

Integrated Brand Communications: New Equations for a Fractured Media World

Greg Shaw, a partner at SS+K, delivered this talk on best practices in brand communications on 10.11.02 at Nike's Global Communications Summit in Beaverton, OR.

Good morning.

I was asked to think about some of the campaigns that I felt represent the very best practices in the field of integrated communications. But this is not the Oscars or the Cannes Film Festival awards. Rather, in considering best practices, I have approached this as an analyst, not as a judge in a popularity contest. All the campaigns I talk about are or were effective, of course. But what leads me to single them out isn't just that fact alone – it's also the degree to which they exemplify forceful strategic thinking and communications that cross disciplines. In other words, I hope to present an analysis of the visions and thinking that lie behind great PR efforts.

When I look across this room I see some of the world's best and most effective communicators. It would be a waste of our time for me to talk about how to write a great release, or generate a compelling PR strategy, or pitch a story. So, the examples I talk about today are innovative, integrated brand communications best practices. And these practices in almost every case helped generate significant PR results – but this speech is less about those results than about the integrated branding concepts that helped drive those results.

So, to prepare for this talk, we looked across the landscape of marketing, pr, advertising, branding, digital communications, buzz and word of mouth. We eyed what was striking, what stood out, what was innovative, what was effective...what shows us the way.

The goal here is to *maybe* inspire, motivate -- spark a discussion -- by asking what the really Big Ideas are behind what we found. I try to illustrate these ideas using an eclectic cross section of campaigns.

The campaigns we're going to discuss have some things in common. They:

- sell products while building brands
- break out of the mold
- integrate – or extend beyond one form of communication
- incorporate humor
- have a noble purpose that reaches beyond the product attributes
- appeal to people's intelligence – as well as their sense of fun
- generate great PR and buzz

But more fundamentally, they accrue to a short set of principles – seven to be exact. And it's these seven principles – these Big Ideas – that comprise this year's best practices in brand communications.

You'll remember a slide from yesterday that shows a cityscape in which everything communicates. A tattoo. A watch. A street sign. A billboard. A backpack. This is our media-saturated, media-centric, *fractured* world. It's confusing – chaotic. So, here are seven ways – seven new equations -- to bring coherence to this new communications world:

1. new media \neq New Media
2. old media = new media
3. consumers = producers
4. producers = individuals
5. individuals = marketers
6. integration > interruption
7. editors > publicists

These equations might not make a lot of sense at the moment. But I promise you you'll know exactly what I'm talking about as I take you through each one, and illustrate them with examples from Pepsi, Coke, President George W. Bush, Nokia, Freitag, Major League Baseball, Broadway theatre – and Nike itself. And by the end of my talk, I hope I'll have said something valuable about truly savvy ways of forging relationships with consumers.

1. new media \neq New Media

The Internet isn't the only new communications medium.

“New Media” is and always has been a misnomer – sort of the way “horseless carriage” became a strange way to refer to a car. Ultimately, the reference frame was wrong. It wasn't about horses, or lack thereof. Just as “New Media” shouldn't only be about the Internet.

In the '90s, we began using the term “New Media” when the Web came to prominence – but the phrase got stuck in time. Jargon like this can limit the way marketers and PR people think, because if you don't look past the Internet these days, you'll miss an opportunity to touch people. TRUE “new media” can be almost anything at all. They appear all the time. And that appearance, these so-called “emergent media,” can be crucial for talking about a brand.

I'm not dissing the Internet. The Web was certainly over-hyped in the 1990s but it's probably under-rated now as a useful branding tool. Regardless, though, it's not “new” anymore – and today I'm focused on what is.

Increasingly, new media is about video games. Almost 60 million people – half of them women – play them. THAT’S new media. Eleven times more computer games were sold in 2001 than NBA and NHL tickets – 14 times the number of NFL tickets. And gamers play on average about 13 hours a week – more time than people spend reading newspapers or magazines, and about the same amount people watch TV. Finally, gaming’s \$9.4 billion in 2001 sales put it ahead of the \$8.4 billion in 2001 movie box office receipts (according to market research firm NPD).

A few companies have seen the light here. Pepsi is one such pioneer. It made a quiet arrangement with Electronic Arts, better known as EA, owners of the SIMS titles. In any of the SIMS experiences, the player constructs a virtual universe of households, towns, workplaces, etc., and guides the behavior of people therein. Guess what? Playing God sells. SIMS is the most popular video game in history (19 million units sold).

