

# campaign

23<sup>rd</sup> July 2009

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## MEDIA 4

### Has 'carousel' opened the doors to online film?

#### DOUBLE STANDARDS

Jimmy Maymann and Jason Goodman discuss what makes film advertising work, why it can be so engaging and just where virals and online film can take us



Jimmy Maymann chairman, GoViral



Jason Goodman chief executive, Albion

**What does the success of the Philips 'carousel' commercial tell us about the future of film advertising?**

It took the prize at Cannes not because it was made for online, but because it succeeds where many ordinary ads fail – it draws viewers in voluntarily, engaging the user in a creative and gratifying experience that they want to share with others. Film advertising is evolving with the media landscape and this change has only just begun. TV channels are fragmenting and moving to digital formats and, driven by great user demand, online video viewing is continuing its explosive growth year on year.

**Can commercial TV and online film work together and how?**

Mainstream TV still provides a reach that online can't match – primarily because of its ability to push content to users. Online, on the other hand, can reach a savvy and younger audience, and it delivers strong results because users can pull content and share it with each other. Because of the nature of the online world, it will also help push creative standards for TV. One way to develop this now is by launching films online first to capitalise on the pull potential before cultivating them with mainstream formats such as TV and electronic outdoor.

It sets a new benchmark for creativity online and proves that the medium has not only the opportunity of user interaction but it also has all of the creative potential entertainment qualities of broadcast media.

Well, they have to. There isn't a choice. It's like asking whether the sun is going to come up in the morning. The fact is that players in the commercial TV businesses will have to adapt, acquire new craft skills and work out new ways to make money as well as deal with competition from a raft of new players who are very comfortable working online. It's the reality for the entire advertising category.

#### THINGS WE LIKE

##### Sure's Ashes activity

We're enjoying Sure's doddard's witty advertising related to the England/Australia Ashes battle. Its viral ad featuring Andrew Flintoff on a pedalo showed a sense of humour and then its activity in sponsoring the wicket covers at Lord's was inspired. Each time the rain came down, the ground team wheeled on the main wicket cover with the line "Sure... Keeps you dry" all over the top. It helped that England was winning but the sponsorship raised smiles even among those who were getting soaked.

##### HD on Freeview

High definition is another great innovation that could ensure TV's future. So, it's good for advertisers that it's not just Sky that is investing in the technology.

##### Freeview

After last week's news that Virgin Media is increasing its HD commitment, this week saw the announcement that at least two Freeview HD boxes will be available by the end of the year. HD digital terrestrial will begin broadcasting on 2 December so, in theory, the whole viewing public will have access to it in time for Christmas.

##### Shane Warne on Sky Sports

The introduction of the Aussie spin legend Shane Warne to the Sky Ashes commentary team is raising a smile. Warne brings wit and a sense of rivalry to a team featuring the serious likes of Mike Atherton and Nasser Hussain. He's brilliantly indiscreet in revealing Australia's dressing room secrets and is surprisingly fair minded at giving

<b>Are production standards a problem with viral film activity?</b>	We welcome advertisers and creative agencies pushing production standards forward as increased broadband allows increasingly rich online experiences. "Carousel" is obviously raising the bar in this area, but on a more general level, it's just as much about pushing the standards of the concepts and tonality of our creative work in order to engage users.	They don't have to be a problem if, as with "carousel", it was designed from the outset to be optimised for the web. The mistake is to spend all your time optimising for widescreen cinema rather than what it looks like on an iPhone. You still hear too often, after the TV production process is complete: "Oh, how do we get this online?"
<b>What's the most creative piece of advertising you've been involved with recently?</b>	The gaming industry has given us good examples of commercials that succeed in connecting with their core audience by evolving concept, tonality and creative standards. We distributed Battlefield's Bad Company, Fifa Street 3 and Tiger Woods' "walk on water", which are all excellent examples of this.	We created the Skype Nomad, which has had amazing natural viral growth. It was more like creating for 33 days than any TV advertising we've ever done. More than a million unique users engaged within four weeks and we had no paid-for media, just "social" distribution. That's the real proof of creativity online.
<b>What are the benefits of watching a film ad online or via a traditional TV set?</b>	When talking about benefits for an advertiser, it all comes down to how the users perceive the creative experience. In the online world, users initiate the experience themselves. All our studies point towards increased engagement and effectiveness as a result of the way commercials are distributed and viewed in the online world.	The great opportunity online is still about drawing people into an interactive experience. There is a generation or two of people who all love naively clicking on stuff and seeing what happens. The mobile application culture is fundamentally changing what is normal media behaviour. Watching ads online needs to lever these norms, not impose old 30-second constructs on the here and now.
<b>How accountable is your model for advertisers?</b>	In many ways the online world provides much deeper feedback for advertisers. We can tell you exactly when, how and where users saw the content – how they rated it, what they said about it and if they shared it with someone else.	The chance to collect data and measure it has been there for many years now – but you need a robust and efficient methodology and experienced team that genuinely cares about data. It's exciting times as the best of the brand and direct marketing model collides. I'm happiest when you can see the success of creativity in the numbers.
<b>What innovations should we look out for from you in the next few months?</b>	The ways we can distribute and measure films online are evolving rapidly right now. User interaction is another interesting area, where many exciting opportunities are still unknown to many advertisers. So, let's just say you should...	I'm excited about the many open application programme interfaces that allow us to create useful, branded applications. Great brands don't just entertain, they make people's lives easier or better. Creating useful branded communications is what makes it really viral.
<b>If you were to direct a film, who would star in it?</b>	Ewan McGregor.	Al Pacino.

regulate praise where it is due. Warne's slots with Sir Ian Botham are especially worth listening to – on the opening day, he started by calling Botham "Sir Ian" before lapsing into using his nickname "Beely" before finally settling on the even more snappy "Beel" when addressing the England legend.

##### Coronation Street on Google Street View

We've spent hours checking out real-life neighbourhoods on Google's Street View. So, we're excited that Google's Street View car has made



its way down Coronation Street. Google is putting the fictional street on its "virtual map", which should bring viewers closer to the characters. It was also another PR coup for Google, which launched its maps of the moon in Google Earth to coincide with the 40th anniversary of the first lunar landing.

##### AND ONE THING WE DON'T... Stupid PR stunts

We're admirers of creativity and innovation but there are some ridiculous ideas out there right now. We've had the UK-based Dare Comics offering advertisers a "perpetual ad" in its comic, The Hunter, via eBay. An amazing opportunity that received tons of coverage but, as of Monday this week, the offer had attracted exactly zero bids. Then, this week, we had a company, Moon Publicity, selling ad space on the surface of the moon. We suspect its founders have been eating too much green cheese.