, I decided to use my platform as an athlete to drive change," he said.

In 2008, he co-founded GF Biochemicals, which makes a crude oil substitute used in producing household goods. While reports claiming he is a billionaire are off target, the forecasted growth in biofuels may eventually see Flamini become the world's wealthiest ex-footballer.

One could reasonably argue that his life after football has been more remarkable than his playing career.

What Flamini and others demonstrate is that just because somebody has lived out a dream by their 20s, it doesn't mean everything that follows must pale by comparison. There is life after the extraordinary for those willing to embrace change.

A PHOTOGRAPH OF CAMARGUE HORSES BY FORMER JOCKEY RICHARD DUNWOODY

Photography: Alamy, Reuters, Richard Dunwoody

WHEN THE CHIPS ARE DOWN

A shortage of semiconductors is bottlenecking industries, from games consoles to motor vehicles. *Dan Matthews* asks why is it happening and how might the crisis change manufacturing?

In an increasingly integrated, computerised global community, a shortage of semiconductors is a major problem. People and businesses have come to rely on electronics for simple tasks in transport, communication and leisure.

They are integral to smart infrastructure, electric cars, new phones, TVs and the latest gaming consoles. Today, so much that can be switched on requires a chip to function. So, when production of semiconductors began to stutter in 2020, the impact was far-reaching.

In October, tech giant Apple said it had lost $6bn in sales as a direct result. Production of Nintendo's Switch console will continue to be 20% under capacity well into 2022, according to reports. Meanwhile, Daimler's CEO Ola Källenius told a conference in September that car deliveries this year would be roughly in line with 2020, instead of bouncing back from a pandemic-enforced lull.

For consumers, the impact has been weirder. Some car manufacturers provided customers with just one remote access key per sale, instead of the customary two, with a promise to forward the second key when the semiconductor shortage abates.

Meanwhile, Mercedes-Benz UK offered some new cars without dashcams or augmented reality for navigation. It too promised to retrofit the functionality at a later date.

All this is having a marked impact on the global economic recovery. Alpesh Paleja, an economist at the UK's Confederation of British Industry, blamed sluggish second quarter GDP growth on the disruption.

"Several supply bottlenecks have likely taken the edge off growth over the summer: a shortage of raw materials and semiconductors, continuing global supply chain disruption and staffing shortages. In the near-term, every effort must be made to safeguard the recovery," he said.

But how can economies be safeguarded when events as diverse and unpredictable as the Covid-19 pandemic and the Suez Canal blockage are happening? It calls a few issues into ›

A DROUGHT IN TAIWAN CAUSED SEMICONDUCTOR PRODUCTION TO FALL, IMPACTING GLOBAL SUPPLY CHAINS.

› question, including 'just in time' (JIT) production models relying on supply chains working optimally, and whether switching to a 'just in case' system – or a hybrid of the two – might be better.

A PUZZLE WITH MANY PIECES

Many factors play into the global chip shortage, the biggest being the Covid-19 pandemic which increased demand for electronics as entire nations were forced to work from home, while simultaneously reducing supply as factory workers isolated.

As emergency restrictions unwound, demand held up with the return of interest in new cars, for example, and millions of office workers settled into new hybrid working patterns.

But the pandemic hit has been accentuated by the trade dispute between China and the US, which reduced access of China's Semiconductor Manufacturing International Corporation to American markets. Other manufacturers in Taiwan and South Korea, already producing at capacity, could not keep up with demand.

A drought in Taiwan, which reduced the availability of pure water used to clean semiconductor materials, a major fire at Japan's Renesas Electronics Corporation and a general surge in the cost of raw materials all contributed to the problem.

But despite the coincidence of restrictions on supply, unprecedented demand for devices is the biggest challenge. Data points to production at record levels, despite the setbacks. Chip maker Arm generated a record 6.7 billion units in the fourth quarter of 2020 at the height of the pandemic.

"We've been in situations before where there has been in some cases over supply, in other cases under supply, but it's never been like it is right now," Arm Holdings' chief executive Simon Segars told the Web Summit in Lisbon in November.

"It's time for manufacturers large and small to make investments to thrive in the future."

The company is not alone. According to the US-based Semiconductor Industry Association (SIA), total global semiconductor sales jumped 27.6% year-on-year in the third quarter of 2021, representing $145bn of business. The figure was also a 7.4% increase on the previous three-month period.

"More semiconductor units were shipped during the third quarter of 2021 than during any other quarter in the market's history," stated a report accompanying the figures.

John Neuffer, SIA president and CEO, said the numbers demonstrated "...both the ongoing high global demand for chips and the industry's extraordinary efforts to ramp up production to meet that demand."

IS THIS THE END OF 'JUST IN TIME'?

If production is at unprecedented levels, where's the problem? One theory is that the JIT model of manufacture, in which a precise number of parts arrive on the factory floor as soon as they are needed, is vulnerable to big socio-economic and environmental swings.

Complex, delicate supply chains are vulnerable to shocks, which is a problem when shocks such as weather events, political upheaval and health emergencies are regular. A model relying on perfect timing is fragile in a world full of uncertainty.

Add to this the reliance on lean inventory and, in many cases, short-term employment contracts, and the case for more insulation gets stronger.

Even assuming innate problems with the JIT model, switching from a JIT to a JIC (just in case) system, in which more materials are procured and stored in advance, comes with a downside too. Legacy stock presents a greater threat of waste, the cost of storing materials must be factored in and a warehouse flood or fire could spell disaster. Plus, the JIC model fails to eliminate the need to predict future demand, particularly if demand flags.

But, as professor Adrian Palmer at Henley Business School points out, most JIT models already incorporate safeguards. "In reality, there is no dichotomy between JIT and JIC supply chains," he wrote in a recent blog. "Even the most efficient JIT supply chain recognises differences in categories of products – some are more critical than others and need additional stocks for resilience.

"JIT is about trying to understand and predict uncertainty likely to affect a supply chain. Unfortunately, there was no precedent for the pandemic in which multiple sources of uncertainty interacted and created catastrophic failings in critical parts of supply chains."

Every business is different, but a balance between the two models could be the answer to future shocks. Jason Chester, director of global channel programmes at InfinityQS, says manufacturers experiencing lower demand should use the downtime to upgrade processes.

"The long history of manufacturing is filled with periods of disruption and innovation. Now we're in the midst of the latest massive shift, it's time for manufacturers large and small to make the investments necessary to thrive in the future. Ultimately, investments in digital transformation should come down to putting real-time data and insights into the hands of those who can leverage them for effective decision-making."

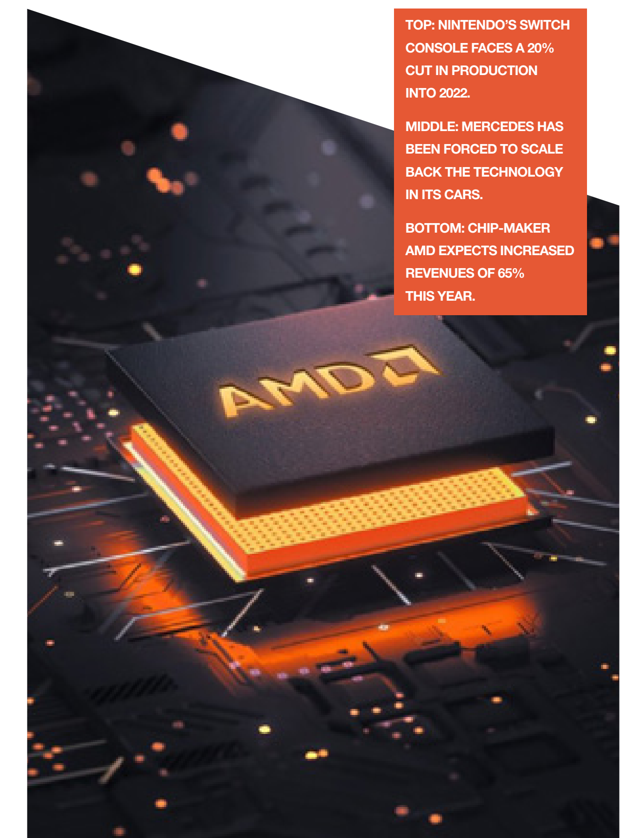
Arm's Simon Segars says that the semiconductor industry is investing around $2bn per week into upgrading production, which he believes will lift output by about half on top of current levels. Michael Boguslavsky, head of artificial intelligence at Tradeteq, believes other manufacturers should take note.