Pepsi cut a deal to allow players to download Pepsi soda machines, complete with logo and Pepsi products, into their virtual worlds. According to EA spokespeople, it’s the most popular download feature in the game’s history – and it paved the way for two other “virtual product placement” deals. In mid-September, McDonalds and Intel announced deals with EA for similar downloads – to significant coverage including *The Times* (London), *Chicago Tribune*, *San Jose Mercury News*, *Ad Age* and others.

Sure, it’s product placement. But look at the place: a brand new medium for an energized, demographically desirable *mass audience*. Smart marketers already look at video games this way, and smart PR people are already telling this story. Wild Tangent is a company at the intersection of emergent media and branding. Its success shows why games are a medium with far more potential than just product placement. Wild Tangent’s business is creating video games specifically for brands.

Their effort for Fox Sports, “Hit the Pros,” has gotten a lot of great attention – it generated headlines in the *LA Times*, *Hollywood Reporter* and *New York Newsday*, to name just a few pubs. This “branded game” captures video footage from actual MLB contests, and then allows subscribers to try to virtually bat against real pitchers, or pitch to real batters. In its first two-and-a-half months, 1.5 million people visited the site – and thousands subscribed to the game at prices ranging from \$9.95 to \$19.95. “Hit the Pros” got over 200,000 game plays per month, for a total of over 500,000 minutes played. The game has been successful enough that Fox is going to establish it as an ongoing franchise and is discussing offline distribution of the game through retailers like Wal Mart. Clearly, games are a medium well-suited for brand communications.

Nike’s own “Scorpion Knockout” extends our first principle even further. Anyone in the house who knows better, correct me if I’m wrong – but the video game – and associated TV commercials – got a lot of attention and use. At least 5 million games were played in the first month after it launched, with the average game lasting almost an hour. And you didn’t stop there. You used the video game as a platform to inspire a real-world change in behavior. Thousands of kids went to parks worldwide to play an offline version of the game set up in special cages, as the *WSJ*, CNN, CNBC and *New York Times* all noted.

In a fractured world, one best practice is to watch for emergent media that will keep brand/consumer relationships fresh. In short, brand communicators have got to stay “in the game.”

2. old media = new media

Traditional media – TV, film, print – still has a big impact if used in truly innovative ways.

So, emergent media are crucial – but so-called old media can still prove valuable. The question for us in terms of current best practices was whether that can ever mean more than just TV commercials, movies, and press releases. The answer: yes, if you are bold and execute well. Here are some campaigns that are clearly innovative, even if they are driven by old media, like film.

Maybe you’ve heard or seen what BMW has done with film over the last two years? High profile directors (John Frankenheimer, Guy Ritchie, Ang Lee) with blank slates. Short-films. The coolest BMW products – and cheap distribution over the web. Maybe it sounded outlandish at the time – too high concept.

Well, it worked.

The films were viewed 11 million times online on BMW’s website. 2 million visitors submitted personal information, opening themselves up to permission marketing. Of the target audience, research showed that there was a 77% increase in people who watched the films who thought the brand was “for people like them.” Sales jumped over 12% - in a year when there were no major product launches. What about PR? BMW figures it got \$20 million in unpaid media, including hits on CNN, ABC World News Tonight, Access Hollywood, in *USA Today*, the *NYT* and *Entertainment Weekly*. And now, BMW says it’s going to use its films to drive into another old medium: TV. The brand will soon have its own cable channel, featuring short films and other content.

Pretty good for old media.

And it turns out it was an effort that was impossible to copy, at least so far. Mercedes and Skyy Vodka have tried using film in the same way since then, with limited success. The point here might be: old media can sustain innovation, but direct copycat strategies are hard to pull off.

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It doesn’t get much more “old media” than a publicity stunt covered by local and national print broadcast. There’s still room for this kind of thing, if it really connects well with how people behave and what they expect. For example, if you define the Major League

Baseball brand as “fun, loyal passionate, die-hard” then White Sox and MLB did a terrific job with their “sleepover” campaign.

Their offer to let fans pitch tents on Comiskey Park over night got mammoth coverage. Outlets in Chicago – as well as *USA Today* and *Sports Illustrated*, featured the stunt positively right at a time when baseball really needed to show it still had some of its iconic, “good-clean-American-fun” qualities to it.

