

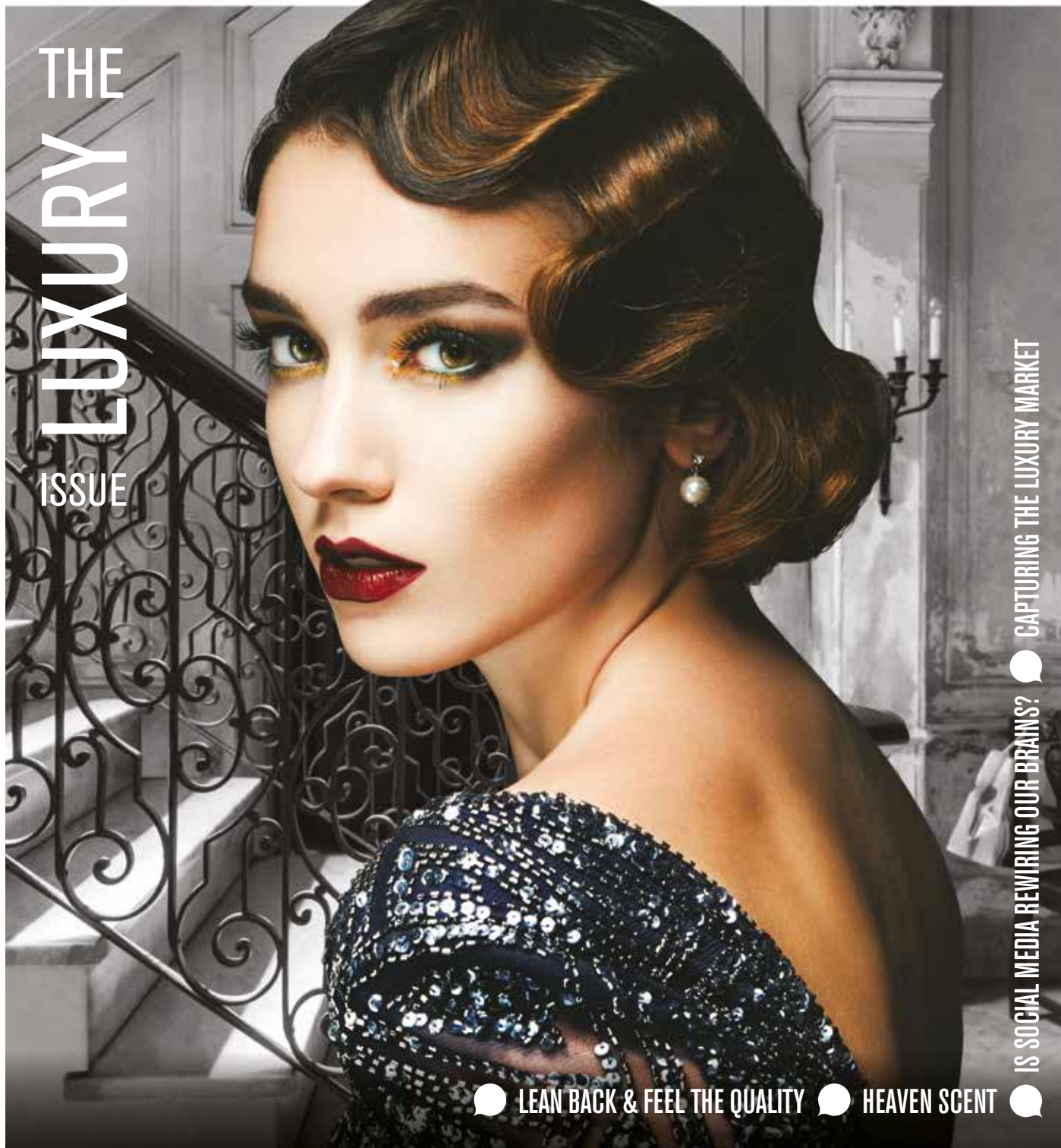
VoPP mag:



SPRING/SUMMER2017

THIRD EDITION

THE
LUXURY
ISSUE



IS SOCIAL MEDIA REWIRING OUR BRAINS? ● CAPTURING THE LUXURY MARKET

● LEAN BACK & FEEL THE QUALITY ● HEAVEN SCENT ●

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our goal is to make your job easier.

We make the
complex simple,
making you
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LET’S WORK TOGETHER

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WHEN MAIL MATTERS



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FIND OUT MORE

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FROM THE EDITOR



Welcome to our luxury issue, just exploring the brands was enough to get the VoPP Mag team excited. Studying some of the more aspirational brands and exploring the what, how and who offered us some of the most interesting information and stories to date. To see the role print plays in this lucrative market sector was eye-opening, especially when working through statistics showing the growth in print spend in this sector.

Luxury brands demand the visceral, emotional and intimate connection with consumers that everyday brands struggle to achieve. All brands must be selective in terms of marketing channels to ensure that this exclusivity remains. As soon as brands enter into digital, film or social media land, what was once considered luxury and only available to the hands of the privileged, is now within reach. The ubiquity of the internet goes against everything luxury has to offer.

Print caters to those brands who wish to carefully select both whom they speak with and the language (the luxe-language) they use. Print offers more control over messaging, imagery, placement and voice allowing a certain connection and emotion to occur upon encountering. Like top chefs craft a feast for the eyes, print similarly entices a sensory experience that is invaluable today through its sheer physicality.

As shown through a variety of case studies, research and thought pieces, this issue explores how brands are using paper and print to offer that sought after upscale experience superior to other channels.

Enjoy the journey in this issue, maybe with a bottle of top shelf bubbles to get in the spirit!



Our cover was printed and digitally finished by our friends at Whirlwind Print.

ADDING LUXE TO PRINT

By raising the sequins and adding foil, enhancing her lips and hair with varnish and highlighting the balustrade, our cover now epitomises luxury.

THE TECH SPECS

The cover was printed on a Komori HUV, with a soft touch laminate added. It was embellished using Australia's first MGI JETvarnish 3D Evolution, producing quality foil and varnish finishing solutions.

AD AGENCIES LAUNCH THEIR OWN MAGAZINES

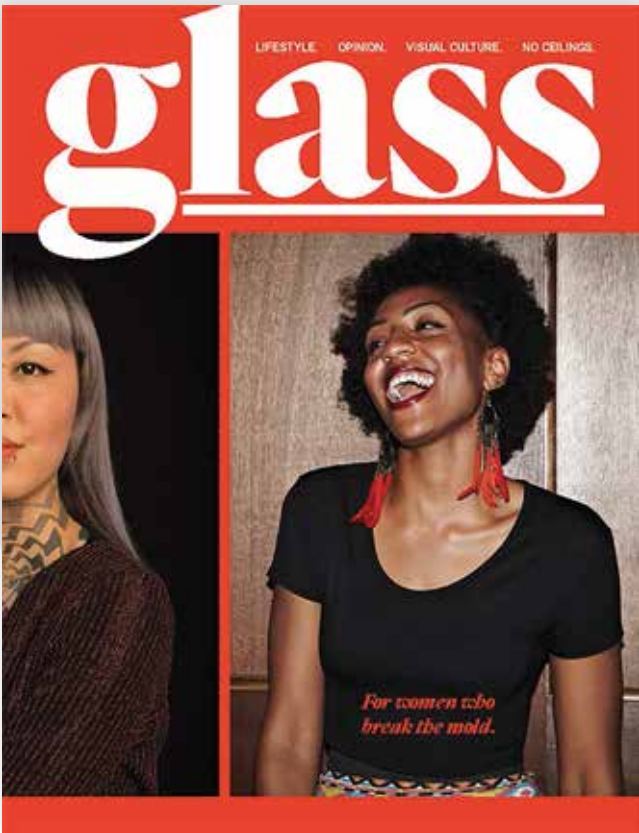
As more proof that magazine media is valued by the world’s top advertising agencies, JWT have created and published their own magazine. Late last year, JWT’s innovation think tank, JWT Intelligence, wanted to present some of its proprietary data on the habits of millennial and Gen Z women, and decided that they didn’t want to publish another study full of dry numbers and graphs. So instead they presented the information in a format brands and consumers could immediately understand: a women’s magazine.

The magazine, titled Glass, presented current and potential clients with digestible stories – from the benefits of co-working spaces to the evolving luxury landscape – with the aim of helping brands and the agency create more effective marketing campaigns.

“It gives brands tangible pointers and inspiration for things they could learn from, but it also communicates our own insights,” said Lucie Greene, Worldwide Director of the Innovation Group at JWT.

JWT aren’t the only agency to turn to magazine publishing. Digital agency Huge launched its own magazine called Magenta last year, while R/GA continues to invest resources into its own title, FutureVision. Originally created four years ago to inform employees and clients about the latest trends and technology, the print publication doubles as a tool that the agency can use in pitches and strategy meetings with clients.

“It became something clients began to ask for more and more,” said R/GA Global CMO and FutureVision Editor in Chief Daniel Diez. “Eventually we started getting requests to do custom research, publications and briefings for our clients.



VOGUE TAPS INTO THE FASHION FOR SMART TECHNOLOGY

Vogue magazine, the bible defining fashion and all things luxury, extended the power of print into the digital realm for its 125th anniversary issue in September 2017. Vogue US partnered with Google Home to offer loyal readers the opportunity to ask the Assistant on Google Home for more information on five articles that appeared in the issue.

When a reader said “OK Google, Talk to Vogue,” Google Home asked if you wanted to hear more information on Jennifer Lawrence, Oprah Winfrey, Nicole Kidman, Serena Williams or Megyn Kelly. Once readers responded with which person they’d like to hear more about, the audio from the writer played offering further exclusive, behind the scenes content that wasn’t actually published in the final print.

The publication also launched a 360-degree virtual reality video series with Google called “Supermodel Closets”, offering viewers an inside look at the wardrobes of industry stars such as Kendall Jenner and Cindy Crawford.

All such initiatives are aimed at giving readers and by extension advertisers more of that curated, luxury experience they are craving. This encompasses a successful consumer journey across several platforms with each channel delivering their individual strength.



of consumers have made a purchase in the last three months because of a piece of direct mail they received, either online or in stores.

PRINT DRIVES CONSUMERS TO OTHER CHANNELS

Online shopping may be a permanent part of the economic landscape, but evidence continues to show that its success is driven by traditional media. A recent InfoTrends report has found that print plays a key role in the marketing mix, and a resurgence of print-based direct marketing is triggering purchases both on and offline.

The study found that two-thirds of direct mail is looked at and over 40% of consumers have made a purchase in the last three months because of a piece of direct mail they received, either online or in stores.

Meanwhile, catalogues were found to be as popular and influential among Millennials as they are in older demographics. “Catalogues are effective at triggering online and retail purchases,” said Barb Pellow, Group Director of InfoTrends consulting group. “62% of consumers receiving catalogues who made a purchase within the last three months were influenced by the catalogue.”

REGIONAL AREAS TRUST PRINT

The Australian Communications and Media Authority surveyed regional areas of Australia, and found that print media and television are considered the most preferred and trusted source of information.

Television (34%) and print media (21%) were the preferred source of local news, with free-to-air TV (21%) and the local print newspaper (19%) being the most trusted sources of local news over other channels (local ABC radio—15%, websites—9%, social media—4%).

“This finding is interesting, given the continued rationalisation of traditional media in regional Australia. Several regional newspapers have closed or reduced in publication frequency, and several regional TV broadcasters have also stopped providing local news services or reduced their quantity and scope,” researchers said.

Only 22% of Aussies
and 17% of Kiwis trust
news stories found on
social media.

Toluna, 2017

53

%

OF MILLENNIALS SAY
THEY USED A LIBRARY
IN THE PREVIOUS
12 MONTHS.

MILLENNIALS ARE THE MOST LIKELY GENERATION OF AMERICANS TO USE PUBLIC LIBRARIES

Public libraries are thriving and it's all thanks to Millennials. Gen-Zers are visiting libraries to quench their thirst for knowledge and according to a study conducted by Pew Research Centre in America, they are the main demographic to visit libraries as we move through the digital era.

Researchers concluded that 53% of Millennials (those ages 18 to 35 at the time) say they used a library or bookmobile in the previous 12 months. The study also makes a point of mentioning that it excludes on-campus libraries showing that they are turning to community libraries to seek their answers. But why are Millennials using public libraries when they have access to the world's resources in the palm of their hands?

