

PAINEL: PUBLICIDADE – NOVAS CONFIGURAÇÕES

Transcrição do Painel Publicidade Novas Configurações ocorrido no II Encontro ESPM de Comunicação e Marketing - Arenas da Comunicação com o Mercado em 7 de novembro de 2007¹.

PALESTRA

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First I need you all to help me out with something I need to prove to my colleagues that I was actually here for a reason. I didn't just come to Brazil for fun! So I want everyone to smile. 1, 2, 3... alright that was good.

Now this side let's do it. 1, 2, 3... I think this side is the better looking one!

Anyway, my name is Sam Ewen and I focus on something that is a growing trend in the marketing world which is the idea of Guerrilla Marketing. The name is a little misleading. We don't go around and cause military actions and political stunts. We focus on: how do we get attention for brands in a world that is sort of very cluttered and often attention is hard to come by in the media world?

Like yesterday's panel, I thought it was very interesting, there's a lot of excitement but also a lot of confusion around what's going around in the online marketing spaces. I would say, at least in the States and in Europe the area that seems to be getting the most attention in the offline space is the idea of alternative marketing – guerrilla marketing. I'm going to show you a bunch of examples and it's funny because my Father's presentation earlier (we come from a very similar place and I've been hearing this stuff for all my life) but I came with a very different outcome.

So the inspirations often for his critique of messaging are often the inspiration of why I do my messaging. I'll show you some of those as well. So just jumping right in...

This is a question that I put to my clients, that I put to myself constantly to the people I work with, to students, which is: "Why does guerrilla or alternative experiential marketing matter?" and "Why are people paying so much attention to it

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now?" I put these words up there because one thing that is going on in the marketing world is that no one knows how to define this. No one knows what alternative marketing guerrilla marketing, experiential, viral, buzz marketing, ambience marketing – these are all words that are being used and being thrown around with large sums of money attached to them in the marketing world but the reality for me is that people are looking to pay attention to brands and brands are looking for much more attention to be paid to them.

So we end up getting this question of why are people paying so much attention now to this? I came up with a couple of premises. One is that there's a fair amount of media clutter out there. There's just so much different media that is being put in front of people's faces and not only that, you have people who are much more aware of being marketed to and they're smarter about filtering out the messages that they don't want to see. This means that maybe you have an audience that may be more receptive if you're targeting the correct message but is also much more cynical about keeping the messages they don't like out. Also reality (and this takes place in the big, more traditional medias) is that a lot of the current traditional media is very non-targeted and it becomes irrelevant to the consumer.

Yesterday there was a conversation that happened about market demographics and in our world we throw out market demographics completely and look at psychographics. What are the behaviors that people have and how can I attach myself to a behavior? And if I do it correctly, it doesn't matter if you're 15 and you have no money or if you're 50 and you have a lot of money or anywhere in between. If I've done my research and I've focused on who you are as a person then I can create ways that I can have touch points with you – that make sense to you as an individual not because you fit into a bucket of age, salary, gender, race.

So, I think that it's another reason that what we've done (collectively when I talk about "we" because it's a bunch of agencies across the world that are doing this) are starting to get into the guerrilla space, the alternative space.

Here are a couple of little things to think about in a factual way when you think about the clutter (*check SLIDE*):

1. a single week day edition of The New York Times contains more data than a citizen of 17th century England would have encountered in a lifetime and that's only one publication and many of us read 5, 6, 10 of these publications every single day, not to mention what we're getting online, on television, on radio, on our ipods.

Even more importantly and this astounded me when I saw it. This is from a 2006 study:

Media usage per person averaged 3530 hours in one year. That's 147 days without sleep of media exposure. Obviously that's taking in a broad look at media exposure but the idea is that we are constantly being subjected to people who want our attention and so people come to me and hopefully I'm going to be talking to you and inspiring you on how to look at it and how do you get attention.

This is from Euro RSCG - a worldwide agency. They did a study on why people purchase a technology product, what influenced them. It could be a cell phone, it could be a computer, it could be a large screen TV. As you can see people mentioned a radio spot zero percent of the time, billboard 1% of the time, TV/Print Ad 4%, then it gets interesting, a magazine article where they read something about it is 15% but a friend, coworker, family, someone they trusted was 40.5%. Now the interesting thing for me is that the world that I work in, the non-traditional media world, these are the 2 things that I influence. I get people to talk about a brand. I get people to engage with a brand and I very often get people to write about a brand.

