



PRINT & OFFBEAT



OUR ANNUAL DOSE OF HUMAN GENIUS AND IMAGINATION

FROM DIY SANITARY PADS AND PAGES BUILT OF SAND TO TAKE-AWAY FLOWER SEEDS ON BILLBOARDS, SOUNDPROOF POSTERS, "AUDIO" PRINT ADS, 4G SPEED TESTS IN PRINT AND MORE

The world is exploding with people, trends and events that could cause you to question mankind's basic intelligence, never mind our creativity. But every year in researching this chapter, we rediscover just how clever, creative, responsible, and caring those of us in the much-maligned media industry can be. Almost half of our off-beat "winners" this year did their work in pursuit of the betterment of the world, a

first in the 11 years we've been producing this chapter of FIPP's Media Innovations book.

Here's a preview of the provocative, inspiring, fun, creative, mind-boggling innovations to come in this chapter:

- 1 A make-your-own sanitary pad ad
- 2 A 4G speed test in print
- 3 Flower seeds #1 (in a magazine page)
- 4 Flower seeds #2 (in a billboard)
- 5 Coca-Cola's "audio" ads in print
- 6 Soundproof posters
- 7 Sand cover #1
- 8 Sand cover #2
- 9 A 3D colouring book
- 10 The new car smell advert
- 11 A customisable cook book

1. A MAKE-YOUR-OWN SANITARY PAD AD

Two years ago, we highlighted the Ikea print advert that some considered cringeworthy and others saw as pure genius: If a woman urinated on the ad, it would indicate if she was pregnant and, if she was, her pee also revealed a substantial discount on a baby crib!

This year, we found yet another female-targeted ad some people once again considered cringeworthy and others genius, but for different reasons.

To highlight what they called the "period

poverty" crisis, the social enterprise Hey Girls UK ran a two-page ad in newspapers across the UK featuring a cut-out outline of a sanitary towel entitled Make Your Own Sanitary Pad. On the reverse side of that page, Hey Girls ran the explainer: "One in ten girls in the UK can't afford sanitary products. Every month, they're forced to use loo rolls, socks, or even newspapers. Help us end period poverty. For every Hey Girls box of pads you buy, we will give a free box to a girl who needs it."

"I'm not a campaigning person who takes to the street with my placard," Hey Girls UK founder Celia Hodson told CampaignLive.com. "It's phenomenal if you are, but that isn't me and it's not the way I created Hey Girls. I wanted to create [an ad] that was striking and stopped people, but raised the question without being aggressive."

2. A 4G SPEED TEST IN PRINT



Traditional media (aka "print") does not lend itself to interactive marketing. Or does it?

Finnish mobile operator Telia was the first in the country to offer 4G, the world's fastest mobile connection. To promote its 4G service, the company wanted to use the country's very strong traditional print media, but it wanted to do it in a nontraditional way.

4G is all about speed, so Telia wanted to find a way to memorably convey that speed in a print ad. What would be more memorable than an interactive, multiplayer reaction-speed game that pitted two friends against one another?

The print ad became a video game when readers took a picture of the ad with their mobile phone, opened the Telia app, and placed the phone on the ad. The phone's screen became the game board. Players would put their fingers on the print ad and when the phone screen changed colours, the challenge was to be the first to tap the screen.

The ad was "one step ahead of many other interactive print ads out there," according to



“I WANTED TO CREATE [AN AD] THAT WAS STRIKING AND STOPPED PEOPLE, BUT RAISED THE QUESTION WITHOUT BEING AGGRESSIVE.”

Celia Hodson Hey Girls UK founder

Lift Magazine.

“Speed is THE key point of difference of 4G networks, and this is the most enjoyable way so far to showcase the potential of the new network to consumers who will likely use it for games, apps and other trivial stuff.” Players could win a new Telia 4G connection.

3. FLOWER SEEDS IN A PRINT AD #1

This year, we had TWO ad campaigns that gave consumers free flower seeds.

The first, in April in Swedish magazines, was an advert for a flower pot and was entitled This Ad Will Grow on You.

And indeed it would.

Printed on easily biodegradable seed-paper, the page was embedded with seeds for flowers including snapdragons, catchflies, and daisies. “Just plant this ad in a pot, put it in a sunny corner and don’t forget to water it,” the ad read. “Maybe talk to the pot every now and then. It’s no harder than that to give your home a little love this spring.”

4. FLOWER SEEDS IN A PRINT AD #2

Four months later, Herbal Essences seriously upped the ante for a free flower seeds campaign

“WITH 17.2% OF BUTTERFLY SPECIES ENDANGERED IN THE UK, HERBAL ESSENCES AND KEW GARDENS ARE STEPPING UP TO HELP COMBAT THE DEPLETING POPULATION.”