Abigail Geiger of Pew Research Centre suggests that while the internet today provides patrons with a range of resources, printed books are still central to American Millennial's learning experience. “American's struggle to determine what news and information sources they should trust and say libraries can help them find reliable, trustworthy information.”

A recent Toluna survey found that Australian Millennials share the same concerns with 76% agreeing that ‘Fake News’ is a worrying trend.

Looks like libraries place in society will hold strong for years to come.

KEEP ME POSTED'S GOT MAIL

To get closer to its potential supporters, Keep Me Posted (KMP), the campaign advocating for a ban on fees incurred for paper communications by service providers and banks, partnered with Australia Post to distribute 800,000 flyers across the 4,000 nation-wide Australia Post retail outlets.

The flyer, provided with a KMP branded counter stand, enclosed a reply-paid postcard that people could send back to pledge their support and request free template letters. The form also included a survey asking supporters why the campaign is important to them.

The success was overwhelming for the campaign's office. Within the first month, KMP was flooded with 1,000 postcards on average a week from supporters across all states and territories. To compare, over sixteen months of online presence saw the campaign gain just 1,600 supporters across eNews, Facebook and Twitter channels.

More, findings of the survey provide a unique insight on what matters to KMP supporters: 75% are concerned about internet fraud, 90% want to keep paper records in case they have a dispute that needs resolving and 90% support the campaign on a social justice level.



PEOPLE WHO READ BOOKS ARE NICER, STUDY FINDS

Sort out your reading list because a Kingston University study shows that reading regularly may make you kinder and more empathetic. Researchers tested participants on their interpersonal skills studying how much they considered people's feelings and whether they acted to help others.

According to the study, those who read often are more likely to act in a socially acceptable manner compared to those who preferred watching television. The study found that certain types of literature have more impact on your emotions with readers of drama and romance novels proving to be most empathetic towards others and readers of fiction show more positive effects of socialising.

“Engaging with fictional prose and comedy in particular could be key to enhancing people's empathetic abilities,” researchers said.

So next time you sit down on the couch, ditch the remote and pick up a book to positively affect your personality and interactions with others.

AD PLACEMENT MATTERS TOO

In today's automated and algorithm driven marketing landscape, marketers have become so audience focused that they have completely lost sight of another 'a' word, 'Adjacency'.

Given the Google and YouTube ad crisis, worldwide debate has sparked about the safety of online marketing after London based Times newspaper reported ads were running alongside YouTube videos that promoted terrorism. The Google incident saw their biggest marketers AT&T and Johnson & Johnson stop spending on YouTube advertising, potentially costing Google hundreds of millions of dollars in lost business.

Marketers are being forced to rethink their online marketing strategies, and brand positioning is being challenged as ads are popping up in the dark corners of the internet.

A spokeswoman for AT&T said in a statement that they are "deeply concerned" about the incident and concluded that "we are removing our ads from Google's non-search platforms."

Google has taken immediate action in response, "we've begun an extensive review of our advertising policies and have made a public commitment to put in place changes that give brands more control over where their ads appear."

Although audience is important to consider when constructing any form of content, marketers should do their research to avoid any misconceptions instead of relying on algorithms to do the work for them. In print, where an advertisement is placed is crucial to the overall effect of the ad. The same concept needs to be applied when advertising online to ensure brands are aligned with appropriate content.

Almost 20% of the \$66 billion spent last year on digital ads globally may have been wasted on fraudulent ads.

Source: The&Partnership, 2017

SHARE YOUR STORY

CONTRIBUTE TO THE VALUE OF PAPER AND PRINT

VoPP Mag is published twice a year with the next edition coming up around May 2018. If you have a cool print initiative, story or a great campaign that includes paper, print, packaging or sustainability – send it in. Or you can request influential advertising space.

Email us at: info@vopp.com.au



THE WORLD OF PRINT

CARDBOARD FESTIVAL TENTS

Waste is a major issue post-festival fun, with tents being no exception as attendees opt to abandon their tent rather than pack up and take it home with them. With 25,000 tents ending up in landfill every year in the Netherlands, Dutch startup KarTent created temporary festival tents made entirely out of cardboard. KarTents are designed ensuring that water and humidity aren't a problem, but the best part is, they are 100% recyclable so attendees can sleep with ease knowing their impact on the environment just got a little lighter.



HEARD IT HERE FIRST

When popular US title The California Sunday Magazine created their recent 'sound' issue, they came up with an innovative way to add audio to the print experience by linking 'sonic footnotes' in the issue with the title's website. As they flick through the magazine, readers are given prompts to play sounds such as the ocean, the forest and various instruments on their mobile phones, which makes the reading experience truly multi-sensory.

ART FROM AIR POLLUTION

Ink has been a powerful medium of expression for thousands of years and Graviky Labs are the first ever to produce Air Ink. Created by the streets for the streets, Graviky Labs built a contraption that connects to the tail pipe of cars to capture raw carbon emitted from the exhaust. The soot is then put through a purification process that turns the pollution into ink. Air Ink is fuelling artist's creativity by re-purposing pollutants into tools for art.

POTSTERS

A series of posters made from marijuana have been created in Uruguay to warn the public of the dangers of driving while under the influence of the drug. With the tag-line 'If you have smoked, don't drive', the reason for using hemp in the production process was that it was the only way marijuana can be beneficial to someone behind the wheel. Oh, and the posters are actually called 'potsters'. Of course.



THE WORLD HAS GONE NUTS

While many brands have kept their heads down and made no comment about Donald Trump, Lebanese nut brand Al Rifai made its feelings clear about the US leader from the very first day of his presidency. Knowing that Lebanese daily newspaper The Daily Star would run a front-page story on the president's inauguration, it ran an ad directly below that simply said: 'The world has gone nuts.'

THOUGHT LEADER

GENEVIEVE BRANNIGAN, DIRECTOR OF COMMUNICATIONS COLLECTIVE, DISCUSSES GOOD DESIGN, CRAFTSMANSHIP AND THE RISE OF LUXURY IN AUSTRALIA.

What are the most significant trends sweeping the luxury sector in Australia at present?

While luxury brands, both local and international have long had a presence in Australia – think Melbourne’s ‘Paris’ end of Collins Street, or Sydney’s ultra-high end Westfield complex in the CBD – we have seen the luxury goods sector grow even more rapidly this year.

Global luxury conglomerates such as LVMH, Kering and Richemont have all turned their attention to Australian shores to expand their bricks and mortar stores in Melbourne, Brisbane and Sydney, as reported by AFR earlier this year. Burberry, Le Labo and Saint Laurent opened boutiques in Melbourne this year, to name but a few, with a long list of international brands also vying for shopfronts of their own, including Carolina Herrera, Moncler and Breitling.

It’s not just the luxury goods sector that is undergoing growth. This trend is being seen through a range of industries, including property. Buyers are increasingly educated and discerning when it comes to purchasing or investing in property, and a host of beautifully designed, meticulously crafted new developments have arrived in the market this year.

What does luxury mean to you?

Having spent the first decade of my career working globally in fashion and design in Australia, Europe, Asia, the US and UK, I have seen up-close how some of the world’s most prestigious brands operate and succeed. Ultimately, luxury for me is linked to excellence in design – a sector we work in widely at Communications Collective, whether through interiors, architecture or luxury goods. And good design is, quite simply, a part of any objet d’art, from a finely crafted watch, to a painting or a building.

Design affects every aspect of our lives – the way people live, work and play. It’s also highly contextual, and what I love about good design is its ability and requirement to be both pragmatic in its purest form, and emotive. It should draw inspiration from our physicality, culture and practical requirements, as well as our landscape, its forms, textures, materials and quality of light.

What is Communications Collective’s role working in the luxury sector?

Whether working in the realms of the built environment, architecture and design, art, culture or luxury, Communications Collective’s approach since establishment is grounded in highly creative and strategic campaigns. We work to find the unique brand story of each business, and shape our communications strategies based on intelligent, well-researched and planned narratives.

In luxury, it is about delivering a seamless brand experience, which I am incredibly passionate about. I adore finding each brand’s unique narrative, and discovering brand stories, including the people, their passion, and what inspired their products and services, and then working collaboratively to shape their communications strategies based on this care and attention to detail.



What role does print play in marketing luxurious brands?

Print is so wonderfully tactile, and conveys the same qualities of beauty that luxury brands do. Print is a luxury good in itself – and any luxury brand should see print as a natural extension of its narrative. The design quality and craftsmanship that is often behind the world’s most storied luxury brands is also reflected in the materials they use to communicate with their clients and customers. The medium of print is a true reflection of a luxury brand’s values, and is naturally the perfect vehicle for communication of any kind.

No reading experience quite compares to one that comes with the printed page, be it a publication, beautifully engraved invitation or a handwritten letter. Because print so elegantly engages the senses with its tactile quality, it also has the power to cut through and stand out from the seemingly limitless information found on digital platforms, with never-ending newsfeeds and content.

At Communications Collective, we place a great value on the power of print, and that taking the time to write a handwritten thank-you letter is a far more genuine way to express our gratitude to the people we work with. As with luxury brands, we see this practice as an extension of our values and brand narrative.

What has changed about the way customers engage with luxury brands over the years?

It’s no longer sufficient to offer a mere point of sale – if customers are going to take the time to visit a store in person, the experience should be immersive, tactile and just as luxurious as the product they are purchasing. In other words, while online shopping is convenient and easy, brands need to consider what value is added for a customer to make their purchase in person.

The whole brand experience is crucial, beyond just the products and services. Each touch point must reflect a brand’s unique identity, from the way customers are greeted, to the way stores engage with customer’s senses.

Printed materials play a powerful role in conveying the identity of luxury brands – and ensuring a seamless brand experience at every touch point. They can be works of art in their own right. You can sell the most exquisite and finely crafted luxury good or experience in the world, but the same care and attention to detail must go into the experience around this purchasing journey, from the packaging to your business cards. Staying true to the brand’s story, and reflecting it within its printed materials, will only serve to further strengthen its identity and ensure a memorable, enjoyable experience for its audience and customers.

CREATING ASPIRATIONAL CONTENT MATTERS

HERE’S WHY FROM OUR EXPERTS

By Lori Mitchell

Brands know in an information rich, knowledge poor world, consumer’s may be switched ‘ON’ but not necessarily switched ‘IN’. The challenge brands face is:

- 1. Consumer’s attention is fragmented
- 2. Consumer’s struggle with the trust values of brands and advertising
- 3. Consumers respond to authenticity

Marketing experts Abba Newbery, Lumen Research, William Sitwell, John Brown Media Group and Ashley Masefield, Land Rover/Jaguar gathered in London last month and explored how brands can face these challenges head on and truly connect with their audiences.

It’s no secret that digital marketing has exploded into every marketer’s toolbox, however, by Google’s own admission, 56% of digital ads served are never seen and as learned from Newbery’s presentation, even if they are seen, the average dwell time for a digital ad is just 0.9 seconds. Long enough to offer a glimmer of inspiration, however to make a lasting impression the aim of the game is aspiration.

What’s the difference between inspiration and aspiration? We thought you’d never ask. People who are inspired are temporarily stimulated to do or feel something, for example, Pinterest activates

audience via inspiration. Aspiration, on the other hand, involves engaging in a long-lasting and meaningful way to achieve, acquire or become something specific.

Newbery outlined the findings from Lumen Research showing print’s reach, trust and long-form layout offers brands an opportunity to curate content that can be consumed in a familiar and unobtrusive manner, aspiring readers beyond the product or service. Comparatively, digital’s strengths lie in the ability to offer easily accessible information and assist with quick transactions. Thus, when a brand, especially a luxury brand, is looking to shift consumer thinking and gain brand equity, print marketing is simply the best platform.

As we heard from Newbery, “Print achieves sustained engagement whereas digital is in and out.”

Ashley Masefield, Land Rover/Jaguar, agreed as he highlighted this very journey for premium quality, luxury vehicle brand Land Rover/Jaguar. He explained that when communicating the specifications and technical lists, digital is the preferred channel with the ability to update regularly and push communications back and forth between sales and customer. However, the brand value and luxurious nature of automotive products does not require regular updating, this is a fixed messaging concept and as such needs to communicate more than data information alone – the brand needs to be communicated emotionally. Masefield highlighted how



Source: Lumen Research

“While digital may deliver me prince in the food world, print makes me king.”

