

VoPP mag:



WINTER2016

FIRST EDITION

THE PRINT ISSUE

THE INDESTRUCTIBLE MEDIUM ● THE \$150-BILLION SECTOR

● DIGITAL BACKLASH

● MUST-KNOW TRENDS IN RETAIL





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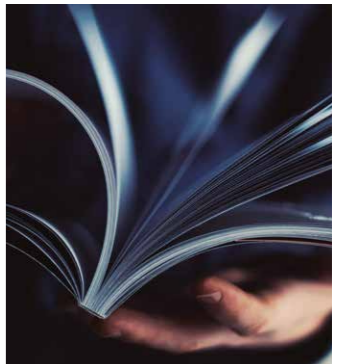
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FIND OUT MORE

VoPP Mag is an Australasian initiative dedicated to balancing channel discussion across the marketing landscape in a multi-media world. For more information, go to www.vopp.com.au

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PUT YOUR
TRUST
IN PRINT



60% TRUST IN NEWSPAPERS

A number of cross-media research studies have stated that magazines and newspapers are some of the most trusted and effective marketing media. Nielsen's latest Global Trust in Advertising Report found that 60% of people trust ads in newspapers and 58% trust ads in magazines over other media channels.

"It's clear from the findings that even with new ways of finding news and entertainment online, traditional media is at the heart of people's consumption," said Mark Hollands CEO, NewsMediaWorks.

58% TRUST IN MAGAZINES

This follows a report by Australia Post called *How Australians Want to Hear from Brands*, which provides unique insight into effective channel usage and how to truly engage with audiences. The study found that when it comes to determining the most effective advertising channel, Australian consumers deem catalogues and flyers as the most effective. Crediting print as informative, easy to understand and refer to later.

The same findings were also reported in Roy Morgan Research Single Source, 2016. When Australians 14+ were asked which media they find most useful for providing information when purchasing or selecting from a range of products or services, catalogues are considered the first or second Media Most Useful in 54% of categories.

Further, a London Economics study for KMP found that 25% said addressed mail is better in terms of being able to trust that information is genuine and accurate compared to 16% who said online is better.

Thanks to its ability to reach the masses, traditional advertising platforms remain key for the delivery of marketing messages, and reports show that traditional advertising still holds strong resonance with Australian consumers.



LUXURY PURCHASES ARE TRIGGERED BY PRINT

Over 40% of luxury purchases by Millennials (aged 20–early 30s) are triggered by a print magazine, according to new UK research. Titled *The New Language of Luxury*, the study from Hearst Magazines UK explores the lives of adults aged 25–65 who have bought a luxury item in the last six months, and finds that Millennials are changing the shape of the luxury market.

It's not only UK consumers that are driven by magazines to purchase luxury products. Roy Morgan Research found that Australian heavy magazine readers are 60% more likely to have purchased a premium clothing brand in the last 4 weeks and 83% are more likely to have purchased a premium cosmetic brand in the last 6 months when compared to the average Australian.

Magazine readers are also more likely to impulse shop when at the shopping centre and are leading the early adoption of clothing, with 86% of these trendsetters being magazine readers.

With the vast amount of content now available, the results of these reports reaffirm the vital role magazine brands continue to play in the luxury sector.

*HEAVY MAGAZINE READERS = 5+ ISSUES READ.

PRINT IN THE MIX



The latest IPA Touchpoints survey has revealed that print plays a dominant role in the lives of consumers. The highly influential cross-media study asked 5,000 adults about their media consumption, the results of which are used by agencies, publishers and brands in their campaign planning.

Central to the report is the fact that consumers are more multi-device literate than ever, using two or more media at the same time, with 87% of all adults now multi-media tasking each week. Print is certainly one of those media, with 81% of adults reading their newspaper in print for over an hour a day. Magazines also come out well, with adults spending more time reading a print magazine (49 minutes per day) than their online versions (38 minutes).

FOR MORE INFORMATION, GO TO: WWW.IPA.CO.UK/TOUCHPOINTS

THE WORLD OF PRINT



FACEBOOK TURN TO PRINT

Social media giant Facebook has been busy commissioning a number of print projects to show off its creative side to ad agencies all over the world. The first was a beautiful deck of 52 illustrated playing cards, which showcased its marketing insights to creatives and agency heads. Each card offered a unique and engaging insight about Facebook and its users, with the packaging personalised for each agency that would receive the pack.

Facebook also commissioned the same agency, Human After All, to produce a fascinating print book that showcased and celebrated the best creative campaign work on Facebook in 2015. Described by Facebook Chief Creative Officer Mark D'Arey as "stunning", the book features work produced for Procter & Gamble and Lexus, as well as interviews with some of Facebook's top creatives.

FOR MORE INFO GO TO
WWW.HUMANAFTERALL.CO.UK

"JUST BECAUSE IT'S COOL TO TARGET MILLENNIALS OR
USE ONLY DIGITAL MEDIA, IT DOESN'T NECESSARILY MEAN
IT WILL HELP BUSINESSES REACH THEIR OBJECTIVES."

MARIA GARRIDO, HAVAS GLOBAL CHIEF OF INSIGHT AND ANALYTICS OFFICER

IKEA

Have joined in with the colouring-in craze by creating its own colouring book. The book features repetitive patterns of their most popular products, such as wardrobes and kitchen utensils.

THE WORLDS UGLIEST COLOUR

The Australian Government worked with research agency GfK to find the world's ugliest colour - a muddled brown awfulness, to help make cigarette packets as unappealing as possible. This colour will be placed on plain cigarette packaging to try and deter people from smoking or at least make them think twice about it.

GOOGLE PRINT

You can now order your internet history delivered to you as a print newspaper. By downloading the Google Chrome Extension HTTPrint you can recheck facts, read in detail or discover exactly what you've been doing all day instead of work.

SCRATCH AND SNIFF

Romeo's Foodland is Adelaide's first independent grocery retailer to leverage the power of scented inks. Romeo's released two 'Scratch and Sniff' campaigns featuring mango and chocolate scents in their catalogues, receiving fantastic feedback from customers, suppliers and retailers.

PRINT DRIVES MORE SHOPPERS THAN SOCIAL

A report by TimeTrades has found that print ads beat social media, mobile ads and email marketing in attracting consumers in-store. Asking over 5,400 consumers which marketing initiatives are most likely to drive you into their store, the report found that 49% said 'Print ads', 38% said 'Email campaigns' and just 20% said 'Marketing campaigns through social media'. The 2016 State of Retail Report found that print ads were second only to special promotions on retailer websites in driving consumers into a store, which scores 55%.

These findings are similar to Roy Morgan Research that determined Australians consider catalogues first or second most useful media for providing information when purchasing or selecting from a range of products or services. With catalogues being the most useful medium when it comes to grocery and alcohol buyers¹.

Australia Post also explored which advertising channels consumers believed were more effective in influencing purchase decisions. The findings confirmed that traditional forms of advertising including catalogues & flyers (62%), TV advertising (52%), press advertising (40%), radio advertising (32%) and personalised direct mail (29%) are seen as the most effective. Comparably, only 17% of consumers perceived social media advertising as effective towards influencing a purchase decision.

¹ SOURCE: NIELSEN AUSTRALIA CONSUMER AND MEDIA VIEW, 2016
DOWNLOAD THE FULL REPORT AT: WWW.TIMETRADE.COM/STATE-RETAIL-2016-PRESSRELEASE

RETAILER INITIATIVES LIKELY TO DRIVE IN-STORE TRAFFIC

BASED ON A SURVEY OF 5,444 CONSUMERS IN JANUARY 2016

"OF THE FOLLOWING MARKETING INITIATIVES
BY RETAILERS, WHICH ONES ARE MOST
LIKELY TO DRIVE YOU INTO THEIR STORE?"

55% SPECIAL PROMOTIONS DISPLAYED ON THEIR WEBSITE

49% PRINT ADS

38% EMAIL CAMPAIGNS

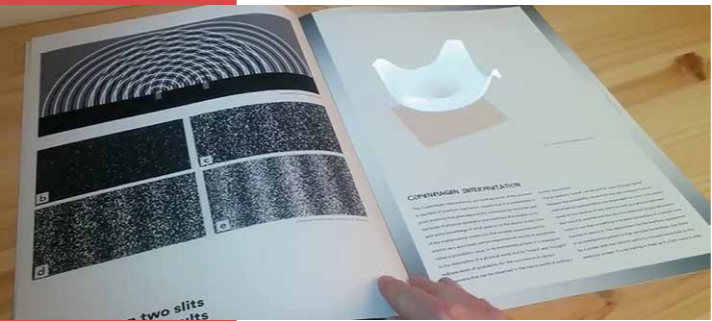
29% LOCATION-BASED PROMOTIONS THAT YOU HAVE OPTED
INTO THROUGH A RETAILER'S MOBILE APPLICATION

27% TEXT NOTIFICATIONS THAT YOU HAVE
GIVEN PERMISSION TO RECEIVE

20% MARKETING CAMPAIGNS THROUGH SOCIAL MEDIA

18% MOBILE ADS

SOURCE: TIME TRADES, 2016



AUGMENTED REALITY A REALITY

Advances in mobile technology and its increased affordability has allowed Augmented Reality (AR) to reach consumer masses, placing print in an exciting position. Print media assists in activating AR content, fusing the link between print and digital marketing. Achieving numerous marketing goals such as transferring information, increasing website traffic and tracking consumer behaviours, AR enhances print collateral to provide consumers with more dynamic experiences that maintain strong brand engagement. AR is becoming an increasingly common practice among companies, and some are even using this technology without the assistance of a smartphone.

A new media design studio has succeeded in creating the world's first augmented book that doesn't require expensive glasses or a smartphone to view. The studio, based in London, set up a system whereby a reader could turn the pages of a print publication, with each page featuring a 3D image able to be viewed from all angles.

Admittedly it's a complex set-up, with coding required, as well as a powerful computer and a Kinect movement tracker. But as a vision for the future of paper and its relationship with digital content, it's a very exciting development.

ACRS CORPORATE PARTNERSHIP PROGRAM 2016

The Australian Consumer, Retail and Services (ACRS) research unit’s corporate partnership program strives to develop deep and enduring engagement with industry partners. The program is infused with insight and offers a range of exclusive benefits, including thought-leadership publications, research reports, presentations, and networking events.

Publications and Interactive Content

Partners have access to a range of content aimed at better understanding consumers, global trends, best-practice, and examples of how research-led marketing is a source of competitive advantage. Gold and Platinum partners can also submit customised questions into the ACRS quarterly omnibus survey of Australian consumers.

Events and Presentations

Partners receive complimentary tickets to a series of retail and services focused research seminars, presentations and networking events in Melbourne and Sydney, as well as highlight reports and video recordings. Gold and Platinum partners also receive an in-company presentation by leading researchers that can be tailored to suit a range of topics, formats and organisational contexts.

Industry-Academic Engagement

Exciting opportunities exist for partners to engage and collaborate with leading academics and high achieving students in the Department of Marketing and Monash Business School. Our academic expertise spans advanced research design, data collection methods and facilities, and data analysis (e.g. choice modeling, segmentation, econometric modeling), as well as qualitative methods (e.g. focus groups), all of which can be commissioned by partners and applied to commercial projects.

ACRS

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ON THE RISE DIRECT MAIL

Direct mail continues to defy the challenge of digital media with advertising spend growing in Australia by 9% in 2015 up from 2014.

According to the latest report snapshot by Nielsen, direct mail (9%) is third only to cinema (32%) and digital (25%) in regards to an increase in year on year advertising spend. Overall, the top 10 sectors experienced a 13% increase in spend for direct mail, demonstrating that advertisers are still keen to engage their consumers with personalised print media. Interestingly, Woolworths slashed its spend on Regional TV ads by almost a third, while contributing a significant increase in spend on direct mail instead.

Direct mail delivers high engagement, intelligent targeting and strong readership results. According to Australia Post research across all industry sectors, 52% of Australians who receive mail read it. When comparing to benchmark e-mail open rates of 19.83%, direct mail is a strong performer.

Direct mail continues to show its resilience with figures showing total spend in 2015 was \$257 million. Despite the hype around challenges in traditional media, 2015 saw no slowdown in advertisers investing in direct mail campaigns to connect and engage with consumers.

69% OF AUSTRALIANS HAVE READ UNADDRESSED/ADDRESSED MAIL IN THE LAST 7 DAYS.

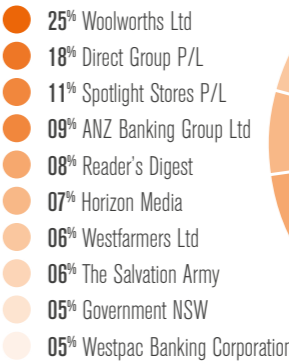
RMR, SINGLE SOURCE, 2016

DIRECT MAIL EXPENDITURE BY MEDIA: SECTOR



Source: Snapshot of advertising spend, Nielsen, 2015

DIRECT MAIL EXPENDITURE BY MEDIA: ADVERTISER (GROUP)





THOUGHT

MIKE COLLING, FOUNDER AND CEO OF MEDIA AGENCY M&C, COMES TO GRIPS WITH THE APPEAL OF DIRECT MAIL AND WHY IT'S ON THE UP, WHILE TIM MILNE OF DESIGN AGENCY ARTOMATIC EXPLAINS HOW THE PHYSICALITY OF PRINT FORGES DEEP EMOTIONAL CONNECTIONS WITH CONSUMERS.

