

THE MEDIA ADVANTAGE

How to Reframe Marketing
For a World Gone Dark

Jim Elms







A BARKLEY BOOK

COPYRIGHT © 2021 BARKLEY, INC.

All rights reserved.

All trademarks are the property of their respective companies.

Design and illustrations by Barkley Design & Experience.

Cataloging-in-Publication Data is on file with the Library of Congress.

ISBN: 978-0-578-88152-2

Proudly Printed in the USA

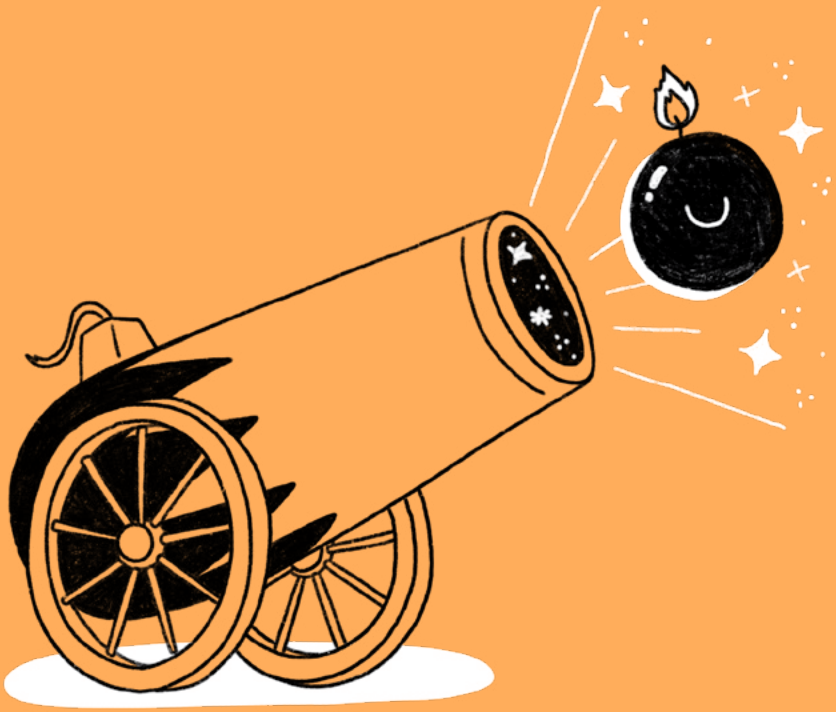
All trademarks and service marks appearing in this book are owned by their respective brand owners and are used solely for editorial and illustrative purposes. The author is not affiliated with, sponsored or endorsed by any of the brand owners.



THE
MEDIA
ADVANTAGE

How to Reframe Marketing
For a World Gone Dark

Jim Elms



FOREWORD

FOREWORD

Media is
an idea

FOREWORD



TIM GALLES

**CHIEF IDEA OFFICER,
BARKLEY**

Despite what Jim says, we did not meet at Keens Steakhouse in Manhattan, but that's the way he likes to remember the story. I chalk it up to his love of context and ideas. Keens makes the story a lot more interesting and memorable. The real story goes back a few years and begins amidst a different kind of context.

(rewind to me in college, long before I meet Jim)

It's the first day of a class that's been billed by my fellow students as one of the best creative advertising classes in the country, taught by one of the best instructors in the biz. The instructor asks us to bring in an example of an ad we think is great.

"Simple," I think: I'm a student of advertising, this is easy. The great creative thinker and original crazy ad man, George Lois, comes to mind. He's just done an ad for Pauline Trigere, intended to generate some press for the iconic fashion designer who's been missing the coverage she'd earned from *W* Magazine in her earlier days. Bad boy Lois comes up with an idea of simply running an open letter penned to John Fairchild, then-publisher and editor-in-chief of *W* and *Women's Wear Daily*. It's in Ms. Trigere's letterhead and handwriting. The ad runs one time only in the *Sunday Magazine* of *The*

FOREWORD

From this day forward, I will be on an elusive hunt for other people who believe what I believe and think about ideas and the power of them. I have no idea what a tough search it will be, how, more often than not, my media partners will be more interested in carpet bombing with GRPs and TRPs and efficiencies than they'll be in ideas. I'll be surprised to find how many will be okay sitting and waiting to hear from their creative brethren to come up with ideas and then get to work planning where to stick those ideas. I will grow practiced in pleading until I'm blue in the face: "No, no ... you, too, can have ideas. Media can and should be part of the solution. Get upstream. Fight to get in the room. You have the keys to the kingdom, you own the budgets and you should know how people behave."