William Sitwell, John Brown Media

printed products can define the brand in every way, offering customised content with beautiful photography, illustration and physical quality from ink selection to high-end paper choices.

An example he touched on was the evolution of the Onelife Land Rover Spec brochure into a high-quality lifestyle publication full of stunning imagery, bespoke articles and premium brand associations like Zenith Watches. Land Rover/Jaguar have gone beyond offering just prices and colours and have included a layer of humanisation to the content in this high-end piece as they build brand reinforcement and awareness.

Masefield believes that ‘humanisation’ within brands is a vital differentiator because customers are craving deeper connections to brands and can relate to the human stories behind one. For example, in the premium car range leather seats are a given, so how do you make those leather seats stand out? Land Rover/Jaguar tells the story behind the Scottish farm, where the seat leather came from, the farmer himself and the generations of expertise before him, giving recipients so much more to resonate with.

Masefield further detailed Land Rover / Jaguar’s shift away from impression-based activity to quality. We are seeing this philosophy from their September 2017 campaign for their all-new Range Rover Velar. Land Rover/Jaguar coordinated a series of strategic print media partnerships with The Wall Street Journal, Cool Hunting and Robb Report, which align with the target audience’s passions, such as style, technology and design. In addition,

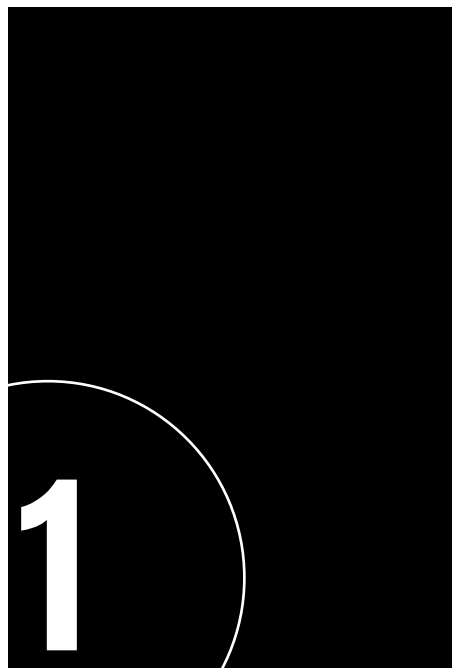
Architectural Digest, GQ, WIRED and Vogue created custom content highlighting the design trends that influenced the vehicle. The strategy saw Land Rover/Jaguar offering far more to their audience beyond just the product itself.

Well-known Masterchef UK regular, William Sitwell from John Brown Media, explored the value of conversation with customers asking, “If you were able to sit down for 20 minutes with a customer how would you communicate your brand? What stories would you tell? A magazine provides this (conversation) and print delivers that visceral connection.”

Sitwell’s message did come with a warning though. The print content and publication must be good, from photography to illustration. The tone of voice needs to be considered and must match the brand personality so as to reinforce brand values rather than using marketing channels that do not connect and confuse the consumer, or worse de-value the brand.

“While digital may deliver me prince in the food world, print makes me king,” Sitwell concluded.

In order to create impact, brands must market with people as opposed to marketing at them. Instead of accelerating a sale and offering product features, print marketing fills the aspirational space offering relevant content that consumers can connect and identify with in their own time. If done right, print can be an effective vehicle for building long lasting rapport with consumers who are seeking out lifestyle choices.



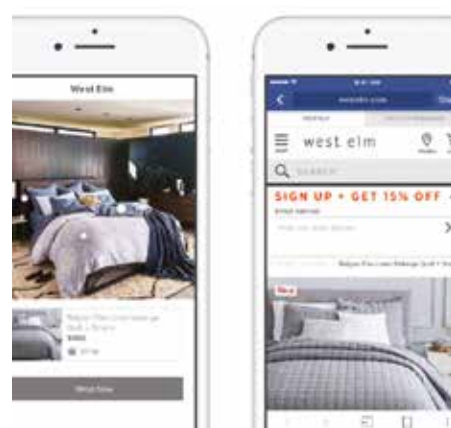
BULLET PROOF POSTER

What better way to grab consumer's attention than expressing irony through print? Ogilvy created bullet proof posters to visually represent their support to change the gun laws in the United States. The posters were made out of 1/2" thick Kevlar capable of stopping high calibre bullets to demonstrate how these posters can give Americans more protection than the current laws in place. The campaign sparked conversation about why guns are being supplied to people without proper background checks as every year, 50% of America's gun sales conducted without background checks.



THE SMART PLANNER

We all know how hard it is to remember to add important events to our e-calendars when we don't have our computer handy. Moleskine's new planner is the first to feature calendar syncing. The Smart Planner is made with special paper embedded with sensors that can read and sync anything written by the accompanying Moleskine Pen+ straight to your e-calendar. What could be easier?



FACEBOOK ADS REPLICATE PRINT CATALOGUES

Ads on Facebook are typically designed to grab the attention of a user and prompt action. In a feat to lift their ads to also be inspiring they created a new format called 'Lifestyle Templates'. Designed to emulate a printed catalogue, Lifestyle templates help businesses tell a story and inspire consumers. "There are elements of the catalogue which are really unique and certainly worth replicating," Graham Mudd, Director of Monetisation Marketing at Facebook. Facebook knows the strength of catalogues and are attempting to replicate these strengths via a digital medium. Time will tell if this approach succeeds.



PACKAGING AS FRESH AS YOUR COFFEE

Brazilian coffee company Café Pele was aware of the stigma around coffee sold in stores not being as fresh as in coffee shops. To change this perception, Café Pele printed that morning's front-page newspaper headlines on their packaging and distributed copies of the newspaper and packaged coffee to city dwellers. The coffee was also displayed in stores with a sign saying 'This coffee was vacuum packed this morning. Here's the proof.' The campaign saw a 400% jump in coffee sales. Nearly one million people interacted with the campaign, with 100K+ interactions on Facebook. Talk about fresh results.



PICK IT OUT WITH ORAL-B

Consumers are beaming after Oral-B's latest simple yet effective print campaign. With the spread only showing the woman's smile, Oral B strategically placed a promotional coupon for a free box of Oral-B dental floss between the pages of the magazine to represent something stuck between the women's teeth. Readers can remove the coupon showing perfectly clean teeth, producing the same satisfaction when flossing with their products. With the reward of a free box of dental floss, it's enough to make anyone smile.



FOOL CATALOGUE THIEVES

The IKEA catalogue has reached cult status and everyone wants their hands on a copy, or five. Thanks to their new downloadable fake covers, nobody will be pinching your IKEA catalogue again. Partnering with DDB Milan, IKEA created a series of magazine covers that wrap around your beloved catalogue to fool thieves into thinking that you are reading about a niche hobby instead of the sought after IKEA catalogue. Now you can read your catalogue in peace without anyone else eyeing it off.



LEAN BACK AND FEEL THE QUALITY

The Luxury market is still one of the biggest success stories in print. Brands are endlessly launching quality publications to appeal to this lucrative market, delighting their dedicated readers and advertisers. We explain why high quality drives high engagement.

By Victoria Fratin

“Four years ago, every breakfast meeting I had would revolve around ‘future plans for online’. And now, no one really mentions it. My clients all want to talk about the magazines and our special paper sections and special artist covers. It’s a total volte-face.”

Ashley Heath, Owner and Editorial Director, Arena Homme+ and POP

Appealing to the luxury end of the market with print is continuing to point the way forward as brands realise the natural fit between print and luxury: the quality and craft that goes into a luxury print publication is much like the quality and craft that goes into a refined luxury product.

In Australia, the luxury market is maturing and over the past 18 months we have seen brands refocusing efforts here. This growth is driven by a surge in tourists who are demanding luxury experiences and products – everything from designer clothes and handbags to watches. According to IBISWorld, this has pushed growth in luxury retailing to 11% a year over the five years to 2016–17 to reach \$1.8 billion. This growth is forecast to continue at 8.2% a year to 2021–22 and hit \$2.7 billion.

As this demand for luxury retail soars, growth in luxury advertising spend is following suit. In Australia, the premium ad market which includes everything from travel to automobiles is worth an estimated \$750 million. According to Zenith’s Luxury Advertising Expenditure Forecast, luxury advertising spend rose by 3.0% in 2016. This report also indicates that despite increasing digital investments, print remains the most important medium for ‘high luxury’ advertisers.

With this growth in the luxury market, we are seeing brands come alive physically through the rich glossy paper, the stunning photography and the upscale content to showcase their luxury offerings and attract those luxury advertising dollars and consumers.

THE SWITCH

“Four years ago, every breakfast meeting I had would revolve around ‘future plans for online’,” says Ashley Heath, Owner and Editorial Director of high-end luxury fashion titles Arena Homme+ and POP. “And now, no one really mentions it. My clients all want to talk about the magazines and our special paper sections and special artist covers. It’s a total volte-face.”

This isn’t a one-off experience. Tony Chambers, Editor-in-Chief of the 100,000-circulation Wallpaper*, agrees. “It’s not even talked about any more,” he says. “It’s just a given that our clients want their image and their communication to be in print as well as other mediums. Where there was a question mark over print five years ago, that has now completely gone.”

Of course, that isn’t to say that digital strategies are neglected; it’s simply that the value of print is now no longer a point for debate.

“Five years ago, the general mood was that print didn’t have much longer left,” continues Chambers. “Now it’s the opposite; it’s growing. Brands want both print and digital of course – they need all the touch points. But the print side is more valuable than ever for brands that are moving into the luxury space.”

RACE TO LUXE

Fairfax and News Corp are but some headlining the race towards the lucrative luxury market in Australia. In August 2017, Fairfax Media’s luxury lifestyle website Executive Style launched a quarterly men’s magazine Executive Style within the pages of The Age and the Sydney Morning Herald. Executive Style is a premium brand extension of the website with the first edition seeing brands such as Audi, Giorgio Armani, Rolex, Mont Blanc and Bvlgari back the publication.

News Corp launched its Prestige Network that will combine the print and digital audiences of its individual titles, allowing premium and luxury brands to target their advertisements directly to more affluent readers. As concerns over ad placement and brand safety on digital platforms swell, News Corp is working to position itself as



“Competing at the higher end of the real-estate market, print design is always going to be one of the most brilliantly effective mediums to deliver exceptional brand cues. When compared to digital, print design delivers in ways that the latter can’t. Print is miles ahead when it comes to conveying the subtle qualities of taste, authority and delivering unique messages to your intended audience.”

Seth Watts, CEO, Neo

a premium publisher with high-quality editorial environments, targeting those luxury dollars.

Media companies like Fairfax and News Corp aren’t the only ones tapping into the luxury market with print. We are seeing players from the travel, entertainment and property industries launching quality publications to appeal to this lucrative market.

TAKE ME HIGHER

There’s little doubt that the quality of inflight titles has improved significantly in recent times. This quality is down to airlines seeing the value and ROI in their titles and investing heavily, which has led to premium content boosted by celebrity writers and photographers.

Flick through the average inflight magazine and you’re faced with content that wouldn’t be out of place in an upmarket news-stand title. Actors, authors and film stars enthuse about their favourite holiday destinations, while leading travel journalists advise on the best hotels and attractions in the world’s most exciting cities.

And it works: American Airline’s relaunch of American Way, which featured the Foo Fighters on the cover, amassed nearly 10,000 likes on Facebook, with

one passenger commenting: “I suddenly have the urge to travel somewhere, anywhere on American Airlines”. Also, British Airways was recently forced to re-stock 10,000 copies of an edition of BA High Life onto its planes, as fans of the issue’s cover star, Benedict Cumberbatch, left the aircraft carrying the magazine.



In 2015, Qantas also relaunched its The Australian Way publication as Qantas Magazine, taking a more premium content driven approach. The print magazine has 440,000 readers, 52% of which are within the AB demographic and have an average personal income of \$137,570 per annum. With 9 out of 10 passengers spending more than 10 minutes reading Qantas Magazine, it offers the perfect environment to captivate this powerful audience. For luxury advertisers specifically, these magazines are manna from heaven, boosting brand loyalty and selling new product.



