

THE REAL NEWSCAPE

10 years later: What does the metrosexual look like?

10 trends shaping the way the news is made

10 social platforms transforming PR and brand marketing

10 ways PR and advertising are different

Plus: Do you live in one of the world's 10 happiest countries?

What's the story?

In today's news, objectivity, definitive reporting, authority and accuracy aren't as important as timing. And we're all actively participating—not just passively waiting for the facts.

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#dowell

#makenews

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INSIDE



Summer 2013
Vol. 1, No. 1

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From the Global Collective Chair

We live in a time when radical transparency is more than a buzzword or a call to action. It's a core truth about modern life, and it's the greatest threat that executives face if they live professional or personal lives that can't take the scrutiny of the public spotlight.

Today, too, everything is public. Public and private have blurred into one gigantic petri dish also known as life, modern life, and it is scrutinized in real time, microanalyzed and commented upon by anyone and everyone, just because. (Look no further than the debate that has emerged regarding data and public information around Edward Snowden's leak of top-secret documents about U.S. National Security Agency surveillance programs.)

It's in this environment—of everyone communicates and pontificates, and most everyone shares (and the young overshare)—that we build brands, promote issues, advocate for causes, build reputations and

work harder than ever to maintain a safe space for brands, people, institutions and the like.

It's a challenge in the age of always on. And that's the reactive side of the business. So one half of me is in always-on, crisis-management mode and the other half is an upbeat promoter personality, worried about how to create more momentum around newness and excitement for innovation and change. It's a juggle and a struggle, professional schizophrenia.

No answers, just questions for how you marry hype and enthusiasm with sacred silence and anonymity in the brave age of no privacy, no closed doors.

To the future,

Marian

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Journalism or PR?

The raw material of journalism is news—new information, or new perspectives on familiar information. The same applies to PR.

Journalism looks for information and angles that will generate attention-grabbing headlines; so does PR. Journalism aims to craft relevant information into interesting articles that will hold people's attention and shape their opinions; so does PR.

Journalism is being forced to adapt to a media environment in which consumers can quickly flit among outlets that satisfy their needs for information, entertainment and interaction; so is PR.

Both journalists and PR practitioners have to know and do what it takes to engage the interest of their audience. However truthful and honest their output might be, if it's boring it's wrong. If their work doesn't grab the attention of their audience and hold it, they are wasting valuable time and money; they are not doing their job.

For brands and causes, the essential value of PR is increasingly coming from its ability to master the changing forms of news as



traditional and social media intertwine. PR firms have a massive opportunity to go way beyond the old practice of pitching the news to become masters of newscrafting—a mix of putting out routine news in more compelling ways, creating news opportunities and coattailing relevant breaking news. Trendspotting is ideal for all these purposes.

Spotting trends and making sense of them for newscrafting requires a combination of focused and

peripheral vision. Trends flagged by sharp-eyed greenhorn trendspotters risk being just bits of more or less interesting random information unless they are fitted into a bigger strategic context of implications and potential opportunities. Sometimes these puzzle pieces fall into place straightaway; other times, the connections are only evident in hindsight. This is where the peripheral vision and contextual awareness of experienced trendspotters comes into its own.

One thing that makes trendspotters so irresistible for news professionals and consumers alike is that they notice shifts and changes in this hyperconnected world and aren't afraid to have a shot at making sense of them. They draw attention to things that people might not have seen yet, or might have seen and not noticed, or might have noticed and not thought about.

Embracing trendspotting and newscrafting as strategic tools opens up a treasure trove of opportunities for PR professionals and their clients.

I INDUSTRY

Q&A

RENEE HARPER

Executive Vice President
Havas PR North America

One year after Julian Assange was granted asylum and mere weeks after John Snowden began hiding, the debate over privacy continues. Regulatory bodies from the EU to emerging-market economies are weighing the stakes. What does this mean for individual and corporate citizens?

Companies from wireless operators to medical records firms are grappling with the individual right to privacy and the potential for big impact—and big profit. There’s a capability for public good, such as using data to increase security or stop public-health issues before they become epidemics. There is a flip side, though: liabilities, from corporate litigation when customer data is inadvertently made public to the politically motivated targeting of individuals.

Are companies or governments setting the agenda?