"Systems ultimately failed to foresee the semiconductor shortage and the effect on their operations," he says. "The answer could lie in the adoption of artificial intelligence, which can identify and monitor risks in the supply chain before they become a systemic issue.

"The last two years has shown that many global events cannot be predicted or planned for, nor can their impact be completely avoided. However, AI models can be used to manage and mitigate the negative effects, help companies to respond quicker and generally operate nimbler."

LESSONS FOR CONSUMPTION?

However, with demand outstripping supply, the situation also hints that a rethink on consumer behaviour is in order. Should end-users be nudged towards the circular economy and away from the path of perpetual short-term upgrading? If so, how? ›

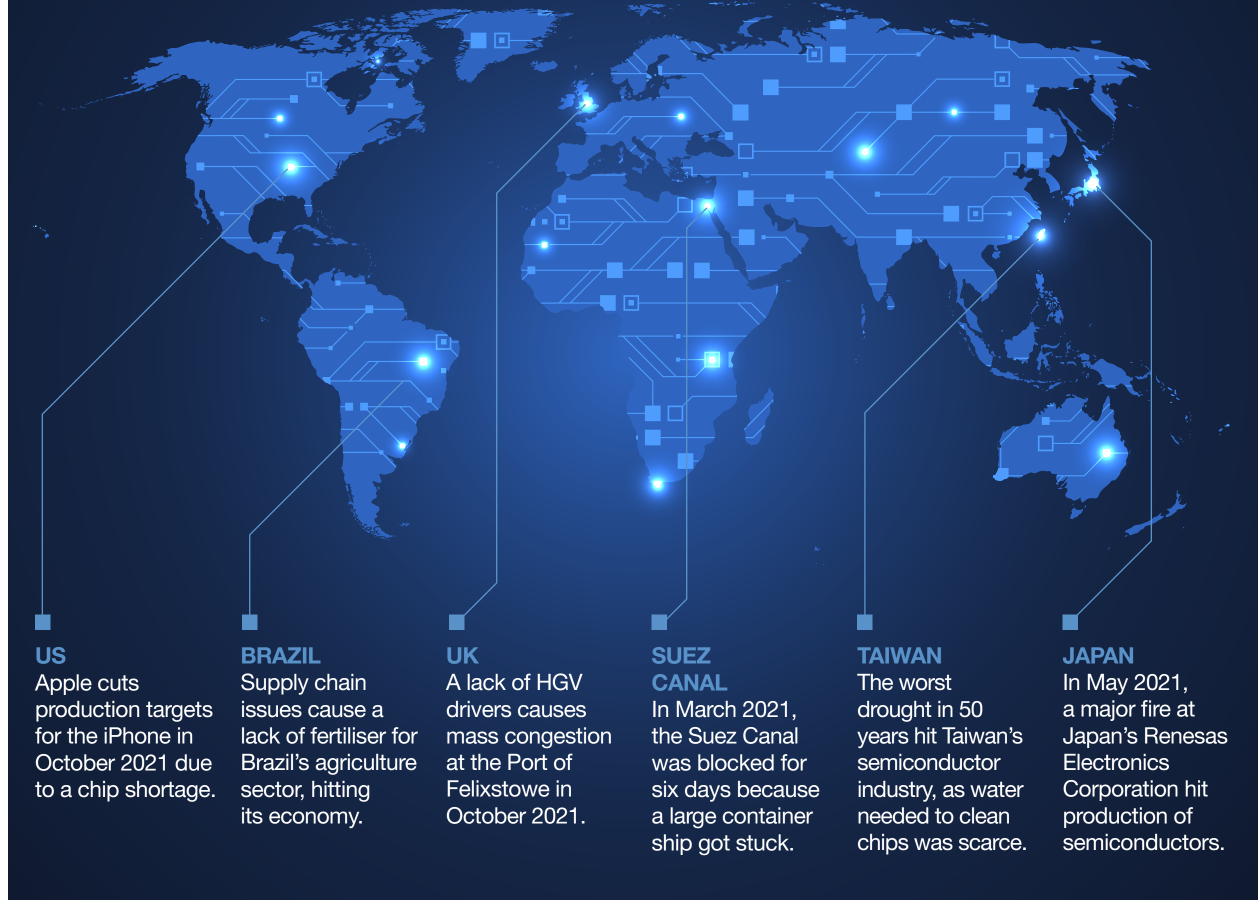


TOP: NINTENDO'S SWITCH CONSOLE FACES A 20% CUT IN PRODUCTION INTO 2022.

MIDDLE: MERCEDES HAS BEEN FORCED TO SCALE BACK THE TECHNOLOGY IN ITS CARS.

BOTTOM: CHIP-MAKER AMD EXPECTS INCREASED REVENUES OF 65% THIS YEAR.

Photography: Alamy, Nintendo, Mercedes Benz, AMD



› With so many business models laser-focused on planned obsolescence, ensuring devices fall out of favour just as upgrades become available, is it even possible to persuade enough members of the buying public to take a more sustainable path?

Akis Bimpizas, a doctoral researcher at Sheffield University's management school, says global value chains are set-up for bottlenecks and that a 'diet' is needed to address the problem. He cites the six-day blockage of the Suez Canal by a 400-metre container ship – an incident reported to have cost $54bn in global trade – as an example of growing supply chain disruption.

The solution, he says, is to "reduce the volume, speed and mileage" of material flows: "Circular Economy offers an alternative and suitable proposition by replacing the end-of-life concept with restoration… supply chains could serve a different model of production and consumption where products are more durable and designed in such a way to facilitate repairability, thus resulting in shorter supply chains, which require much less trans-continental transportation."

THE NEXT 12 MONTHS

Lessons from the pandemic are being learnt in real time, both by organisations hit hard by the fallout and those continuing to flourish. Chip designer Advanced Micro Devices (AMD) said in November it has taken market share from rivals by forecasting years in advance and expects revenues to increase 65% in 2021 as a result.

"Our supply chain team has worked to make sure that we have months and years of forecast ahead into our supply chain," Mark Papermaster, CTO of AMD told *Reuters*.

According to Gartner, the general chip shortage is expected to endure into the middle of 2022, as producers adjust to the new normal and ramp up supply to bring it into line with demand.

But does that rule out future shocks? In an industry where foresight must be 20/20, the drive to eliminate risk will gather apace. But in a world where risk is endemic, companies must find the perfect balance of just in time, just in case, digitisation, sustainability and human interventions to keep the wheels of industry turning.

EQUITY SELECTION AS INDIVIDUAL AS OUR CLIENTS

Davina Rich, Brewin Dolphin's Head of Research, discusses our fundamental company analysis and explains what we believe makes a company specifically unique

Direct equities have featured in the portfolios of Brewin Dolphin clients for decades. However, the sophistication of equity selection has progressed over this period as industries, markets, client demands, information and the companies themselves have advanced. Brewin Dolphin's equity selection process continues to evolve, building on the longstanding principle that high quality companies - as characterised by a strong competitive advantage, resilient balance sheet and appropriate capital allocation - will be able to achieve superior returns for long-term investors (conditional on being bought at a reasonable valuation).

As the complexity of equity selection has increased over time, the resourcing of our team has kept pace; we have 10 full time, dedicated analysts in the direct equity selection team, with sector specialists in areas such as financials, healthcare, energy and technology. The team averages more than 13 years of equity analysis experience per person with some additional industry expertise (including a qualified doctor covering the healthcare sector).

"We have broadened our global reach to embrace more industries and regions where there are attractive investment opportunities."

As part of our evolution, we have made two important developments over the past year.

First, we have broadened our global reach to embrace more companies in industries and regions where there are attractive investment opportunities. We focus our attention on liquid markets with robust governance regimes in line with our existing governance standards.

Second, we have introduced the concept of 'corporate individuality' to bring to life the internal qualities of a company that reflect our definition of high quality. This, combined with attractive external positioning and a thoughtful appreciation of valuation (analytical assessment), leads us to select the Individual Equities that form the core part of client portfolios. Individual Equities are both specifically individual and demonstrate the attributes of corporate individuality.