DAZZLING ESTATES

Print's luxury good status is indispensable for brands looking to reach consumers within the property market as well. Those looking to impress buyers and solidify their place amongst the competition are using print for just that reason.



Jellis Craig produces a Weekly Property Journal and to celebrate the eighth day of the eighth month, an auspicious occasion for Chinese buyers, they solicited Neo, real-estate print and marketing specialists, and decided to print a special one-off cover. The cover featured imagery of a fish that wrapped from front to back and was finished with spot gloss and gold foil highlights, lifting this publication to premium status. This 170-page magazine successfully engaged its target audience with 80 auctions scheduled that led to record results and clearance rates for Jellis Craig.



"Competing at the higher end of the real-estate market, print design is always going to be one of the most brilliantly effective mediums to deliver exceptional brand cues," says Seth Watts, CEO, Neo. "When compared to digital, print design delivers in ways that the latter can't. Print is miles ahead when it comes to conveying the subtle qualities of taste, authority and delivering unique messages to your intended audience."

Even Fairfax is moving its Domain branded property catalogues away from traditional newsprint stock towards glossy magazine style publications to get that premium look and feel.

ENTERTAIN ME

Those in the entertainment space are also looking to print to showcase the best of what they have coming up while stamping themselves as a premium brand. Melbourne Theatre Company (MTC) has produced its 2018 The Season Brochure ensuring that it delivers on MTC's brand values: a sophisticated, visual style which signals high quality.

The Brochure, which looks and feels much more like a luxury magazine, is filled with inspiring photography that allows the messaging to be clear and the stories to come to life. It is finished with a foil embellishment and printed on premium paper which reinforces MTC's brand reputation for exceptional quality and refined performance.

"The brochure plays an important role supporting MTC customers' purchase decision both prior to booking and post-purchase. With a significant time gap in the lead-up to the actual theatre experience, the physical link between our customers and the brochure is vital to reinforcing their post-booking confidence in what is often a high-value purchase," says James Wright, Marketing Manager, MTC.

ESCAPE

In the travel space Australian travel website, Luxury Escapes, is extending its online presence offline as they launched their first print magazine in November 2017. With brands like Oman Tourism and Qatar Airlines advertising, this publication is well placed to connect readers with the luxury brands that advertise within the pages.

"The magazine will certainly complement our existing titles and with its fortnightly distribution open up some amazing tactical advertising opportunities for a range of luxury brands," says Justin Jamieson, Managing Director, Grin Creative. Yet another brand that is tapping into print to appeal to luxury advertisers and audience.

Creating a luxurious experience depends on creating a perception of exclusivity. Mass marketing on TV, radio or Facebook diminishes the sense that a brand's product or service is an elite experience for only a few. Printed publications that are designed and printed with thought and creative flair reflect the quality of a high-end product in the mind of the consumer. Time and time again, we see that the tactile and memorable pieces of print make an impression and connect with those most likely to shop for luxury goods in a way that other marketing channels struggle to replicate.

Source: Qantas Magazine Media Kit & Roy Morgan Research, March 2017

"The magazine will certainly complement our existing titles and with its fortnightly distribution open up some amazing tactical advertising opportunities for a range of luxury brands."

Justin Jamieson, Managing Director, Grin Creative.



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WHAT'S YOUR LUXURY FINISH?

✱
“We opted for
the vinyl-based
panelling because
of its luxurious feel.”

Melbourne's Etihad Stadium, an iconic home of AFL, Melbourne Victory and the Renegades, as well as some of the globe's great concert performers, is in the throes of kicking big goals in its corporate suite space.

Etihad Stadium's Corporate Sales manager, Jonathan Clayton, said the Stadium was looking to modernise the 70 suites while maintaining a classic corporate look.

“The suites for many of our clients are the focal point of their Etihad Stadium experience, so it's important to offer them a superior standard of excellence,” Clayton said.

Etihad Stadium also required a refurbishment that wouldn't result in shutting down any suites for a prolonged period.

This led Spicers to step up to the plate. Spicers has introduced 3M's DI-NOC, a fibre-based architectural finish. With Spicers providing a complete supply and install package and hundreds of finish options from Wood Grain and Silk Woven to Metallic and High Gloss, DI-NOC proved an easy and low-cost choice for Etihad Stadium.

“We opted for the vinyl-based panelling because of its luxurious feel; also it's easily installed and we were conscious of not disrupting our all-important suites for upcoming events. In particular, the quality and immediate installation were the decisive factors,” said Clayton.

“The overall finish of the product has enhanced the space and achieved the outcomes we were seeking. We are delighted with the result and will now outfit a further 12 suites with the same product,” concluded Clayton.



HEAVEN SCENT

Sensory marketing is back in vogue as brands begin to realise that stimulating their customers' senses increases engagement and makes print campaigns more effective. So close your eyes, inhale deeply and let us take you to a better place.

By Simon Creasey

“Scent is a brilliant tool because it’s still rare enough to be a novelty. But you have to pay as much attention to the scent and the concept as the initial idea.”

Odette Toilette, Scent Expert

Nothing tantalises the senses more seductively than scent. Whether it’s the smell of freshly cut grass, bread baking in the oven or the perfume of a loved one, scent teases our olfactory system and can evoke all manner of powerful memories and connections.

That’s because scientists believe that images remain in our memories for longer if we associate scents with seeing them. The sense of smell is also the most direct human sense as it influences 75% of the emotions that we feel on any given day ¹ which is why the use of scent in marketing is such an incredibly powerful and persuasive tool.

“The sense of smell has very strong links to emotional parts of the brain,” explains Professor Charles Spence, head of the Crossmodal Research Laboratory, whose specialist research area is the role of attention in multisensory perception. “There is also the Proust phenomenon, which deals with how smells can take us back and remind us of things in a way that other senses just can’t do.”

In addition to helping lodge a product in a potential customer’s long-term memory, thus increasing memorability, research shows that ‘scent marketing’ can increase perception of a brand’s advertising by 19% ² and increase sales by as much as 10% ³.

And these impulses become even stronger when the marketing collateral containing the scent is engaging. Research shows that 57% of consumers pay more attention to advertising with a creative design, while 42% find advertising more interesting when some sort of interaction occurs ⁴. These findings are supported in Dunkin’ Donuts campaign in South Korea. Bus commuters were exposed to a coffee aroma every time a company jingle was played on the bus. The campaign increased sales by 29% in Dunkin’ Donut stores near bus stops.

However, despite the compelling evidence stacked in sensory marketing’s favour, different uses of smell such as printed ‘scratch and sniff’ isn’t being maximised by marketers. Some experts believe it’s because marketers think this form of print advertising carries too much of a price premium. Others argue that it’s being mis-sold as an advertising tool.

So what’s the truth of the matter and how can brand owners ensure they enjoy the sweet smell of success when they launch a sensory marketing campaign?

WAKE UP AND SMELL THE PENGUIN

Scratch and sniff adverts have been around for a long time – so long in fact that the commonly used phrase ‘scratch and sniff’ is now perceived to be outdated. In recent years it’s been usurped by phrases such as ‘rub and smell’ or ‘touch and smell’, which better reflects the technological advances in this area.

“The terminology of ‘scratch and sniff’ is horrible,” says Simon Kempster, managing director at Hertfordshire-based Crystal CP. “Years ago it was called that because you had to scratch really hard to get any smell out, but microencapsulation technology has moved on so much that you now only need to touch a piece of print and it gives off a great smell.”

In addition to printers creating bespoke, personalised smells for clients, there are a number of scent companies out there that provide a range of ready-made smells that marketers can employ. These range from the bizarre – penguin poo anyone? – through the more conventional coffee and chocolate scents, all the way to the downright rancid scents of rotting flesh and vomit.

Interestingly, vile smells can be just as impactful as a marketing tool as the use of pleasant aromas, according to Tim Schwier, sales manager at German print company Follmann, which specialises in scent printing.

“Smells are directly connected to our limbic system,” explains Schwier. “The limbic system is the centre of our emotions and feelings, so as soon as a smell reaches our nose the limbic system connects this specific smell with an event in our life. As a result, it’s not just ‘good’ smells that increase engagement – awful smells can also have an impact on our buying decisions.”

Schwier adds that pretty much any smell can be printed, although the bulk of the company’s scented work entails printing customised smells for FMCG groups such as P&G. Kempster undertakes similar jobs for FMCG clients in the UK, although he occasionally gets to work on campaigns that are a little outside the ordinary.

A quirky project to date was a rub and smell insert in culture magazine Garage that he produced in conjunction with scent expert Odette Toilette – a ‘purveyor of olfactory adventures’. The insert, which was called The Fifth Scent and won the Visual Impact award at the fragrance industry’s Jasmine Awards in 2013, featured scents that included the odour of a woman drowning and the smell of one million dollars.

“The Fifth Scent is a great example of engaging readers by combining two different mediums – visual and scent – to get them to interact with the publication in a completely different way,” explains Toilette. “And of course it’s the sort of project you can’t do digitally. With the Garage project you’re paying more attention to the artwork and layout because everyone’s got to lean in close to sample the scent.”

Sources: 1. Follmann 2. Starch Advertising Research 3. University of St Gallen 4. Bauer Media KG



“At a fundamental level, the more senses you engage, the more stimulating and memorable the experience.”

Charles Spence, Crossmodal Research Laboratory

AROMA WITH A VIEW

Because there are limited examples of rub and smell campaigns around, those that do get off the ground enjoy even greater stand-out and even greater brand loyalty. “Scent is a brilliant tool because it’s still rare enough to be a novelty,” says Toilette.

“But it has to be handled sensitively. I’d advise prioritising quality of fragrance in any project like this. Because of the novelty value the risk is gimmicky. Too many people plonk in a cheap ‘cut grass’ perfume or a dodgy scratch-and-sniff version of ‘the new smell of trainers’ and expect everyone to be delighted. But you have got to pay as much attention to the scent and the engagement around the concept as the initial idea.”

“Why aren’t more people taking it up?” asks Simon Harrop, CEO of BrandSense, one of the world’s leading sensory branding agencies. “There’s a perception that it’s difficult to do, which is nonsense.

As long as we can recreate the fragrance then we can print it. The brands that are going to be truly successful in the future will firstly be those who do something different and secondly those who engage multiple senses.”

There’s even the possibility of a brand adding scent not just to an individual campaign, but to their logo – something ripe for possibilities according to Professor Spence.

“Some companies now have a signature sound, jingle or audio logo,” he says, “but not many of them have a signature scent. Engaging with the sense of smell allows a company to stand out by providing more sensory touch points, which could work wonders for their brand.”

WINNING BY A NOSE

The Prostate Cancer Foundation of Australia pushed the print boundaries further last year by creating an interactive poster to spread the word about the charity’s annual Big Aussie Barbie, along with the importance of men’s health. This ‘SCENT’ational campaign was made in collaboration with Cloudmaker Consulting and JCDecaux to engage multiple senses focusing on our sense of smell.

The poster featured in Sydney’s Martin Place invited people to donate \$1.99 to smell ‘what’s cooking’. Through tap and go technology, consumers were rewarded with a familiar aroma of a BBQ emitting from the poster giving Australian’s a little ‘taste’ of the annual event. Accompanying the scent was the sound of sizzling and crackling and the flame on the poster changed colour. These unique ways to engage consumers adds to the overall effect of the campaign.

Sarah Lowe, Director, Cloudmaker Consulting said, the poster “provides the perfect opportunity to reach a larger audience, while also delivering a uniquely engaging activation that actively encourages instant donations to improve overall campaign effectiveness.”

She furthered, “Working together, we developed a fantastic result combining scent, sound, special printing and Tap and Go technology in a unique media first.”

Engaging with the sense of smell allows a company to stand out by providing more sensory touchpoints which could work wonders for brands.



~ SENSE CHECK ~

Stimulating the other four senses through print

SIGHT



Molson Coors recently incorporated sun-activated ink to the packaging of their Coors Light beer. The photo-chromic ink stays invisible when submerged in ice and once UV rays hit the packaging, the silver changes colour to reds, golds and oranges to symbolise the can coming to life with our favourite summer moments.

SOUND



University of Waterloo and industrial designers Stacklab collaborated with McDonalds Canada to create a recyclable boombox out of cup holder trays. When users sit their phone in the upside-down tray, the two ten-sided foiled cones attached act as speakers creating a portable McBoombox.