— a Tweet by the campaign creative agency, Mr. President.



via print media:

Full-sized outdoor street-level billboards around London! Each billboard was festooned with 3,000 detachable paper “leaves” filled with wildflower seeds. The ad encouraged passers-by to grab a leaf, take it home, and plant it. In addition to the “fun” aspect of the ad, there was a serious environmental purpose behind it.

“Just like bees, butterflies are major pollinators, controlling the population of a variety of plants and insects,” according to a Tweet by the campaign creative agency, Mr. President. “With 17.2% of butterfly species endangered in the UK, Herbal Essences and Kew Gardens are stepping up to help combat the depleting population.” The various seeds in the leaves create wildflower habitats in which butterflies flourish.

The text on the back of each leaf, branded with Herbal Essences and the Royal Botanic Kew Gardens logo, declared people can “unleash Mama Nature’s secrets” by planting the seeds at home.

5. COCA-COLA’S “AUDIO” ADS IN PRINT

Can a print ad be heard?

Of course not, unless...

...unless you take advantage of a phenomenon called Synesthesia.

“Synesthesia is when two different senses cross in our brains, producing the impression people are hearing something even though they’re stimulated via another sense, their vision,” wrote DAVID Agency Executive Creative Directors Juan Peña and Ricardo Casal. “The Coca-Cola campaign uses its instantly recognizable product and iconic rituals to trick the brain into automatically associating an image with a specific sound, filling in the silence with the expected sound. It is, in essence, an auditory illusion.”

How did it work?

The print/outdoor campaign in Europe used



“THE CAMPAIGN STARTS VISUALLY, BUT IT’S COMPLETED IN PEOPLE’S BRAINS WHEN THEY PRODUCE THE EXPECTED SOUND IN THEIR OWN HEADS.”

Will Burns CEO, [ideasicle.com](https://www.ideasicle.com)



iconic images of the Coke experience: a series of large, close-up photographs of iconic Coca-Cola rituals or moments (uncapping the bottle, bubbles fizzing in a glass with the soda, pulling the tab to open the can). Each advert included very small text — it’s only supposed to be a hint, remember — that challenged the viewer to play the sound in their head (“Try not to hear this!”).

“An idea like this couldn’t work with a new brand,” wrote [ideasicle.com](https://www.ideasicle.com) CEO Will Burns in *Forbes*. “A new brand doesn’t have the conscious and unconscious familiarity and affinity locked up in our collective mental vaults. But Coke does. We’ve all enjoyed a Coke at some point, right? We’ve all experienced the advertising, the red and white branding, the script logo, the packaging, the bottle caps, the wavy-shaped bottles, the brown colour of the liquid, the bubbles, the lip-smacking refreshing taste of a giant swig. And along the way we’ve all experienced the corresponding sounds of the ‘Coke experience.’”

In fact, I’m hankering for a Coke right now after writing that last sentence!

“But only after this kind of visceral familiarity with the ‘Coke experience’ can we be teased in the way this campaign is teasing us,” wrote Burns. “Only after lifetimes of experience with this brand and this brand’s product can we be triggered merely by the suggestion of a sound. Not a real sound, but the suggestion of a sound.”

“The campaign starts visually, but it’s completed in people’s brains when they produce the expected sound in their own heads,” wrote Casal and Peña. “Coca-Cola is turning people’s heads into radios to emit the sounds from within. These imaginary auditory triggers make us want the real thing.”

6. SOUNDPROOF POSTERS

OK, technically, this is not a print innovation.

It's an innovation by a print and digital publication that is just really, really cool. And a great way to raise the brand's awareness among the toughest demographic for legacy media brands: young people.

Rolling Stone in Brazil has been migrating from its traditional print format to print and digital while expanding its scope and target audience. To increase engagement and increase its follower base, it came up with the idea of a contest for young musicians and their friends.

What do young musicians really like and need: Cool posters and soundproofing for their practice spaces (often their bedrooms, so this contest appealed to parents and neighbours as well!).

Rolling Stone combined the two: Cool posters that doubled as soundproofing. Working with Y&R Brazil, it created four posters made entirely of acoustic foam coated with fireproof resin and fibreglass.

The posters featured four guitar legends: Jimi Hendrix, Keith Richards,

Zakk Wylde, and Brazilian guitarist Kiko Loureiro.

The campaign was waged almost exclusively where its target audience hangs out: Instagram. Musicians were invited to post videos of their best pieces with the hashtag #SoundproofPoster. The campaign spread organically thanks to the efforts of people posting and tagging their friends' bands. The winners won a set of the four posters.