The reputation of mail is currently one of bubbling curiosity. If you'd asked me two years ago, I think its reputation would have been, at best, a dinosaur medium. But over the last two years, particularly 2015, marketers have started talking about it again. There are three reasons for that.

The first is the body of international being released research over the last 18 months, which has dragged mail kicking and screaming into the 21st Century. Brands have made the sort of investment that previously only television, posters or digital media have made in terms of understanding their medium, gaining enterprise-level insight into how consumers use and value mail.

With their Private Life of Mail research, Royal Mail conducted the largest ever neuroscience study by a European media owner, wiring up consumers while they read their mail to understand the impact that mail has on their brains. So rather than doing another case study that just says 'Mail works', they did some fundamental research that says 'This is how mail works with consumers' brains and in their lives'. It's ground-breaking.

The second thing is that we're seeing a turnaround in mail volumes. We've now got two quarters-worth of evidence that clients are mailing more, so there's real growth in the retail letters business.

Then the final thing is a reappraisal of the efficacy of digital investments. Growth in search has topped out and there are big concerns over data fraud, viewability and even audience engagement in the digital world. There's a reappraisal of the amount of investment being made in digital media in the UK.

"GIVEN THAT A CONSUMER WILL SPEND UP TO 10 MINUTES READING A PIECE OF MAIL, WHY DO WE SEND THEM CRAPPY LITTLE ENVELOPES FULL OF TOILET PAPER?"

MIKE COLLING,
FOUNDER AND CEO OF MEDIA AGENCY M&C

But there are still hurdles for clients and the mail marketing industry itself, including understanding what consumers value in mail. The trend over the last 15 years has been for cheaper and cheaper packs, driving down the cost of production. That may be the wrong trend. If you look at the IPA Touchpoints data, more than three quarters of us read mail every day, with the average adult spending 21 minutes per day reading mail.

Now given that each of us only gets around nine pieces a week, that means a consumer will spend up to 10 minutes reading a piece of mail. So why do we send them crappy little envelopes full of toilet paper? It's like booking a 60-second television spot then creating a 20-second commercial. It turns out that the most effective pieces of mail are highly personalised, highly individualised, highly tactile and highly involving.

Isn't the insight from this that clients need to invest in high quality pieces created by experts?

In the future you'll see more and more people moving towards trigger-based mail. You're actually seeing that now, with the interest in digital and on-demand printing, but we see a future where mail will be used like re-targeted online banner ads. If you go to Webjet and don't buy the flight, why wouldn't they send you a letter rather than stalk you around the internet? Because you're somewhere in the region of a hundred times more likely to buy the flight if you see a letter than an online banner.

These are the things that are bubbling around the whole mail industry at the moment, causing clients to reappraise the medium and move back towards it.



LEADERS

If we are to seriously consider the future of print in a digital age, we have to first accept that Gutenberg's original vision has finally, after 550 years, reached its sell-by date. We might also conclude that the internet is the final realisation of his vision: information-for-all.

Far from the existential threat that many in the industry see, new technologies differ so fundamentally from printed communications that they reveal its hitherto hidden qualities. As well as liberating print from the burden of transporting information, new media provides the backdrop against which a new future for printed matter can be defined.

In the digital age, we can at last look upon printing as the physical medium. It might be blindingly obvious, but printed objects exist in a way that virtual entities like Facebook don't. Tangible materials and the irreversible act of putting ink on paper shape our relation to the messages they carry.

We understand the authenticity of physical print and for things that matter such as money. We trust its currency - bank notes might only be bits of paper but we accept their value because of how they're printed and by whom. Forgeries need to be masterful acts of deception to get past our acute print sensitivity, and digital currencies such as BitCoin remain pioneer technologies that are yet to become stable and useful.

Governments print its laws on vellum (which lasts for 5,000 years) rather than paper, which lasts only 500 years, but the additional 4,500 years feels more durable and stable now. The digital equivalent, Wikipedia, finds a kind of stability from the idea that someone who knows better must have corrected it. It's unlikely we'll see a wiki-style approach to law making before the vellum deteriorates.

"NEW TECHNOLOGIES DIFFER SO FUNDAMENTALLY FROM PRINTED COMMUNICATIONS THAT THEY REVEAL ITS HITHERTO HIDDEN QUALITIES."

TIM MILNE, ARTOMATIC

Because of print's ubiquity, everybody intuitively understands its manufacturing lexicon: materials, formats, construction etc. through which brands can project status, stability, tradition, beliefs, ideas and feelings, all of which can be hard to articulate digitally.

Indeed, the most powerful communication language residing in print is emotion: exquisite print makes consumers feel special because human beings conflate emotional and physical sensation - evolution necessitated that feelings from physical inputs drive immediate decisions. We are heavily influenced by tactile sensation - carefully considered packaging rather than opulent stores have helped Net-a-Porter become a powerful luxury online retailer.

Brands are emotive entities and making consumers feel something has long been the driver of brand advertising. Elsewhere in the media landscape, digital technologies are re-shaping television with technologies that enable consumers to avoid TV advertising or tailor it around attention-grabbing offers.

These will be difficult landscapes on which to build lasting emotional brand relationships, so it might not be inconceivable that print will emerge as the emotive communications medium, rich in tactile language and free from burdensome information (all available online).

If so, we might see a bright and lasting future for this medieval technology and a role to which it's finally and perfectly suited.

FIGHT FOR THE RIGHT TO CHOOSE

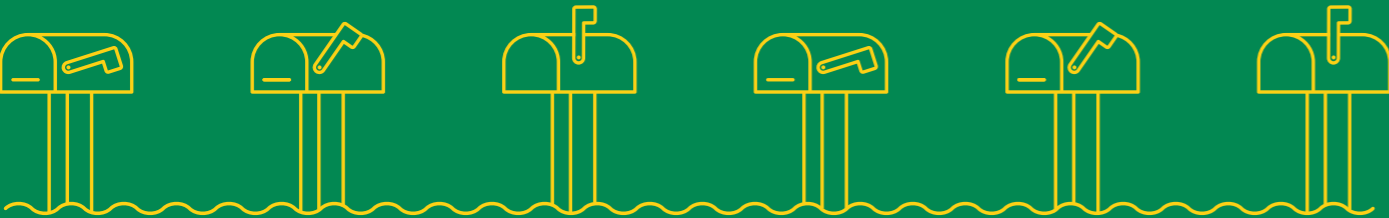
THE KEEP ME POSTED CAMPAIGN IS A MOVEMENT ACROSS AUSTRALIA FIGHTING FOR CONSUMER'S RIGHT TO CHOOSE HOW THEY ARE CONTACTED BY BUSINESSES. THEY ARE CALLING FOR AN END TO FEES FOR PAPER STATEMENTS AND LOOKING FOR EQUAL ACCESS FOR ALL.

A people's choice movement has been gaining momentum in Australia and around the world as businesses such as banks, telcos and energy providers apply pressure to move their customers online, often without consent and sometimes without their knowledge.

Those wanting to hang on to their paper correspondence may be charged a fee for receiving a hard copy of their bill or statement, something that has previously been provided free. With companies charging their customers \$1.69 to \$2.50 per statement or bill, many are left asking the question, "wait a minute, isn't billing customers simply a cost of doing business?"

These excessive charges are usually beyond the actual cost of printing and postage, estimated to be \$0.88 per item in Australia for businesses who enjoy reduced postage rates and cheaper printing because of buying power.

"WAIT A MINUTE, ISN'T BILLING CUSTOMERS SIMPLY A COST OF DOING BUSINESS?"



THE PAPERLESS PROBLEM

The Keep Me Posted campaign advocates every Australian's right to choose, free of charge, how they are contacted by businesses, especially for the members of the community who are disadvantaged by lack of choice because of their personal situation. Often, the most vulnerable members of society are those most dependent on traditional mail with access to the internet falling to just 57% for households with an income less than \$40,000. Older Australians are likely to be left behind as well, with only 51% of those over 65 using the internet. People who are disabled, in a low-income household or dependent on a parenting payment, an age pension, disability support pension or a Newstart allowance, are twice to almost five times more likely to not have internet at home than the national average. Further, indigenous households in Central Australia are 76% less likely to have internet access than non-indigenous metropolitan households.

"With 1.3 million households not having internet access at home, this adds up to around 3 million Australians without equal access to information," commented Ged Kearney, President of the Australian Council of Trade Unions at the campaign launch earlier this year.

The campaign launch also received the support of many MPs including Independent Senator Nick Xenophon who commented, "the fact that there are millions of Australians who live in households without internet access is a big issue. Why should these people, particularly senior citizens, be impacted in this way? It really does seem to be quite discriminatory and counterproductive."

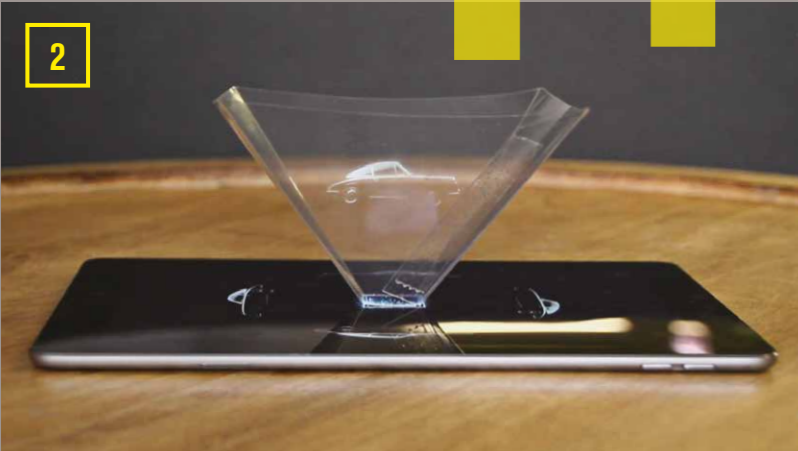
A GLOBAL CHALLENGE

The campaign is part of an international movement with consumer groups lobbying against the practice. Since 2013, countries such as Germany, France, Spain, Finland, Ireland, Belgium, Canada and several American States have changed their legislation to protect consumers from charges for billing or statement information, making this practice illegal.

Most recently, the Dutch national Ombudsman strongly opposed paper statement charges. With 50,000 citizens, less than 1% of the population, not having access to the internet he deemed the transition from paper statements to digital intolerable and unfair to these parts of the population. Comparatively in Australia, 13% of Australians do not have access to the internet, yet this practice by companies continues unchallenged by government.

There are clear signs that this global issue will not be tolerated by those who believe in equality, fairness and the consumer's right to choose. Keep Me Posted is calling for Australia to rise to the occasion.

**TO FIND OUT MORE ABOUT THE
KEEP ME POSTED CAMPAIGN, GO TO
WWW.KEEPMEPOSTED.ORG.AU**



TAKE A LOOK AT AN INTERACTIVE HOLOGRAM PRINT AD, THE ART OF PLAYING A RECORD USING PAPER, AND HOW TO ATTRACT THE CHALLENGING DEMOGRAPHIC OF DOGS.

1. AUDI AIRBAGS AD - SAFETY MESSAGE

Audi gave its Turkish customers something to think about in a recent ad campaign focusing on the safety features of its cars. Created by Tribal DDB Worldwide’s office in Istanbul, the twin ads imagine what a brief glimpse into the afterlife would be during a car crash – would you be going upwards or downwards? Tagged with the line ‘Not yet! Intelligent airbag system’, the ads suggest the automaker’s safety technology will keep you from reaching eternity before your time.

2. PORSCHE - HOLOGRAMMING

Porsche recently roared into the print advertising mix, partnering with ad agency Cramer-Krasselt to launch “the world’s first interactive hologram print ad.” In Fast Company’s April 2016 issue, readers found a page with a small acetate prism enclosed. Following assembly directions, readers placed the prism on top of a tablet computer that was running the 911 hologram video where 3-D footage of the latest Porsche 911 came to life. “At the core of the brand is fascination. That’s what every Porsche created was designed to inspire,” Marshall Ross, C-K’s Chief Creative Officer, comments. “This hologram ad was designed to create the same thing. We want the audience to leave with a feeling of intrigue and curiosity.”



4. KONTOR RECORDS MAIL - 64% INCREASE

Anyone involved in music marketing will tell you that one of their hardest tasks is to get journalists and agency creatives to listen to their bands. So German dance label Kontor Records decided to grab some attention by pitching their music in the much-loved vinyl format along with a paper turntable to play it on.

‘The Office Turntable’ works by posting the vinyl record in a mailer that folds out into a 2D paper turntable, then inviting the listener to download a custom-made app to their phone and positioning it on the record. A virtual needle then comes up on the screen and the record plays through the phone. And it worked: the approach increased targeted listener responses by 64%.

3. ABRAXAS BEER AD - DEVICE + PRINT

The bridge between print and mobile gets even closer with this ad for Abraxas beer that ran in an issue of Peruvian magazine Lima. But it’s not a QR code or augmented reality that gives the reader more content, it’s the light function on the phone.