So when you're looking at that traditional media, and I'm not saying you can't do it with those, you need the traditional media in order to build the brand name and the brand recognition. But when you want someone to actually do something, to perform a transaction it almost seems a little backwards. People are not focusing on the right place by spending all of their money here they should be focusing on what hypothetically would be the wrong place which is the smaller places that actually can affect many more people and create desire and create decisions to happen.

Going back to a person my Father (Stuart Ewen) mentioned: Edward Bernays was sort of the Father of propaganda and public relations. This is a very important quote which is something I use in my work on a daily basis. "The important point of the propaganda is that the relative value of the various instruments of propaganda and the relation to the masses is constantly changing so if he is to get full reach for his message he must take advantage of these shifts of value the instant they occur" which is pretty much what Walter's presentation was about. There is constant innovation happening within the tools of who you communicate with people and those of us who hopefully are going to be successful pay attention to those tools and then can adapt our messaging to those - hopefully responsibly.

Another way to look at it is (this is more recent) is from an author named Douglas Rushkoff who writes a lot about media in the States. He talks about this idea of social currency that we as people who like to talk about things. We like to be the ones to expose someone else to something because we're the first to know about it and he said that your success (he's talking about brands and how they communicate with their consumers) "will be directly dependent on your ability to create excuses for people to talk to one another. And they need images and stories and ideas and sounds through which they can relate to one another."

So again, the media that I work in creates images, it creates sounds, it creates a story of what you've encountered and what you've experienced. Some people say TV does a very good job with this but unfortunately I think this is a place where the message is often good but we filter out what that TV story is, what that 30-second movie that they're trying to put in the block of 8 minutes of other 30-second movies are.

So, therefore the idea is 'how I can create something that people will talk to each other about?' because the value of seeing something and then sharing it with someone else as we saw from the other slide holds a lot more value in a social perspective, especially as it influences people's decisions.

A lot of people talk to me about why buzz marketing is new, why is guerrilla marketing new? The fact is that it's not new at all. People have been doing and creating experiences that people have been talking about for a very long time. So I've created a very rough kind of time-line and there are a lot of things missing here but it goes back to this competition that I thought was really interesting for Ivory Soap. They had this challenge to influence who they thought the people who needed soap the most were, which in their case was dirty kids. The kids needed to know about soap and they needed to be able to think about soap and so what they wanted to do was to create a competition where you had to use a pure white soap to carve something and this competition would then be taken in and would go across the country and it would be a way to expose people to thinking of soap in a different way and this went on for 25 years.

I look at someone like Edward Bernays who created the Lucky Strike Easter Parade which was an event in 1929 where he hired debutante women to go into the streets of an Easter Parade smoking and before that it wasn't socially acceptable for women to smoke in public but his one event started something and Lucky Strike being one of the main cigarette manufacturers at the time it changed behavior from that point

on. It became more acceptable for women to smoke in public which then increased cigarette sales.

I look at things like what the government's done in terms of having supported war by war bonds. The peace movement from which we get a lot of inspiration and ideas and there's a lot of talk value too. I think about movie promotions, web site launches which got a lot of attention back in the early days – the early days of the internet that is.

I put this here, this is the Sony Ericsson campaign which I can talk about offline here but only because my Father mentioned the hidden persuaders. This is a campaign that was a multimillion dollar campaign that hired people to go and have conversations with people and introduce a new product that had never been seen in the States, without actually branding the product. So, it was strictly: Can, I create desire by showing something someone had never seen before? This was the first cell phone in the US that had a camera attached to it and this was a campaign that my company had done and so we hired people to be tourists and they would go into a city and they would say: "Can you take my photo in front of the Empire State Building in New York and instead of giving them a camera they'd give them a cell phone and that would create a conversation because the person had never seen a cell phone with a camera attached. We never said go buy it, we never said here's where you can buy it, here's how much it costs but the act of having someone experience it in context generated a lot of attention, a lot of sales and a lot of press – both positive and negative.

Most recently is the Aqua Teen Hunger Force campaign in Boston. I'm not sure how many people know about it here, but we'll talk about it a little bit later.

So, why are marketers excited about this opportunity? And how do we as marketers treat this excitement? I think that's kind of an interesting point and I think a lot of people here are studying marketing or are interested in marketing. I don't think that this is necessarily taught in most marketing schools. A lot of things that come out of guerrilla marketing are things that are influenced by what's going on in the popular culture, what's going on in art, music, fashion, what's going on with people who are just creating interesting experiences. So, I wanted to put some ideas together of ways to think about how to create this media.