EXTERNAL POSITIONING

We are attracted to industries with secular growth and attractive competitive characteristics. As Warren Buffett said, "When a management with a reputation for brilliance tackles a business with a reputation for bad economics, it is the reputation of the business that remains intact."

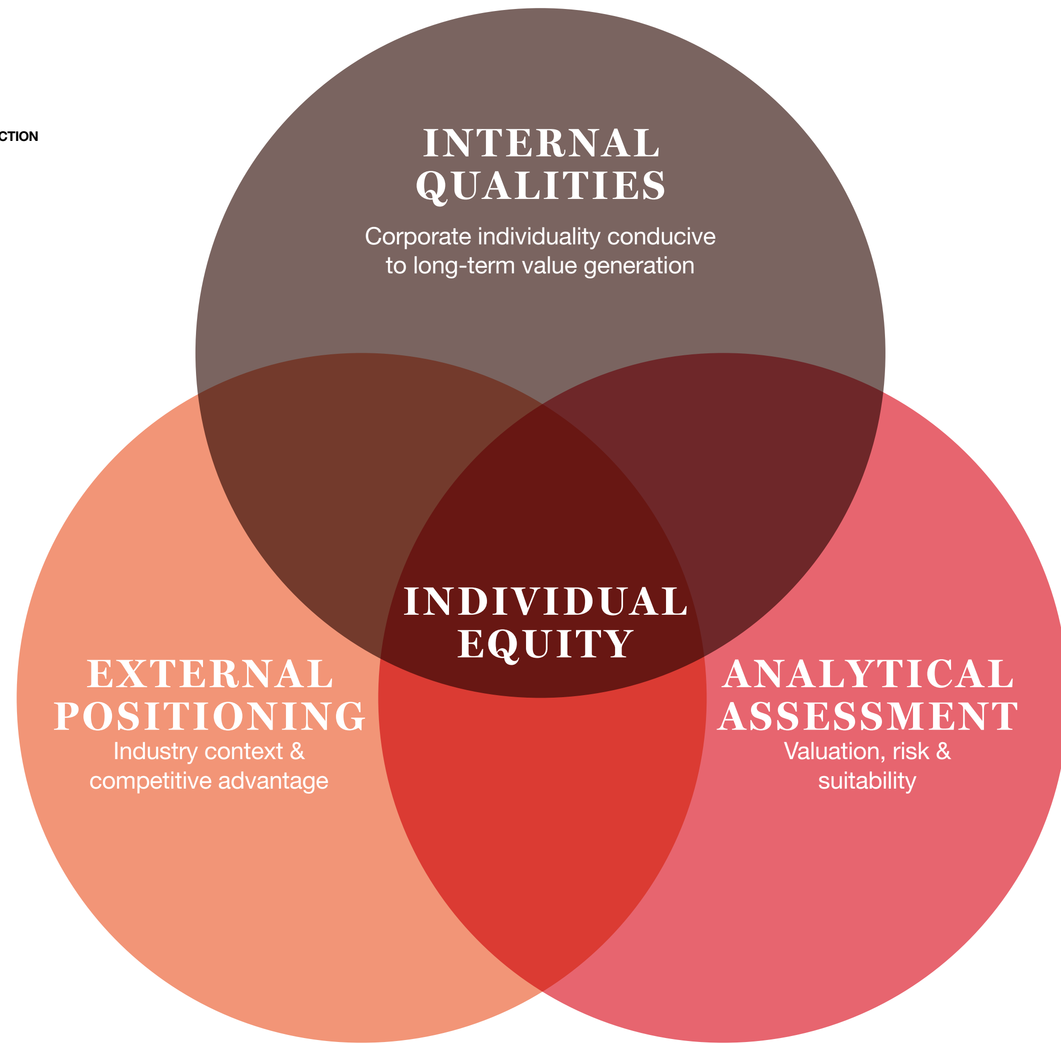
A company's competitive position within its industry is critical, as durable competitive strength should result in the ability to raise prices. That is an especially important factor during periods of high inflation because it helps the company to maintain its margins. Meanwhile, simple, resilient and adaptable business models are important to ensure that the company can remain relevant to evolving customer needs.

While external conditions are important, they can be changeable. To ensure continued growth and success, businesses must also have a high degree of internal strength, of which corporate individuality is a key component.

INTERNAL QUALITIES

Internal qualities could be thought of as management, culture, strategy and DNA. We look for mission driven companies with a clear ›

FIGURE 1: EQUITY SELECTION CRITERIA



purpose, rather than those that just go through the motions. The companies discussed in the example layers are well-known companies that demonstrate the characteristics discussed; they should not be viewed as recommendations as these characteristics in isolation do not warrant inclusion on the Individual Equity list.

We look for three layers when assessing internal value generation:

1. ORGANISATIONAL EFFECTIVENESS

While it is critical that management acts in the best interests of shareholders, we go beyond that, looking for a broader alignment with staff, through the right culture and incentives, and strong relationships with other stakeholders (such as suppliers, regulators and customers). Costco and Starbucks, as examples, create shareholder value obliquely, the former through its customer relationships and the latter through its staff 'partnerships' and its communities. Organisational effectiveness may also be a function of the right balance between centralisation and decentralisation. This allows an organisation to be in tune with feedback about changes within the operating environment, which helps companies to not only adapt but also enhance their strategic clarity.

"A company's competitive position within its industry is critical, as durable competitive strength should result in the ability to raise prices."

2. STRATEGIC CLARITY AND COMMITMENT

We source organisations with a clear understanding of their strengths and core competencies and their external environment. These companies are more likely to make positive decisions that give them a brighter future. They then need to have the conviction, and patience, to see it through – a cultural appetite for doing the hard things. Nestlé is a classic example of this in its decision to undermine its own Nescafé brand in order to create and expand

Illustration: Paddy Mills/Synergy

NESTLÉ TOOK THE HARD, BUT LONG-TERM DECISION TO UNDERMINE ITS OWN BRAND WITH THE LAUNCH OF NESPRESSO

Photography: Alamy

its Nespresso brand, which the company judged to have better long-term potential.

3. GROWTH ORIENTATION

We look for businesses that go beyond the adaptations required simply to keep pace with competition and regulation. At the heart of this is an independence of mind, which leads to self-determination, and from that creativity. There are many parallels between what we seek and the idea of a 'growth mindset' popularised by Carol Dweck, which describes the way individuals view challenges. People with a growth mindset do not believe their abilities are set in stone but that their qualities can be cultivated through their efforts. We apply this lens to organisations and look for, among other things, a willingness to experiment, learn from mistakes and constantly move forward. Amazon and Alphabet have demonstrated a growth mindset over the past 20 years.

"We have introduced the concept of 'corporate individuality' to bring to life the internal qualities of a company that reflect our definition of high quality."

ANALYTICAL ASSESSMENT

External positioning and internal quality analysis help us to identify quality; the final component is assessing whether the business is also a good investment for our clients. While environmental, social and governance (ESG) risks are considered extensively at this stage, ESG is also analysed when digging into a company's external positioning and internal qualities – for example, the secular growth experienced within the green energy sector, or considering energy efficiency when reviewing the cost base of a company.

A robust equity selection strategy has provided our clients with strong returns over the years. We aim to go above and beyond by enshrining the same characteristics of corporate individuality within our team as those we look for in the companies in which we invest: organisational effectiveness, strategic clarity and commitment, and a growth orientation.

Warning: Past performance is not a reliable guide to future performance.

Warning: The value of your investment may go down as well as up.

Patent Wars

Battles over intellectual property have rumbled on for years. But increasing tensions between China and the US over patents have put the debate centre stage once again, writes *Victor Smart*

Most people recognise the name Alexander Graham Bell as the man who invented the telephone, but few will know the name Elisha Gray. Yet Gray, an American engineer, is hailed by some as the true inventor of the phone, having developed the liquid transmitter at the same time as Bell. Both filed patents on 14 February 1876, yet it was Bell who prevailed. The dispute shows what can be at stake when filing a patent: Bell is known nearly 150 years later, while Gray has slipped into obscurity.

Today, securing patents for innovations can be even more difficult, requiring filings in courts around the world.

Presented with an innovation designed to generate carbon emission-free electric currents from a rotating vehicle brake disk, angel investor Craig Bouchard asked the co-inventors an obvious question: why hasn't Tesla got this already? That was five years ago. Wisely, he set aside his initial scepticism and was rewarded last year when the process, now duly refined, was granted a US patent.