And speaking of baseball, there’s a former team owner with a massive communications operation, who depends completely on public opinion for his mandate, who also sees the value of old media in the 21st century. I’m talking about President George W. Bush. The September ’02 *NYT* pointed out that the White House press strategy has been very focused on niche magazines when it comes to burnishing the government brand. The White House cabinet appeared in *Vanity Fair*. Bush was on the cover of *Runner’s World*. Condoleeza Rice? *Vogue*. Ari Fleischer – in his college alumni magazine and *Lifestyles*, a pub for upmarket Jewish readers.

George W.’s staff is not just relying on tailored email campaigns to reach the public – they’re targeting people through channels voters trust, but which aren’t the usual ones for a cabinet and President. This is very much in keeping with our second principle – Bush needs to reach independent voters without politics getting in the way. Magazines such as these let him do this.

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Finally, a quick word on that most prominent of old media, TV. It won’t do all the work for you any more – and time-shifters like TiVo are definitely eroding its influence. We’ll talk more about that later. But don’t forget network TV still pulls in what’s left of the biggest audiences. Our next three principles will show how big isn’t necessarily better when it comes to really forming and maintaining a consumer relationship – but it is worth remembering that 4 million more people in the US are watching network news these days than were doing so in 2000. And that even the *Sopranos*, the highest-rated cable program in history, pulls in 20 million fewer viewers than *Friends*, a nine-year old sitcom. Finally, local newspapers are still cited as the number one source of information for most people in America.

3. Consumers = producers

Consumers are more capable than ever of shaping the way brands communicate: call this “open source branding.”

You’re familiar with the software operating system called Linux? It’s pioneered a new way of developing complex code – called an “Open Source” process. Anyone can tinker with Open Source code. It’s a product that you can alter to suit your needs, and then re-release to the public.

It works that way in brand communications, too. We call it “open source” branding. This is a new term, coined by one of my colleagues, Kevin Slavin. You’ll be reading about it in an article he’s writing for the New York Times in a month or so – so you heard it here first.

The idea is that there are a lot of consumer brands that are increasingly opening up brand communications to public input – letting people decide how the brand is interpreted, portrayed, etc. There’s a long history, of course, of companies asking consumers to contribute taglines, or jingles, for products. But the modern incarnation of this is much more powerful and pervasive – because it’s much more dynamic.

We think real open-source branding more or less began with Budweiser’s “Whassup?” campaign. The story is that a director made a short film about the goofy way he and his buddies greeted each other. One thing led to another, and the director’s reel was screened by Anheiser-Busch, who wisely chose him to shoot a TV spot version of the film for Budweiser. Soon enough, America was watching – and raving about – the commercials, which generated a lot of coverage themselves – to the tune of \$20 million in unpaid media, according to DDB Needham, the agency generating the ads.

But the interesting thing was not so much the commercials as what happened next, at least from a best-practices point of view. Scores of parodies of the ads flooded the web, including one that uses an old cartoon called “Superfriends.”

Many of these consumer-created short films were even funnier than the commercials. Budweiser, again wisely, did something that we think was unprecedented. They completed the feedback loop – by shooting and airing more commercials that were basically tributes to the parodies – using, for instance, stuck-up preppies instead of cool urban types. Bud sales rose.

Consumers have means of production and distribution now that they didn’t before – digital cameras, editing software, the Web. Budweiser was smart enough to recognize what was going on – and this paid big dividends in terms of buzz and the customer relationship.

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Not surprisingly, when we looked around for evolutions of this principle, Nike was in the mix. Its “Freestyle” ads – showing street basketball dribbling tricks – can be downloaded from the Web, remixed and re-cut, and emailed to friends.

What’s happening here? Consumers are deciding how Nike should be viewed, and disseminating their choices to still other consumers – all without the active involvement of the company. Of the 5 million people who reportedly went to the Website over its first two months, almost 40% created remixes.

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Coca-Cola takes this even further. It's posted the scripts for its Vanilla Coke ads on its site, with an open offer to consumers that they can make their own commercial and win \$10,000. Further, the winning commercial will be posted on Coke's own website: the brand and brand experience will truly be interpreted by a customer. Again, while this harks back to the half-century-old practice of asking consumers to write taglines, it also goes far beyond it. A commercial, officially posted on the website is a whole new level of customer involvement in how the brand communicates. At the end of the day, of course, Coke still decides what speaks for the brand – but it is doing so more than ever in the language of the consumer. By the way, Coke's contest is still ongoing, so results are not yet in – but the contest itself has already made the papers.