(fast forward through the commercials to 2011:
my first meeting with Jim Elms)

Jim's reputation for creativity has preceded him. He is a legend at the agency where I work, having left a few years earlier to lead media during the creative renaissance at Grey in New York. In his wake, he left an agency that was more open-minded and creative. People still talk of Jim Elms in hushed tones, as if his creative ghost still walks the hallways and stairwells. I find myself wondering: *Who is this guy?*

I know I'm going to like Jim because everyone says he is one of the most creative and strategic people they have ever known. Not once do they mention that he runs the media department. In fact, he had been offered the role I eventually take at Barkley — Chief Idea Officer — not because he is great at media but because he is a great creative and strategic generalist.

I did like him. And in the years to come, I frequently call Jim out of the blue to talk ideas and creativity, sometimes veering into discussions about media, but mostly, it is all about ideas. We share references, books, videos and even the nerdiest thing on earth, Keynote decks. To us, this makes sense and is

FOREWORD

normal. In mere minutes, Jim shares something he is into and I am inspired. The Elms halo lasts me for weeks.

And when, on a trip to see Jim in Manhattan, he shows me a presentation he and his team prepared for Unilever, answering the brief: what do we do in a world without paid advertising, what he calls a World Gone Dark, I know we have to find a way to work together. This brief is eerily consistent with my brain's quest to figure out how Barkley, a siloed creative company, can not only redefine a brand as every action a company or organization takes, but also invite such brands into a new way of seeing opportunity — through whole brand thinking. Such a mindset fuels what happens when brands use creativity across a wide spectrum of actions, not just marketing.

Business Ideas

Inside

Sustainability Culture Products + Services Design + Experience



Marketing Ideas

Outside

Actions PR Content Advertising

Alas, I've found a co-conspirator, collaborator, partner in crime who is willing to challenge the status quo of our industry. Jim is a creative generalist who happens to be a media expert. A unicorn. The Holy Grail. And someone I talk about ideas, upstream, not downstream only at execution and distribution time. Because the best ideas not only create their own media plan, they create their own media. They are talked about and shared like wild fire.

From this point on, Jim helps me truly think of brands as living in a World Gone Dark, a world where ideas have to work even harder to connect with people because paid advertising is becoming more and more challenged.

FOREWORD

Jim helps me really understand and be even more devoted to the philosophy that media and contextual thinking should be as much a part of the creative process as strategy, writing, art direction and design.

(now we are here, to you and this book)

Media as an idea is not a radical or provocative statement or a flag in the ground. This has always been the case. The best thinkers and the best brands have always known it. But those are mostly few and far between.

Jim and I have had some great adventures since our first meeting. One of my favorites was traveling to Tokyo with Jim to help with one of his famous “table sessions.” There I am, with Jim’s initiation and partnership, leading a team of global Amazon executives and a global IPG creative team in a workshop to imagine Amazon’s opportunity for the Tokyo Olympics. This is only the kind of project Jim could be at the center of.

Jim and I still love to discuss media as an idea, often over a Japanese Whisky. Jim has come as close as anyone I’ve ever met to defining methods to achieve this, and this book will absolutely help you do this. We haven’t cracked this huge opportunity yet, the one that involves infusing media with creativity and context, and we need more people to think like Jim, beyond flow charts, media mixes and regression analysis (whatever the hell that is).

Media is the key to the kingdom. It is where the money is spent. Why has it never been a hotbed of creativity? This has been one of the headscratchers of my career.

I truly hope this important book you are holding in your hands brings as much attention as possible to the idea of media as a creative tool and unfair advantage.

FOREWORD

May it help everyone that is tasked with bringing brands and their ideas to life, that media and the context in which it presents has to be as much a part of the idea as direction, design systems and overall strategy. And may it inspire more people to take up the torch of media as a powerful creative tool and unfair advantage.

FOREWORD

We don't need more art directors, designers and writers. But we desperately need masters and mistresses of context. The second media takes a back seat or is an afterthought, a flare should go off. It means you are headed for an idea that no one sees, cares about or participates with, an idea that is neither modern nor takes advantage of the powerful media landscape. By reframing your view of the value media can provide, you will not only unlock tremendous financial gains but also develop whole brand actions that will modernize your relationship with your customers and communities.

Thank you to Johannes Gutenberg, Guglielmo Marconi, Philo Farnsworth and Tim Berners-Lee for creating the technology, contexts and environments that continue to shape our world. And, thank you to Jim for writing this powerful book and respecting the thinking that came before and is yet to come. Like your management style, you drop timely inspiration, opening our minds to what can and should be.