7. SAND COVER #1

Like the flower seed ads, this is another case of two media companies having the same unusual creative idea a few months apart.

And, like the soundproof posters, neither of these is technically a print innovation. Both of these companies created their "print" page in sand — very large stretches of sand (1,750 square metres in this case and 600 square metres in the next case).

On May 30, Zero Waste Day in Japan, the newspaper *Tokyo Shimbun* created its editorial page calling for action against ocean pollution by carving the words and images into the sands of Iioka Beach in the Chiba prefecture. The headline, *Plastics Floating in Our Seas*, a large image of a sea turtle, and hundreds of Japanese characters were etched into the sand and photographed from above to create the page that appeared in print. It took sand sculpture artist Toshihiko Hosaka and a team of local residents and students

**YOUNG MUSICIANS REALLY
LIKE AND NEED COOL POSTERS
AND SOUND-PROOFING FOR
THEIR PRACTICE SPACES.
ROLLING STONE BRAZIL
COMBINED THE TWO.**



WE DEVELOPED A NEW
PRODUCTION TECHNIQUE





“THE SEA DOES NOT SPEAK. SO, I WILL SPEAK IN ITS PLACE. CURRENTLY, THE LIVES OF MANY CREATURES IN THE SEA ARE BEING TAKEN. THE CAUSE IS PLASTIC.”

Tokyo Shimbun Editorial



**“WE SCULPT LETTERS,
FRAMES, AND EARTH
PARTS USING
SHOVELS, FORKS,
AND RAKES USED FOR
GARDENING.”**

Toshihiko Hosaka Artist



11 days to complete the “page”.

Here is an excerpt from the editorial: “The sea does not speak. So, I will speak in its place. Currently, the lives of many creatures in the sea are being taken. The cause is plastic. Plastic bags, plastic bottles, styrofoam... 8 million tons of plastic used in everyday life are dumped in places like rivers and the ocean every year, and remain floating as garbage. By swallowing or being entangled in plastic garbage, about 700 species of animals including sea turtles, seabirds, seals, and fish are harmed and killed.

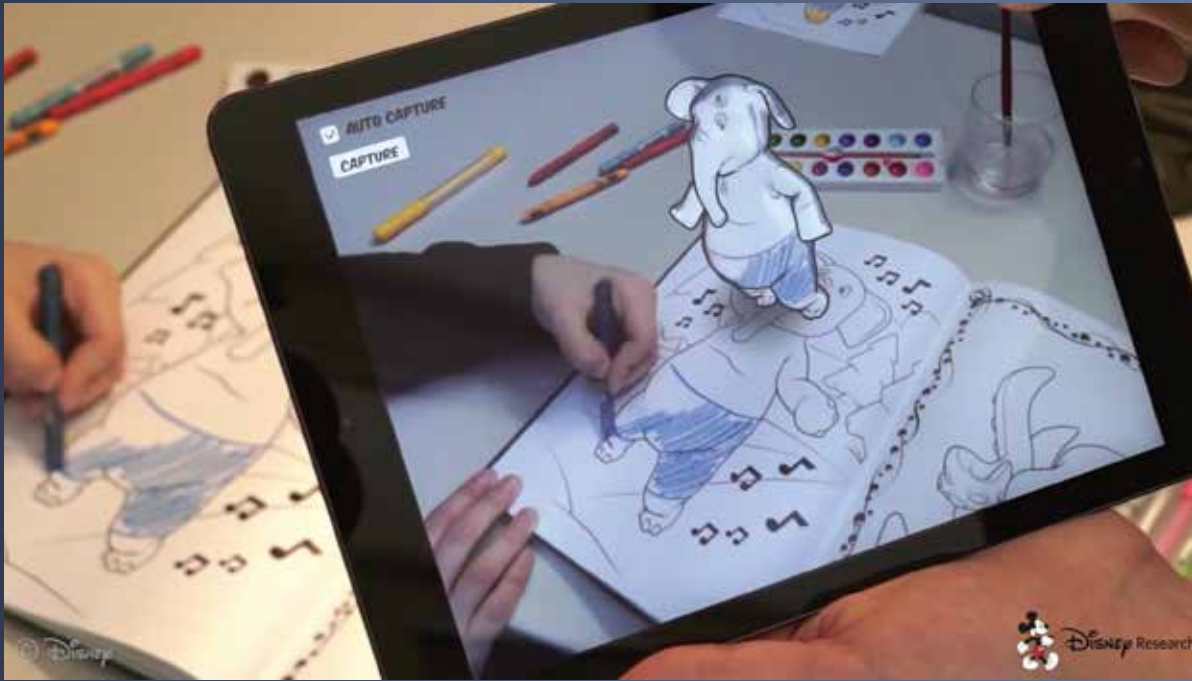
“We Japanese are also largely responsible. Japan produces the second most garbage per person. In order to rectify this, we have to take

a good hard look at what is happening in the ocean. We need to think about things we have been ignoring as a result of prioritising economic growth, everyday convenience, and such.”