First of all, unlike a lot of brand marketing, this shows us that we take a very opposite approach or work backwards. I want to start with: What's the transaction I

want to happen? If I want someone to visit a web site, if I want someone to subscribe to someone, to watch a TV show, to buy a cell phone then my focus is: how can I influence this step right before they're going to do that? This is anti-ethical to a lot of marketing which says take a brand promise and take it down all the channels of marketing so that when it gets to the end, someone has this feeling of what it means to *be* Good Year tires or something like that.

I think very differently which again is not to say that the other stuff is not necessary, but for me, I want to nudge them when they're most receptive to be nudged to thinking about that product.

Second is, a lot of people are very cynical about marketing. In a lot of the campaigns we see people end up not only **not** being cynical but they come and they approach us about it. They want to be marketed to; they ask to be marketed to because we've done research to know that that's what they're going to find interesting and we're in a place and a time when they are going to be receptive to that. So while some people do it under the radar and as I've said I've done a couple of those campaigns before and they're not very effective but they can be here and there. It's better to be more interesting enough so that the consumer doesn't mind being marketed to and they'll come to you for the marketing.

Does everybody here know the term "out-of-the-box"? Is that something that people talk about here? Ok! Never use that again!

This is in my opinion one of the worst phrases that has been propagating in the market world for years now. It's been created for creative's sake! It's 3 and 4 together. We deal with a lot of agencies and we do a lot of brainstorming and people say: what can I do that is different? And I would say the most inspiration I get and when I show you the examples I think you'll see it, is not from thinking about what's different it's thinking about what is right and what is in there and what is in the DNA of that brand or that marketing communication and How can I make that more interesting? And: How can I make it into a live event? How can I twist it 30 degrees to the left and suddenly it becomes something to pay attention to? The idea that you have to be different and you have to be creative I think does a disservice to what I think we have to do.

I tell people to also create within their means. A lot of people think that this stuff is either unbelievably cheap or unbelievably expensive and they don't think

accordingly to their budget. As you think about it I remind people that things cost money and they take time and they have to keep that in context.

Finally, and the most important thing for me is to see what's in the public landscape and then take it, revise it as we discussed yesterday, mash it, make it your own. Most of my inspiration comes from what is going on in the world around me. So, it sort of boils down to this statement: which is from a poem by Meg Kearney "I believe good poets borrow great poets steal." I unabashedly tell my competitors, tell the people who I create with that if they do something i'm going to take it and that if I do something good I want them to take it. If stuff's being done out there and it's working why can't I take that as inspiration? I'm not going to adapt it exactly as the same thing but I use what seems to be working and I try to make it better. I try to do it a little bit differently and out of that comes the sort of competition of: How do you do things that just generate attention? and How is that backing transaction component? so there's a measurability to it but you don't always have to come up from scratch. It's out there and I'm going to show you some good examples of some stuff I've stolen so I think that might be interesting!

Finally, going back to someone my Father mentioned: Walter Lippmann, I think this is the sort of essential thinking when you are creating in this new world of guerrilla marketing which is: "We are told about the world before we see it. We imagine most things before we ever experience them."

A lot of the guerrilla marketing I do is for launches, it's for a TV show that is coming next week, it's for a product that is coming out in 2 weeks. So the reality is that most people haven't seen it. So if I can create an experience that is so interesting to them and entertaining, maybe a little educational, it can create their desire for it, then I've created this positive association with the product, with the service, with the brand, with the movie before they've even encountered the actual product. I think this is something that allows us as marketers to create the world we want people to see. Now, hopefully the product is going to deliver on the promise.

What we know and certainly from the discussion yesterday about the internet and the social network these days is that if your product doesn't deliver it's very quick for the communication to go about the internet that it doesn't and that it can fail. Many products have a lot of pre-buzz hype and then they don't do anything because they don't deliver on what the essential promise is but let's assume right now that

whatever we are marketing to some degree lives up to what it should. Then you have this opportunity to create how you want the people to see the product before they ever actually touch it, which creates a positive association so therefore, they are predisposed to like what they see when they actually get it in their hands.

So, let's focus on some creative. I'm going to show you some work, some of which I've done. I'm not a big fan of saying 'here is what I've done look I did this and this and this'. I like to show things that inspired me to think creatively and to say I wish I had done that. So I'm going to show you a couple of things that I've done but also things I think are interesting in the evolution of what is guerrilla marketing, buzz marketing, experiential marketing, whatever you want to call it.