Kanpai!

“As a life-long student of human nature, Jim offers all of us the opportunity to build better brands. He’s a media pioneer who will not only have you rethinking how you approach your media strategy but how you define it.”

David Rosenberg, Amazon Global Marketing

“Jim Elms has somehow crammed 30 years of keen observation into a few dozen pages of business-changing insights. Whether you want to change your world or change THE world, this book is your anthem.”

Pio Schunker, Executive Vice President, Global CMO, Samsung



“As only he can, my friend Jim has reimagined the world of media, with creativity and integrity, in service of better ways to connect with people. This book, the one I’ve been waiting for, is your navigational guide to the future of media.”

Tracy-Ann Lim, Chief Media Officer, J.P. Morgan Chase, New York

“This book is a must-read for those who want to prepare brands for the future and create a positive impact on society.”

Luis Di Como, Executive Vice President, Global Media, Unilever

“Let there be light! A provocation to move out from under the shadows of paid search and social by moving engagement from transactional media buying to transformational branding strategy.”

Chris Carlisle, Senior Vice President Global Marketing, BraunAbility

“Through witty storytelling and straightforward guidance, Jim Elms issues a call to action for brand leaders looking to extract more value from their media investments.”

Leah Meranus, Chief Media Officer, dentsuX and 360i



CONTENTS

ONE

01

On a World Gone Dark, the tiger's cave +
elegant questions

TWO

35

On yesterday's ads, brand new math +
bigger ideas

THREE

61

On the art of haiku, a miserable failure +
flywheels



FOUR

81

On urgency, creative generalists
+ flow

FIVE

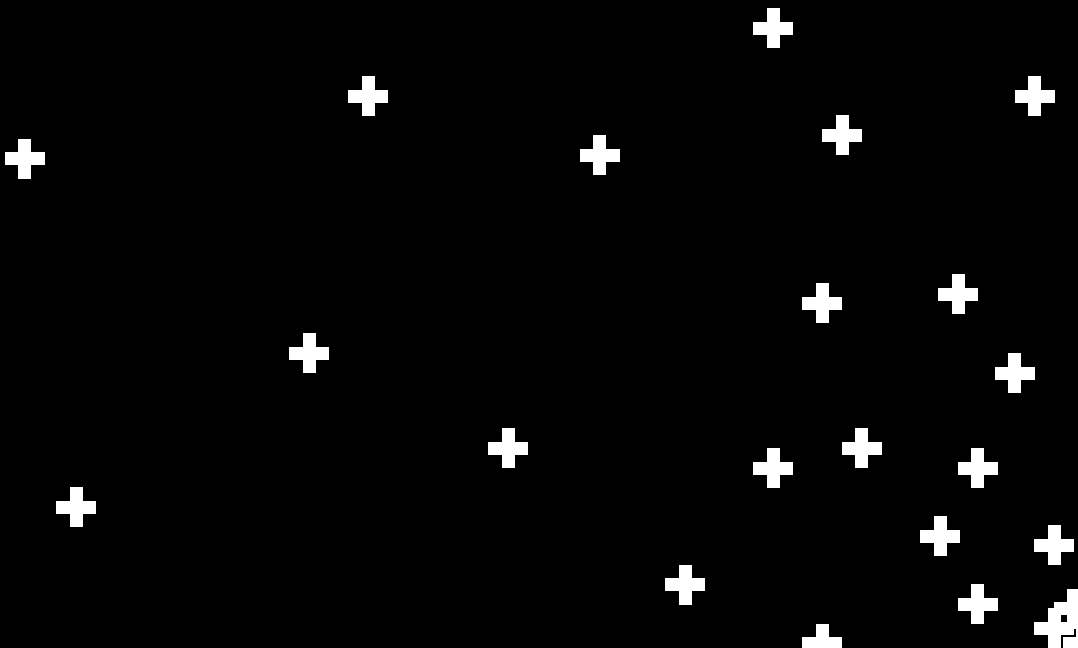
109

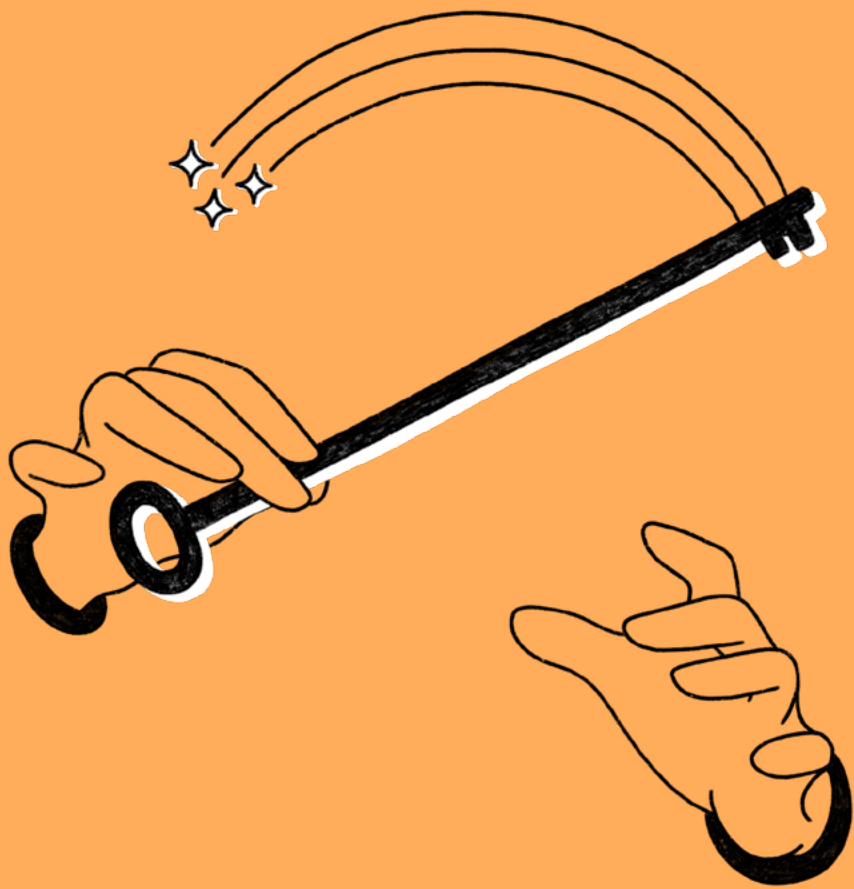
On the mass age, the power of creativity +
special guests

FINAL THOUGHTS

129

On a World Gone Light, morality and media
+ David Bowie





INTRODUCTION

INTRODUCTION

“Turn and face
the strange
changes.”

INTRODUCTION

INTRODUCTION

You are holding a book, one of the oldest forms of "media." Thank you, Mr. Gutenberg.

Unfortunately, most business books are out of date the moment they are printed. Thank you apps, blogs, newsletters, alerts, podcasts. Word of mouth.

You are already an expert in media, it's literally in your face 24/7 — x2 to account for multitasking. Every single day, you are exposed to thousands of media ideas that should drive your imagination. Unfortunately, this does not happen enough.