The inventors' start-up, called Ecolution KWH, claims its technology can drastically curb emissions in trains, trucks and refrigerated trailers; more ambitiously still, its ability to recycle energy offers "a solution to the ageing and inefficient electric grid". However, although patents underpin the company's work with filings in China, Germany, Japan and South Korea, the global patent system hasn't delivered rewards in quite the way you might expect. At an early stage, it was realised that defending the patents in court could prove interminable and hugely costly.

Bouchard explains: "We realised people could steal the technology, so we viewed the patents as part of a business strategy discussion as well as a legal discussion. We decided to select strategic partners in each of the major countries like China and the US to be our partners. The people who might want to steal our intellectual property wouldn't want to go up against those behemoths. It's a $1.2trn market so we are happy to share some of that with the big guys!"

It's a pragmatic decision which may well pay dividends. But, as Bouchard acknowledges, collaborating with bigger partners in effect means forgoing Ecolution's chance of itself being the next Tesla.

MONOPOLIES OF THE MIND

The aim of the patent system is straightforward enough: to encourage the sharing of knowledge while rewarding innovators sufficiently to make their effortful endeavours worthwhile. A patent gives the inventor the right to license their idea for a limited period of years and to challenge others who might encroach on it.

Since the 2009 financial crisis, global patent filings have increased each year, with a brief dip in 2019, before applications grew by 4% in 2020, despite the pandemic. On average, there are between 5,000 and 6,000 patent case ›

CLOCKWISE FROM TOP LEFT: GORDON GOULD WAS ACKNOWLEDGED AS THE INVENTOR OF THE LASER AFTER A 30-YEAR PATENT BATTLE.

NIKOLAI TESLA CAME SECOND TO GUGLIELMO MARCONI IN THE RACE TO PATENT RADIO.

CAMERON AND TYLER WINKLEVOSS LOST OUT WHEN MARK ZUCKERBERG TOOK THEIR SOCIAL NETWORK CONCEPT AND CREATED FACEBOOK.

JAMES M. SPANGLER SOLD HIS VACUUM CLEANER PATENT TO HIS COUSIN'S HUSBAND, WILLIAM HOOVER.

ELISHA GRAY IS WIDELY HAILED BY SOME TO BE THE TRUE INVENTOR OF THE TELEPHONE.

IT TOOK PHILO FARNSWORTH OVER A DECADE TO PROVE HE WAS THE INVENTOR OF THE TELEVISION.

filings each year in the US, and last year saw American courts award $4.67bn in patent damages.

But there is only so much the patent system can do for small firms in particular. With the concentration of ground-breaking technologies like AI now residing with the Big Tech titans like Apple and Google, co-operation may be the wisest choice.

In truth, the patents system has always been a rather hit-and-miss business; some very obvious inventions still unaccountably win patented status. And while holding a patent buys you the right to challenge in the courts those you see as copycats, there's no guarantee of success. Indeed, most patents are worthless – with owners typically forging the right to renew them.

Experts say that patents need to be considered as part of a well thought-through intellectual property strategy. But it's a stark choice between co-operation and seeking legal redress in the courts. For some, patents can deliver fat and steady returns for those willing to press their rights. This has been especially the case for legacy technology companies with a stock of patents from the early internet and mobile phone era. Swedish networking and telecommunications company Ericsson, for instance, generated $1.2bn from intellectual property rights in 2020, while Nokia Oyj of Finland brought in $1.7bn.

IBM is in much the same position, though it has been contending with legal push-backs from the dominant Big Tech firms who in their early days felt compelled to license IBM's technology.

The fact that a patent is realised to be valuable is almost inevitably the prelude for protracted litigation. Apple and Samsung sued and countersued each other over alleged smartphone patent infringements for seven years before settling. Apple claimed that Samsung had stolen the design for its iPhone and wanted to establish ownership of specific functions, such as 'tap-to-zoom' and the home screen app grid. However, the ultimate goal was to show that Samsung had copied Apple's designs in the early days of smartphone development in order to gain a foothold in the rapidly growing market.

> "Ericsson generated $1.2bn from intellectual property rights in 2020."

IT TOOK APPLE AND SAMSUNG SEVEN YEARS TO SETTLE OVER ALLEGED PATENT INFRINGEMENTS RELATED TO SMARTPHONE TECHNOLOGY

GEOPOLITICAL POWER PLAYS

Patents still hold a powerful sway, not least in broader geopolitics. Early in 2021, the US surprised the global community – and stunned investors in drugs companies – by backing the temporary suspension of some globally agreed rules covering intellectual-property protections for Covid-19 vaccines. The European Union cried 'foul' and the idea was dropped.

Meanwhile, the number of patent filings has for some become a measure of technological advancement. No patent law existed in China until 1985. By 2008, its national telecoms champion, Huawei, was filing more international patents than any other firm in the world. In fact, China surpassed the US for patent applications in 2019, a lead it maintained in 2020 with nearly 70,000 applications, up 16%.

China's goal has been to establish ownership of several key technologies that will underpin the future, in much the same way that the US dominated the previous century. The US government owns the patents for technologies that include the satellite positioning GPS system, while US firms like Microsoft, IBM, Apple and Google are preeminent in many important technologies of the past few decades.

But some remain sceptical: China is known to deliberately drive up its patent applications numbers and the quality may be variable. "Instead of being innovation-driven, most of China's patent applications are driven by other motives, such as seeking government subsidy or job promotion, reputation building for individuals or universities and institutions, or acquiring certification as national high-tech enterprises," says Alex He, research fellow at the Centre for International Governance Innovation.

But with the country now beginning to make strides in AI, quantum computing and other emerging technologies, the West has little room for complacency. As the example of the internet and mobile technologies shows, foundational patents sought when a technology is being created can be valuable for years to come.

IBM president Jim Whitehurst said in an interview with *Bloomberg* that "the patent licence model isn't the future of how you monetise innovation". He may well be right, but the patent process, flawed and unpredictable as it is, will be around for many decades yet.

Photography: Alamy

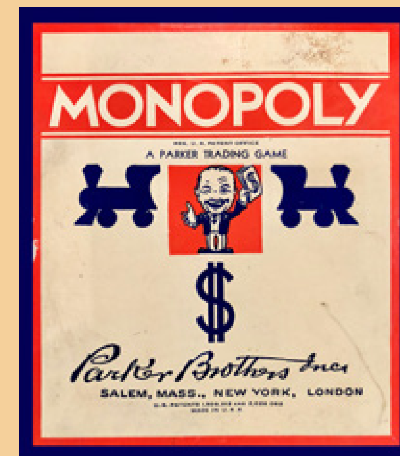
Patent disputes from the past

Many valuable patents from history have had disputed origins.

RADIO

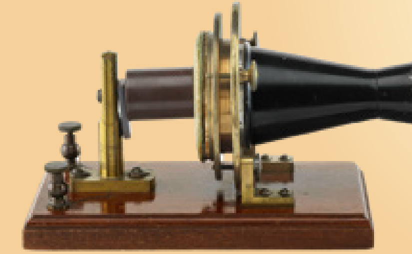
Serbian-American inventor Nikola Tesla began experimenting with transmitting electronic messages in the early-1890s and was granted several patents in 1900. However, Italian inventor Guglielmo Marconi was also experimenting with the technology around the same time. When an engineer working for Tesla informed him of Marconi's work, he reportedly replied, "Marconi is a good fellow. Let him continue. He is using 17 of my patents."

Yet when Marconi was granted a patent in 1903 for the invention of the radio, reversing the previously issued patents, and then the Nobel Prize in 1911, Tesla was furious. It was only in 1943, shortly after Tesla's death, that the decision was reversed.



MONOPOLY

A game responsible for frequent fallings out between families also led to a hotly disputed patent. Monopoly was first distributed in 1934 by Charles Darrow, who subsequently sold the rights to American games manufacturer Parker Brothers three years later, making him the first millionaire game designer in history. Yet Monopoly had in fact been invented as far back as 1903 by American Lizzie Magie, whose The Landlord's Game was self-published and patented in 1904. When Parker Brothers discovered the true origins of the game, Magie was given just $500.