This was a guy named Jim Moran. If Bernays was the godfather of PR he was sort of the black sheep of the family. He was a stunt guy and he would create these crazy experiences and do these wild things. But this one I thought was very interesting. He wanted to prove – there's a saying in the US that you can't sell ice to an Eskimo. He wanted to prove that actually you could! So he dressed up in this crazy outfit. He brought a refrigerator full of ice and he actually got USAir to fly into Alaska to prove that he could actually sell ice to an Eskimo and he did. I'm sure the Eskimos were predisposed to purchase it but it got national press coverage for what was essentially a big idea of turning a common phrase on its end and putting a brand (USAir) associated to it.

This is something from 1955, which was a new car in Detroit called a Sunbeam Rapier. It was one of the first cars that had a cold weather package to deal with the cold. The way they introduced it was to bring the car out in a block of ice and just leave it on the street and let it melt so that every day the press would come back and the public would come back and say: what is this? What's going on? And it ended up being a 7-day engagement as the ice melted and they finally got to see what the car was. They sort of teased and this pay off that engaged both the press and the public which I thought was very interesting.

I mentioned that people tend to steal ideas. This is from this year. This is from VW, the Polo and this is in London. They went overnight took parking places and put frozen versions of the cars in and just left them there. People in the morning come, they see the frozen car. They think it's interesting, they take photos of it. They talk about it among their friends. 8 hours later the cars are gone because they just melted. I think they fed the meter; I'm not sure about that!

Another interesting one in 1991... This is the introduction of the cabbage patch kid. I don't know if you had that here but it was a small cute little doll that they said came from the cabbage patch. But to launch it what they ended up doing was to plant rows and rows of them actually in a field and then they invited children and their parents to go pick them. And so, what you end up getting is this great spectacle of these kids who are unbelievably happy now and they get to run into the field and pick their doll and each doll you can make unique. A very simple idea but one that says so much more from a visceral and emotional level than most traditional advertising would.

This is something that we had done and the reason why I put it here is for 2 reasons:

First, it's just doing things that you're not expecting to see. I think it's interesting. So this crazy space looking men carrying an 8-foot molecule walking around the streets of Chicago got attention. But the reason I put this in here is because GE, which is one of the top 5 companies in the world, came to us for the RSNA show (this is the world's largest medical trade show in Chicago) and they were saying: our competitors spend millions of dollars as do we inside the trade show to make our booth the best that can be and to make sure we have all the new technologies and this and that and we said to them: well, does anyone do anything outside the tradeshow while people are coming to the trade show while people are going to dinner, while people are doing different things and they said "no".

So we created these teams of people who were walking around and the molecule was part of their advertising and we analyzed the route that people took from their hotels in the morning to the trade shows to where the parties were going to be at night, to where the dinners were and then back to their hotels. And then we put our people there!

So what happened is that throughout these 3 days these 80 thousand people who were in the trade show saw these people everywhere. The regular people in Chicago if they were in the area they saw them but if not they didn't. They were never the focus and GE became the talk of the trade show only because they had looked at the media in a different perspective and said: why spend all of our trade marketing inside the trade show when no one is spending it out of the trade show. And this was in 2005 and in 2006 four other companies copied the exact same strategy because they saw that this was an opportunity for them.

iPod movies in your pocket. When iPod introduced that they could play movies on the iPod it also released these really tiny popcorn containers that they gave out in movie theaters. Again something very simple, not very guerrilla but I think very innovative and a great way to think of the brand itself.

This is a shark fin that I had built for the Discovery Channel. It was a 30-foot shark fin that I floated around New York for 2 weeks and the great thing here was you end up having an interesting relationship with the public and the media because the public is on the beach and they see the shark fin way out and they get a little scared but then they want to know what it is and it comes in and they realize it's an advertisement. So that alone causes a good dialogue. But even things like the creation of it. How do you make a 30-foot shark fin become media? What do you do with it? How do you get it from one place to the other? We had to have the US Coast Guard approve that we could do this which also gave the story more life. Just the fact that people were doing this and thinking of doing stuff like this got attention beyond just the media of the people who were seeing the shark fin.