Because the media practice is unnecessarily complicated.

Because the media practice is fogged with acronyms and jargons and sometimes less than well-intentioned behaviors.

Because most media practitioners are forced to live in a box of small expectations.

Media is the most underrated asset in your marketing budget.

The intent of this book is not to inform you about today's news in the media space, or ten tips on challenger brands, or five mega trends in media. You can find hundreds of relevant resources for that on your phone at this very moment.

Rather, think of this book as a set of keys. Each chapter contains an idea, or experience or model that will help you extract more value from your media expenditures.

INTRODUCTION

Chapter One explores a concept called a World Gone Dark: What would your brand do if paid media no longer existed? You'll see a model to develop ideas that will push your media investments to new heights.

Chapter Two challenges the role of the media deliverable: How can you or your teams squeeze every ounce of value from your media budget by reimagining the multiple layers of ideas that your media can deliver?

Chapter Three inspires clear articulation of the linear expectations of your media plan. Turning a flywheel model into a modern media funnel creates vast efficiencies on talent, speed, team synergies and ultimately, whole brand performance.

Chapter Four focuses on systems. Learn to manage your workflow in a way that is laser-quick responsive and combines agility with relevance by positioning media insights at the center of your whole brand management.

Chapter Five is full of modern ideas, methods and inspiration on a personal level. How do you reframe your perspective to drive ideas that turn into word of mouth?

—

Your media budget is likely the largest line-item budget expenditure within your control. If this book can fire one tiny spark in your imagination as you consider a new way to leverage such an investment, reading this book may be the highest ROI activity of your year.

And while the world brings strange change by the minute, impacting the way we consume, avoid and reimagine media, my hope is that this book helps evolve your own thinking, for however long it remains relevant.



INTERSTITIAL

Dear Jim,

I always go for the Big Idea. A creative thinker must be fearless. You can be cautious or you can be creative – but there's no such thing as a cautious creative. A great creative idea should bring tears to your eyes, unhinge your nervous system – knock you out.