8. SAND COVER #2

Just three months later, Hosaka was at it again and once more in Iioka, but this time he was creating the cover for the *TIME* magazine Climate Change Edition.

This 600-square-metre “cover” took Hosaka and a seven-square team 14 days, including several days when the temperatures hit almost 36 degrees Celsius and Typhoon Krosa threatened to wash their work away (it veered off in



IN 2019, DISNEY CREATED AN AR APP THAT TRACKS AND CAPTURES A CHILD'S COLOURING STROKES IN REAL TIME VIA A MOBILE DEVICE'S CAMERA, WHICH THEN MAPS THE IMAGE ONTO THE COLOURING BOOK PAGE.

another direction).

“We sculpt letters, frames, and earth parts using shovels, forks, and rakes used for gardening,” said Hosaka in a *TIME* story about the cover. “It was necessary to always moisten because if the ground was dry it did not form. It is a huge work. I carved it a little and shot it with a drone to adjust the balance and depth. A dust spray is sprayed thinly on the finished part. This spray is used for road construction. This will withstand some rain and dryness.”

9. A 3D COLOURING BOOK

We admit that this is not a print innovation many (any?) of you will be rolling out any time soon, but it does get you thinking about the future possibilities for print and digital integration.

It started back in 2015 when Crayola became the first company to create an app that would bring colouring book images to life in 3D (dragons chasing them around the room or models walking down the runway) via augmented reality — check out the QR code on this page to see it in action. But that was only AFTER the child had finished colouring.

In 2019, Disney created an AR app that tracks and captures a child's colouring strokes in real time via a mobile device's camera, which then



maps the image onto the colouring book page (use the QR code on this page to see how it works). In this case, it's a cartoon elephant, but it could also be a model with a new dress, a tank in a



“WE ARE ALWAYS LED BY WHAT OUR AUDIENCE CRAVE SO TO GIVE THEM A BOOK THEY CAN COMPLETELY OWN, INCLUDING THE PROCESS OF CREATION, IS EXTREMELY REWARDING”

Mark Rogers *BuzzFeed Europe GM*

battle, a Star Wars scene, etc. At the end of 2019, the app was still in development, so don't go looking to get it for your child or grandchild quite yet.

10. THE NEW CAR SMELL ADVERT

This is going from the sublime to the ridiculous. But who doesn't love the smell of a new car, right?

Not unlike the Coca-Cola ad utilising the sense of sound in a print ad, Liberty Mutual Insurance Company used the sense of smell in its new print ad campaign.

Full disclosure here: Guess what? Liberty Mutual isn't the first company to use the new-car fragrance in a print ad. As a matter of fact, way back in 1987, Rolls-Royce was the first car company to embed a new-car smell into a print ad.

And, yes, we admit that smell has been used in print magazines forever, almost entirely by fragrance companies (there were those pop-corn-scented ads in Australian newspapers).

In a 2011 GfK MRI Starch Advertising Research study of 6,514 magazines over a period of four months, researchers found only 49 scented page ads, mostly for cosmetics, household cleaners, personal hygiene, and medicines. They also found that scented ads do, indeed, garner more consum-

er attention than regular ads. Liberty Mutual wanted to jog readers' fond memories of when they buy a new car... and have to consider new auto insurance. "If you're thinking about a new car, think about Liberty Mutual," read the ad.

So, while it's not exactly new, the Liberty Mutual ad does raise the question of how else might scent be used in ads and in stories: Why shouldn't a camping outfit infuse the smell of a campfire and pine trees into an ad for tents and sleeping bags? Or a book store infuse the smell of

a new book? Or a coffee shop infuse the intoxicating smell of newly ground coffee beans? Or a recipe for BBQ in a food magazine use the smell of mesquite coals and BBQ sauce? Or a gardening magazine infuse the smell of various roses in a feature about rose gardens?

11. A CUSTOMISABLE COOKBOOK

When you have an adoring audience of 325 million, you'd be an idiot to not try to take advantage of their affection for your brand and your content with branded products, especially when your niche is cooking.

Meet *BuzzFeed's* 100% customisable cookbook!