This is a campaign that a friend of mine in a London agency called Cake did and this is for Evian. They went to a rave festival and rave festivals in London and England are very crowded and very hot so Evian brought the Evian pool. They created this pool and they branded the bottom and what you don't actually see is that over on the side here there were just thousands of crushed Evian bottles as if they had filled the whole pool with Evian water. So the ravers thought they were swimming in pure Evian which then made this even more... and who knows what they were all on as well... but it made it more interesting experience for them and they wanted to be engaged to it and it also made Evian seem cool because of the relationship they had said because they could be at the rave festival.

So I called up my friend Ben who created this and I told him I was going to take his idea and I did. So then the next year I stole the idea and I put it here. I created the largest underwater billboard – at the time – 80 feet long. So this is an 80-foot shark on the bottom of one of the top 10 pools rated by some travel magazine. It's in Mandalay Bay in Las Vegas. So here we had thousands of people a day who would swim out just so they could get their photo in the mouth of the shark. Not only that, they had I think 3 thousand hotel rooms which faced the pool. We had a couple of thousand of people every day who would interact with it but also it just so happened

that the pool was on the flight path landing into Las Vegas airport so as you were flying in you have the pilots over the intercom saying: “Everyone don’t be afraid, on the left side of the plane is a shark but it’s not real, it’s just a promotion for Discovery Channel, etc...” It meant that we were even getting into the flight path media. I don’t think there is a way to buy it. This media also ended up covering the installation of it, we had to have 14 divers who spent all night having to sink this into the bottom and weight it down with thousands and thousands of pounds. So just the fact that what we were doing became a spectacle on itself. It also became the backdrop for every major news organization out there for a week.

This is something I think is really interesting. One thing that I noticed, and my Father and I were talking about it when we came here, is how much street art there is around São Paulo Brazil. One of the questions I keep asking and I asked Vladimir earlier is: “Is this commissioned?” “Are artists doing their own thing?” because in New York it’s a very big movement. I find it interesting to see how the people are using the landscapes around them to get messages across.

So this is an artist in London whose name is Moose. He doesn’t call himself a defacer in terms of graffiti; he calls himself a “refacer”. Everything that you see here, this floral pattern, is made by taking the dirt off the wall. So this is inside a tunnel and he goes with a brush and he scrubs it. So what you’re seeing here and especially since this is inside a car tunnel, is the original tiles that were there before all the soot from the exhaust got on there. So he cleaned this pattern in there as a way of doing his art. He is somebody I got very impressed with and I befriended him. We hired him a couple of months after, to work with us for Fila and this is in Barcelona.

Barcelona has a huge amount of this mold that grows everywhere on the buildings. So we started cleaning off the mold. We cleaned it off specifically in a pattern for Fila and we also did this in the United States for a company called La Tigre which is a clothing company and we got a front page article in the business section of The New York Times basically saying: “Is it wrong to clean?” “Can you be arrested for cleaning?” because obviously graffiti in New York is not legal but if you’re removing dirt, is that legal or is it not? No one’s ever answered the question. But it was something that I found I was influenced by a street art movement and I was able to bring a brand into it and also from a brand perspective I found a 17-year old kid and I like Le Tigre sport clothing or I like Fila. This graffiti is going to seem even more

relevant because I'm actually cleaning the city that is known for being dirty. So it also creates this positive brand association for what I'm doing.

This is something we did for Vespa which was part of Vespa's green initiative and it seems that in the last year or two everybody's been focusing on the green movement. I don't know if the same is true here. So Vespa came to us and we came up with this campaign that said if you took 2 parking spaces in New York you could park 16 Vespas there. So we went around the city finding different parking spaces and chopping them up and allowing Vespa scooters to park there for free because driving a Vespa instead of a car saves 16 times the emissions on that same trip. So it's a way to kind of use the landscape as a marketing tool while also trying to promote a positive message. Using the landscape is something that is seemingly getting very exciting within brands these days. How do I take what exists and create something new?

This is something we did for Le Tigre as well. Apple asked us not to do this anymore but we already had the photos so I thought I'd show it to you. These were the iPod ads that are ubiquitous in New York City and we went out for Le Tigre,. We just made sure that everyone in every ad around the city that we could find was wearing Le Tigre by putting these little statics on there. It got us a lot of attention, very low budget and the Le Tigre crowd thought it was hilarious and fun and it really reinforced who they thought they were from a brand perspective.

This one I thought was good: Spider Man 2. But the toilet's up here so again, I thought a very simple idea and simple in terms of restroom advertising ideas I guess but it's experiential. You put it up there and suddenly people are taking photos of it and it's coming up on Flickr and YouTube all the time.