All great creativity should communicate in a nanosecond . . . Teamwork might work in building an Amish barn, but it can't create a Big Idea. Everybody believes in co-creativity. Not me. Be confident in your own edgy, solo talent.

That's what I think and believe, every second I live and work.

*Sincerely,
George Lois*





ONLY ONE

On a World Gone
Dark, the tiger's
cave + elegant
questions

"The advertising industry has a problem: People hate ads."

New York Times, October 28, 2019

"Nobody reads ads. People read what interests them. Sometimes, it's an ad."

Howard Gossage

ONE

It was a mid-November afternoon in 2015 when Leah Meranus burst into my work space with an email from our largest client, Unilever. A global brand with a solid gold reputation.

“Look at this.”

In her hands was a note from our client Rob Master, written in prose, describing an almost science-fiction-like future of media that he called a World Gone Dark. In this version of reality, paid media disappeared — no TV ads, no billboards, no banners.

While a modern consumer might call this utopia, for the second-largest media-spending corporation in the world, with a reported global spend of over \$7 billion, it's a nightmare. Add to our anxiety the fact that Luis diComo has created one of the most progressive and creative media teams in the world, and you can start to get a sense of the beautiful anxiety Leah and I were feeling.

The timing was tight, our response was due in six weeks, and the ask was straightforward:

What should a brand do in a world with no paid advertising?

It was a powerful brief on many levels, bold yet quite appropriate to ask the three global agency powerhouses this question: “What is the future of media?” It centered on our very own survival.

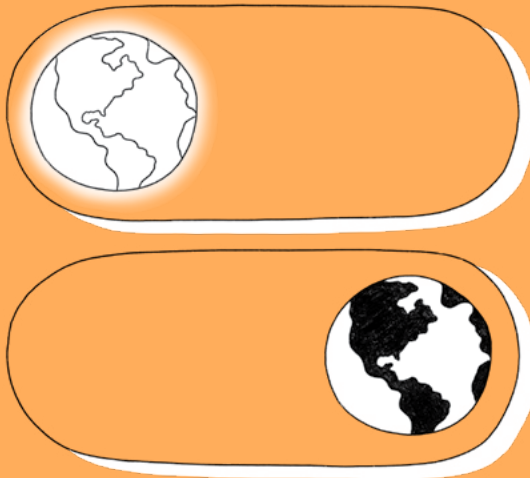
Our first thought, quite obviously, was that if paid media went away, my company's entire business went with it. Simply put, no paid media, no media agency necessary to plan and buy it. No media planners. No media buyers. No me.

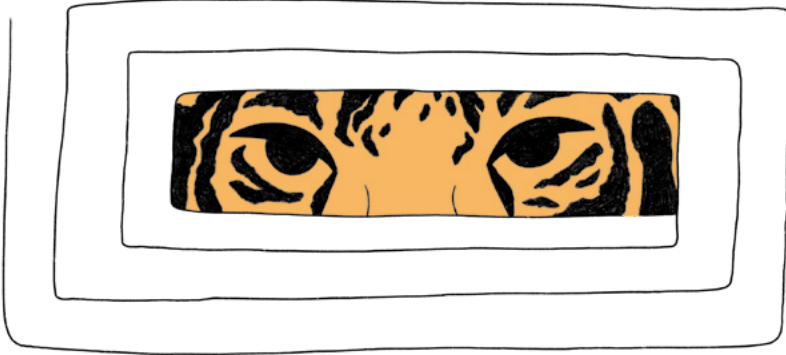
That was a sobering moment.

It was also the most inspirational moment in my career. It required me to consider disrupting ourselves — and myself — before we fell victim to changing business models. It pushed me to rethink our core business propositions: our purpose, products, talent, compensation. Everything we did needed to be reassessed.

As a human, a World Gone Dark is quite a beautiful place, since by its very nature, it rids the world of unwanted interruptions. But as a marketer, the challenges of marketing become even more enormous.

“It’s harder to reach audiences, the cost of marketing is going up, the number of channels has exponentially proliferated and the cost to cover all of those channels has proliferated,” Jay Pattisall, a lead analyst for Forrester, told the New York Times¹ in a piece on advertising’s existential crisis. “It’s a continual pressure for marketers — we’re no longer just creating advertising campaigns three or four times a year and running them across a few networks and print.”





Entering the tiger's cave

The Japanese have a famous saying, “If you do not enter the tiger’s cave, you will not catch its cub.” The meaning is similar to our American version, “no risk, no reward.”