THE TELEPHONE

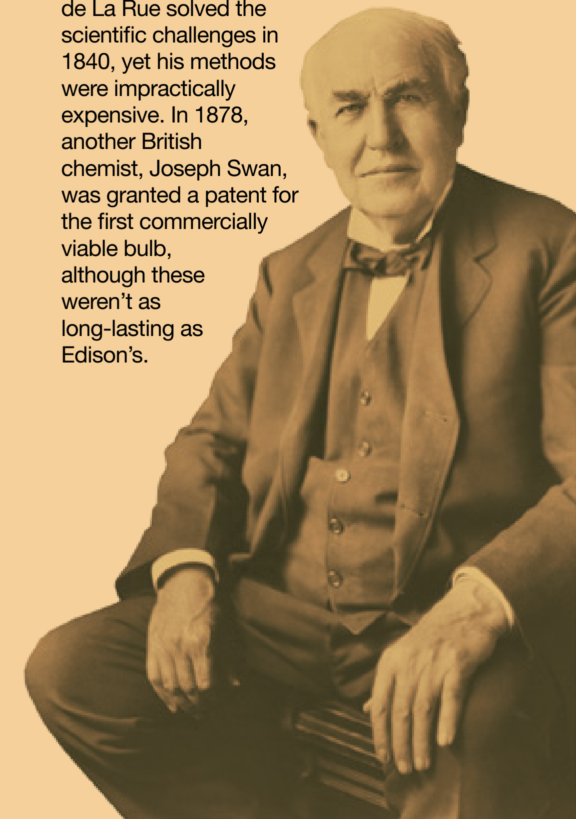
Alexander Graham Bell is credited with inventing the telephone, but a contemporary of his, Elisha Gray, also laid claim to the invention, filing a similar patent on the same day. Some have speculated that Bell had bribed a patent officer for the details of Gray's invention, although this was never proven. Bell would face more than 550 court challenges from other inventors over the telephone patent, but none were successful.

TELEVISION

Another revolutionary invention with many claimants for being the true pioneer, the inventor of the television was initially thought to be engineer Vladimir Zworykin. His work in the 1920s in experimenting with a cathode ray tube to create and show images led to a 1923 patent. However, in 1928 inventor Philo Farnsworth demonstrated to reporters a more advanced prototype. The Radio Corporation of America (RCA) offered Farnsworth $100,000 for his work, but he rejected the offer. By then, Zworykin was working at RCA, and so the company made a claim that the 1923 patent of its employee predated Farnsworth. After a decade-long court battle, Farnsworth was able to prove that his work was sufficiently advanced to Zworykin's to win the patent.

LIGHTBULB

Many people laid claim to inventing the lightbulb, but it was Thomas Edison who got the credit – and the patent – in 1879. In fact, others had shown the potential of using electricity to create light years before. In 1802, English inventor Humphry Davy showcased the Arc Lamp, although it was neither bright enough nor sufficiently long-lasting to be of any use. British chemist Warren de La Rue solved the scientific challenges in 1840, yet his methods were impractically expensive. In 1878, another British chemist, Joseph Swan, was granted a patent for the first commercially viable bulb, although these weren't as long-lasting as Edison's.



Letter to MY YOUNGER SELF

For more than 30 years, Lucy Kellaway was one of the *Financial Times'* most acclaimed columnists. At 57, she decided to quit the day job and become a teacher, launching charity Now Teach at the same time

Dear young Lucy, I know you're going to find this letter annoying. If you're opening it at work, you will roll your eyes and read it out loud in a mocking voice for the amusement of the other young hacks who sit nearby.

Please don't do that, as I have various things I'd like to say to you in private. It will be no surprise to Philip Larkin that Mum and Dad messed us up in their own way by making us believe there was something ugly about ambition. You are full of it, but you try to disguise it by pretending that anything you achieve is fluke and luck. Stop that right now. Look at some of those entitled young men who sit around you at the *Financial Times* – they don't feel that way, and nor should you. You deserve to be where you are just as much as they do. You don't need to wear your protective armour of cynicism so assiduously (even though I urge you not to drop it altogether, as it will come in handy in all those newspaper columns you are going to make your name writing).

PLAN AHEAD

The second thing may bore you now, but I suggest you store it somewhere in that untidy filing cabinet inside your head, as it will come in handy later. It is this. Your working life is going to last a long time – far longer than you currently bargain for. I know that when you joined the *FT* in 1985, just a few years ago, you didn't give a stuff about the wonderful final salary pension scheme you were forced to join. You thought that your pensionable age – 62, which was my most recent birthday – was so distant that you'd probably be dead by then.

That aside, you thought your future looked exactly like those of your older colleagues. You'd go on working as an *FT* journalist and then you'd retire. But here I am, four years into a new career as a teacher, and guess who my role model is? Mum!

ENJOY WHAT YOU DO

I know you can't think of anything worse at the moment – Mum worked so hard for so little money and glory – but here's the news: we change. Our motivation changes. Right now you only care about glamour and having your name in the newspaper. But at some point in the distant future you will have another chapter in your working life when quite different things will matter. You will find you will care more about being useful than impressing people – and that will be a colossal relief. There is no official finishing line to our working life – I suspect that I (and therefore you too) will go on until our body or mind calls a halt. I just consulted an online life expectancy calculator (yes, such things will exist) and it told me the likelihood is we'll live to be 93. For you, that means half a century of working life still to come. Don't be frightened by that. What I've learned is that work becomes better the longer you do it.

I don't expect you to believe this – but what you are doing now is the hard part. You are proving yourself for the first time. Every stumble hurts. You will reinvent yourself and you'll discover something astonishing: it's ok not to be good at things. I was terrible when I started in the classroom. But I'm enjoying now what you will come to experience one day: the pleasure of doing something for its own sake – and getting better at it.

Lucy Kellaway

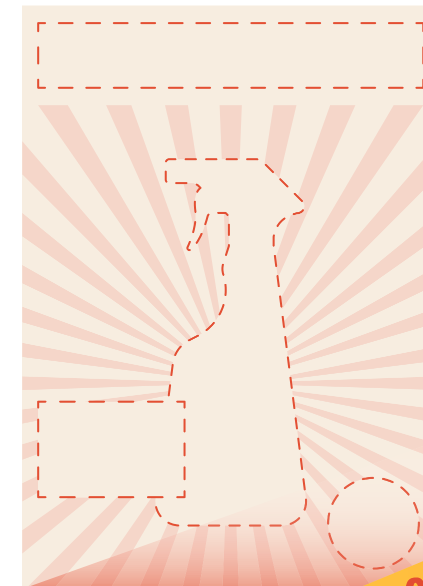
Lucy Kellaway's memoir, Re-educated: How I changed my job, my home, my husband and my hair, *is available to buy now*

> *"Every stumble hurts. You will reinvent yourself and you'll discover something astonishing."*

Photography: Anna Gordon, Alamy

WHAT MAKES A SUCCESSFUL BRAND?

The world's best brands have created business empires that have spanned generations. While the formula for success may seem more complicated today, the fundamental ingredients of customer loyalty run deeper than any new technology or trend



As fictional ad man Don Draper once said: "If you don't like what's being said, change the conversation." By the *Mad Men* era of the 1950s and 60s, brands had existed in some form for decades at least. They developed in earnest around the time of the Industrial Revolution as a way for organisations with similar products to compete for consumer loyalty among the new mass market – the middle classes. For buyers, brands were a way to distinguish between products and the right logos were a mark of quality.

Many brands that we still recognise today – Pears Soap, Fry's Chocolate, Bovril – began persuading consumers of their merits through Victorian-era magazine and newspaper advertisements, handbills and posters. They were often text-heavy descriptions of the products, sprinkled with hyperbolic claims, and perhaps a simple image of the product or a happy customer holding it.

But it was not until the Don Draper decades that modern branding was born. Coherent brand management emerged for the first time, uniting logo, slogan, packaging, product and service. With the right approach, companies could change the conversation to their advantage. How consumers perceived the brand became all important.

In 2022, after nearly two years in a pandemic and with the steady continued growth of social media and other technologies, a company's brand is more important than ever. Consumers have direct access to brands via social media and chatbots, reviews are plentiful and public, and there is a growing desire to know about a company's ethics.

"Previously, the customers manoeuvred their personality, thinking and style to the brand. Customers would adapt to the brand," says Suraksha Gupta, professor of marketing at Newcastle University Business School and director of the Marketing Strategy and Policy Research Group. "Now, they want the brand to adapt to them. The relationship has flipped around."