In late 2019, *BuzzFeed* announced the launch of *My Tasty Cookbook*, first in English but soon in German, French, Spanish, and Portuguese.

For \$36, consumers can select their favourite Tasty recipes as well as a personalised cover.

"We are always led by what our audience crave so to give them a book they can completely own, including the process of creation, is extremely rewarding," *BuzzFeed Europe GM Mark Rogers* told *The Drum*. "Hacche produces beautiful, high-quality books and this product is the next step of our international rollout of licensed products, which bring us a deeper connection to Tasty fans."

WHY PRINT REMAINS ESSENTIAL TO THE LUXURY SECTOR



THOMAS WALTASAARI IS AREA SALES DIRECTOR AT UPM COMMUNICATION PAPERS. HERE, HE LOOKS AT HOW THE SUPPLIER IS SUPPORTING PUBLISHERS AND BRANDS TO HELP THEM REACH AUDIENCES THROUGH PRINT

While the debate continues across the media industry as to whether print is in battle with digital, the reality is that paper continues to play a pivotal role in global advertising. Particularly in the luxury sector, print remains integral to the communications strategies of publishers and brands alike.

According to combined research produced by Boston Consulting Group (BCG) and Altgamma in 2019, the global luxury industry is estimated to carry a value of US \$1.5 trillion per year by 2025. Figures originally forecast by Zenith in 2016 estimate that luxury brands (both high-end and broad) will spend US \$11.8bn globally on advertising in 2020.

These two figures represent a significant opportunity for the global media industry, and particularly for the print brands that still hold significant sway in the sector.

“We have a situation where, particularly in niche areas such as luxury market print products, publishers are very personally involved in what they are putting out,” says Thomas Waltasari, Area Sales Director for UPM Communication Papers. “They see the value that print adds as something that enhances the products they advertise, in terms of quality and gravitas – and, of course, these publishers are really focused on specific types of paper. Some, like Monocle for example, have made paper a part of the user experience.”

Indeed if you scratch the surface of the Zenith data a little further, we find that the advertising of ‘high luxury’ items such as watches, jewellery, fashion and accessories remains overwhelmingly print-based. 73% of advertising spend in this area went to print in 2016, a proportion predicted to have dipped only slightly to 70% by 2018. It is no wonder then that publisher and brands alike, are approaching print with increasing gusto.

“In terms of the overall picture, it ebbs and flows, but what’s interesting is that we’re seeing a trend where businesses that go out of the industry often come back not much later, because they do see a value in print. We are now also seeing new businesses coming in who see the value of print to audiences, rather than as a cost



to bear. Great examples of that are digital businesses such as Amazon and Facebook, which have ventured into print from a digital starting point.”

The trend towards print is not solely being driven by a desire to maximise revenue streams, but also by the changing nature of the luxury sector itself. For Millennial and Gen-Z audiences, luxury is increasingly as much about experiences as it is about owning physical products, and of course the touch and immediacy of a print magazine offers great synergy with this.

“There are a number of important factors. It’s partly down to the fact it is tactile, partly because it suggests ‘quality’, partly because the print experience is just that — an experience — and partly because it has a longer shelf life.”

“I can’t speak for the end user in this case but they go through a whole bunch of different ‘go to market strategies’ aimed at finding a way of becoming immersive — and I think from a high-end point in the luxury market, inclusion is about aspiration. It’s essentially about giving a 3D experience that you aren’t going to get on



IN THE LUXURY MARKET, PRINT REMAINS A VITAL COMPONENT ... BECAUSE IT'S TACTILE, IT SUGGESTS 'QUALITY'

your screen. It's the feel of it, the weight of it. It's about creating a moment that allows you to become part of the brand."

There also remains a huge trust component when it comes to print advertising, as highlighted by recent research published by MarketingSherpa.

Print ads were the top advertising channel according to the survey, with four in five Americans (82%) saying that they trusted newspaper and magazine ads at the point of purchase decision.

Of course for publishers operating in a multi-platform environment, it is not a case of print or digital, but print and digital, and a variety

of channels can result in a wider variety of revenue streams. And as Waltasaari explains, it is not only UPM's publisher partners that see the value in print, but increasingly also brands who are directly seeking appropriate ways to meet their target audiences in the marketplace.

"From a UPM perspective it's particularly important for us to support luxury brands in helping them to use print to reach their audiences. We are the only producer out there now that offers the full range of papers for print publications, so we can support the end user whatever direction they are heading. Whether it means that we need to be a more commodity-based company or one that goes all the way through to the luxury base – which we continue to support – we can do both or either of those things."



Download Luxury in Media: How Prestigious Brands Prepare For 2020

Link to <http://bit.ly/2PQLn2X>