Readers are instructed to switch on the light on their mobile and place the phone behind the page to reveal a hidden image of a bottle of Abraxas, along with a poetic message about how few can discern between light and dark.



5. THE HONEST KITCHEN - SCRATCH-AND-SNIFF

While millennials and middle-aged men seem to dominate the target markets for advertising, one demographic that’s traditionally ignored is dogs. But now, US pet food company The Honest Kitchen is trying to redress the balance with Is That My Dinner?, a scratch-and-sniff book about a puppy looking for a meal.

The book tells the story of a pup on the hunt for something to eat at a party, where he is exposed to the scents of everything from candy canes to pumpkin pie. Customers were able to order a free copy from the company’s website, with the campaign inviting them to share images of their pets enjoying the book on social media.





NUTELLA

Nutella wanted to build a lasting relationship with its customers and attach a sense of community to its iconic brand. To do this, they launched a campaign allowing customers who purchased a special jar of Nutella to request a personalised label that displayed their name in the trademark Nutella typography, replacing the standard Nutella label. Nutella announced the campaign through multiple social media platforms, targeting the lucrative millennial market as well as their core target market of families. The initial campaign launch was very successful with hundreds of thousands of customers accessing the online app to receive personalised printed labels for their Nutella jars. Millennials quickly became Nutella’s greatest and most vocal advocates with thousands of customers using social media to propagate their recommendations to friends and family and upload images of their personalised Nutella jars. “Given that millennials are all about mobility and digitisation, the ability to integrate innovative labelling and packaging with social media is paramount” stated Gareth Pearson, CEO of BMi Research. Combining the power of customised printed packaging with social media was a highly effective tactic for forging strong customer engagement.



BECK'S BEER

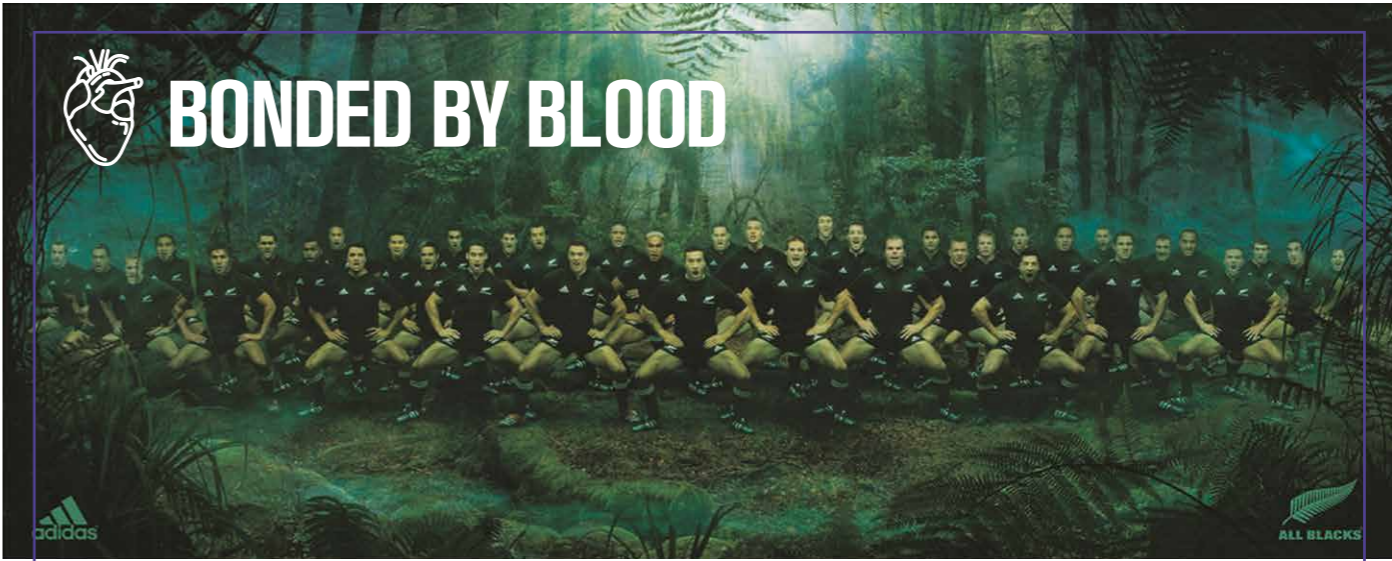
To promote New Zealand Music Month, Beck’s created the World’s first ever commercial outdoor playable poster. Using the pioneering technology of conductive ink the interactive posters enticed users with promotional music tracks and the ability to remix the samples. With 20 touch points and 12 minutes of music and audio for users to choose from, once users touched the poster it turned into an 80 watt speaker. One hundred posters were created and distributed at 60 street poster sites around Auckland, Wellington, Christchurch and various towns throughout New Zealand. The Playable Posters created a unique, multisensory experience for the passing public and generated a great deal of excitement and intrigue. By aligning the posters with a strong online message and well executed social media connections there was even more publicity for the New Zealand Music Month. The accessibility of the posters for everyone to enjoy and discover was a great strength of the campaign and reinforced Beck’s Beer brand positioning of closely assimilating with music, art and fresh thinking.

AUSTRALIA & NEW ZEALAND
↑TOP FOUR

DISCOVER PERSONALISED NUTELLA JARS,
PLAYABLE POSTERS BY BECK'S BREWERY AND
THE BEST MARKETING CAMPAIGN IN 2016.

OPSM

One in six kids have a vision problem and for many it’s undetected. This is because children don’t like going to “scary” optometrists, or they don’t have easy access to one. Australian ad agency Saatchi & Saatchi created Penny the Pirate book, which has eye tests disguised as images on its pages, for optometry company OPSM. Named the world’s most effective advertising campaign in 2016 by The Warc 100’s annual ranking of marketing campaigns and winner of multiple Cannes Lions, the book makes it easier for parents to screen their child’s vision. As parents read the story to their child, vision tests have been incorporated into the story allowing parents to test their children’s eyesight in an interactive and fun environment. The book combined with a free app allows parents to determine whether their child requires a visit to the optometrist. Since the book’s release, OPSM has seen a 23% year-on-year growth in the number of children’s eye tests conducted, showcasing the power of this innovative print campaign.



NEW ZEALAND RUGBY
UNION & ADIDAS

The New Zealand Rugby Union partnered with Adidas New Zealand to produce a campaign that exemplified how supporting the All Black players is in New Zealand’s DNA. All Blacks players each donated a sample of blood that was combined with ink to produce 8000 special edition posters. The digitally imposed posters featured the All Blacks team performing the haka with slogans such as “Stand in black. It’s in our blood” and “Rugby. It runs through your veins.” These ‘Bonded by Blood’ edition posters came with a certificate of authentication and given to those fans who purchased an All Blacks jersey. “Adidas believes rugby is an essential part of New Zealand’s DNA and we wanted to show how the players and their supporters are inextricably linked – how supporting the All Blacks is in our blood,” said Craig Waugh, Adidas New Zealand’s Marketing Manager. The posters were well received within the community, achieving the goal of enhancing national pride and connection with the All Blacks team. This campaign allowed the All Blacks to acknowledge the depth of support received by fans over the years, and cultivate a strong sense of community.

ONE FOR THE BOOKS

Will our digital obsession
spell the death of reading?
asks Hannah James

I could say I'm blonde. I could say I'm a Brit who fled the rain for the lucky country a decade ago. I could say I'm a traveller, a writer, a horserider, a hiker, a lover of wild places and loud music, and silk shirts and pink lipstick. But mostly, if called to describe myself, I say I'm a reader.

There are family legends about how lost in books I became as a child. Deaf to calls to the dinner table, I read for hours lying on my belly on the lawn, or sprawled, a tiny human trip hazard, up the stairs. I read in the car, at friends' houses, while walking. Aged seven, I attempted – unsuccessfully, would you believe – to read in the shower. Sponge-like, I absorbed the emotions of my favourite characters, unable to disentangle my real world from my book world.

When I went to university at Oxford, I stood inside the time-hallowed hush of the Bodleian Library and discovered – with a half-thrilled, half-horrified shiver – that stretching beneath me were miles of underground stacks filled with literally millions of books. During my three years of study, I honestly believe I made a good dent.

Reading is Marcel Proust's "divine pleasure," Stephen King's "uniquely portable magic," Nora Ephron's "escape, and the opposite of escape." In one of my favourite books, *How Reading Changed My Life*, author Anna Quindlen said, "Books are the plane, and the train, and the road. They are the destination, and the journey. They are home."

These days, I read for my job; I read for pleasure. I read on the train and the bus, at traffic lights, while cooking (sometimes), while eating (almost always). I listen to audiobooks when I run or hike. When I went travelling for six months, I bought a Kindle, knowing I couldn't rely on the tattered flotsam of hostel bookshelves.

And yet, in the past few years, something has shifted. Once I would sink into a book for hours at a time, but now I struggle to read for more than 10 minutes without a distraction. You know what I'm going to say because you do it too. I grab my phone.

In Australia 89 per cent of the population own a smartphone, and we restlessly tab from one mode of absorbing information to another; juggling phones, laptops, tablets, the TV. We notice how much shorter our attention spans are and wonder if our brains have been rewired by the ever-available, never-ending distractions of the internet.

Researchers have been sounding this alarm for years. As far back (in internet time) as 2008, Nicholas Carr wrote an article for *The Atlantic* entitled *Is Google Making Us Stupid?* He later expanded it into a book, *The Shallows: What The Internet Is Doing To Our Brains*. The moveable feast of the ever present internet, he warned, "is so much our servant that it would seem churlish to notice that it is also our master." He mourned: "Once I was a scuba diver in the sea of words. Now I zip along the surface like a guy on a jet ski."

It's true: our attention spans, say researchers examining brain scans have shortened. Frequent internet users show heightened activity in the prefrontal cortex, used for information processing, memory and decision-making. When activity is high here, we're skim reading. This isn't what Maryanne Wolf calls "deep reading" in *Proust and the Squid: The Story And Science Of The Reading Brain*, or sophisticated comprehension and analysis, but the rapid assessment of vast quantities of information, followed by almost instantaneous forgetting. But is this demanding or simply efficient?

"We know that the brain has a lot of plasticity, and that staring at screens for long periods of time can change your brain," explains Professor Anthony Hannan, from The Florey Institute of Neuroscience and Mental Health. "People who use digital technologies such as the internet a lot, which continually shifts the user's focus, may develop a reduced attention span."

Not only that, but the "Google effect" erodes our memories. Studies show our brains outsource the task of remembering facts, knowing that most information is only a few keystrokes (or a spoken question) away. We also retain less information when we read on a screen rather than on paper. That's leaving aside the whole problem of "digital addiction" and the possibly associated rise in depression and anxiety disorders, and the sheer guilt of knowing our lives are slipping away while we stare at our phones.

Yet while all this paints a bleak picture, and while technology has doubtless infiltrated our lives at an extraordinary rate in recent decades, it's nothing new. Humans relentlessly pursue invention, yet we've always reacted to new technologies with moral panic. Both Plato and Socrates complained about the invention of writing – they believed it would damage our memories. Every advance has been greeted with hand-wringing about the death of communication and the social graces: the printing press; the telegraph; the telephone; the movies; and now the internet. Last I looked, though, we all still speak to each other.

The reports of the death of the book are certainly exaggerated. Last year saw the first increase in Australian book sales for years, and Amazon has joined forces with online retailer The Book Depository to begin

shipping Australian titles locally, indicating an undiminished literary appetite.

Reading, we tend to forget, was invited only a few thousand years ago, and isn't an innate skill. It's a tribute to our brains' plasticity that we even learn how to read, and reading itself changes our brains forever. "Large amounts of time doing anything, including reading a book, can rewire aspects of our brain," agrees Hannan.

Lifelong reader, literary journalist and author of *By The Book: A Reader's Guide To Life*, Ramona Koval cheerfully admits: "I'm a tech-head." Really? "I love my weather app, my trip planner app, my Kindle. I'm not hung up on the olden days," she says. "Certainly, we are distracted by all the machines we've got, but I was always a bit distracted anyway. I think we'll get use to the input of information." She reads online for work and, like me, loves her Kindle when travelling. But, "I still adore lying on the couch with a book."

In many ways, Koval believes, nothing has changed; "We're wired for stories. It's the way we think, it's the way we learn about the world. A good story well told is what we love, whether it's sitting around the fire in the Stone Age listening to someone speak, or reading on paper and now on screen."

Jennifer Byrne, host of ABC's First Tuesday Book Club, is also sanguine about the impact of technology on our reading habits. "You know what? It's a choice. There's always time – you just choose what to fill your time with." The devoted reader isn't immune to the charms of the net: "I, too, idle parts of my day away – I must admit I have a softness for *Solitaire* and *Words with Friends* – and I, too, have spent time chasing what Cate Blanchett was wearing or what Beyoncé said about Jay Z. But I seriously don't think it's diminished my attention span. It's really simple, but if you want to retain your attention span, you've got to read more than tasty little chunks. If you choose to go down the internet rabbit hole, that's your call. The books won't stop because of you."

It really is that simple. To read more books, read more books. "We can't reverse technological advances," explains Hannan, but the good news is, "none of this is hardwired." The brain can recover. The "deep reading" neural pathways we've allowed to grow over can be cleared. Nothing has been lost forever. We can always pick up a book and find our way back home.