TOUCH



Lubriderm proved that touch can be just as effective as sight when it ran an ad for its moisturising and exfoliating cream. The ad showed a woman’s face before using Lubriderm, with the image printed on a rough textured paper. Readers were then invited to peel back the image to reveal a picture of the same woman’s face, this time printed on smooth, glossy paper to highlight the cream’s transformative effect. The advert also had a transformative effect on the brand’s bottom line, with sales increasing by an impressive 16%.

TASTE



In 2016, United States airline JetBlue targeted the hungry stomachs of flyers through an edible ad. The printed ad promoted their newly implemented all-you-can-eat snacks in-flight, inviting consumers to start with the ad. The ad was made of potato starch, water, vegetable oil and glycerine contributing to an overall bland taste. Nonetheless, it still got their message across to passengers in a fun and engaging way.

DIGITAL DETOX

Have we reached peak digital overload? The constant need to be connected is at an all-time high to the point where many are spending more time staring at screens than they are asleep. Now that's concerning!

By Lori Mitchell

Increasingly though, there is evidence to say that we do know when enough is enough. As more people are prioritising mental health and well-being, the rise of 'switching-off' to detox is being considered the new counter-culture movement.

THE PITFALL OF THE INTERNET

"Not Going Online is the New Going Online" – the title of an article that appeared in the May issue of Vice. More and more studies are revealing the link between too much time spent using digital devices and health implications, including weaning attention spans, eyestrain and headaches. The increase in physical and mental health issues is our bodies way of telling us to slow down.

THE NEW COUNTER- CULTURE MOVEMENT

The longer we feed this digital addiction, the more 'switching off' is considered a luxury amenity. Wellness events and holidays are proving to be a popular trend encouraging individuals to get involved in the digital detox.

Restival, a disconnect retreat, offers people 5 nights of 'off-the-grid' living. An alternative to mainstream festivals, the event provides a space for individuals to relax, de-stress and detox. Camp Grounded, a summer camp for adults, is also providing a similar getaway. They are offering an unplugged summer camp experience reinforcing that switching off is a luxurious way to treat your mind, body and soul. These luxury escapes inform the modern-day tech user the importance switching off and recharging your batteries.

REINVENTING THE 'DUMB PHONE'

Tech companies are even tapping into and encouraging digital detoxing. In May this year, Nokia relaunched the Nokia 3310 enabling users to call, text and of course, play the infamous game snake, offering detox seekers a scaled back version of the smart phone.

Similarly, design company Light have produced The Light Phone offering users nine pre-programmed speed dials with time display. Designed to be used as little as possible, The Light Phone is the size of a credit card allowing users to store it in their wallet

acting as a step further towards a complete detox. These alternatives to smart phones provide a way to stay in touch while having the ability to disconnect, therefore reducing the time spent on our phones.

STATIONARY IS COOL AGAIN

If 'dumb phones' are not fulfilling your detoxing needs, ditch electronic devices altogether and rely on analogue products to stay connected. The return of analogue objects is increasing in popularity due to their tangible benefits. Much similar to the renewed interest in film photography and vinyl music, handwriting is making a comeback in a big way proving positive for your mental health.

Stationary brands such as kikki.K are establishing paper's relevance by empowering individuals to live their best life every day in an attempt to make stationary 'on-trend' amidst the push towards a paperless society. The act of writing simply exercises mindfulness and encourages thoughtfulness, both hard to achieve through digital alternatives. Although digital has its benefits, it doesn't provide the sensory experience and emotive connection that pen to paper produces.

Angela Ceberano, the Melbourne, Australia-based Founder of public relations firm Flourish PR agrees. "Sometimes, I just want to get rid of all the technology and sit down in a quiet space with a pen and paper. There are so many apps out there and I feel like no one app gives me everything that I need. I've tried and really given them a go, doing those to-do lists of having your priorities or brain storming using lots of different apps ... [but] when I get a pen and paper, or when I'm using my old-fashioned diary and pen, it just feels more flexible to me. I can always pull it out. I can focus."



"No matter how equipped we are with technology, we connect to the act of doing... living our world through analogue experiences."

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WHIRLWIND

CONSUMERS ARE BUSY, DISTRACTED AND FED STIMULI FROM THE MOMENT THEY WAKE UP TO THE MOMENT THEY FALL ASLEEP. WITH SO MUCH NOISE, IT IS DIFFICULT FOR A BRAND TO DISTINGUISH THEMSELVES AND REMAIN TOPICAL WITHIN CONSUMER'S EYES.

By Lori Mitchell

5

WAYS TO CAPTURE ATTENTION

If brands can't capture the attention of consumers, how they will survive? Their long-term success depends on winning the attention of consumers.

Ben Parr, author of Captivology: The Science of Capturing People's Attention spent years researching the science behind captivating others and he came up with key triggers that call people to attention. We explore how print offers the best platform to execute these triggers and captivate consumers.

2. FRAMING

Our frames, or the way we view the world are made up of our biological, personal and social experiences. We use these perceptions to filter the stimuli around us. When a brand is looking to capture attention, leveraging repetition is one way to adapt or change the audience's frame to ensure the brand message is heard. After all, people believe what they see or hear frequently.

Creating a multi-channel campaign that offers repetition of a brand message ensures maximum exposure and print is proven to work well with other channels. In an IAB study on the effectiveness of marketing campaigns within the automobile industry, using only desktop advertising saw a 23% lift in brand consideration, however when desktop was layered with print, it resulted in a 50% lift.

4. REWARD

All humans seek rewards like gifts, food or discounts. Rewards we can touch, experience, or even simply visualise have a greater impact on our attention and print can help make this more definitive in people's minds.

Lass Natural cosmetics created a coupon that disintegrates over a 48-hour period to visually demonstrate the limited time offer of 50% off cosmetics - and it worked. Of the coupons distributed near six major outlets, 70% were used in the allocated time frame. Clearly, seeing the reward disintegrate in their hands launched coupon recipients into action.

1. AUTOMATICITY

If a fire alarm goes off, you are likely to turn your head. If a waitress is wearing red lipstick, she is likely to get more tips.

Sensory cues like loud sounds, bright colours and smell grab our attention automatically because our brains depend on salient sensory cues to alert us to new situations or warn us of danger.

Print media can assist brands in targeting consumers using sensory cues to grab attention automatically. Crimestoppers Trust UK collaborated with Dutch design agency The Edge Factory to create cards infused with the scent of cannabis. They were distributed to citizens in the UK to help the charity identify illegal cannabis farms. The results were impressive increasing information reports by 33% with one lead shutting down a large cannabis farm in Hampshire that estimated to contain £700,000.

3. DISRUPTION

Disruption is about changing the status quo. Want to shake things up and capture the attention of digital natives? Send them direct mail. According to an InfoTrends study, over 81% of Millennials will take a minute or more to review direct mail if they find it interesting and about 80% believe that direct mail can be an effective means of communication.

5. REPUTATION

Consumers rely on reputable sources when gathering information and making purchasing decisions. While most ads are designed to avoid information overload, sometimes extra or complex information is required. Brands can aid this process and leverage from print.

Studies have shown that print is the best way to deliver complex information, increasing the customers' comprehension and recall. Neuromarketing firm TrueImpact found that Direct Mail requires 21% less cognitive effort to process than digital media and offered a 75% recall over 44% from a digital ad.

1 2 3 4 5

TRUE OR FALSE?

AT A TIME WHEN ONLINE CHANNELS ARE LOSING CREDIBILITY THANKS TO AN ONSLAUGHT OF FAKE NEWS, PRINT IS PLAYING A VITAL ROLE IN RESTORING THE PUBLIC'S FAITH IN THE MEDIA AND GIVING BRANDS THE ELUSIVE 'TRUST' FACTOR.

By Johnny Sharp

Call it 'alternative facts', call it 'post-truth', call it 'fake news' or just call it lies. However you choose to describe it, the rise of misleading, questionable or just plain false stories spread via digital media is having a growing impact on our lives.

The phenomenon has been credited with swaying the UK's Brexit vote last year and helping Donald Trump win the US election a few months later. In each case, as those campaigns intensified, the internet was swamped with opinion and counter-opinion, backed up with 'facts' and 'news' stories, some of which on closer inspection proved to be nothing of the sort.

So why is this a problem for brands? Well, if your brand wants its communications to be taken seriously, do you really want to run the risk of being associated with dubious websites, discredited news stories and unsavoury propaganda?

In March of this year, WPP's Sir Martin Sorrell, writing in the UK's Daily Telegraph, pointed out the opportunity this offers for traditional media: "As Google, Facebook, Twitter and others face accusations of giving a platform to hatred and fake news, and even of swinging elections, distrust in information shared on social media ought to increase public appetite for more traditional, reliable news providers."

Sources

1 Edelman, 2017

2 Roy Morgan Research, 2017. State of the Nation, Media Report

3 ACMA, 2017

4 PressGazette, 2017

5 Deloitte, 2017.

6 Reuters Institute, 2017

THE TRUST FACTOR

It may come as no surprise to discover that trust in the media has declined sharply over the past year. According to the recently published Edelman Trust Barometer¹, global trust in the media fell by 5% between their 2016 and 2017 surveys, more than any other institution. In Australia, trust fell by 10% from 2016 to 2017, with only 32% expressing trust in the media.

Nonetheless, the same survey found that 57% trusted traditional media for 'news and information', compared to 51% trusting online-only media and just 41% trust social media.

Roy Morgan Research's State of the Nation Media Report concluded similar results, indicating that only 21% of Australians mention any form online media as trusted media². This is the same for a 2017 report by ACMA that indicated in regional Australia, newspapers are the second most trusted media next to TV, with only 14% seeing social media as a reliable source for the very latest in breaking news.³

NOT ALL PUBLICITY IS GOOD

Disinformation has been shown to be effective in promoting certain agendas, particularly online and via social media, where a false or misleading story can 'go viral' and be repeated thousands of times without being challenged.

Giovanni Zagni, a senior analyst at Pagella Politica, the Italian fact-checking website, believes that shrewd marketers will quickly wake up to the need to steer clear of any associations with disreputable information sources.

"For a business there is nothing worse than bad publicity," he says, "so they should act soon to be disassociated with dubious media outlets. I'm sure the advertising industry will be quick to comply."

When a string of unsubstantiated news stories appeared on the right-wing US news website Breitbart, Kellogg's were among several brands to pull their advertising from the site after customers complained that they were effectively funding fake news. The brand explained that they wanted "to ensure our ads do not appear on sites that aren't aligned with our values as a company".

“The limitation of space in a print publication is a guarantee that a minimum critical judgement is made in order to choose what goes in there.”

Giovanni Zagni, Senior Analyst at Pagella Politica

But it's not always that easy to avoid these associations. Samuel Laurent, editor of fact-checking department Les Decodeurs at French newspaper Le Monde, feels that the rise of 'clickbait' means unreliable online news sources are never very far away. There's a big temptation for advertisers to jump on board with such eye-catching content and the impressive numbers of page views it can boast without considering the negative impact it can have.

“With the internet, everyone is a publisher,” Laurent explains. “You just have to run your blog or Facebook account or YouTube content and you're on there. Advertisers want clicks on their links but they might run alongside clickbait that's actually fake news. You can't expect people to trust you in the long term if you're selling your credibility to just anyone.”

“Brands live in a world of accountability. And that's a good thing. To see one respond so swiftly with an #AlternativeFact moment reminds us of that.”

Tham Khai Meng, Chief Creative Officer and Co-chairman, Ogilvy and Mather Worldwide

SLAVE TO THE ALGORITHM

One problem is that ads online are often placed by a computer algorithm, which looks for keywords when deciding where to place advertising. However, it doesn't always have an eye for the all-important context of an ad, and that can sometimes make advertisers look insensitive or worse, plain ridiculous.

British satirical magazine Private Eye now runs a regular column called 'Malgorithms', which points out examples where online ads have been placed in unfortunate and unadvantageous positions. Take this Yahoo News headline: “Business drivers risking safety by not taking breaks”. The ad placed next to it? “Brilliant funeral insurance sweeping the UK”. Or from Wales Online: “Two Men Killed In Microlight Aircraft Crash” next to an ad reading: “Fly Cardiff To Anglesey With Van Air Europe”.