Let’s borrow the metaphor and apply it to your brand: the tiger’s cave is a place to reframe everything you have learned about creating successful brands. Modern brands are not just a logo or marketing message — it’s every action your company or organization takes, from the inside out — a philosophy that’s key for evolving into a brand built for the future, one that can thrive in a world without paid advertising.

“Good stories are the true currency in the world. Great ideas create their own media.”

Tim Galles, Chief Idea Officer, Barkley

In his book “Scratch: How to build a potent modern brand from the inside out,” author Tim Galles dedicates an entire chapter to discovering ways into the tiger’s cave, to creating brave, bold actions that “are not ad ideas, but ideas worth advertising.” These ideas, when done right, he says, create their own media in the form of PR, vital word of mouth and contagious social sharing.

But let’s get back to a World Gone Dark. With no paid media, no paid content, there are less obvious places for brands to engage/interrupt. This forces brands to lead with actions Galles refers to in his book — ways to build genuine engagement with consumers who prefer good stories over fabricated messages to fuel the advertising industrial complex.

Tiger’s cave actions that paid off big

VOLVO

Created glow-in-the-dark paint for bicycles.

**STATE STREET GLOBAL
ADVISORS**

Installed a statue of an empowered girl in front of the iconic Wall Street Bull to urge more than 3,500 companies to diversify their governing boards.

PANTONE®

Created a boutique hotel.

LE LABO®

Publishes a regular newspaper dedicated to words overheard in its stores.

ON A WORLD GONE DARK, THE TIGER'S CAVE + ELEGANT QUESTIONS



Purpose —————> *Meaning* —————> *Utility*

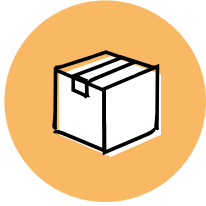
How does this lead to tangible ideas in a modern world?

Once you have purpose with meaning, the fun begins. How can you use that to leverage ideas that are useful to the consumers you serve? It's time to begin exploring opportunities, exposures, consideration and interactions. Think about all the places your brand plays. Some key territories include:



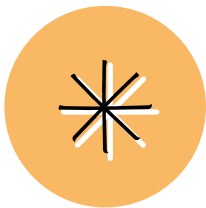
Rethink the Role of Retail

How do your customers want to buy from you today and tomorrow?



Identify a New Brand Utility

How can your brand create additional value through packaging, distribution or usage?



Curate Culture in a Genuine Way

How can your brand legitimately use content to enhance your customers' lives?



Embrace Your Competition

How can you partner with your competitors to create a better world through technology, design, services, operations?



Be a Force For Good

What are the ways and means you can use your total brand assets to create good for your customers, communities and the world?

These questions provide a useful space to explore opportunities like technology, social habits and message delivery. Additionally, layering in ideas from emerging technologies and high-value customer segments can cement your cultural connections. Obviously, your industry and business will drive these considerations, and depending on your brand distribution and your customer decision pathway, the connection opportunities are customized for each brand.

Brand actions for a World Gone Dark



Turned its product into a movie.



Tim Cook stood up for personal privacy with a well-timed speech in response to Facebook's full-page ads.



Created the #optoutside campaign to encourage its employees and customers to spend Black Friday outside with their families instead of shopping.



From energy drink to media company.



Shared a video to Barbie's official YouTube channel where she and a friend discuss racism and privilege.

After identifying and prioritizing non-paid media brand territories, it's time to design an operational framework to inspire and build ideas. From an organization perspective, your framework should be something that is easily understood by everyone in your entire company, from your CEO to an entry-level hire.

Four steps to building a World Gone Dark model

one A narrative description of the idea. A 60-second elevator pitch describing the general idea. Name it.

two Examples of brands living or moving into that idea space to bring the concept to life and to illustrate how the idea could grow beyond. Look outside your category.

three Three models to guide how the idea might live and be evaluated within the organization, using constructs that align with your industry model and constraints.

four Examples of actual creative implementations and executions to bring the concept to life.

Let's go back and take the Rethink the Role of Retail as an example.

step one Develop a narrative description of the general idea.

This is a building block, your rally cry, your fight song, your flag. It should consider unmet consumer (human) needs and describes a landscape where the brand can tackle the consumer opportunity with a commercial lens. It also describes the opportunity within the intersection of your interactions. Consider it an internal manifesto for ideas.

“You, like many others, have been held captive by retailers. In a world gone dark, there’s an opportunity to take back that control – to set yourself free from the restrictions, demands and fees, and inevitably bypass the confining rules of brick-and-mortar retail.