Gupta has identified two crucial ways that consumers want brands to adapt: ethically and locally. Consumers want to see

brands being more sustainable and socially aware, while the gap between large international and small local brands has diminished, leaving consumers with a desire for a locally rooted product.

Our own identity is still tied to brand identity, though: "Consumers always want something they are familiar with and that they are sure

"INVESTORS LOOK FOR BRANDS THAT ARE A SYNONYM OF QUALITY, OF RELIABILITY"

about. At a cognitive level, we want to align our identity with the brand. That's always been there; it will continue to be there."

BUT WHAT IS A BRAND?

We can think of a brand in terms of "image, reputation and identity", says Gupta. "Increasingly, the contribution a brand has made over a period of time to the quality of life and wellbeing of its stakeholders is important to brand identity."

A brand's identity is what stays in the minds of consumers. "People managing brands will make mistakes, and mistakes undermine the image of the brand that consumers hold in their minds, the reputation that the brand enjoys in the minds of consumers, and the identity that consumers perceive," says Gupta. "But, in the case of any mistake, awareness among consumers of a brand's socially responsible actions will help them to forgive." Indeed, a research study published by the *Journal of Business Research* this year by Gupta and her PhD student Samina Sumrin found that when consumers do not know a brand or are not aware of its approach towards stakeholder welfare, managerial mistakes will create a negative image in the minds of stakeholders that will not go away. So, a strong, socially responsible brand image helps in times of crisis.

Other aspects of a brand's identity can also override negative perceptions. In 2015, the German multinational car manufacturer Volkswagen (VW) was embroiled in 'dieselgate' when it was revealed that the company had installed software in 11 million diesel cars that would allow them to cheat pollution tests. Company executives were arrested. The story was all over the news. Yet VW later reported that it had sold more cars in 2016 than ever before. The company's image, reputation and identity, built over decades, overrode the scandal. As Robert Jones, professor of brand leadership at the University of East Anglia, said in an interview soon after: "As consumers, we think we don't like VW, but what we feel is, 'I want a Golf'."

A successful identity encapsulates everything about the brand – what Wally Olins, founder of influential branding agency Wolff Olins called "the big idea". Companies must have a proposition for customers – the vision they are selling with their product or service. A strong and coherent proposition can be communicated via every consumer contact with the brand: its aesthetics, tone of voice, customer service and, of course, the product itself.

The power of a well-crafted brand is such that, over time, the idea of formal brands has moved outside the realm of business into all spheres – from universities to charities and even personal brands.

WHAT DO CONSUMERS VALUE IN A BRAND?

Just before the pandemic, market research agency Rare: Group conducted research into the changing face of customer loyalty. Its findings revealed that the three things customers most value are reliability, quality and trust.

Perceptions of whether a brand ticks these boxes can differ from person to person, but there are some things all brands should do.

"Trust is super important," says Keith Crane, research director at Rare: Group, who has done extensive research on the mechanics of a successful brand. "Make sure you answer any queries promptly and efficiently. Respond to reviews. Ask for positive reviews. Be open and transparent about everything.

"Reliability involves fixing any issues when they arise. If you know you have a problem with your courier, change the courier. If you know you're getting 20% more returns on your product because the material changed and the quality is not as good, revert back to type, put your hands up and say: we got it wrong.

"Quality is subjective – if you are a mass-market producer, quality is not as high as for boutique businesses that make one-off pieces. But quality can refer to value for money, and that's subjective – if I'm going to spend £20 on a pen, I expect a really good pen. But if I'm spending £20 on headphones, I'm expecting something rubbish. It's about value within the range of what you're doing. People are prepared to pay more for something that won't break, is going to make them feel good and solves a problem. Feeling good is what ultimately engenders loyalty."

At the lower end of the market, Ryanair is a good example. It may be no frills, but as a pioneer of ultra low-fare air travel in Europe it has met demand for cheap flights, providing value for money and enabling customers to fulfil their holiday dreams. So, despite being voted worst airline six years in a row, according to an annual *Which?* survey, it is still Europe's largest airline group. By focusing closely on the brand's core value proposition – low fares – it has remained a dominant force in European low-fare air travel since the 1990s.

Nicla Di Palma, Equity Analyst at Brewin Dolphin, says that investors also assess brands on their quality and reliability, which she agrees are components of long-term success. "Investors look for brands that are a synonym of quality, of reliability," she says. "During the pandemic, the consumer went back to traditional brands, such as Nestlé or Unilever brands, rather than buying more disruptive ones because they felt they would give them quality. Be that cleaner houses if it was a cleaning brand or quality ingredients if it was a food brand."

SNAPSHOT:
NEW BRAND ON THE BLOCK

There have been countless success stories in recent years where young brands have taken advantage of new technologies to quickly dominate markets or create new ones. Brands such as Uber, Deliveroo, the many entertainment streaming services and digital banks such as Atom and Monzo are just some examples of strong brands being built quickly.

Crane says there are pros and cons to being a young brand. "In many ways it pays to be first, to innovate and do something new or provide a solution. If you're the first to solve that problem for consumers, people are going to wax lyrical about you and take you up, providing you do a good job. It's easier to start the loyalty journey from a standing start."

Challenger brands have to persuade customers of the original brand to make the switch, which can be more challenging. However, there are advantages: "One of the positives about being a challenger brand is you have freedom to do things differently, you're not encumbered by a board of directors who are insistent on improving profitability by every single percentage point, which has a knock-on impact on supply chain, customer service, quality of materials – these kinds of things. People, especially younger audiences, are prepared to pay more for a good-quality product that does what they want it to do."

SNAPSHOT:
BEING PART OF A TEAM

Brands that form part of conglomerates tend to have focused identities. Nicla Di Palma, Equity Analyst at Brewin Dolphin, explains that if a conglomerate owns brands operating in the same space, it becomes about segmentation. Nespresso, owned by Nestlé, is a good example. In 1986, Nespresso launched with a high-end espresso machine that anybody could use to create coffee just like a skilled barista. At first targeting the office market, its products soon arrived in people's homes. Nespresso was launched in competition with one of Nestlé's existing brands, Nescafé, which had been selling instant coffee since 1938. But innovating in this way has helped the parent company find new customers and serve multiple markets.

Di Palma explains: "It epitomises market segmentation. You can go on a plane and have Nespresso in first class, it's a premium product, but have Nescafé in economy class. Being part of a conglomerate allows them to have lower costs across areas such as procurement and marketing." However, Di Palma cautions that the brands must not appear similar. "In terms of the brand identity, they need to be completely separate. There can't be cross-contamination of ideas."

WHY PAY MORE?

At the luxury end of the market, quality is even more important. "The rational reason people are willing to pay more for high-end products is that they're buying top-of-the-range quality. That can be defined differently – aesthetics, materials, craftsmanship, where that brand is seen and so on – but it's got to embody a world of beauty, elegance and desirability," says Nick Steyn, co-founder of brand consultancy Anew.

However, Steyn says that emotion – how a brand makes consumers feel – plays a huge role too. "The emotional reason people want to buy high-end products could range from escape, reward and status signalling to brand value, self-worth issues or a need to belong to a certain community. It's about aspiration, desire, hope, symbolism – people want the best things in life."

While in lower-cost markets, value is often achieved through mass production, the opposite is true at the high end. "Rarity is important in luxury. If a brand is limiting its production, then you know it's not available everywhere. That exclusivity is a big part of luxury brands' value," explains Steyn.

Hermès' Birkin bags provide a good example of this. Only a limited run of this iconic bag is produced each year, making it highly coveted and valuable. Special editions are released in even smaller quantities. Rarity also appeals to the rational mind, of course, as it gives a luxury item intrinsic value.

Refusing to discount is another strategy for creating exclusivity. "Companies like Hermès, Louis Vuitton and Chanel never put their bags on sale," says Di Palma. "The real luxury brands don't have any wholesale, they only sell directly."

Alongside quality and exclusivity, Di Palma says heritage, increasing prices and vertical integration are the core factors investors look for in a luxury brand. "Vertical integration means keeping the production in-house. That way you are 100% sure that you didn't mess up. One luxury brand even bought a crocodile farm so that there was no risk of buying sub-standard material – that's the ultimate in vertical integration."