Innocent mistakes perhaps, but a recent investigation by UK newspaper The Times showed a more worrying trend. It found that 'programmatic advertising' software had led to major brands having adverts placed on politically extremist and pornographic sites*. On YouTube, for instance, an advert for the new Mercedes E-Class saloon runs next to a pro-Isis video that's been viewed more than 115,000 times, while the luxury holiday brand Sandals Resorts is advertised next to a video promoting al-Shabaab, an African jihadist group linked to al-Qaeda.



Increasingly, marketers are expressing concern with the lack of control or transparency involved in online advertising. Procter & Gamble's Chief Brand Officer Marc Pritchard labelled the online media supply chain “murky at best and fraudulent at worst”.

DO YOU KNOW WHERE YOUR ADS ARE?

Of course, there have been calls for more controls over which stories and links are placed where online, but do the digital media giants really have the motivation to change anything while the revenue is still rolling in?

“The people that really have the power to stop it are Facebook, Twitter and Google,” says Laurent. “But I'm not sure they really want to do much about it. They make some efforts but don't touch the core of the business, the algorithm, which is putting blogs or opinions in the same place as you expect to find news and presenting them as facts rather than opinions.”

Only 21% of Australians mention any form of online media as trusted media.

Roy Morgan Research, 2017

The result is that your commercial messages could end up anywhere. “Automated buys really chase the audience and not necessarily the context,” John Montgomery, Brand Safety Vice President at top US media buyer GroupM told Wired recently.

“You have to be able to count on your ad tech partners to maintain some kind of marketplace quality,” AppNexus Communications VP Josh Zeitz said recently. “Because if it's completely unregulated, your client's ads could show up anywhere.”

Of course, there are no guarantees that this can't occasionally happen in print media, but in survey after survey, advertising in print is consistently shown to be more trusted by the public across the globe than its digital equivalent.

THE OPPORTUNITY FOR PRINT

With 65% of Australians who access news through online sources expressing concern about being exposed to 'fake news' online and digital news consumption down to 37% from last years 40%, herein lies an opportunity for print news outlets.⁵

“I work in digital media but I actually think there is an opportunity for the print media to re-establish themselves as a stronger and more reliable voice,” says Giovanni Zagni. “On the internet there is literally everything from the very best of information to the pure rubbish. The limitation of space in a print publication is a guarantee that a minimum critical judgement is made in order to choose what goes in there.”

The checks and balances built into the print model of news publishing, particularly at the higher end of the market, means that a human – usually several – will always be on hand not only to fact-check but also proofread and oversee the final product, meaning fake news and unsavoury views are much less likely to see the light of day.

Meanwhile, the news they do publish still gets an infinitely larger readership than it can command online. Chris Duncan, Chief Customer Officer at News UK, recently pointed out that, “A news story on Facebook typically peaks at around 60,000 readers, but 4.5 million people picked up The Sun to read about Theresa May becoming the new Prime Minister.”



THE FACTS OF LIFE

At a time when fake news is a phrase on everybody's lips, some brands have already been quick to associate themselves with the authentic side of the media.

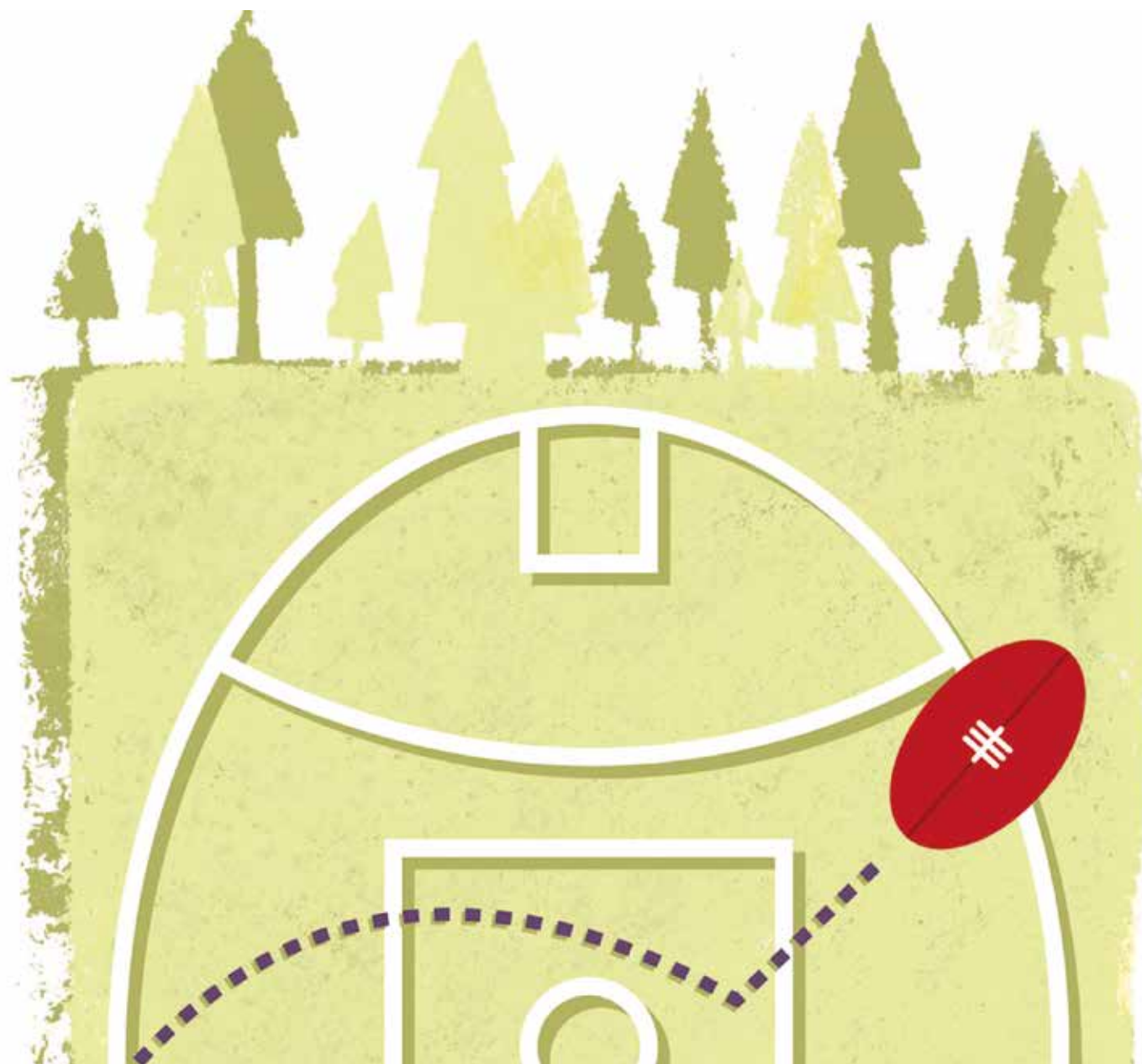
Cosmetics brand Dove recently mocked the Trump administration's reliance on 'alternative facts' in a newspaper ad full of their own 'alternative facts', such as “New Dove antiperspirant increases your IQ by 40 points”. Then on the opposite page, their actual message ran: “New Dove antiperspirant cares for your underarm skin like never before. #RealFacts”.

“Brands live in a world of accountability,” said Ogilvy and Mather Worldwide chief creative officer and co-chairman

Tham Khai Meng. “And that's a good thing. To see one respond so swiftly with an #AlternativeFact moment, done gently and with a smile, reminds us of that.”

The Reuters Institute's recently published study, Journalism, Media, and Technology Trends and Predictions 2017 found that 70% of them believe that the rise of fake news will strengthen the position of quality publishers⁶.

For quality publishing, read print publishing. Because the motto of quality publishing is still 'All the news that's fit to print'. And if it's unfit to print, it doesn't just drift off into cyberspace to pollute the internet, it's consigned to the waste paper basket of history – where it belongs.



625 MCGs EVERY WEEK!

DID YOU KNOW THAT AUSTRALIAN FORESTS, WHICH PROVIDE WOOD PULP FOR MAKING PAPER AND MANY OTHER PRODUCTS, HAVE GROWN BY 308,000 HECTARES OVER THE PAST FIVE YEARS?

That's the second highest gain of any country in the world and equates to more than 625 Melbourne Cricket Grounds every week.

Source: FAO Global Forest Resources Assessment, 2015

Two Sides is a global initiative promoting the responsible use of print and paper which, when sourced from certified or sustainably managed forests, is a uniquely powerful and natural communications medium.

Want to learn about more reasons why you should #LovePaper? Discover them now at twosides.org.au



Wood Brothers Vodka - Pencil Studio

ETNIA Cosmetics' Luxury Skin Cells, packaged by Laventia&Cientuegos

Brudarach bottle concept designed by Ivan Vankov

Bastards and Dreamers Series - Hamish Seale - Watemark Design

3 TO 7 SECONDS

When packaging means much more than packaging... how to capture the attention of the luxury market.

By Carole Sarasa

Japanese Coké Koi - Aya Kodama Art Director

Gold Bar Whiskey - Chat Michael Studio



Three to seven seconds... that's the amount of time a consumer first engages with a product on the shelf, the amount of time a product has to appeal and be chosen by the buyer. As a result, how a product's packaging looks and feels is a vital part on the path to purchase.

Apple, one of the world's packaging gurus, is a master at creating an iconic sensory experience that communicates its brand within the packaging alone. From the elegant and meticulously engineered box to its lid and inserts that slowly reveal the product inside, Apple packaging has truly become part of the brand experience. And they are not alone, Tiffany's turquoise boxes and Burberry's check are instantly recognisable features of the brands and both represent luxury status.

As the distinction between mass-market and luxury products is becoming blurred

via mass production capabilities, luxury products that were once hand-made, limited in circulation, truly desirable objects are now within reach for more consumers. Brands within this luxury space need to demonstrate a real difference to connect with a sophisticated audience. Enter packaging.

Beautifully designed packaging has the power to entice, provoke curiosity and engage. And the luxury packaging market isn't going anywhere. According to a 2017 Smithers Pira report, the luxury packaging market was valued at over \$13.77 billion in 2016, with global sales forecast to increase by 3.4% in 2017 to \$14.25 billion. Within this lucrative packaging market, paperboard is the most popular material used in luxury packaging, accounting for a projected 41.9% share of luxury packaging market value in 2014.

As the fight for consumer engagement tightens, brands are turning to innovative strategies to attract customers to their high-end goods.

CUSTOMISATION

Creating a customised experience to attract consumers and make them feel as if the product was created just for them offers that 'cherry on top' in terms of eliciting an exclusive luxurious experience.

Brands within the luxury goods sector are personalising packaging to wow consumers and drive loyalty. We are seeing premium alcohol retailers, particularly within the scotch whisky

sector, such as Genfiddich, Glengoyne, Gordon & MacPhail offer buyers the opportunity to create personalised labels to include individual messages, mainly for gifting purposes.

"We see the personalisation of bottle labels as building positive brand experiences and adding value at the point of purchase" says Lauren Dragos, Marketing Manager, Pernod Ricard UK Customer.

Moët & Chandon followed suit with their industry peers and ran a campaign allowing consumers to create a personal message that was applied to the bottle with Swarovski® crystals.

EXPERIENCE

Beyond customising packaging, brands are also delivering luxury through 'experience packaging' - packaging that stimulates physical engagement to enrich the consumer's overall experience. Everything from unique opening and unwrapping mechanisms to infusing packaging with long-lasting fragrances are incorporated to add this extra layer of impact.

Matteo Correggia, Italian wine makers, have utilised experience packaging to create a wine bottle that combines two of life's greatest pleasures: drinking and reading. The company introduced wine bottles that come wrapped in short stories, with each story written to complement the characteristics of the wine. Providing drinkers with a double hit of luxury upon consumption.

ERGONOMICS

Creating a luxurious experience via packaging extends into how the product feels and works as well. "Tactile interactions can quickly alter the consumer's initial impression," says Amber Ellis, Senior Director of Beauty Category Marketing and Product Management at Silgan Dispensing Systems. "Best-in-class ergonomic design is strengthened through the three Cs: control, comfort and cleanliness."