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TAILORING THE EXPERIENCE

PRINT'S ROLE IN RETAIL MARKETING

CAROLE SARASA

WITH THE RISE OF OMNI-CHANNEL EXPERIENCES, GROWTH OF NEW TECHNOLOGIES AND THE CHANGING NATURE OF RETAIL COMPETITION, THERE IS NO SURPRISE THAT THE RETAIL INDUSTRY IS UNDERGOING DISRUPTION. COMBINED WITH THE EVER-SAVVY CONSUMER INCREASINGLY EXPECTING MORE, BRANDS NOW MORE THAN EVER MUST MAKE SMART MARKETING DECISIONS TO ENSURE MAXIMUM IMPACT AND RETURN ON INVESTMENT.

To do this retailers are looking at each marketing channel at their disposal to ensure each one is working as hard as it can for them. Recent trends amongst tech retail brands, companies who have built their businesses using digital platforms, are now turning to print to grow their customer base – and it's working. Global retail brands such as Apple launching its Apple watch using press ads and e-commerce player Net a Porter launching a glossy magazine to reach its upmarket consumers are strong performing examples. Retailers locally pushing TVC to catalogue, online to offline or the other way around are examples of how the strengths of each channel are leveraged for optimal results by the retail industry.

With the printed catalogue remaining a stable and effective channel for retailers, brandzines becoming more and more popular and in-store point-of-sale critically capturing the impulsive shopper, we explore how brands use print as part of their multi-channel marketing strategy to overcome digital disruption and competition, forging stronger connections with consumers and increasing shopper engagement.

DIGITAL TO PRINT

"With recent years having seen the media conversation dominated by digital and online content, there has been a strong shift toward recognising the role of print in the broader marketing mix," says Sean Sands, Managing Director of the ACRS, Monash Business School. Retailers are beginning to understand the reach and impact that print has on target audiences, including Millennials. With 82% of Millennials reading direct mail from retail brands and more than half (54%) looking forward to receiving hard-copy retail catalogues in the mail, it's hard for these brands not to engage with this channel.

Tapping into the effectiveness of print, "brands will increasingly seek to develop innovative, personal and curated content, with the objective of providing inspiration," says Sands.



Sean Sands
Managing Director / ACRS



Chelsea Hinchliffe
Publications and Public
Relations Manager / Dan Murphy's

PERSONALISATION TREND

Retailers cannot only rely on traditional marketing and mass distribution methods to reach customers anymore. "We are already seeing catalogue production and distribution shift from 'one size fits all' to a more segmented and tailored approach. Personalisation is the key to the future, and brands that can ask the right questions as well as understand and articulate who their customers are will have the most success," says Chelsea Hinchliffe, Publications Manager at Dan Murphy's.

The capability to tailor different versions of print to different customer segments is accessible now more than ever with evolving production and printing technologies having taken the cost and complexity out of versioning. This allows brands to offer personalisation beyond just a first name.

"It has evolved to pagination by geography and demographics or image personlisation by gender or audience group. Retailers now know that in order to capture their customers' attention, they must have relevant content," says Kellie Northwood, CEO, ACA.

"Personalisation is a trend that will dominate retail more in the year ahead, and a clever tactic to engage and speak one-on-one to consumers," says Annie Price, Creative Director, J. Walter Thompson Melbourne. "Although, with this trend or any trend, retailers must use it wisely and only when appropriate, not just because it's a new trend. So if you're going to personalise, make it an integral part of the overall creative concept and brand experience."

BRAND EQUITY AND ENGAGEMENT

Along with leveraging personlisation, "retailers have discovered that print can be used for high quality content marketing. High-touch print pieces full of stories, luxury images, profiles of brand ambassadors and room layouts or food and beverage spreads have proven to be excellent ways to convey brand ethos and express brand personality," says Northwood.

"There is opportunity for print to be a desirable object that's part of an aspirational lifestyle. A new breed of publications that will even become keepsakes, rather than disposable commodities for some consumers," says Sands.

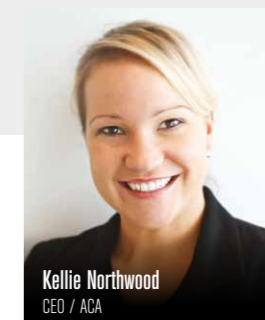
Price agrees. "For our retail clients, print plays a huge role in providing both emotional connection and speed to market. For Jetstar, our job is always twofold. We need to remind people of the pure joy of travel and also deliver the incredible price point that makes it possible."

"For Harris Scarfe, print is vital to continue to deliver their value story. The Harris Scarfe customer LOVES to shop and she needs regular, constant reminders of the in-store bargains to keep her interested. Print is vital to both these clients and many more," says Price.

"We have seen some Retailers reduce the frequency of their print campaigns and this has led to consumers 'switching off' or worse turning to another brand. Retailers often don't realise their mistake for 8-12 weeks when sales figures drop. To keep your customers engaged, regular and relevant printed communications is key," furthered Northwood.

As brands continue to innovate and add value, they inject new life into print and demonstrate how this form of media is relevant in a digital age. Those brands who can harness the power of print and blend the offline with the online will be the big winners, creating a seamless, omni-channel shopping experience directly catering to the tailored experience consumers crave.

1. Quad/Graphics. Millennials: An Emerging Consumer Powerhouse. 2016



Kellie Northwood
CEO / ACA



Annie Price
Creative Director / J. Walter Thompson Melbourne

Discover which Helix Personas drive your business.

Pinpoint your best prospects Australia-wide.
Understand their attitudes, consumption and media patterns.

						
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High income families, typically own their own home in the inner suburbs.	Well educated, high income, young singles, social, inner city professionals, typically renting apartments and flats.	Young families in the outer suburbs. Full time workers earning above average income.	Young, educated, outer suburb households, working full time to pay off their expensive separate house.	Young parents or older families with children still at home, outer suburbs, bargain hunters.	Older married household/ retirees who are family proud. Confident as they have paid off their suburban/rural home.	Families/couples living in cities/towns earning low income from their skilled jobs, secondary school education.

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CONTENT MARKETING IS ONE OF THE INDUSTRY'S BIGGEST SUCCESS STORIES, WITH BRANDS DEVOTING MORE OF THEIR TIME AND BUDGETS TO BUILDING A BETTER RELATIONSHIP WITH THEIR CUSTOMERS – AND RIGHT AT THE HEART OF THAT RELATIONSHIP IS PRINT.

—
BY MARK HOOPER



WITH GLOBAL SPEND on content marketing currently estimated to be \$150bn, rising to over \$300bn in 2019¹, it's clear that this relatively young marketing sector is booming. With content produced for all platforms, this is a truly multi-channel sector, with online, mobile, video, social and experiential all coming under the banner of content marketing.

However, following a brief flirtation with digital-only solutions, it appears that brands are discovering that print is the best medium to get a brand's message across and engage its customers for the longest time.

Furthermore, with industry-wide concerns over the challenges of ad blocking and the public more anxious than ever about digital privacy issues, print content marketing offers a neat solution, together with the offer of deeper engagement and increasing loyalty among consumers.

THE HEART OF THE MIX

Name any major Australian or New Zealand brand and it's highly likely they will have some form of print content marketing. From retail giants such as Coles and Woolworths to Myer and Chemist Warehouse, companies use their own magazines to communicate their brand messages to their customers.

"Print content marketing continues to be an integral part of the overall marketing mix," says Sally Wright, Executive General Manager of content marketing agency Medium Rare. Medium Rare work with well known brand publishers – Coles, Qantas and Foxtel.

"Having a strong, editorially-driven content marketing strategy across print and digital is no longer a nice-to-have – nearly all major retailers, including online-only retailers, have a consumer-quality magazine that feeds high-quality editorial content into their digital channels. This delivers a curated edit with an independent voice and enables an efficient, cost effective always-on content amplification strategy across platforms informing and inspiring our customer anywhere, anytime," says Wright.

This is a sentiment echoed by Andrew Hirsch, CEO of global content marketing agency John Brown Media. "Our mantra is that it's a multi-channel approach, but more often than not, print is at the heart of that," he says. "It's interesting that a few years ago people were saying, 'Print is unaffordable, it's not fashionable, let's do everything in a digital format'. But in most cases a digital-only approach doesn't work. The vast majority of solutions is print alongside digital."

VIRGIN PAPER

Brands themselves, have their ROI to consider when looking at the cost-effectiveness of any media investment in their content marketing strategy.

Saskia Dornan, Head of Virgin Group Internal Communications, reveals how a global brand has recognised the benefit of print not simply for its customer base, but also in speaking to its own staff worldwide, across a diverse variety of roles.

"Instead of going all out on digital, the Virgin Group has gone down the multi-channel route when communicating with our people, which includes the tangible and accessible benefits of print," she says. "The Roger Collective magazine creates a community that readers find irresistible: it connects with them, while exciting and inspiring them."

"Print works really well for us as it reaches many more of our people who are not desk workers, and for many of whom the nature of their job dictates that they can't be looking at a mobile screen throughout the day. It's a great example of how a global magazine can have a real impact on so many different businesses and connect people around the world. It's been a tremendous success and one of the most cost-effective communication tools we have ever devised," says Dornan.

OWNED MEDIA

The prospect of brands owning their own media is an enticing one, with more and more brands building a successful customer base using print content marketing.

There are examples where print is the only logical option, such as in-flight magazines, where brands have access to that rare thing: a captive audience with quality, engaged time on their hands and who have been asked to switch all their digital devices to flight mode.

The Qantas business and airline magazine has over 445,000 readers every month (an increase of 4% YOY). Comparing the readership sees Qantas readers filling Australia's largest stadium – The Melbourne Cricket ground, 4.5 times. Qantas magazine has more readers every month than the number of people who attended the Olympics in Rio and Qantas has 132,000 more readers than people who attended the four days of the 2015 Melbourne Cup Spring Carnival. The audience is the hard to reach, premium reader, with 51% of readers in the A/B demographic.

At the relaunch of Qantas Magazine in July 2015 Qantas Group CEO, Alan Joyce said, "Our magazine is part of the service. It's part of the experience. It's part of the brand, like the uniform or the kangaroo logo. It's how we tell our story and Australia's story as the national carrier."

Publishing brands are certainly standing firm in Australian markets, with supermarket giants Coles and Woolworths stamping out strong territory amongst leading subscription magazines in the Food and Wine category. NewsMediaWorks', research metric, emma™, reports Coles Magazine readership has increased by approximately 27% over the past twelve months to a staggering 3.396 million Australian readers.

Woolworths' 'Fresh' magazine is also a significant player, holding a readership of 3.743 million Australians. This sees these two brand publications rank among the highest read magazines in Australia.

“Brands that fail to target consumers appropriately, adapt content across formats or rely solely on paid advertising content are unlikely to build engagement and drive sales.”

Duncan Southgate
Global Brand Director, Millward Brown

“The Roger Collective magazine has been a tremendous success and one of the most cost-effective communication tools we have ever devised.”

Saskia Dornan
Head of Virgin Group Internal Communications

“It’s interesting that a few years ago people were saying, ‘Print is unaffordable, it’s not fashionable, let’s do everything in a digital format’. But in most cases a digital-only approach doesn’t work. The vast majority of solutions is print alongside digital.”

Andrew Hirsch
CEO, John Brown Media



“By its very nature, a magazine can do many things: it can inspire; it can inform; it can entertain.”

Sally Wright
Executive General Manager, Medium Rare

LONG-TERM CONNECTIONS

Proof of cost-effectiveness is, of course, a crucial factor. Clare Broadbent, CEO of global content marketing agency Cedar Communications, remarks on the “culture of marketing short-termism” that results from the “cult of ROI” where marketers face pressures from CFOs to deliver a clear return for their marketing efforts.

“Generally, content marketing is subtle in the way it ‘sells’ to a client’s customers,” she says. “Overt sales messaging is often kept to a minimum. Often, the main objective of content marketing is to deliver brand messages, and attributing an ROI figure to a piece of content, especially a high-cost piece of content such as a magazine, often requires lots of time and effort. But it can be done. In best-case scenarios, where we have seen ROI figures for our clients’ work derived from customer data, results have been staggeringly good.”

For Medium Rare’s Sally Wright, the strength of content marketing is in its ability to connect customers at every stage of the purchase funnel to inform and inspire choice.

“With strategically distributed content, we build communities around brands and create long-term relationships with the customers,” she says. “Print is still highly relevant in content marketing programs.

By its very nature, a magazine can do many things: it can inspire; it can inform; it can entertain. It can bring trends, products and launches to life within the context of its readers’ lives. And, it can showcase the covetable, celebrate the bold and ignite a conversation with its readers.

As a sensory experience, a magazine cannot be matched – especially when it comes to delivering deep engagement. It can provide both targeted and mix-and-match entry points by weaving dedicated sections together with a broad range of topics in one cohesive package. Above all, a magazine engenders trust.

Foremost, however, is its ability to get your brands into the living rooms of your customer. Think about it. Where do you read your favourite magazine? On a comfortable couch? With your feet up? With a latte or hot chocolate in hand? One way or the other, we all read magazines in our ‘happy places.’”