Product innovation is much less important in luxury according to Di Palma. "True luxury is not fashion, it's timeless." Steyn agrees and also notes the importance of how a brand tells its story. "The personality of a brand, the symbolism is important. Most brands in the luxury space are deeply proud of their heritage and craftsmanship, and customers want a story."

For luxury brands, purpose has always been a selling point. "A lot of the big European houses were started by having founder stories rooted in craftsmanship," explains Steyn. "Their family businesses go back a long way. So, they were celebrating 100 years of heritage and family values. Thinking long term is part of what they're about." Luxury is also built to last, which is inherently sustainable. "I think consumers want the same kind of thing as the luxury companies themselves."

Di Palma says luxury brands that stick to their guns on quality, reliability, exclusivity, heritage, price and vertical integration are very hard to compete with. "Their position seems almost unassailable, as new luxury brands lack the heritage and are not as aspirational as, say, Louis Vuitton or Chanel. Also, these brands are very well invested. So they should make good investments."

BRANDS MEAN BUSINESS

Delivering on reliability, quality and trust is bound up with how a business is run, with a strong strategy and organisational effectiveness. A brand is ultimately the lasting impression of everything customers see, hear or experience when interacting with a company via its products and services. So while the operational side of a business, such as its distribution strategies and technology choices, might not immediately be associated with the brand, customers' repeated experiences of these systems feed into brand identity. A bad customer journey or a slow delivery can eat into customer loyalty.

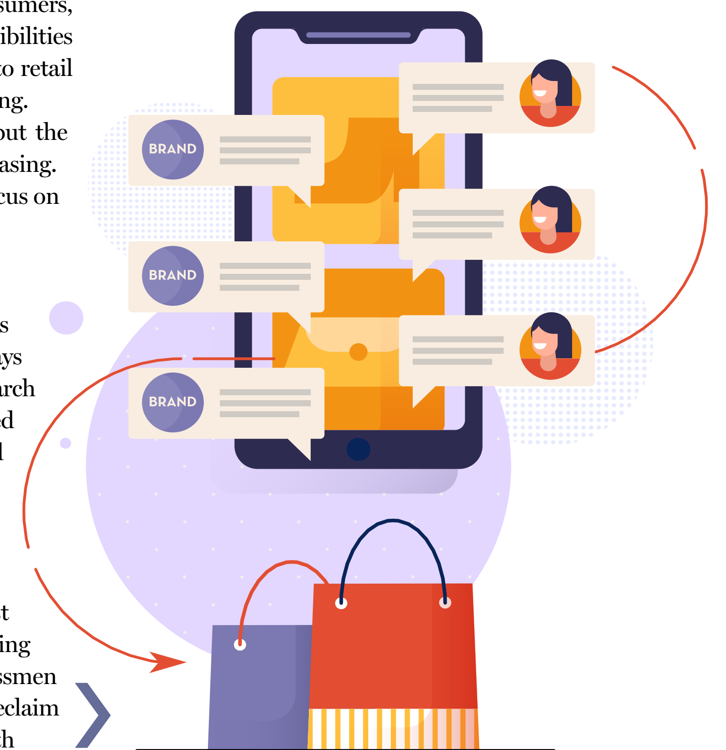
Tom Goodwin, co-founder of All We Have Is Now, a business transformation and innovation consultancy, underlines that while technology is changing business operations and marketing practices, the importance of focusing on the customer is constant. "Technology isn't changing human needs, but it is changing consumer expectations and some of the physics of business," he says. "As technology creates ever more powerful tools to serve, connect with and seduce consumers, we now have an exciting, albeit challenging, array of possibilities ahead. From customer service to advertising to social media to retail experiences to logistics, everything a brand does carries meaning.

"The fundamentals of branding are the same as always, but the ways in which brands can impart meaning or delight are increasing. What brand leaders need most right now is the empathy to focus on what matters to consumers, not to themselves."

IS PURPOSE REALLY IMPORTANT?

One of the major shifts in consumer attitudes in recent years has been a noticeable demand for companies to behave in ways that align with their personal values. According to recent research conducted by Deloitte, nearly one in three consumers claimed to have stopped purchasing certain brands because they had concerns about their ethics or sustainability, while 34% said within the past 12 months they had specifically chosen brands that have environmentally sustainable practices.

The idea that companies should be judged on their ethics has been circulating for some time. Indeed, influential economist Milton Friedman complained in 1970 of businessmen speaking about the social responsibilities of business. "The businessmen believe that they are defending free enterprise when they declaim that business is not concerned 'merely' with profit, but also with



promoting desirable 'social' ends," reads the essay, "that business has a 'social conscience' and takes seriously its responsibilities for providing employment, eliminating discrimination, avoiding pollution and whatever else may be the catchwords of the contemporary crop of reformers." Friedman went on to argue that the social responsibility of business is to increase its profits.

However, over the decades it has become increasingly apparent that profits are linked to social responsibility, both because of consumer pressure and business fundamentals. By 2005, a group of major institutional investors, asset managers, consultants and regulators were convened by the United Nations to explore the role of environmental, social and governance value drivers in asset management, and so the term ESG was coined. The resulting report, *Who Cares Wins*, proclaimed: "The institutions endorsing this report are convinced that in a more globalised, interconnected and competitive world the way that environmental, social and corporate governance issues are managed is part of companies' overall management quality needed to compete successfully. Companies that perform better with regard to these issues can increase shareholder value by, for example, properly managing risks, anticipating regulatory action or accessing new markets, while at the same time contributing to the sustainable development of the societies in which they operate. Moreover, these issues can have a strong impact on reputation and brands, an increasingly important part of company value."

By 2019, a survey of Fortune 500 CEOs found that only 7% thought their companies should be focused on profit and not distracted by social goals. The most recent manifestation of this theme is a focus on the purpose of a company – the company's stated reason for being, defined in relationship to its customers or wider stakeholders. The stated purpose of multinational consumer goods giant Unilever, for example, is 'to make sustainable living commonplace'. Banking and financial services company ING defines its purpose as 'Empowering people to stay a step ahead in life and in business'.

While purpose is not synonymous with sustainability and can mean a range of things, cultivating a reputation for green practices is important today. The 2021 Deloitte consumer survey found that, over the past 12 months, 61% of respondents have cut back on single-use plastics, 49% have bought more seasonal produce, 45% have bought more local goods and 39% have reduced the number of new products and goods they buy, showing the strength of this trend.

Even Friedman noted the importance of a business conforming to the basic rules of society, both those embodied in law and those embodied in ethical custom.

If a company makes sustainability part of its brand identity, it can pay for both the business and society. Speaking at the Legal & General Investment Management Sustainability Summit in July 2020, Unilever CEO Alan Jope said that he did not see a trade-off between financial performance and sustainability. "Our sustainable living brands are growing twice as fast as the rest of the portfolio because the consumer of today wants to choose brands with a responsible social and environmental footprint," he explained. He added that sustainable sourcing had saved the company more than €1bn and that sustainable practices reduced macro and micro risk, as well as attracting the best talent.

However, businesses responding to this trend towards sustainability need to tread carefully when making it part of their brand identity. While actions such as reducing plastics can have a positive impact on sustainability, brands must avoid appearing cynical. Consumers, especially younger ones, are now more able to see through that, Crane says. "Brands should treat corporate social responsibility and carbon credentials as something good but shouldn't be using them as a currency or a selling point. Being carbon neutral is great, but does it make you better than the next brand that is also carbon neutral but doesn't shout about it?"

Younger consumers are also questioning whether they should have to pay a premium to make an ethical purchasing decision. Crane says: "A big question a lot of people are asking is: why is this not standard? Why do I have to pay more for something that is sustainably packaged and carbon neutral? You will never solve the global problem of carbon neutrality or sustainable packaging by only targeting the people who can afford it. So do it, but don't blow your own trumpet about it and don't charge a lot more for it."

Gupta agrees that brands have to be careful about how they're communicating their efforts towards sustainability in the broader sense. "It always has to be related to the product you have. Brands must align their message so that the sustainable development goal they choose is aligned with the product. So, if you are a pencil manufacturer, you could talk about education. If you are Coca-Cola, you could talk about health.

"For the next generation, a socially responsible brand will link its actions and strategies to the 17 Sustainable Development Goals identified by United Nations."