Ellis continued, saying that research suggests luxury [beauty] products must meet ergonomic criteria, right down to how the product's pump is designed. The design, height and angle should all work to mimic the natural shape of and preferred posture for the finger to offer an ease of use, luxurious dispensing experience. We are seeing brands such as Lyric and Aria Luxe implement these ergonomic touches.

Estee Lauder is even ensuring ergonomics are factored into their sponge applicator. They created a product that combines both liquid foundation and a sponge, allowing consumers to apply foundation with only one hand due to its ergonomic considered design. These brands are successfully targeting consumers who are seeking products crafted to offer a luxe experience.



Image: Reverse Innovations

PREMIUMISATION

Not only do brands use packaging to attract customers to their high-end products, brands who focus on providing everyday products are bridging the gap between the desirable luxury world and the mass market through premiumisation. Appealing to that increasing cohort of consumers with a "save, don't spend" attitude, brand owners particularly in the food industry, are pioneering this trend re-energising affordable products by wrapping them in luxury packaging.

Gü's range of desserts on Aussie and Kiwi supermarket shelves can be found in black, sleek packaging, marking them out as a premium product. Similarly, ready-to-eat microwavable meals, a product that is typically seen as a basic low-cost item, has been reinvigorated with luxurious packaging such as ceramic pots and compartmentalised containers that invite an enhanced experience.

Leveraging packaging to transform everyday products with an exclusive look and feel creates a consumer experience that imparts luxury and quality, without compromising consumer wallets.

Luxury is more than a product, it is an experience, a sensation. Every interaction must elicit a synonymous luxurious experience and brands know that packaging is one of those opportunities not to be missed when creating brand equity and attracting customers to their high-end goods.



skintrade.com.au image by Meagan Harding.

Luxury is more than a product, it is an experience, a sensation. Every interaction must elicit a synonymous luxurious experience.

IS SOCIAL MEDIA REWIRING OUR BRAINS?

By Lori Mitchell

We check our phones approximately 85 times a day, often prioritising status updates and our Insta feeds over the people sitting right in front of us. But what exactly, if anything, is this addiction doing to the way our brains and bodies are functioning?

Australians spend on average over 20 hours online each week, with approximately half of those hours spent on Facebook alone¹. Kiwis are not too far behind, spending around 14 hours per week online². According to the Bureau of Labor Statistics, that's more time spent on social media each day than we spend reading (19 minutes) or exercising (17 minutes).

For the younger population, time spent online is significantly higher. According to a report by Common Sense Media, teens spend about 9 hours a day using social media for their enjoyment.

Of the 80% of Australians that are social media users, more than half check their social media first thing in the morning and in the evening³. Not only are we starting each day scrolling through status updates, according to a Deloitte survey, 29% of respondents admitted to spending more effort maintaining their social media image and connections than they do in-person relationships.

SO WHAT?

Research is indicating that this large portion of our time spent posting, liking, sharing and positioning ourselves on social media is affecting our brains and impacting the way we relate to ourselves and others.

Neuroscientist Susan Greenfield has completed extensive research on the subject and says, "as a neuroscientist I am very aware that the brain adapts to its environment. If you're placed in an environment that encourages, a short attention span, which doesn't encourage empathy or interpersonal communication, which is partially addictive or compulsive... all these things will inevitably shape who you are. The digital world is an unprecedented one and it could be leaving an unprecedented mark on the brain."

WHAT THE RESEARCH SAYS

There are extensive amounts of research on this subject that confirm Greenfield’s observations.

Neuroeconomist Paul Zak ran a series of experiments and MRI-based tests on participants while using Twitter and Facebook and found that the brain cannot discern the difference between interactions made on social media or in the real world. This is because some of our ‘feel good’ chemicals, including oxytocin is released during both online and face to face interactions. Oxytocin is the same chemical that is released when we eat foods we love, when we earn or win money and when do anything that gives us pleasure or satisfaction.

Therefore, that great feeling we get each time we receive a like on Twitter, Facebook or Instagram is because certain parts of the brain, including the nucleus accumbens (a part of the brain’s reward circuitry) becomes activated releasing dopamine (our happy chemicals) as well⁴.

These findings are aligned with Sensis’ study on social media usage in Australia which found that 63% of 18–29 year olds reported being excited when their post received more likes on social media than they expected, further, 37% have felt anxious when unable to access their social media accounts.

Nick Glozier, professor of psychological medicine at the Brain and Mind Research

Institute, Sydney Medical School explains: “Excessive social media use may be re-wiring people’s brains, with every like or retweet acting as a reward and releasing small doses of dopamine that leave us happy. As a result, we adapt our behaviour to chase further chemical rewards within the brain, and feel craving-like symptoms and anxiety when we can’t get them⁵.”

The anticipation that occurs after you’ve just posted a photo and are waiting for the stream of likes to roll in is essentially a trained response in waiting for the reward cues in your brain to be released. The alarming part is that these are the same areas in the brain that light up when one uses heroin, cocaine or other addictive substances⁶.

Not only are we developing a neural addiction chasing these mini social media induced highs, we are also strengthening the novelty-seeking part of the brain that drives the limbic system – tricking us into thinking these experiences are significant. Additionally, we are also neglecting the planning, scheduling, higher-level thought centres in the prefrontal cortex and affecting the brain’s frontal cortex which governs executive functioning, including impulse control⁷.

WHAT DOES THIS MEAN FOR MARKETERS?

When consumers are online, they are distracted and looking for rewards – not exactly the desirable environment

to deliver messaging and develop a loyal relationship. Lumen Research reported that when consumers view an ad for 3 to 4 seconds in both print and digital, 33% of those recall the ad seen in print, whereas just 17% recall the ad seen digitally. This is double the recall for print advertising.

Not only do consumers recall information better in print leading to increased brand awareness, consumers also gain a deeper understanding. Findings from a 2017 Toluna consumer survey concluded that 61% of Australians gain a deeper understanding of the story when read from print media.

GOING FORWARD

The bottom line is this: digital and social media pose a threat to optimal brain function, personal health and healthy relating with others. As consumers start to become more aware of this impact, all of the marketing spend that is being funnelled straight into digital may be less effective than expected.

We are already seeing a slowdown in digital and social consumption when it comes to news media with Deloitte’s 2017 Media Consumer Survey reporting a 3% drop in digital and a 4% drop in social media consumption from 2016 to 2017. Employing a multi-channel strategy to guarantee consumers are seeing and digesting your marketing message is key as people become more aware of how social media is impacting them.

“Excessive social media use may be rewiring people’s brains, with every like or retweet acting as a reward and releasing small doses of dopamine that leave us happy. As a result, we adapt our behaviour to chase further chemical rewards within the brain, and feel craving-like symptoms and anxiety when we can’t get them.”

Nick Glozier, Professor of Psychological Medicine at the Brain and Mind Research Institute, Sydney Medical School



Sources:

- 1. Sensis, 2017
- 2. Nielsen, 2016
- 3. Sensis, 2017
- 4. UCLA Brain Mapping Centre, 2016
- 5. BandT, 2017
- 6. Hootsuite
- 7. Saga Briggs, 2016

YOUR 10-MINUTE GUIDE TO LUXURY PRINT EMBELLISHMENTS

Print and luxury are a match made in heaven, the quality that goes into a luxury printed piece is much like the quality that goes into a luxury product. However, the ability to utilise ‘cherry on top’ embellishments such as foiling and spot UV were often not within reach due to high costs and long delivery times.

Nowadays, evolution within the digital print space has seen the time and costs of these luxurious finishes reduce dramatically, making these elegant touches that much easier to incorporate into print marketing campaigns.

We hear from the industry experts as they share everything you need to know about introducing these luxe finishes into more of your campaigns – on time and within budget.

What finishes can digital printing produce?

The spectrum of creativity has expanded with options enabled through new digital printing technology. The restrictions once experienced through design, capability and cost-effectiveness via “traditional” forms of print are now tackled with ease from digital print machines across the board.

Konica Minolta offers their MGI range of digital print products that specialise in a variety of embellishments. Mark Brown, Product Marketing Manager, Industrial Print, Konica Minolta explains, “the two main digital finishing techniques that we focus on are varnishing and foiling.” (Two of the finishes found on the cover of this magazine!)

But the range of finishing techniques doesn’t stop there.

HP Indigo digital presses have functionality that offers white ink, raised printing and embossing. More recently they have introduced the Scodix digital embellishment press that offers spot UV, raised emboss print and have recently added gold and silver foil (with a growing list of colours that can include foil).

“All options produce high-quality and unique pieces that work to enhance brand imagery,” says Phillip Rennell, Sales and Marketing Director, Currie Group Pty Ltd.

Fuji Xerox’s Iridesse press offers spot coating, multiple use of metallic colours and the ability to use specialty stock. “These capabilities can be used to differentiate brands through a completely fresh-looking series of marketing materials such as direct mailers, personalised brochures and catalogues. This offers

designers and marketers alike the opportunity to be creative and take output to a new level without the concerns of the past,” explains Roger Labrum, GCS Marketing Manager, Fuji Xerox.

What are the main benefits of using this technology for marketers?

“Increased impact, shorter production times, lower costs and an added ‘wow factor’ to name a few,” says Lieti Foketi, Solutions Marketing Manager, Fuji Xerox.

“In this day and age, all brands are vying for consumer attention. With the output from Iridesse, brands will be able to create an experience that is memorable and lasting by transforming communications collateral with the use of metallic colours, strong and vivid CMYK output or a spot clear, creating an extra ‘special’ touch,” furthers Foketi.

On top of enticing readers, due to the digital nature, applying various finishes are a dynamic and easily changeable process. What does this mean?

Brown tells us that, “this makes for fast production and it’s economically viable for short print runs. Like any other digital process, as long as you have the file and material, the results are immediate – no more long lead times.”

What can these finishes be applied to?

“The great advantage is that finishes can be applied to any digital (toner) or offset printed products. Naturally, they can also be applied onto laminates as well. So far as applications go, the sky is the limit,” says Brown.



Image: Alfalfa New York

“In this day and age, all brands are vying for consumer attention. With the output from Iridesse, brands will be able to create an experience that is memorable and lasting by transforming communications collateral with the use of metallic colours, strong and vivid CMYK output or a spot clear, creating an extra ‘special’ touch.”

Lieti Foketi, Solutions Marketing Manager, Fuji Xerox.

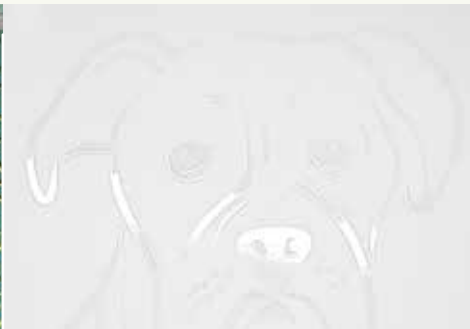


LUXE EMBELLISHMENTS



FOILING

Foiling is a foil material (gold for example) applied to give a premium metallic look.



SPOT UV VARNISH

A clear gloss coating is applied which draws your attention to a particular design aspect by adding depth and definition to the printed surface.



RAISED UV VARNISH

This varnish has an effect similar to that of embossing, but is actually a thicker, raised version of the spot UV.

So in a standard marketing campaign, different embellishments could be added on anything from brochures and catalogues to business cards and packaging.

Foketi explains, “any specific collateral that is heavily focused on measurable response rate and call to action. e.g. retail, real estate, airline, should be considered as specific jobs for digital printing.”

Quality of embellishments?

“Digital embellishments, in many instances, take conventional a step further in terms of quality and output,” says Rennell. “Digital printing capabilities allow brands to individually embellish, meaning personalised packaging or high value one-off pieces is now viable.”

Labrum agrees. “The Iridesse prides itself on the quality of output and produces a competitive offering when compared to traditional embellishment techniques. Take foiling, for example. Should a ‘traditional’ foil finish be a difficult investment, the Iridesse provides an alternative that can be applied digitally – reducing costs and adding value. Through printing metallic colours, a gold or silver layer can be added onto the media before an overlay of the four-colour process, turning the media into something special,” explains Labrum.

“The great advantage is that finishes can be applied to any digital (toner) or offset printed products. Naturally, they can also be applied onto laminates as well. So far as applications go, the sky is the limit.”