4. Producers = individuals

Consumers, in communicating about brands, are becoming ever more individualistic.

Let's talk a minute longer about that phrase, "consumers' own language." Yes, the network TV audiences are still big. But it's not the same kind of big it was 40, or even 5, years ago.

In culture, there's a tension between wanting to belong to a group, and wanting to be distinct. This is particularly true of Americans – look at the archetypal, old Marlboro Man campaign. The Marlboro Man was the essence of individualism – but a huge group of people wanted to be just like him. In the last few years, this individualism has grown more pronounced, in part because media and communications can be ever more targeted and personalized. We're moving from wanting what everyone owns, to wanting something that no one owns.

So, if our third principle is consumers = producers, our fourth is that those producers = individuals. They are trying to do their own thing when they interpret a brand – and brand communications that leverages this Open Source phenomenon has to account for this individualism.

Let's look at Nokia. In America in particular, there aren't that many different form factors. Changeable face-plates aside, the phones just look alike. But Nokia marketers are smart – and they recognized a way to let consumers express themselves: ring tones.

European research firm the ARC Group estimates that there will be 51 million ring tone users by 2005 – and that ring tones are already a \$1 billion global business. More importantly, over two-thirds of Americans looking to change handsets say they want access to *more* ring tones. People care passionately about expressing themselves this way – and smart brands are on the case.

The Swiss brand Freitag takes a different approach. Not all that well known in America, Freitag is a rapidly-growing label in Europe. They make bags from recycled car parts –

and every single bag is different. The brand IS eclecticism – that’s part of what it stands for – and so it’s a great application of the consumers = producers = individuals continuum. Publications such as ID and CEO Magazine have recognized this and commented favorably.

Even venerable General Mills is getting in on this type of action. They’ve built a theme – park based around their cereal products in Minnesota’s Mall of America.. This itself is not so interesting to me – but what is, is that you can get your photo put on a box of Wheaties.

For decades, this has been a certification of superstardom, particularly for athletes. Indeed, the anointing of American icons by Wheaties is an integral part of the brand. And now, General Mills is opening that status up to the public – given that the Mall of America is the single most popular tourist destination in the entire United States, with over 43 million visitors a year.

The brand communications lesson is that people want to inflect what matters to them – and marketing communications has to follow that lead. A side note on this: when Steven Spielberg brought together 23 futurists to help envision the world he would depict in his recent movie *Minority Report*, there was only one thing that they all agreed on. It was the way marketing would work – and if you saw the film, you’ll remember the retina scans of pedestrians in the mall, which allowed interactive holographic ads to speak directly to each person.

5. Individuals = marketers

Consumers can help brands market themselves, online and offline.

Ever stuck a “kick me” sign on someone’s back? If so, you’ve done “viral marketing.” This is more jargon – and it’s often confused with word of mouth, though the two are not the same. Our fifth principle unites both concepts. The basic idea is that individuals – who as we’ve shown are willing and able to inflect brands – also can be turned into communicators for the brand. Or at least, if the brand is clever enough, they can.

First, let’s talk about the so-called viral marketing aspect of this principle. Two great examples of this are Hotmail and PayPal. You may remember Hotmail’s launch – more than 12 million people signed up for it in the first 18 months. During this time, Hotmail spent only \$500,000 on marketing and promotion – an acquisition cost of around 4 cents a customer.

The marketing key to Hotmail? Using it is the same as marketing it – thanks to the tagline at the bottom of every mail. Stories on the phenomenon have appeared everywhere from *Fortune*, to *BusinessWeek*, to the *Financial Times*. Hotmail was so successful it’s actually a generic term in some countries. “I’ll hotmail that to you,” someone will say, rather than “I’ll email that to you.”

PayPal is a similar case – it’s an electronic money transfer service. If you and I have PayPal accounts, I can send you money with the click of a mouse. It’s the preferred way of doing business on Ebay – and was actually just acquired by that company. In September 2001, it had 8.5 million customers and was expected to reach 20 million by 2003. Yet, by last July, it already had 18 million – as its adding 28,000 users a day. Annually, around \$3.5 billion flows through the service – translating into over \$60 million per quarter in revenue for new owner Ebay. All this, including coverage in *BusinessWeek*, *Wired* and the *International Herald Tribune* – and they do no advertising..