THE NEW MARKETING ARENA

Of course, the landscape in which content marketing is now operating has changed significantly. “Compared to even a few years ago, it’s much more difficult for advertisers to land brand messages and sell,” says Broadbent. “Today’s consumers are brand-weary, their trust having been eroded over time from receiving uninvited and invasive ‘broadcasts’ from advertisers. And online – where the lion’s share of ad spend is going these days – there’s a load of new and popular software programs to block ads.”

In its annual Digital and Media Predictions report, research consultancy Millward Brown noted that the rise of ad blocking – one of the biggest issues for digital marketing – has seen brands place a higher emphasis on providing quality, engaging content for their customers.

Duncan Southgate, Global Brand Director for digital at Millward Brown, noted that this will “separate the successful marketers from those that simply annoy.” He also predicted a more integrated consumer journey, adding, “brands that fail to target consumers appropriately, adapt content across formats or rely solely on paid advertising content are unlikely to build engagement and drive sales.”

By modifying their marketing communication strategy from a push to pull model, producing content that consumers want, where they want it, and in a format they are receptive to, brands are able to keep their customers engaged for longer, at a deeper level, in order to deliver their brand messages.

“Magazines produced by brands deliver an average of 25 minutes of engagement²,” says Broadbent. “Can you think of many other channels or platforms that do that?”

THE NEXT LEVEL

The big question is where print content marketing will go next. Ironically, improved digital technology means that personalisation is now possible at a much higher level, while better sales tracking can prove the cost-effectiveness to the client.

But everyone agrees that print is now the disruptive medium, offering stand-out for the client and a sense of value for the customer. Which, after all, is what content marketing is all about.

Sources 1. PQ Media’s ‘Global Content Marketing Forecast 2015-19’
2. CMA Advantage Study

“THE INDUSTRY
SHOULD LOOK AT
VOGUE TO UNDERSTAND
HOW TO PROTECT THE
FUTURE OF PRINT.”

Enyi Nwosu, Head of Strategy for Mindshare Worldwide



Vogue magazine is a vital cog in the world’s fashion engine, as well as a high-revenue model for print success. In it’s sixteenth year in Australia, we get to the heart of why everyone wants to be in Vogue.

By David Benady

VOGUE, THE BIBLE of high-class designer fashion has used its glossy magazine to define fashion and reminds us why print matters to readers and advertisers.

Around the world, the highly influential Vogue magazine is a must-read for those in the fashion industry and a much sought-after vehicle for showing off designer trends. Crucially, it’s also a luxurious treat for millions of women, all fascinated by this exclusive world. Vogue maintains its mystique by treating fashion shoots as works of art, using some of the industry’s best photographers, while putting the product together with high production values, top quality paper and beautiful binding.

As Vogue’s editor-in-chief for Australia Edwina McCann tells us: “Vogue is a global fashion authority with an individual, local perspective in each of the markets in which the magazine is published. In Australia, as elsewhere in the world, Vogue’s steady circulation and growing

subscriber base is thanks to our continued commitment to quality editorial and most importantly unique covers and content tailored to our market. We invest heavily in our fashion shoots ensuring the magazine is collectable, desirable, and a luxury good in its own right which readers are proud to show off on their coffee table in their homes and workplaces.”

She goes continues that, “Vogue documents the popular culture and trends of our times through the prism of fashion and beautiful photography. Our ongoing commitment to the unique and aspirational imagery we publish underpins our continued success and the inherent value of the printed magazine.”

“OUR ONGOING COMMITMENT TO THE UNIQUE AND ASPIRATIONAL IMAGERY WE PUBLISH UNDERPINS OUR CONTINUED SUCCESS AND THE INHERENT VALUE OF THE PRINTED MAGAZINE.”

Edwina McCann Vogue Editor-in-Chief



FASHION-FORWARD

Advertisers know there are few other places that offer the credibility and influence bestowed on their brands by placing an ad in Vogue. Enyi Nwosu, head of strategy for media agency Mindshare Worldwide, who also works on the Chanel account, says Vogue offers a powerful lesson in how magazines can move with the times and become agenda-setting thought leaders in their sectors.

“The industry should look at Vogue to understand how to protect the future of print,” he says. “The lesson is being clear about what your proposition is – in Vogue’s case as the reference point for the fashion world. It’s really clear about exactly who its audience is and doesn’t try to be all things to all people. If you follow Vogue’s lead, you’ll have a future in this post-digital world.”

SYMBOL OF LUXURY

The US magazine’s 2000 launch in Australia brings global standards of fashion and beauty, reaching around 400 thousand readers, while it boasts 23 million readers globally. The magazine appeals to advertisers both as a national and global platform for showcasing their brand. Mainly a vehicle for top-end brands such as Chanel, Gucci, Versace and Miu Miu, it also runs ads by more accessible high street brands such as TopShop.

Jenny Calcott, Production Director, Whybin TBWA, describes the emotions of a Vogue reader: “Opening the latest issue gives you permission to disengage from the rest of the world, to set aside time to immerse yourself in the gloss, colour and fantasy of luxury, beauty and fashion,” she says.

UPWARDS TREND

The print title continues to perform strongly, but McCann says Vogue also has a strong online presence and does much to create high quality images in digital media, she adds, “Vogue leads the fashion market. We are the biggest media brand in Australia in terms of our social media footprint – well in excess of 2.4 million followers and fans. Our ‘One Vogue’ editorial and commercial sales strategy and our commitment to creating quality and unique content tailored for each of our different platforms has delivered us the undisputed number one position in terms of audience on vogue.com.au, and a successful and growing events business. Vogue Australia has an “always on” approach to publishing. The advent of digital and social media has only enhanced our offer and increased our ability and means to reach a bigger audience than ever before with a broader range of content than ever before too.”

By moving with the times and having a crystal clear understanding of their brand proposition, print titles can gain some of the longevity that has kept Vogue at the top of its sector for over a century.

VOGUE HAS A MONTHLY GLOBAL PRINT AUDIENCE OF 23.5 MILLION PEOPLE

ITS WEBSITES HAVE FIVE BILLION PAGE IMPRESSIONS EVERY MONTH

VOGUE IS MENTIONED IN OTHER PRINT MEDIA ON AVERAGE FOUR TIMES A DAY, GENERATING \$2 MILLION WORTH OF COVERAGE

VOGUE READERS SPEND MORE ON FASHION EVERY YEAR THAN THE READERS OF ELLE, MARIE CLAIRE, INSTYLE, VANITY FAIR AND HARPER’S BAZAAR

EACH ISSUE OF VOGUE IS READ FOR AN AVERAGE OF TWO HOURS

93% OF VOGUE READERS OWN DESIGNER FASHION, WHILE 94% OWN PREMIUM BEAUTY PRODUCTS

WHEN VOGUE READERS LAST RECOMMENDED A PRODUCT TO THEIR FRIENDS, 54% OF CASES RESULTED IN A PURCHASE

MEET OUR ART THROBS
George Byrne & Paul Davies

RESEARCH

AUSSIES AND KIWIS PREFER PAPER

Results from a recent global consumer survey found that the majority of Australians and New Zealanders prefer paper communications. In fact, it seems many people distrust and are not swayed by corporate green claims used to promote online services over paper.

An international survey with over 7,000 respondents was commissioned by Two Sides and carried out by international research company Toluna Inc. in June 2016. The survey was undertaken internationally in: Australia, Brazil, Europe – Austria, France, Germany, Italy and Spain, New Zealand, North America and the United Kingdom.

The survey details responses from Australian and New Zealand consumers, providing insight into their perception of the environmental impacts of paper and print, their perception of why companies want them to turn to digital and their preferred communication format.

Among its findings, the survey reveals that many consumers want to retain the choice of using paper and print, at no additional cost, and that many question or feel misled by “go paperless – go green” claims – believing cost savings to be the primary driver for organisations looking to phase out paper-based communications.

Report findings also suggest it is not evident that younger age demographics connect with paper differently to older groups. Whilst acceptance of digital media is stronger amongst younger ages, a preference for print on paper still exists for all ages.

Regarding the environmental characteristics of paper, findings show that a majority of consumers understand the natural and recyclable nature of paper, as many believe recyclability is an important characteristic of environmentally responsible products and recognise that paper is a renewable resource.

Overall, findings conclude that consumers prefer to read from paper than from screens, appreciating the tactile nature of paper. Consumers also fundamentally believe that when sourced from sustainably managed forests, paper and print remains a sustainable way to communicate.

KEY FINDINGS

PAPER AND PRINT IS THE PREFERRED COMMUNICATION CHANNEL

- ▶ 74% of Australians and 78% of New Zealanders prefer reading print on paper than from a screen,
- ▶ 71% of Australians and New Zealanders enjoy the tactile experience of paper and print, and
- ▶ 43% of Australians and 29% of New Zealanders don’t have a reliable internet connection and want paper records.

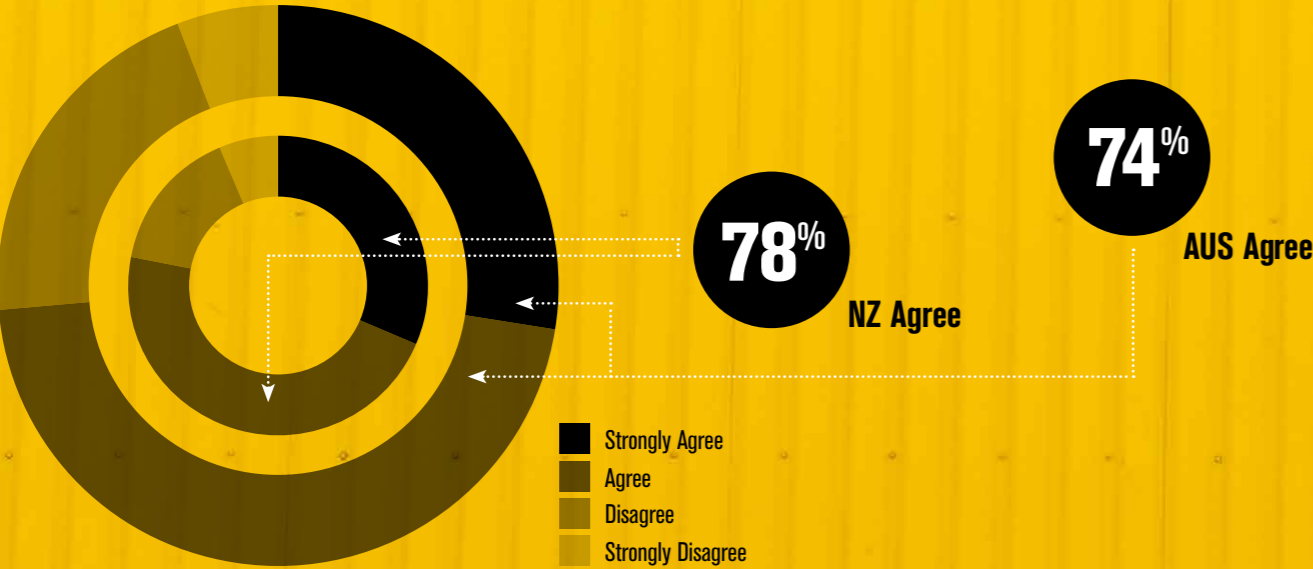
“GO PAPERLESS - GO GREEN” CLAIMS ARE QUESTIONED BY MANY

- ▶ 83% of Australians and 80% of New Zealanders receiving environmental claims like: “Go Paperless – Go Green”, or “Go Paperless – Save trees”, or “Get your bills on line – it’s better for the environment” believe companies are seeking to save costs,
- ▶ 56% of Australians and 49% of New Zealanders question the validity of these claims, and
- ▶ 42% of Australians and 40% of New Zealanders feel misled by these claims.

CONSUMERS SEE PRINT AND PAPER AS SUSTAINABLE

- ▶ 85% of Australians and 87% of New Zealanders believe that when forests are responsibly managed it is environmentally acceptable to use trees to produce products such as wood for construction and paper for printing,
- ▶ 94% of Australians and 95% of New Zealanders feel recyclability is an important characteristic for environmentally responsible products,
- ▶ 89% of Australians and 91% of New Zealanders believe new forests are necessary to counteract global warming, and
- ▶ 66% of Australians and 70% of New Zealanders consider that paper is based on a renewable resource.

QUESTION: IS READING FROM PAPER NICER THAN READING OFF A SCREEN?



88% OF AUSTRALIANS AND 91% OF NEW ZEALANDERS AGREED THAT, WHEN RESPONSIBLY PRODUCED, USED AND RECYCLED, PRINT AND PAPER IS A SUSTAINABLE WAY TO COMMUNICATE.



Shift your thinking about sustainability

When most people think about sustainability, they think green and eco-friendly, and while this association is useful, it's not the whole story.

At Finsbury Green when we think about sustainability, we also think of it as the capacity for our business to thrive now and into the future, through the practices of environmental stewardship, economic sustainability and social integrity.

Our shift has been to maximise the value of our actions and extend this to our clients. Experience tells us that this is only possible where there has been a true partnership between client and supplier, or what we refer to as a sustainable relationship.

Sustainable relationship?

Our concept of a sustainable relationship acknowledges that both businesses will experience higher success rates through enhanced collaboration, innovation and partnership, all of which provide genuine value for the economic, environmental and social benefits to both our organisations and future generations.