Mark Brown, Product Marketing Manager, Industrial Print, Konica Minolta

Quality of finishing can also be applied beyond foiling to spot varnishing. Garry Muratore, Product Manager – Display Graphics, Canon explains, “our machines can use a combination of colour and varnish inks to build up a tactile finish. For luxury products, this is an excellent application as we can create the luxe feel of leather and wood grains.”

Wondering how varnishing works to add that quality tactile finish?

Brown explains, “the digital spot varnishing application uses one single varnish, applied via inkjet print heads and produces deposits from less than 10 microns to over 200 microns – not a screen print process in sight. This means that you can choose the amount of varnish you would like, applying a small amount to keep within budget or applying larger amounts to create a 3D tactile finish.”

The thin texture in the women’s hair on the cover of this magazine? All due via a spot varnish finish.

What does this mean for brands in the luxury space?

“For luxury brands, it means short run embellishment and prototyping using varnish and foiling is both achievable and affordable – and they should be first to take advantage,” says Brown.

Rennell furthers, “Brands can now leverage these finishing techniques to create high-quality, personalised campaigns, eliciting both a physical and emotional connection.”

Embellishment allows brands to differentiate and produce creative campaigns that are aligned with brand messaging in every way. Adding a touch of gold or silver foiling to a look book or magazine introduces a suggestion of opulence without the need to do anything more. These finishes deliver an experience that is sure to elicit an emotive connection with recipients, leading to engagement and brand equity. After all, nothing says luxury like beautifully executed print embellishments.

OVER THE NEXT PAGES, WE’LL BE GIVING YOU RESEARCH, INFORMATION AND INSIGHT INTO THE 5 KEY MEDIUMS COVERED BY VOPP. EACH ONE HAS THEIR INDIVIDUAL STRENGTHS AND ADVANTAGES, HOWEVER USED IN COMBINATION WITH EACH OTHER, CAN OFFER A POWERFUL SOLUTION TO ANY MARKETING CHALLENGE.

KNOWLEDGE

DIRECT MAIL

With an ROI of up to 40%, direct mail is still one of the most effective marketing channels.

BRANDZINES

One of modern marketing’s true success stories, customer publishing has swelled to a \$16bn global industry thanks to the huge levels of engagement it offers brands.

LETTERBOX

The letterbox is ideal for getting a great level of response from the most amount of people.

CATALOGUES

One of the oldest forms of marketing, catalogues are still a highly effective sales driver with the weekly highest reach across all media channels.

PRINT MARKETING

Providing the perfect platform for creativity and innovation, print marketing remains a strong part of the marketing mix.

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 way 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 post, targeting is a key element to ensure you are reaching the right prospect. Whatever demographic you are after, you can reach them.
- 6 BRAND LOYALTY
- A well-produced catalogue that stays true to the brand will foster large amounts of brand loyalty, with the customer satisfied that they are worth the effort and cost involved in its production.
- 7 EFFECTIVENESS
- Working alongside direct mail, online and digital media, the catalogue's ability to have its results measured quickly and accurately is a significant advantage for the marketer.

CATALOGUES



NUMBER 1
RETAILER OF SKI GEAR
IN AUSTRALIA

ALDI

ALDI branched out from their traditional catalogue and created a product specific catalogue to promote their new product range. ALDI's May 2016 SKI catalogue displayed clothing items necessary for a SKI trip aimed towards ski enthusiasts who are looking for high quality gear at affordable prices. The catalogue intended to make consumers aware of their evolving product range from groceries to lifestyle.

The success of ALDI's SKI catalogue has been twofold placing ALDI as the #1 retailer of ski gear in Australia, with the catalogue proving to be a key element in building excitement around the sale.

51% THE PROPORTION OF CONSUMERS THAT HAVE AT LEAST ONE CATALOGUE IN THEIR HOME.

Touchpoints, 2016

DIRECT MAIL



10.7%
INCREASE IN
SALES

EASTLAND
SHOPPING CENTRE

Eastland Shopping Centre developed a publication, East & Co, that draws together stories on food, fashion, events and people enabling Eastland to position themselves as the editorial focal point for Eastern Melbourne.

The content aimed to directly connect with customer's values and aspirations, while also driving brand awareness of their redevelopment and retail partners.

The publication was distributed via direct mail to a targeted 340,000 recipients. Total centre sales were up 10.7%, with foot traffic up 11.1%. While retailers such as Golden Duck and Huxtaburger saw an increase in sales up 47% and 34% respectively.

12% INCREASE IN ROI WHEN DIRECT MAIL IS INCLUDED IN A MULTI-CHANNEL CAMPAIGN.

Royal Mail Marketreach, 2016

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 you can use to engage them in a relaxed environment.
- 2 SENSORY EXPERIENCE
- The physicality of a mailing adds another dimension to the brand experience. Using your customers' senses, you can stimulate and entertain.
- 3 PRECISION TARGETING
- Direct marketing works best when it's made relevant for the recipient, with tailor-made content appealing directly to the consumer. 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 with the cost of every response measured with accuracy. As it's a tangible object, DM is also likely to hang around.
- 5 EFFECTIVENESS
- Reports have demonstrated the enduring effectiveness of direct mail, with 48% of UK adults having done something in the last 12 month as a result of mailing and 30% having bought something (Royal Mail).
- 6 GET CREATIVE
- 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.

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 customer magazine 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, customer magazines 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 customer magazine 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 customer magazine is likely to be the best option.

BRANDZINES



UNIQUE ESTATES

Unique Estates wanted to establish their presence within the luxe property market though their quarterly publication, Unique Luxury. Each season Unique Estates distributes 20,000 copies of the magazine to Qantas First and Business Class lounges as well as luxury retailers and establishments around Australia. Unique Luxury aims to direct readers online and increase enquiries about properties and advertisements featured in the magazine.

The magazine has been able to obtain a number of luxurious listings due to its exposure including The AU and Argyle Estate, while receiving over 100 text message enquiries about listings appearing in the publication.

Chief Marketing Officer Andrea Ryan says the magazine has been a success to the brand, “The Unique Luxury magazine holds incredible value to our brand working hard to push consumers to other channels and increase exposure of Unique Estates. The magazine is performing well allowing us to promote a luxurious lifestyle while establishing our voice within the property and lifestyle industry.”

\$300
BILLION

ESTIMATED GLOBAL SPEND
ON CONTENT MARKETING
IN 2019.
PG Media, 2015

LETTERBOX



18%
INCREASE IN
REVENUE

ADVANTAGE TRAVEL

Advantage Travel wanted to break away from the digital noise of the industry and test letterbox as a sales driver for the industry’s ‘January peak’ and ‘June lates’ period in an attempt to encourage consumers to travel.

After researching consumers’ preferences into planning a holiday, two print letterbox campaigns were implemented.

In January, Advantage Travel produced a 24-page editorial magazine using inspiring content such as how to make family holidays unforgettable to entice consumers. The magazine was followed by a 12-page booklet containing agency knowledge and expertise in June. The booklet encouraged consumers to turn their dreams into reality with the front cover featuring the words ‘one day’ crossed out and replaced with ‘day one’.

The January mini magazine mailing generated the highest booking response rate at 8.2% and increased the average revenue per branch by 18%.

80%

THE PROPORTION OF PEOPLE
WHO SAY THEY REMEMBER
SOME MAIL SENT TO THEM
IN THE LAST FOUR WEEKS.
Royal Mail Marketreach, 2016

7 REASONS

- 1 IT DELIVERS ROI
- Letterbox marketing drives rapid and measurable response that shows an impressive ROI – and it’s growing. A recent ELMA study shows the door drop industry has grown 4.8% in media spend and 3.8% in volume over a five-year period.
- 2 MASS-MARKET MEDIUM
- Letterbox marketing is the only truly national mass media available to marketers, with a satisfying 100% reach. Despite the advances in other media, letterbox is still the only way of delivering a document into the hands of millions of households.
- 3 RIGHT ENVIRONMENT
- The fact that the consumer receives your material in their own home is crucial. They can absorb and respond to the messages in their own time, never being 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 letterbox marketing, with many using innovations such as holograms, scented paper, 3D techniques and pop-ups to grab attention.
- 6 SAMPLE DISTRIBUTION
- 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 marketing works harder when used as part of an integrated campaign, pushing people to go online or call a number for more information.

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TSA Limited (TSA) is a not-for-profit industry funded organisation developing sales and marketing campaigns to promote the paper and print industries.

PRINT MARKETING



800,000
DISTRIBUTED

NEWS CORP AUSTRALIA

Consumers have had their nose in the news, literally, with News Corp Australia's creation of popcorn scented newspapers to promote the launch of The Great Night in Family Movie Collection.

News Corp Australia infused Scented Technology to make the pages of 800,000 metro and regional newspapers smell like buttered popcorn in order to evoke a sense of nostalgia reminding consumers of the movie nights spent with parents and grandparents growing up.

Tony Phillips, Chief Marketing Officer at News Corp Australia commented that newspapers are an effective marketing platform, "newspapers stand out as a great sensory advertising medium, helping consumers cut through the clutter and deliver smart, relevant messages in a highly entertaining way."

69
MINUTES

THE AMOUNT OF TIME
AN AVERAGE PERSON
SPENDS READING A PRINT
NEWSPAPER ON THE DAYS
THEY READ THEM.

IPA Touchpoints, 2016

1 SWITCH OFF

66% of Australians and 68% of New Zealanders agreed that it's important to "switch off" and enjoy printed books and magazines (Toluna, 2017).

2 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.

3 LUXURIOUS

Luxury brands use print to get that exclusive look and feel. Finishes from foiling to spot UV can add a luxurious touch to marketing campaigns.

4 ENJOYABLE

67% of Australians and 72% of New Zealanders agreed reading a printed magazine is more enjoyable than reading one on an electronic device (Toluna, 2017).

5 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.

6 TRUST

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.

7 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.

STUART SHEPHERD

The Executive Creative Director at Redhanded Communications shares insights on the importance of brands authentically communicating their brand vision.



Print is the wedge that can drive through that personal touch and offer the experience a brand wishes to deliver.

What does your role involve?

As ECD, I see myself as the brand custodian for our clients. With the team, I work to support clients in setting and establishing a vision and communicating this authentically. Commercial problem solving is at the heart of everything we do, using creativity as the driver.

How much print marketing is involved in your client's campaigns?

Many of our clients engage with print marketing and communications quite a lot. We pride ourselves on being an integrative and collaborative agency and drive the communications agenda to meet our client's expectations. We try not to be channel specific and work to utilise whichever ones make sense for the client and their campaign.

What are your thoughts about print's place in marketing?

I think it's crucial. I don't think that we can really move away from what print delivers over other channels. We would be hard pressed to replicate it in other forms. Brands that want to move away from print find that at some point, there will be a desire to move back. Print is something that brands need to have as part of their arsenal, and we consider it to be a key part of the marketing mix.

We've noticed a rise of printed publications popping up across Australia and the globe, why do you think this resurgence is occurring?

I think that brands have come to a point where they have realised they need to give consumers the ability to engage with their brand on their own terms, and in many instances, that is print. We are a tactile species and print is a personal medium that draws engagement in ways that many other channels can't do.

There was a big fall away in print and I believe this created space for the smaller, niche publications to find a specific market and grow their business. You can try and do this on a digital platform but that is a commoditised space and all personal engagement is removed. Print is the wedge that can drive through that personal touch and offer the experience a brand wishes to deliver.

You work with a wide range of clients, for those who are on the luxury end of the market, does print play a role in their campaigns?

Yes, absolutely it does. The brands we work with that sit in the luxury category use print much more than the average client. Print can really give them something unique, that can't be copied. It gives a sense of it being personal, detailed and crafted if done well.

What does print offer them?

As mentioned, print offers brands the ability to have a real connection through the personal and tactile qualities it brings. Luxury brands especially look to offer that unique, highly tailored experience so tapping into print in a natural succession.

What key pieces of advice would you give clients when trying to capture the high-end market's attention?

One key piece of advice that we give is be true to the vision and authenticity of your brand and use that as a springboard to catapult your message to your desired audience. It is really important that brands understand the connection and relationship that they want to have with consumers. For luxury brands, offering exclusive experiences to match the status their brand holds is key. It's really no surprise that luxe brands are staying true to this channel and authentically communicating their brand vision.

WHEN WHAT YOU PUT
ON THE PAPER MATTERS



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