PayPal’s in my speech because it’s another great illustration of seamless consumer coercion. You have to have an account – and use the brand – to get or send money. This is the essence of *viral* marketing: the consumer is doing the marketing work for you, and they don’t really have any say in it. The “kick me” sign.

Viral marketing is hard to apply offline. But not impossible, especially if good design is involved. Apple, for instance, turned the fruit logo on its laptops upside-down, from the user’s point of view. This way, when you open a Mac laptop, the top part becomes a mini-billboard. Another “kick me” sign – and one that has made it into dozens of movies and TV shows, most repeatedly and recently, *Sex and the City* and the hit *24*.

There’s a great story about Guy Kawasaki, the evangelist for Apple, who, when speaking here at Nike, noticed a journalist photographing him while standing behind a podium with the Nike swoosh on it. Thinking quickly, he opened his laptop – and got the Apple logo in the picture too. When the photo appeared in business sections the next day – there Apple was, along with Nike.

But what about word of mouth? That’s another approach to the same principle of getting consumers to do marketing for you – only it relies on persuasion, not built-in coercion.

Some of you here at Nike may have stayed at the SoHo Grand hotel in New York City. If so, then you will recognize Kiehl’s, the purveyor of lotions, creams and bath oils. In addition to being in the hotel’s bathrooms, it’s one of the most respected and fastest growing brands in the industry. In fact, it’s arguably the only thing Hillary and George W. can agree on – since the Clintons ordered Air Force One stocked with the products, and then W’s daughters insisted he keep the brand on the Presidential jet.

The Kiehl’s brand has won this position and acclaim based on one simple strategy: treat the customer really well, while giving him/her tons of free samples. Walk into a Kiehl’s store, and you will emerge with a dozen travel-size bottles in addition to whatever you bought. A recent study by P&G found that almost 20% of shoppers who sampled Kiehl’s later purchased its products – several times the normal purchase rate of similar products. In effect, Kiehl’s turns customers into traveling salespeople – as publications like *Forbes*, the *LA Times* and the *WSJ* have all noticed. Sales have grown 20% a year since 1988, often with profit margins as high as 85%.

6. Integration > interruption

Interrupting consumers' lives is an ever-less effective branding communications strategy.

How many of you have TiVo or UltimateTV? How many know someone that has it? How about an answering machine? How many of you have filters on your browser that block pop-up ads? How many wish you did?

What I'm getting at is that we're becoming more and more accustomed to getting information and entertainment on our own terms. With the exception of movies, the old model of "appointment entertainment" is fading away – and with home theatre systems and emerging video on demand, movie going might change too. What this means is a limited future for marketing communications based on interruption. This is why we haven't held up any 30 second spots as absolutely key to branding.

As quickly as new ways of interrupting us appear – cooler commercials, auto-dialing telemarketers or pop up ads – new ways of blocking or skipping them also appear – time-shifters, answering machine downloads that block auto-dialers, software that locks out pop-ups.

A lot of the examples we've talked about so far avoid this dependence on interruption, and find other ways to forge a relationship with consumers. I want to talk about a few campaigns that put this principle of integrating, rather than interrupting, front and center.

Have you heard the song "Pass the Courvoisier?" It's by a popular rapper named Busta Rhymes. Even if it's not to your taste, it wouldn't be surprising if it seemed familiar. Radio stations played it almost 100,000 times during September '02. Allied Domecq, owner of Courvoisier, for one, loves the tune. So much so, that although they didn't commission it, they wanted to link up with it somehow – and so they financed the production of the video.

Since the video was released, U.S. sales of the cognac are up 4.5%. The video is among the most requested on MTV's Total Request Live. Allied Domecq is increasing its ad budget in response – and the PR response, too, has been impressive: *New York Times*, *Newsweek*, ABC News. The bottom line: Courvoisier wound up with what amounts to a stunning commercial that gets aired on MTV *by request*. This is the epitome of integration.

Not every brand can count on a catchy song being written by a popular musician, of course. Which is where Revlon and Bulgaria seized the day. Starting October 7, one of the most popular soap operas on American TV – All My Children – incorporated Revlon directly into a central plotline of the show for three months. 3.3 million people a week watch AMC, most of them in Revlon's core demographics of women ages 18 to 34.