We call this: ‘Bite the Hand.’

Traditional retail models are being turned on their heads, and your biggest competitors are no longer your category rivals; price wars, e-comm, deep trade discounts, incentives, vouchers, direct-to-consumer (DTC), free economy and ever-increasing choices are eating away at your shelf space. And it doesn't stop there.

For your customers, things have changed too. Shopping at their leisure, 24 hours a day/365 days a year, has become

the norm. Ordering a favorite product happens at the touch of a button — from home, work, a plane, or even from a park bench. And most importantly, it happens without the obligatory visit to the store. Your competition isn't the shelf. Your new competition is data, algorithms, near instant gratification and convenience. This isn't the future. This is happening now.

step two Prove your narrative with examples of brands shaking things up.

A good narrative description should be reinforced by examples from other brands that prove what's possible and what's coming. These examples should inspire your team by illuminating how far you can go outside of your traditional mindset. The retail space has dozens of great case studies to learn from every month. Learn from the game changers. DTC is a great practice to follow. Here are a few examples of some "classics."

Dollar Shave Club is a classic example of an early adopter brand who ignored the rules of traditional retail, creating a cult following, launching a men's magazine, and growing so quickly that Unilever purchased Dollar Shave Club for \$1 billion five years after its launch. Now, it's a brick-and-mortar retailer, too, and still on fire. As we'll see in other examples, click-to-brick is no longer an irony, but a strategy.

Bombas is a success story that attacked a stagnant industry (socks) with a perfect recipe. They have purpose (BOGO for homeless people), a high-quality product (no toe seam), fair pricing (little overhead), convenient distribution (to your door), and a CRM program that has high frequency but is fun (strong brand).

Casper is a young brand disrupting its category with an exciting retail experience. Though it once focused purely on its DTC mattress inventory, it's now giving busybodies in New York the opportunity to take a noontime nap. When you walk into its SoHo pop-up, you're not bombarded with over-eager sales associates and best features for a great price, but instead, the offer of escaping to a nap pod for a midday snooze.

Collect, store and share examples of non-competing brands to inspire strategic vision and new tactical ideas.

step
three

Build a customized idea framework.

Inspired by the vision and case examples, it's time to build your framework. There are a few key questions to consider. We'll stay with the modern retail model as an example. These types of questions help define an approach for you and your team to consider a new future with retail.

1. What is the consumer benefit of all channels, existing and emerging?
2. Which type of product or purchase cycle is best served through each channel?
3. What value will the channel provide customers and prospects?
4. How is the channel best aligned with your purchase funnel goals?
5. What's coming in social and technology that can help you bypass today's models?

Using the right models will allow you to generate executional ideas that are connected at their core to the principles of all of your concepts: disruption, new forms of utility, partnerships, etc.

The most profound framework is useless if you are not able to generate inspirational ideas that bring your vision to life. This is where you express the brand in new, fresh ways with your communities.

To build a robust framework, assemble a team of outside perspectives; people who do not normally work on your brand. They can come from a variety of disciplines: media, creative, digital, UX, strategy, PR, social business, events. In addition, consider roll-up-the-sleeve work sessions with actual customers. Invite the crazies; as with any work session, success will come from the curation of people with the right attitude rather than people with big titles.

Here are some actual ideas that pay off a Rethink the Role of Retail exercise.

Rethink BOGO as BOGS: Buy One Give Something



1-pack, 1-vaccine. In partnership with UNICEF, the 13-year-old campaign has helped protect 100 million women and babies.³



Snack bars created with the intent of stopping child hunger. Co-founded by Kristen Bell.⁴



The easiest volunteer program on the planet. Each 12-pack purchase restores 500 gallons of river water. Shop to volunteer.⁵

Rethink your Business Model



Reduces food waste via direct-to-consumer (DTC) shipments of “ugly fruit.” Pantry in a box: This is how to show love to the unlovable while saving a trip to the store.⁶

WARBY PARKER

Disrupted Luxottica, which owned 95% of the eyewear industry previously, to deliver DTC glasses (and trial frames to try on) before moving into brick-and-mortar stores.⁷

Glossier.