No matter how honest a company's intentions, making purpose pay is not always simple. It requires strategy and careful marketing, just like any other aspect of a company's value proposition.

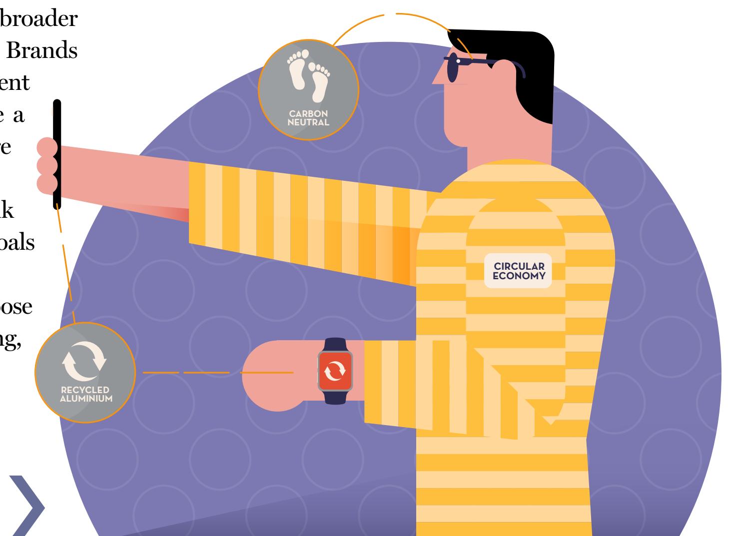
COMMUNICATION IS KEY

How companies market their brand and its purpose to consumers is a trillion-dollar industry, spanning channels from TV to billboards, magazines and tote bags. But more

"NO MATTER HOW HONEST A COMPANY'S INTENTIONS, MAKING PURPOSE PAY IS NOT ALWAYS SIMPLE"

SNAPSHOT: BRANDS THAT OUTLIVE THE COMPANY

Some brands have created such a strong identity that they live on beyond the company itself. Woolworths closed 13 years ago, yet UK consumers still hold deep affection for the brand, which is now owned by Very. When someone posted a hoax tweet last year about the chain reopening, thousands of excited former customers took to the internet to share memories about their favourite stores and products. Likewise, when UK department store Debenhams closed recently, online retailer Boohoo snapped up the brand, website and customer data, enabling it to retain customers loyal to the brand while creating a new business model. The closure of Topshop, a consistent presence in the wardrobes of teenage girls and young women since 1964, also caused customer outcry. Online clothes retailer ASOS, which targets a similar demographic, purchased the brand. Brands outliving the businesses behind them are the ultimate demonstration that a brand itself has intrinsic value. While the businesses behind Topshop and Debenhams had become untenable, the affinity people have for those brands was worth paying for.



recently, social media has brought brands closer to consumers. The public face of a brand is now more visible than ever, thanks to the direct line that social media offers. We have seen the pros and cons of this play out with companies like Tesla, whose founder Elon Musk has nearly 62 million Twitter followers. He is prone to irreverent posting, which has directly affected the value of his brand on multiple occasions but has also cultivated an army of loyal customers who rush to the defence of Musk and continue to buy his products.

Used effectively, social media is a powerful tool for brands to communicate their values, create loyalty and break into markets, especially combined with the trend of direct-to-consumer ecommerce.

Social media has been central to the success of clothing brand Lucy & Yak, which launched in 2017 as a dungaree company. Without traditional – and expensive – TV or magazine advertising, the brand managed to reach tens of thousands of customers very quickly using the power of the internet. The company started out on retail platform Depop, selling small quantities of dungarees, but soon gained a following. It had also started an Instagram account, which began to gather followers. Reposting customer photos and starting a dialogue with fans proved popular and there are now nearly half a million followers. Loyal customers then set up their own Facebook groups to discuss the brand and connect with other fans. That direct connection with consumers has been an advantage when carving out a space in the competitive fashion market, says co-founder Chris Renwick: "Obviously we're tiny compared to all the big clothing brands, but it's hard for them to be authentic. We can just be Chris and Lucy and be ultra-authentic. People can tell, people can feel authenticity."

Direct-to-consumer beauty brand Glossier, which was valued at US$1.8bn in 2021, is another good example. Entrepreneur Emily Weiss built the company on the foundation of a successful blog. Weiss used the blog's followers as a customer base and the comment section to hone her product offering. As well as successfully establishing word-of-mouth credentials through a referral scheme that offered money off for recommending the brand, Glossier developed a successful Instagram strategy to attract younger customers. The company recognised that just broadcasting promotional shots would not excite its audience, so it combined user-generated content, influencers and even pictures of cute dogs to keep its feed engaging and create a personality for the brand.

Not all brands are so adept at social engagement. Social media has pros and cons for many brands, says Crane. He points to a recent example where British supermarkets posted into a thread about a dispute over Colin the Caterpillar – a cake produced by Marks & Spencer. Some brands successfully created funny posts that received positive reactions and boosted their following, while others missed the mark: "That can have the reverse effect and make people think: you don't understand us, you're disconnected from us."

Illustrations by Fernando Volken Togni

"WHETHER OR NOT WE CHOOSE TO ADMIT IT, MANY PEOPLE HAVE A STREAK OF 'KEEPING UP WITH THE JONESES'"

Social media also offers an opportunity for brands to harness the power of recommendation – reaching a wider audience and even working with influencers who can share their passion for the brand with followers who trust their opinions.

"People aren't ashamed to admit they are loyal to a brand," says Crane. "A lot of it comes down to what is on trend, what is popular among friend groups and in locations. Whether or not we choose to admit it, many people in the country have a streak of 'keeping up with the Joneses'. If everyone's into it and talking about it, it must be good. That generally is the starting point of loyalty for most people."

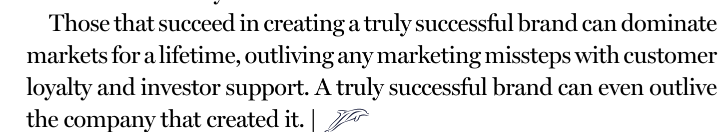
As with other aspects of brand success, social media is an evolution of the tools more than principles. Word of mouth has long influenced what people think of brands and which brands they decide to purchase from. Social media can be seen as the contemporary extension of that, but rather than looking to friends, people are now also trusting the recommendations of bloggers, vloggers and influencers. The influencers can themselves be seen as parallels to the aspirational poster men and women of old.

But while social media can give small companies a big voice, established brands often have the upper hand, thanks to their scale and operational firepower. "There's been lots of talk about reactive brands coming and eating the lunch of Procter and Gamble, Nestlé, Unilever. But the truth is, the large, established brands still have the upper hand as they are prominent in consumers' minds, have massive advertising budgets and can quickly imitate any new product and scale up production easily," says Di Palma.

So, while technology is changing the way retailers connect with and service customers, and customers' values are increasingly driving their purchasing decisions, the fundamentals of a successful brand are not so dissimilar to the Don Draper era. Building a brand identity that symbolises quality, reliability and trust, based on a strong value proposition, is perennially important.

The challenge is in cultivating that brand identity, which must appeal to customers' rational and emotional sides, a process that encompasses every touch-point a company has with its customers, from its marketing to its product and customer service. An unerring focus on what really matters to the consumer is essential here.

Those that succeed in creating a truly successful brand can dominate markets for a lifetime, outliving any marketing missteps with customer loyalty and investor support. A truly successful brand can even outlive the company that created it. |



BREWIN DOLPHIN

Important note

Brewin Dolphin Wealth Management Limited, trading as Brewin Dolphin and Brewin Dolphin Ireland, is regulated by the Central Bank of Ireland and is a private limited company registered in Dublin, Ireland No. 235126. Registered Office: 3 Richview Office Park, Clonskeagh, Dublin D14 H7RO.

Warning: The value of your investment may go down as well as up.

For clients who are based in the UK:
BD Ireland is deemed authorised and regulated by the Financial Conduct Authority. The nature and extent of consumer protections may differ from those for firms based in the UK. Details of the Temporary Permissions Regime, which allows EEA-based firms to operate in the UK or a limited period while seeking full authorisation, are available on the Financial Conduct Authority's website.
Registered Office: 3 Richview Office Park, Clonskeagh, Dublin D14 H7RO.