For procurement, it involves the acceptance and understanding of the tangible value of the relationship, including a quality and eco-advantaged product or service, at a good and fair price.

For finance, the issue is about working with someone who is financially solid, dependable and will remain a sustainable business now and into the future.

For marketing, a key value is the return on investment of a marketing campaign – the education, innovation and advice we provide in the relationship, using the evidence that there is a place for all channels in the marketing mix.

The shift

All of these interests are connected and bring opportunity by way of a sustainable relationship.

Reviewing what we all do, based on our concept, should be a shift towards a new way to think about sustainability.



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BACK TO THE FUTURE

FUELLED BY AD BLOCKING, CLICK FRAUD AND LOW VIEWABILITY, DIGITAL ADVERTISING IS CURRENTLY SUFFERING CONFUSION, WITH MARKETERS LOOKING FOR NEW WAYS TO REACH THEIR CUSTOMERS. BUT COULD THE ANSWER BE RIGHT UNDER YOUR NOSE?

BY DAVID BENADY

Technology fatigue is much in evidence these days. When it comes to the latest trends, forget smartphones and virtual reality. Think instead of vinyl records, which are making a comeback, and the latest fashion accessory for hipsters: 70s-style Polaroid cameras. Kodak is also harking back to old times with the launch of a new Super 8 movie camera.

This is all part of a growing 'digital backlash'. Having all our communications, entertainment and information needs met by the device in our pockets has left many of us hankering after the simpler days of typewriters, record turntables and print.

Marketers are also having second thoughts about the digital world, though their doubts are not being fuelled by nostalgia. The fact is that digital display advertising – low cost, highly targeted and easily measurable as it may be – faces a huge series of challenges in its claim on marketing budgets. Ad blocking, click fraud and low viewability of ads have all become major headaches for brands as they consider the value they get from their digital ad spending.

A MEDIUM SUFFERING CONFUSION

This year's Toolkit report, created by the World Advertising Research Council (Warc) in association with consultancy Deloitte Digital, predicts that such issues will lead to a significant "digital backlash" among marketers in 2016. Worries about the poor effectiveness of digital advertising have led brands to look at new ways of reaching consumers, which can be witnessed by the growth of native advertising. Marketers are now taking the opportunity to reappraise print advertising, which is immune to the problems that currently surround the digital medium.

So how bad is the digital advertising crisis? Over one million Australians are active users of the most popular platform Adblock Plus and their market penetration in New Zealand is 22 percent. According to PageFair, Ad blocking grew globally



GOOGLE HAS RELEASED RESEARCH SHOWING THAT AN INCREDIBLE 56% OF AD SERVED ONLINE ARE NEVER SEEN BY CONSUMERS.

by 41% year-on-year (Q2 2014 – Q2 2015) with 198 million monthly active users for the major browser extensions as of June 2015. This rapid uptake should have been a very clear and powerful alarm signal for the marketing industry because it was reflecting a lack of trust.

Meanwhile, viewability is also a serious issue for marketers. Just because a publisher serves a brand's ad to someone visiting their website, does that mean the user has seen it? What if the ad is 'below the fold' (ie. you need to scroll down the page to see it)? After all, if the user doesn't scroll down, they won't see the ad.

Unilever Chief Marketing Officer Keith Weed said last year that brands should demand 100% viewability of their ads. He also pointed to ad fraud as a big problem, quoting figures showing that 29% of website traffic is generated by robots posing as humans. Google has released research showing that an incredible 56% of ads served online are never seen by consumers.

AROUND THE BLOCK

In truth, ad blocking is largely down to the poor creativity and often irritating nature of digital ads. Ad blockers are there because people don't think the ads are interesting. It's a case of brands being put in front of the wrong people. They haven't looked at the audience and, they haven't used the data to personalise reach.

The biggest issue for advertising is relevancy – creating engaging ads that are addressed to the most appropriate audiences, who will actually want to interact with them.

This is not just a problem for digital marketing – it could also apply to direct mail. If people feel they are being bombarded with irrelevant mail, they will sign up to change their direct mailing preferences.

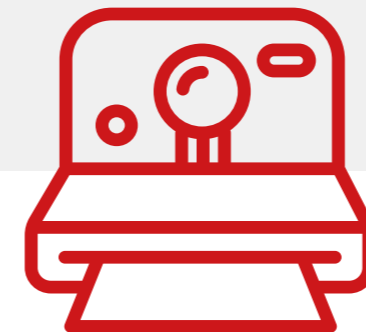
A NEW STATIC MODEL

The mismatch between marketers' expectations and the reality of digital advertising has massive implications for online publishers, according to some. "It's really clear that the digital publishing industry is struggling to strike the right balance between free access and providing non-intrusive ads," says Dominic Harrison, director of trends at Future Foundation. "The ad model we have become used to is not going to be sustainable in the next decade."

Research carried out by Future Foundation for the out-of-home advertising industry has revealed some interesting and counterintuitive findings.

"It's tempting to think that people are digital robots, always connected to the internet, but it's simply not the case," he says. "Static advertising has its benefits – people see it as less disruptive to their daily routines, an opt-in medium, a more passive form of messaging."

THREE REASONS FOR THE "DIGITAL BACKLASH"



1 // VIEWABILITY

Just because an ad impression is served to a user, it doesn't mean they will see it. The ad may be positioned low down the page ('Below the fold') so it's only viewable if the user scrolls down – which they often don't. Or the user may scroll down and miss an ad at the top of the page.

2 // AD BLOCKING

Ad blockers such as Adblock Plus are used by up to 20% of online users and block banners, pop-ups and video ads. Advertisers carry some blame for this, serving irritating, poorly targeted ads with little creativity. Brands are now turning to native advertising to bypass the ad blockers, hoping that automated or 'programmatic' advertising, which serves ads to audiences based on the sites they visit, can improve targeting.

3 // CLICK FRAUD

Bad actors abound in the world of online advertising. Fraudulent sites can superimpose themselves on popular sites and steal their clicks to get paid automatically by advertisers. Robots can be created which click on ads, boosting revenues to publishers without humans actually seeing the content. Some research estimates that up to a third of clicks on paid digital ads are fraudulent.

DIGITAL ADVERTISING

Digital has a role in our communication schedules, however we must always make sure every marketing investment delivers results. Is a 0.02% click-through-rate actually an indicator of advertising engagement and campaign effectiveness? The answer is no.

To create value by offering quality content in an engaging context, well researched and considered curation and editing delivers the highest value to people and brands.

Marketers must offer engaging content that is delivered in the right context. Digital advertising is not the Holy Grail, rather a piece in the complex labyrinth of brand and visual communications that dictates to the science of marketing in the modern era.



THE INDESTRUCTIBLE MEDIUM

People have predicted the demise of the print catalogue for years, but its ease of use and tactile nature continues to give brands a valuable platform for inspiring customers and prompting purchase.

Just ask Reece, Dan Murphys, IKEA and Woolworths...

BY SIMON CREASEY

WHEN JC PENNEY announced in 2009 that it was culling its iconic ‘big book’ catalogue and phasing out distribution of 70 smaller catalogues in 2010, many people feared it was the death knell for the medium.

The famous American department store had printed a catalogue since the 1960s and it was seen as being part of the chain’s DNA. However, last year, JC Penney stated that it was doing a volte-face. From March, the retailer announced that it was reinstating its catalogue after data showed that many of its online sales were prompted by what its customers saw in print.

It should have learnt from clothing retailer Lands’ End’s misstep back in 2000. The company stopped mailing catalogues to a group of its best customers to see what would happen. The move backfired as its best customers simply stopped ordering, costing the company \$6M (USD) in lost sales.

Over the past few decades it’s fair to say that the humble product catalogue has undergone a rough ride. Run lengths have shortened and catalogues are being sent out less frequently as retailers experiment with scheduling, budget cuts and personnel changes. At the same time retailers are making better use of customer data to produce more targeted catalogue mailings and are increasingly using catalogues as part of their wider omni-channel strategies.

That’s because printed catalogues work.

What JC Penney failed to understand is that for many customers the catalogue is part of their experience of the brand. As the CEO of Roy Morgan Research, Michele Levine explains, “catalogues are considered one of the most useful mediums in influencing purchase decisions – 58% of Australians who read a catalogue in the last 7 days have bought from a catalogue in the last 7 days.” She goes on to say that, “we know it’s a powerful tool and that it’s particularly loved by Australian consumers who regularly engage with catalogues.”

THE TRAVELLER’S COMPANION

For some industry sectors, the catalogue is arguably more crucial than other media. Take travel, for example. Travel agencies could easily get away with placing their holiday packages online where they can add video content to bring their resorts to life, yet the agencies still value these ‘brochures’ and print them in the

thousands every year. That’s because they “still play a massive part in our passenger booking journey,” according to a spokeswoman from P&O.

“We currently mail around a quarter of a million passengers our first edition brochure, which features the new program available to book,” she adds. “This represents a huge spike in bookings. Whether passengers subsequently book via phone, online or via travel agents, the brochure is still very much used by passengers to choose their holidays.”

Like P&O, many of the companies that continue to use catalogues do so because of the high engagement levels the printed page generates versus the level of interaction when consumers surf the internet for products.

IN 2000, CLOTHING RETAILER LANDS’ END’S STOPPED MAILING CATALOGUES TO A GROUP OF ITS BEST CUSTOMERS. THE MOVE BACKFIRED AS ITS BEST CUSTOMERS SIMPLY STOPPED ORDERING, COSTING THE COMPANY \$6M (USD) IN LOST SALES.

A CONTINUAL PRESENCE

The Australasian Catalogue Association (ACA) recently reported that catalogues continue to perform strongly, holding its own against other media channels. The industry distributes ~8.1 billion units a year to Australian letterboxes.

In the latest quarterly ACRS Shopper Report, catalogues demonstrate their continued influence. As a valuable source of information, 74% of shoppers use catalogues ‘always to sometimes’ when making purchasing decisions and looking for information.

Despite the growth in online purchasing, the survey results found catalogue purchasing will remain stable for 2016, with 71% of shoppers reporting they would use catalogues in the same way as they do now and 15% stating they would increase their use.

Elizabeth Dewar, Local Marketing Manager at Woolworths Supermarkets, agrees stating “our catalogues bring our stores to life at a local level to all customers and so are indispensable to us.”

“With an Audience Reach of 19.8 million catalogues have the highest Audience Reach over other media channels. Shoppers read catalogues to find competitive prices and chase bargains, all in the comfort of their own home. Consumers will often read catalogues for enjoyment and read catalogues more frequently if they have an advertorial design – these are powerful connection opportunities for brands and consumers,” Kellie Northwood, CEO of ACA commented.

Anthony Bologna, Creative Director at Trout Creative, producer of Reece’s catalogues reaffirms their commitment to catalogues saying, “we appreciate the great importance and pivotal role the catalogue plays within Reece’s sales and marketing mix. Catalogues allow Reece to communicate their quality and style unlike any other medium.”

FLICKING TOWARDS THE FUTURE

It’s vitally important that retailers find the right blend of content to excite and engage the customer whilst complementing the digital experience.

Dan Murphy’s has already used technology to enhance the catalogue experience, and are continuously looking for other ways to use the same platform in the future.

“We are committed to giving our customers informative and exciting content, our publications, augmented reality technology and more are an important inclusion within our catalogues,” states Chelsea Hinchliffe, Publications Manager at Dan Murphy’s.

Recognising that the future of retail is omni-channel, home furnishings giant IKEA – probably the largest catalogue user in the world – has developed an app that works in tandem with the catalogue to give users extended digital content, including home furnishing tips and ideas, videos, 360-degree views of rooms and the ability to place selected 3D images of IKEA products in customers’ own homes.

Considering recent developments and forays into the digital world from the offline world of print, it appears that rather than kill off the catalogue entirely, these online channels will increasingly feed and complement the printed page as a foundation platform, thus ensuring the catalogue will be around for many years to come.



IKEA

The poster company for the catalogue industry, IKEA, has been printing catalogues since 1951 and shows no signs of slowing down. It currently distributes over 217,000,000 copies of its 300-page catalogue around the world every year.



MYER

With a re-appointed agency, Clemenger BBDO, Myer have focused on brand equity and seasonal ‘look books’ to engage customers emotionally.



TARGET

In 2015 for its Easter campaign, Target experimented with sensory marketing, finishing their Easter catalogues with chocolate scented printing.

58% OF AUSTRALIANS WHO READ A CATALOGUE IN THE LAST 7 DAYS HAVE BOUGHT FROM A CATALOGUE IN THE LAST 7 DAYS.



DAN MURPHY’S

Exploring brand equity and product range Dan Murphy’s developed a range of Discovery Guides for their Champagne, Whiskey and Beer ranges. The catalogues were premium quality and included augmented reality technology to offer more to the reader.



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A HAPPY CUSTOMER

"When we were approached by BJ Ball about their **OptiMax⁺** paper audit service, it seemed odd that as a company, we hadn't thought of doing this some time ago. **It just makes sense.** Not only did we standardise the paper stock that we print on, but from a consistency standpoint we know each time what our product will look like. And we've already saved money. The guys at BJ Ball were fantastic and really went above and beyond to help."