Beauty blog-turned-brand that crowdsources consumer intel to directly inform their products. Reviews come to life.⁸

Supreme

Streetwear brand capitalizes on scarcity to hype “drops,” recognizing the power of the resale market as a means to exposure.⁹

Rethink your Customer Experience

lululemon

Athletic wear that encourages customers to put the clothes to practice in-store, with yoga classes offered as stores become studios. Dual-function space.¹⁰



Functional home decor with a retail space that hosts not showrooms, but your rooms, a guided build-your-own adventure.¹¹



Bath + body products; retail space is all about smell and try before you buy — winding, exploratory stores encouraging customers to get hands-on with products as they go.¹²



A fitness franchise that worked around closed locations. When the pandemic struck and gyms were forced to close around the U.S., within a week, Planet Fitness leapt into action by creating “in-home” workouts to help members stay active and healthy while staying at home.¹³

The executions can be endless and the ideas immense. I've seen sessions where we created dozens of great ideas in a two-hour period. The best were then screened and expanded in follow-up sessions with a smaller team, typically 2-3 people who have been charged with idea innovations. The most productive teams include at minimum a media and creative subject matter expert. In general, the fewer team members, the better.



Ask elegant questions

The World Gone Dark brief came from a profound question. Years later, I still use it as a reminder to challenge the creativity of my questions. You should, too. If you are looking to dramatically expand your market share, you need to dramatically expand your questions.

There are dozens of idea spaces for brands to consider, and the list grows new every day. Here are two quick, evergreen areas every brand should question when identifying WGD opportunities: new brand utility and leveraging your culture.

NEW BRAND UTILITY

one How can you pivot from making people want things to making things people want?

two Can you use packaging or partnerships to entertain and inform in new ways?

three How can you leverage synergy between product utility and your brand story?

four How can your WGD “media” become a literal translation of your messaging or product?

LEVERAGE YOUR OWN CULTURE

In his forthcoming book, “The Culture Advantage: How to win inside to win outside,” strategist and author Jimmy Keown says this on the power of a strong internal workforce in leading a brand to competitive advantage:

“Winning inside is paramount to winning outside and creating a media advantage. It starts with creating a resilient culture and shared mindset that thrives on finding, framing and extracting value for the brand in every possible way. Most importantly, you need a culture that believes in winning for the brand and the consumer, no matter what constraints may exist in media or channel. Sometimes this requires rewriting the rules of media to create and define the media of tomorrow.”

one How do you inspire your highest-value segment, your marketing team and employees?

two Can your brand help your employees create a better world for your audiences?

three What are the ways your organization can make a notable and significant difference, internally and externally?

four How can you predict and create content that your team would be excited to share?

IN SUMMARY - THERE ARE NO SUMMARIES

Just as it's hard to break the rules when there are no rules, it's difficult to have a summary when we live in a world that never concludes.

The smartest marketers know this and take advantage. The truly ground breaking work in communications is driven by imagination inspired by constant change. Your role as a leader is to develop habits that drive imagination and innovation from every corner of your business.

The best leaders know how to ask the right questions of the right people. An innovation structure that works well for me is to schedule daydreams — time to reflect, wonder, research, go down blind alleys, make connections between disparate ideas — to find the right answers. Sometimes it takes some staring out the window as the sun comes up to see things with fresh eyes.



PROMPTS

Are you evaluating non-paid media opportunities, as identified by your audience experts, that can be funded, executed and measured through your media budget?

Have you or can you expand your role to share and integrate audience insights upfront into product development, including packaging, distribution, retail considerations, etc.?

Do you have a modern channel framework using audience insights to inspire and connect ideas from paid, social, PR, digital and measurement teams?

one Do you have a clear brand purpose that is understood by everyone in your organization?

two What are the channels at your disposal?

three Can you find new utility behind the channels?

four How can you leverage the channels in a way that supports your brand purpose?

five Do you have the right people involved in developing the ideas?

six How do you inspire creative problem-solving with your teams?

seven What are the types of executional examples to drive an emotional connection with your audiences? Do you share these internally?

1. [nytimes.com/2019/10/28/business/media/advertising-industry-research.html](https://www.nytimes.com/2019/10/28/business/media/advertising-industry-research.html)
2. Wikipedia
3. sofi.org/case-study/unicf-and-pampers-1-pack-1-vaccine-partnership
4. thissaveslives.com/pages/your-impact
5. coorsseltzer.com/av?url=https://www.coorsseltzer.com/volunteer
6. imperfectfoods.com/our-mission
7. warbyparker.com
8. wired.co.uk/article/how-to-build-a-brand-glossier
9. indigodigital.com/blog/the-brilliant-strategy-behind-supremes-success
10. info.lululemon.com/stores/au/brighton/brighton/events/sarahyoga
11. fonolo.com/blog/2019/01/what-ikea-gets-right-about-customer-experience/
12. econsultancy.com/how-lush-is-raising-the-bar-for-in-store-experience/
13. Planet Fitness