Rejoice combs. Leo Burnett did this in Thailand where supposedly these types of wires are ubiquitous and I thought this was a really smart guerrilla installation that just completely makes sense. And again where I'm most excited about where this world is going to is how you take things within the landscape that exist. I don't want to go out of the box, I want to take what's existing and put my brand with it in a way that's humorous and fun and maybe the electrical company will be upset about this but the average consumer I think is going to get a laugh out of it.

This was for the 30th anniversary of Barbie and this is Ash Street in London. They painted the entire street pink and the people and the pets and the cars, everything was pink. It was a celebration of Barbie and that got its own attention but the fun thing that happened was the street which was next door to it was High Street started to complain to

the media because they wanted to be painted and they didn't get chosen. So, it ended up being this dialogue that went on for 2 weeks in the London media about this and all of it had to mention Barbie because of the experience that was created.

In using the landscape, there are a lot of great opportunities. This is Amnesty International and these types of bars you see everywhere in major cities and they did an entire campaign and there's a few on Google - you can see all the images. All they did was take the bars and put the image behind the bars and they put their message with it. That was a very useful use of landscape media to get a very distinct message across that is so creative and yet so simple.

Another one was they created fake 3D manholes. I don't know if you can read it. It says: "thousands are held prisoner for their beliefs in places worse than this." And this is just a sticker that was laid on the ground similar to the Rejoice, the coffee sticker Walter showed you.

Mr. Clean did this and I thought it was very smart and interesting. So you have these lines in cities which are always really dirty and disgusting and Mr. Clean in the US is a product that cleans things so let's make one white. I raised the question, I don't know if they got permission or not but is someone really going to have a problem with us going in and making these things that exist in our cities cleaner again. So I thought it was interesting in that media.

This is for Henkle's which is a knife company. This actually reminds me of your phone booths here as well but this is the way the lamp posts are where they did this market and instead of doing a big outdoor billboard they created this billboard of cutting down the line that existed already which I thought was very smart use of the local space. I'm sure that they paid for it and did it with permission. It's kind of hard to get a knife up there with that size without someone giving me the ok! To me this is much more exciting and it creates talk. It creates the smile on the faces which everyone has and then I relate it to the brand because that's what I've seen.

Sorry for the bad quality here but this was something in Washington. This is a billboard for a home security company and what they ended up doing here was they had this billboard and they covered it with household items and then people just came and started stealing them. As they started stealing them the message was then revealed and the fact that it was for a home security company it was a guerrilla use of traditional media because how often do you say: "I'm creating something that I want stolen". And I thought they got the point across very well.

This is recent. You would think it's for a paint company but actually this panel is for an insurance company basically saying: "accidents happen so have insurance."

Their use of going outside of traditional media which the outdoor is and taking over and creating this experience is one that is albeit more expensive gets the point across much more and this is the kind of photo that I probably got 10 times from people saying: "Hey did you see this, did you see this?" not to mention everyone of the trades that I read covering that. It's a way of using your space for marketing that's fun, that's different, that's exciting and it really does get the point across.

I figured I'd throw this in here. Is anyone familiar with what this is? This was a campaign that my company happened to work on and this is when good ideas go bad - part of our discussion but we created these light symbols. This is a character named Ignignot on a cartoon called Aqua Teen Hunger Force and we created him out of light and these lights were attached to magnets and these magnets got put on places all over America and someone thought it was a bomb in Boston. What ended up happening was they ended up shutting down the entire city and our client had to pay a huge fine and it was on the news for 2 or 3 weeks and they were storming our offices and all this. So, I'm not recommending you do this but I think it's interesting because there've been specific temples in marketing that kind of define when the paradigm shift is starting and I believe this is one of them. Now people are holding this up both to say: "Has marketing gone too far?" or "Is this where marketing is going?"

If you Google Aqua Teen Hunger, of course you'll find thousands of pages. The interesting thing I found about this was it happened on the 31st January. The Super Bowl was the next weekend. I did a trend watch on blog posts which measures the chatter on blogs and this campaign was getting more attention than all the Super Bowl advertising combined for the week before the Super Bowl. So I don't recommend going this route but it is the opportunity that you see when you can do things that get attention and people pay attention to and they start talking about that there are opportunities for brands and that kind of marketing is one that people seem to be paying more attention to these days than probably ever before.

Thank-you. Here's my information. Feel free to e-mail me or go to our web site or do none of the above!