KIM HOWELL
Senior Graphic Designer
Hitachi Construction Machinery (Australia) Pty Ltd



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YOUR 10-MINUTE GUIDE TO DIGITAL PRINT



BY CAROLE SARASA

What is it? How can it help my campaigns stand out? And how is it providing marketers with limitless opportunities?

Digital printing was once black and white photocopies or low quality colour samples for mock ups.... now it's much more than that. Digital printing uses sophisticated manufacturing technology delivering improved quality, speed to market and greater affordability. We explore the digital print explosion and how it can deliver value to your campaigns by hearing from industry experts about what is on offer.

WHAT IS DIGITAL PRINTING?

In simple terms, digital printing is the printing of a digital image onto a substrate. With the major differences being that digital printing doesn't require plates and the ink requires fusing with a heat source, as it doesn't permeate the substrate like litho.

"Digital printing could be anything from a HP Indigo digital press to a Hi-speed inkjet device printing 305 meters per minute in full colour," explains Jason Beckley, Business Development Manager SPAC at HP Australia. "In my eyes, it's a printing process that does not use static plate marking and has limitless opportunity for versioning as well as speed to market."

PRINT ON DEMAND – SPEED TO MARKET?

"In this fast paced world, it's all about JIT (just in time). Our clients demand quick turnaround without diminishing the quality. Today's digital presses can now achieve this with amazing results week in and week out," says Anthony Lewis, General Manager – Specialised Print, Konica Minolta.

"There are two types of 'Print on demand.' Boutique printing which is all about finishing, and gang printing that is all about

productivity and cost effective returns. Today's digital presses address both of these requirements with streamlined front end web-to-print solutions and inline/near line high-end finishing systems. Both improve time to market and reduce costs," says Lewis.

From start to finish, digital print is much quicker to produce than conventional print, perfect for tight deadlines.

CAN YOU ACHIEVE THE SAME QUALITY OF PRINT ON A DIGITAL MACHINE AS YOU CAN ON A TRADITIONAL PRESS?

Digital print technology has come on in leaps and bounds over the last decade. So much so that Fuji Xerox has "seen many customers reproduce digital applications which were traditionally printed offset, without compromising on the quality," says Paul Sanelli, continuous feed industry specialist at Fuji Xerox Australia.

"For example, a high-quality, large-size format book was digitally printed for the creative industry. The book's stunning photography and high class production value demonstrates what can be achieved with digital print – a short-run publication produced for a niche market," says Sanelli.

Historically, digital print processes were dictated by CMYK (glossy) colours that sometimes would make reproducing distinctive corporate colours a challenge. Digital technology, however, is able to reduce toner gloss (matt ink) and broaden the gamut by incorporating "bump" colours like blue, green and orange, this significantly expands brand accuracy.

"The Fuji Xerox iGen® 5 Press can reach almost 90% of Pantone¹ colours allowing marketers to accurately reproduce the colours within their brand's visual identity and keep a constant branding experience across all touch points," comments Sanelli. "All of this without sacrificing the fast turn around and personalisation options that only digital presses can deliver."

¹Results will vary based on the quality, opacity, thickness and type of paper substrate used through the iGen® 5 device.

SO WHAT ARE THE MAIN BENEFITS OF DIGITAL PRINT OVER OTHER TECHNOLOGIES?

Haydn Wills, Manager – Wide Format Marketing at Canon Australia cites the speed of turnaround, cost-efficient shorter-run lengths, more image consistency, greater levels of customisation and the ability to personalise content, which means that communications can be more targeted and relevant. "Personalisation is a key strength for digital," says Wills. "The possibility of creating personalised content is very important for marketing activities and now there are more and more products suitable for digital with these features."

On top of personalising content, Lewis states that ROI (return on investment) is key. "Our clients live in a highly competitive world, with reducing print runs and the continual need to improve their return on investments. Digital gives our clients a low point of entry with high quality output, giving them a great ROI."

WHAT CAN BE PRINTED DIGITALLY?

Thanks to improvements in technology, digital printing has come a long way in that almost anything can be printed.

This year we have seen a significant shift to inkjet technology. Lewis explains, "Inkjet heads allow printing on much larger and thicker substrates, opening the doors to packaging and even printing on cloth material is rapidly gaining momentum."

"This technology allows marketers to push their brands in creative and almost limitless ways. There are no longer restrictions by the traditional volume requirements associated with analogue processes," says Sanelli.

ARE THERE ANY LIMITATIONS AS TO WHAT DIGITAL PRINT CAN DO?

Not anymore. In the early days digital print was regularly used for samples, mock-ups and personalised direct mail campaigns or short-run brochures, however it's made significant inroads into areas such as magazine printing and packaging.

Wills says most applications not only support being printed digitally, but bring "significant added value by allowing things like personalisation and customisation of the content to suit the audience and make it more meaningful and relevant to the recipient."

Personlisation has evolved also. Once a name only, digital print customisation is now personalising images specific to the reader's consumer demographic, full colour graphics defining a brochure as male or female, and more are expanding the digital scope.

WILL THERE BE FURTHER IMPROVEMENTS TO DIGITAL PRINT TECHNOLOGY IN THE COMING YEARS?

"Constant R&D investment ensures that innovations in digital printing will be seen in the near future. This will not only improve the performance and productivity of existing technologies, but will also expand it into new markets such as labels and packaging," says Sanelli.

Digital print is no longer what it once was. It now brings significant added value by allowing things like personalisation and customisation, fast turnaround or small-run jobs all with quality to match. The power of digital printing opens up a world of opportunities for brands to unleash their creative potential.



"DIGITAL PRINT ALLOWS MARKETERS TO PUSH THEIR BRANDS IN CREATIVE AND ALMOST LIMITLESS WAYS. THERE ARE NO LONGER RESTRICTIONS BY THE TRADITIONAL VOLUME REQUIREMENTS ASSOCIATED WITH ANALOGUE PROCESSES."

Paul Sanelli - Continuous Feed Industry Specialist at Fuji Xerox Australia

"DIGITAL PRINTING IS NO LONGER ONE DIMENSIONAL, YOU CAN NOW PRINT ON A HUGE NUMBER OF SUBSTRATES AND MATERIALS, NOT TO MENTION 3D PRINTING. THE WORLD OF DIGITAL PRINTING IS OPENING MANY DIFFERENT DOORS."

Anthony Lewis - General Manager Specialised Print at Konica Minolta Australia

"DIGITAL PRINT CAN BRING SIGNIFICANT ADDED VALUE BY ALLOWING THINGS LIKE PERSONALISATION AND CUSTOMISATION."

Haydn Wills - Manager Wide Format Marketing at Canon Australia

"IT'S A PRINTING PROCESS THAT DOES NOT USE STATIC PLATE MARKING AND HAS LIMITLESS OPPORTUNITY FOR VERSIONING AS WELL AS SPEED TO MARKET."

Jason Beckley - Business Development Manager SPAC at HP Australia.

GIFTING FOR THE GREATER GOOD

MYER TEAMED UP WITH THE
SALVATION ARMY AND CLEMENGER
BBDO MELBOURNE TO LAUNCH A
MULTI-CHANNEL CAMPAIGN THAT HELPS
SURVIVORS OF DOMESTIC VIOLENCE.



Awareness around the issue of family violence in Australia is growing, although initiatives that help survivors are limited. Often times, when women escape domestic violence, they leave with their lives and not much more. Daily essentials such as bedding, towels, kitchen utensils and clothes are not part of the escape plan. To address this issue and help those women and children in need of essential items to start their new lives, Myer created the unique initiative “The Give Registry.”

The Give Registry is much like a traditional Gift Registry, where shoppers can go and purchase suggested items, anything from frying pans and microwaves to socks and underwear. Unlike a traditional registry though, each item purchased is matched by Myer and donated directly to Salvation Army women’s refuges and given to those in need.

Elle Bullen, Senior Creative at Clemenger BBDO said “A Gift Registry is a well-understood staple of any department store, and by twisting its meaning we have created a new way of charitable giving. It took a brave client, one with a history of philanthropy, to believe in an idea and not just create ads, but an entire range.”

The entire range to launch the campaign earlier this month includes the power of print, digital, TV, social and out of home channels all working together for a common good. The results of the first week alone proved that this multi-channel strategy and well aligned corporate giving strategy was the way to go, leading to over 2,000 items being donated. The campaign is an ongoing initiative that will be running year round in all Myer stores and will continue to be promoted across all marketing channels.

Reinvent your possibilities for your business and for your customers



hp.com.au/graphicarts

KNOWLEDGE

There concludes our first issue of VoPP MAG, however not without our Editor's picks of the key statistics to fill your marketing tool kit. Over the next five pages, we'll be giving you the latest research, information and insight into the 5 key mediums covered by VoPP. Each one has their individual strengths and advantages, but used in combination with each other, they can offer a powerful solution to any marketing challenge.

01

DIRECT MAIL

With a response rate of 3.7% and an industry value of \$257 million in Australia, direct mail is one of the most effective marketing channels (DMA Response Rate Report, 2015).

04

CATALOGUES

One of the oldest forms of marketing, catalogues, are still a highly effective sales driver, reaching 19.8 million Australians every week (ACA, 2016).

02

BRANDZINES

One of modern marketing's true success stories, thanks to the huge levels of engagement it offers brands.

05

PRINT MARKETING

Flexibility and adaptability in print technologies allow the marketer and brand owner to choose exactly the right print media for their brand.

03

LETTERBOX

The letterbox market is rising by both volume and revenue, and is ideal for getting a great level of response from the most amount of people.

7 REASONS

1 THE MAIL MOMENT

Direct mail enters an individual’s home and is consumed on a one-to-one basis. This gives you much more time with your customer, time to engage them in a relaxed environment at a time of their choosing.

2 SENSORY EXPERIENCE

The physicality of a mailing adds another dimension to the brand experience. Using your customers’ senses, you can stimulate and entertain, getting them to reassess your brand and drive response.

3 PRECISION TARGETING

Direct marketing works best when it’s made relevant for the recipient, with tailor-made content appealing directly to the consumer. New digital printing technology can make this personalisation even easier.

4 MAKE PEOPLE ACT

Direct mail is the most likely form of communication to get a response from a customer, with the cost of every response measured with accuracy. As it’s a tangible object, DM is also likely to hang around.

5 MAKE PEOPLE ACT

Reports have demonstrated the enduring effectiveness of direct mail, with the Direct Mail Association stating 65% of consumers of all ages have made a purchase as a result of direct mail.

6 MAKE PEOPLE ACT

Direct mail is unique in that mailings can be produced in a wide variety of formats, using different shapes, sizes, colours and materials to create a surprising and memorable brand experience that will stay in the home for weeks and even months.

7 INTEGRATION

Adding direct mail to an integrated campaign can raise the campaign’s effectiveness by up to 62% (BrandScience), while bridging technologies such as QR codes and augmented reality make it simple for consumers to go from print to digital.

DIRECT MAIL



BANK OF NEW ZEALAND

The Bank of New Zealand (BNZ) wanted to educate homeowners around the country on how much money they could potentially be wasting on unnecessary home loan interest, while introducing BNZs mortgage lending program.

BNZ collaborated with the Reserve Bank and bundled up \$1,000 of real shredded cash (old banknotes) into envelopes and delivered it to homeowners across the country. The envelope also contained a letter detailing how BNZ’s home loans could prevent wasting money and save \$156,000 on a typical \$300,000 home loan. The idea to allow people to literally weigh up the cost of sticking with their original home loan providers or switching to BNZ home loan was a success. This campaign lead to an increase in BNZ’s mortgage lending by \$600 million with a 13% increase in home loan enquiries.

\$600 MILLION INCREASE

THE AMOUNT SPENT ON DIRECT MAIL IN AUSTRALIA IN 2015 WAS 257 MILLION

Nielsen, 2015

“AS THE WORLD BECOMES INCREASINGLY DIGITAL, SMART PEOPLE WILL TURN TOWARDS DIRECT MAIL”

Ben Hammersley, International Technology Consultant

BRAND ZINES



COLES MAGAZINE

The magazine produced for major supermarket Coles is read by more than 3 million Australians a month. Not only does the free magazine provide Coles’ shoppers with useful content and exciting offers, it provides a lucrative advertising platform for its suppliers and is a commercial success for the brand.

With content covering recipe ideas, techniques and new products, the magazine provides readers with the skills and ideas to feed the family with ease and on an appropriate budget. The magazine solves the common what to eat for dinner dilemma, with 69% of readers likely to purchase ingredients for a recipe found in the magazine. Readers also engage online, with an average of 28,000 iPad downloads per monthly issue, showing print and digital working hand in hand.

“Coles is able to deliver to stocked brands and other advertisers a massive audience of predominantly main household grocery buyers seeking relaxed and informative content,” says Michele Levine, Chief Executive Officer, Roy Morgan Research.

3 MILLION READERS EACH MONTH

75% OF PEOPLE SAY THEY PREFER TO READ MAGAZINES IN PRINT

Deloitte Media Consumer Study, 2015

7 REASONS

1 SUBSTANCE

There’s nothing to beat the feel of a magazine. Taken with its portability, ease of use and sense of glamour, it offers the reader control and entertainment in one neat package

2 ENGAGEMENT

Magazines are the most effective medium when it comes to engaging your customer, entertaining and informing them while delivering your brand messages.