In addition to being in the show – where Revlon tries to hire a key employee away from a central character, who runs a fictional cosmetics empire – Revlon also has exclusive rights to advertise during the commercial breaks. So, its brand marketers, too, have found a way to integrate, rather than interrupt – and in so doing have pushed beyond the origins of “soap” operas themselves by penetrating further into the show than just sponsorship and product placement, the traditional level of corporate involvement in the genre. And they are getting a lot of credit for it – including hits in the *NYT* and *Wall Street Journal*.

Bulgari pursued a similar strategy when it paid novelist Fay Weldon to mention its brand twelve times in a novel. Originally, it was assumed that the book would be more of a ‘novelty’ item – a party favor for guests at the opening of a new store. But Weldon’s publishers felt the draft was a winner, and went ahead with a mainstream contract. Weldon herself had also exceeded expectations – by centering the plot around the jeweler. “The Bulgari Connection” was published in hardcover a year ago – and is coming out in paperback this month. It received massive publicity, including four prominent articles in different sections of the *NYT* over a 3-4 month period, as well as broad local and international coverage.

Even more recently, the October 18 *WSJ* commented on the upcoming Broadway production of *La Boheme*, produced by Baz Luhrman, director of the Oscar-nominated *Moulin Rouge*. The stage sets – depicting Paris in the ‘50s – include huge signs for actual products. And the brands have paid to be there, incorporated seamlessly into an elaborate set.

A more subtle execution of our integration principle is the “Truth” anti-smoking campaign sponsored by the American Legacy Foundation. This is the organization set up in 1998 to run the public education campaign mandated by the settlement of state litigation against the tobacco industry. This particular campaign was created by Crispin Porter. As you can see there’s a two-page print spread with a big anti-smoking message on it. So what? Well, a page later, there’s a full page photo of a supermarket check-out line. Clearly visible are the magazine racks next to all the cash registers. Equally visible: magazines, opened to the two-page anti-smoking spread, scattered across the racks. This ad is a do-it-yourself-kit for guerrilla marketing. The ALF recently reported an 18% decline in smoking rates among high school students exposed to “the Truth”.

7. Editors > Publicists

Communicators – particularly PR people – need to be the editors in their organizations.

I want to wrap up by mentioning what might be obvious to a lot of you in this room. We’ve been talking about best practices in brand communications – and we’ve seen some great PR that has resulted. There wasn’t a campaign in here that didn’t have multiple hits in either big circulation or influential outlets.

But we also spent a lot of time talking about the Big Ideas behind these campaigns, ideas that manifested themselves in ways other than PR – film, Internet, product sampling, etc. So I want briefly to touch upon our role as PR people in this mix. A PR person's audience is the editor or the reporter – not just the consumer or customer. As such, we must become editors for our organizations. What must ask ourselves, what are the provocative ideas and trends. We must have a strong point of view. We must look at things from a variety of perspectives. Don't think about a pitch. Think about creating a phenomenon that must be covered regardless of whether you pitch it.

So act as editors – find the larger cultural trend that can be your story vehicle. This is where all the campaigns I have cited really succeed. They call attention to human behavior and media dynamics that take you out of the realm of a pitch, and into the realm of a phenomenon that has to be covered.

Conclusion

So, we've just walked through a pretty chaotic landscape – one in which the media, the audience and the dynamic connecting them is constantly evolving. Chaos in communications. But what does this chaos have to do with PR?

This is *PR: The Social History of Spin* by Dr. Stuart Ewan. It's the only book on public relations I've ever recommended – it's the only one that really provides context for what we do. Ewan writes: "For nearly a century, the attempt to contain the forces of "chaos" has possessed the evolution of PR thinking and, more than anything else, it is the glue that holds the history" of PR together.

Edward Bernays is credited as the father of modern PR. He wrote that just as advertising must comprehend the product buying process, pr must understand thought-buying process. What I'm suggesting here today is that the best integrated branding communications tries to comprehend – and leverage – both processes. Each of the principles outlined here encompasses not only consumer behavior, but also consumer interpretation of the world around them. Containing chaos may be a futile objective – but managing or harnessing it is not – and I hope today's talk has provided some ideas for how to do so in today's fast-paced, splintered world.

Thank you.