3 TARGETING POWER

Since a brandzine is so versatile with its content, it can target any number or group of people, from specialist interest to mass market.

4 EFFECTIVENESS

When it comes to results, brandzines are among the best. Print offers a vital guarantee of measurability, with brand awareness, sales tracking and ROI calculated within days of the magazine’s release.

5 LOYALTY

One of the most common reasons for launching a brandzine is increasing loyalty, with a brand achieving regular and reliable time with its customers.

6 ENTERTAINMENT

A magazine builds your customer’s faith in your brand by offering great content at little or no cost. Entertain them and you’ll have their attention all to yourself.

7 COMPLEX CONTENT

Print works fantastically well at getting across complex content or marketing messages. So if you need to explain something in detail, a brandzine may well be the best option.

7 REASONS

1 ENGAGEMENT

75% of Australians spend up to 20 minutes per week reading unaddressed flyers, brochures and catalogues that they receive in the letterbox (ACA, 2015).

2 MASS-MARKET MEDIUM

Letterbox is the only truly national mass media available to marketers, with a satisfying 100% reach. Despite the advances in other media, door drop is still the only way of delivering a document into the hands of millions of households

3 RIGHT ENVIROMENT

The fact that the consumer receives your material in their own home is crucial. They can take in and respond to the messages in their own time, never forced or coerced.

4 TARGETED WHEN REQUIRED

Using geomarketing, you can pick and choose which demographic you're after, gathering vital data along the way. With this data, your campaigns can become more and more sophisticated.

5 IT'S CREATIVE

A lot of brands take advantage of the creative potential of door drop, with many using innovations such as holograms, scented paper, 3D techniques and pop-ups to grab attention.

6 SAMPLE DISTROBUTION

Getting your product directly into the kitchen of your prospects is a fantastic way of raising awareness of your brand, as well as getting your customer to try it.

7 EASILY INTEGRATES

Letterbox works harder when used as part of an integrated campaign, pushing people to go online or call a number for more information.

LETTERBOX



DOMINO'S

Domino's wanted to implement a campaign to acquire new customers and retain existing ones in individual franchise territories throughout Australia. With 50% of its current sales coming through online channels, Domino's wanted to utilise other channels to further engage.

They decided to utilise letterbox marketing to get their message out to as many people as possible. Sending out 80 million unaddressed direct mail pieces and one million pieces of addressed direct mail per year, Domino's 447 franchisees were able to communicate their messages clearly and saw an ROI of up to 10%.

"If our mail marketing pieces don't go out, it affects the franchisees' sales immediately and they'll call and ask what happened. It's that responsive," comments Ross Allen, General Manager of Domino's Direct.

10%
ROI

79%
OF AUSTRALIANS CHECK
THEIR MAIL DAILY AND 83%
READ THEIR MAIL ON THE
SAME DAY THEY RECEIVE IT

Nielsen, 2015

CATALOGUES



FLIGHT CENTRE AUGUST

The catalogue for international travel company Flight Centre is an elegant mix of product information and editorial, which firstly engages the reader before inspiring them with ideas about their next holiday with knowledge and expertise. Whether it's a short break, a luxury holiday or a world trip, the catalogue pushes home the message that Flight Centre takes the stress and confusion out of trawling the internet for a flight or holiday.

With dedicated phone numbers throughout the publication that allows the brand to track booking numbers and revenue-generating leads that come through the publication, the title demonstrates clear effectiveness, with one in four customers booking a flight with Flight Centre, 40% visiting flightcentre.com, 18.5% calling Flight Centre, and 18.7% visiting a store.

1 IN 4
READERS
BOOK A
FLIGHT

IN FY16,
CATALOGUE
AUDIENCE
REACH WAS
19.8 MILLION
AUSTRALIANS

ACA, 2016

"IF WE LEARNT
ANYTHING IN
2015, IT WAS THAT
THE DEATH OF
PRINT MEDIA HAS
BEEN GREATLY
EXAGGERATED"

Adweek, 2015

7 REASONS

1 ACCESSIBILITY

The advantages of print catalogues are their ease of use, level of trust and accessibility. They are portable, aspirational and designed to be picked up repeatedly.

2 INFORMATION-PACKED

The catalogue is a lightweight and readily available source of information, with most questions answered within its pages. Price, look, colour, size, quality and performance can all be communicated quickly.

3 SEDUCTION TECHNIQUE

For high-end products, a catalogue offers an opportunity to draw the customer into the brand's world, giving them an experience that goes beyond the shop window.

4 BUILDING THE BRAND

Catalogues offer the brand a significant amount of time with their customers, strengthening the relationship and building the brand.

5 TARGETING OPPORTUNITY

Since the main distribution method for catalogues is the letterbox, targeting is a key element to ensure you're reaching the right prospect. Whatever demographic you're after, you can reach them in a matter of hours.

6 BRAND LOYALTY

A well-produced catalogue which stays true to the brand will foster large amounts of brand loyalty, with the customer satisfied they are viewing in a brand space that is familiar to them.

7 EFFECTIVENESS

Working alongside direct mail, online and digital mediums, the catalogue's ability to have its results measured quickly and accurately is a significant advantage for the marketer.

7 REASONS

1 ENGAGEMENT

Consumers are more engaged when reading printed material, unlike websites, which are often skimmed in as little as 15 second visits (Print Power, 2014).

2 IT'S CREATIVE

A lot of brands take advantage of the creative potential of print marketing with many using innovations such as lenticular inks, holograms and scented paper.

3 TOTAL RECALL

When companies want to leave a memory in their customers' minds, print is the strongest performer. People remember what they feel and see more than what they just hear (Bigelow and Poremba, 2014).

4 HAND IN HAND

Print and digital work together and deliver optimal marketing results. Research consistently shows significant jumps in ROI when print and digital marketing tools are adopted across one campaign.

5 FOLLOW THE TREND

Print holds a sense of legitimacy. The fear of spam, viruses and privacy invasion is enough to make people wary of clicking. There is no imminent danger in picking up a printed brochure.

6 RELATIONSHIP BUILDING

Because print is easily put down and picked up, it sticks around in the household or workplace, read again and again by others that come across it (Print Power, 2014).

7 SEND THEM SEARCHING

Print increases online search – with websites offering a virtual sales person 24 hours a day seven days a week, print can help you bring people to your virtual window.

PRINT MARKETING



FANTA

135,000
FANS

Fanta wanted consumers in the Middle East to try their new orangey taste without having to give them a Fanta.

Targeting teens who scrupulously follow magazine trends, the campaign was run in a magazine and printed on rice paper, infusing the entire full page size ad with the new taste. The messaging prompted readers to “just tear off a piece of this page and pop in your mouth.”

In no time, the brand gathered 135,000 fans on social media, 30% of them talking about the flavour. The campaign was initially displayed in one Dubai magazine but after the buzz generated, it was replicated in other publications across the Middle East.

TOUCHING PRINT ADS
INCREASES PURCHASE
INTENT BY 24%

NewsMediaWorks, 2015

“IN A BUSY, CROWDED WORLD, PRINT
IS A MOMENT OF SILENCE, STILLNESS
AND COMMUNION OF IDEAS BETWEEN
VIEWER AND ARTIST.”

Pablo Del Campo – Worldwide Creative
Director of Saatchi & Saatchi

Print power.

Are you looking to
zap your next print job to life?

At Snap, we’ve been printing for over 100 years and bringing your ideas to life is what we do best.

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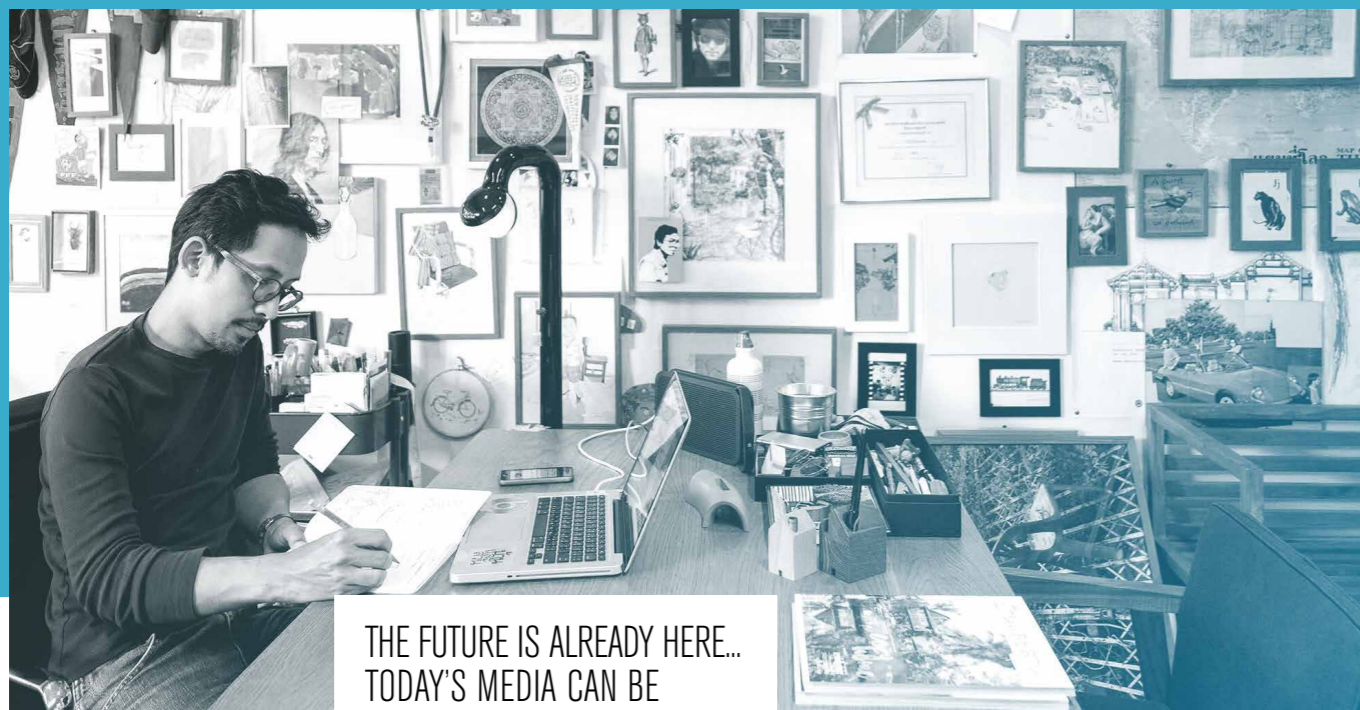
📞 1300 167 032

sn@p

print design websites

JEREMIAH PITAKWONG

The Deputy Managing Director for Amarin Printing and Publishing, one of Thailand's leading publishing and printing businesses providing high quality content from books to magazines throughout South East Asia.



WHAT DOES YOUR ROLE INVOLVE?

I am running a group of well established media brands including Baanlaesuan (which is Thai for house and garden), Room, and My Home magazines, as well as the Thai edition of National Geographic. In a nutshell I perform in various capacities, from group editorial director and creative director to curator and multimedia advisor to a large clientele base.

BRANDS ALIGN WITH A MAGAZINE THEY ADVERTISE WITHIN. TO THAT END, HOW IMPORTANT A ROLE DOES CONTENT PLAY IN MAGAZINES?

I say very important. Content makes a difference. It sets the right tone for the business, it establishes our character as a reputable media company and it speaks to our long-standing commitments to providing quality products. Advertisers come to us for two reasons - eyeballs and credibility. By placing advertisements with us, they get a lot of exposure through specific media channels used to reach the intended audience.

THE FUTURE IS ALREADY HERE... TODAY'S MEDIA CAN BE CATEGORISED INTO THREE GROUPS: STATIC, DYNAMIC, AND HYBRID. MEDIA BRANDS NEED TO BE HYBRID.

WHAT ARE THE KEY INCLUSIONS FOR MAGAZINES TO HAVE READER APPEAL?

With a good understanding of who and where the target audience is and what it needs to know, we carefully craft suitable content for all of our media channels. By offering quality content, our select teams of magazine producers are capable of providing well-edited and well-oriented material for all media divisions. At the end of the day, our magazine brands are always out there with the right content. Strictly speaking it's no longer just the reputation of the magazine that sells, it's also the exposure consistency of the brand.

WHAT ROLE DOES PHOTOGRAPHY PLAY IN A MAGAZINE'S ENGAGEMENT TRIGGERS?

To me there is nothing like reading well-crafted print magazines rich with photographs of delightful moments. In order to engage our readers and engross them in the pages of the magazine, the photographs that we choose need to be powerful, captivating, and effectively convey a certain feeling.

IN A DIGITALLY FRENZIED WORLD, WHAT ROLE WILL MAGAZINES PLAY IN THE FUTURE?

That has been a hot topic in the publishing world for quite some time now. But looking at it from another perspective, the future is already here. I think today's media can be categorized into three groups: static, dynamic, and hybrid. To survive the frenzy and continue to flourish in this engagement-hungry environment, a media brand needs to be hybrid. Transforming to an "omni media" hub is the way to go.



Paper or Digital?
It's every consumer's
right to choose

For more information visit
keepmeposted.org.au



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