In March, the number of Facebook users worldwide surpassed 1 billion. But all you have to do is read the



user disclaimer to see how privacy is being handled and how needs vary by region. Governments worldwide have long been monitoring information exchange, and more countries are increasing regulatory frameworks. Singapore, for instance, recently announced new requirements for Internet news sites: In addition to posting a performance bond, the sites must agree to remove any content the government requests within 24 hours. We’ll see more volatility before we agree on a set of rules.

What about regions with lagging Internet penetration rates? Do those markets have the same privacy issues?

The short issue is yes. Where there are lower Internet penetration rates, there is a higher number of mobile users. Data collection is here to stay. Success in the marketplace depends on successfully navigating the issue.

“[A] firm that defines its purpose in terms of public relations in the historic sense will embrace new forums for conversation and new forms of content for what they are: wonderful and effective news tools that enhance and facilitate the process of building deeper, more enduring and mutually beneficial relationships between organizations and their stakeholders.”

—Paul Holmes,
The Holmes Report

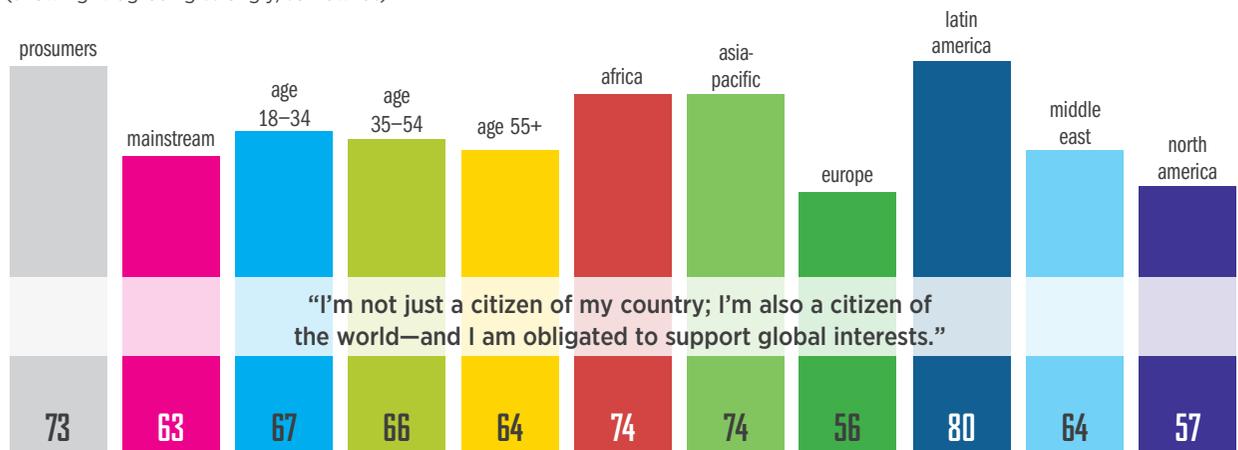


N NEWS

The New “Local”

Latin Americans lead in feeling responsible to support global interests

(showing % agreeing strongly/somewhat)



Source: Havas Worldwide Prosumer Report: “Communities and Citizenship”

creativecommons.org/Glenn Simmons (far right)



TRENDS

The Future Is Now

What's hot for 2013 and beyond

In the near future, the new normal includes cities creating their own identities, a focus on how our brains today are taking a beating, and more people working and living together.

Placemaking

Even before the economic crisis, there were plenty of places keen to turn their fortunes around—and taking steps to make it happen. The past five years have given the process added urgency. But it's not just out-of-the-way cities that are driving the placemaking trend; previously déclass  areas of big cities are creating their own identities. Brooklyn is stepping out of the

shadow of Manhattan as the place for hip young professionals; the 2012 Olympics gave new impetus to the rise of East London as the happening part of the city.

Brainy

From brain health (are cellphones frying our skulls?) to conversations about constant education for personal and professional enhancement, from trends that explore the future of American football (how many suicides will it take before we put the sport under the ultimate spotlight and decide it is just too unsafe?) to examinations of the real cost of the wars in Iraq and Afghanistan and their hidden injuries (traumatic brain injuries and post-traumatic stress). Every day,

there is more evidence to suggest that our brains are taking a beating; it's not just football players but also young female soccer players.

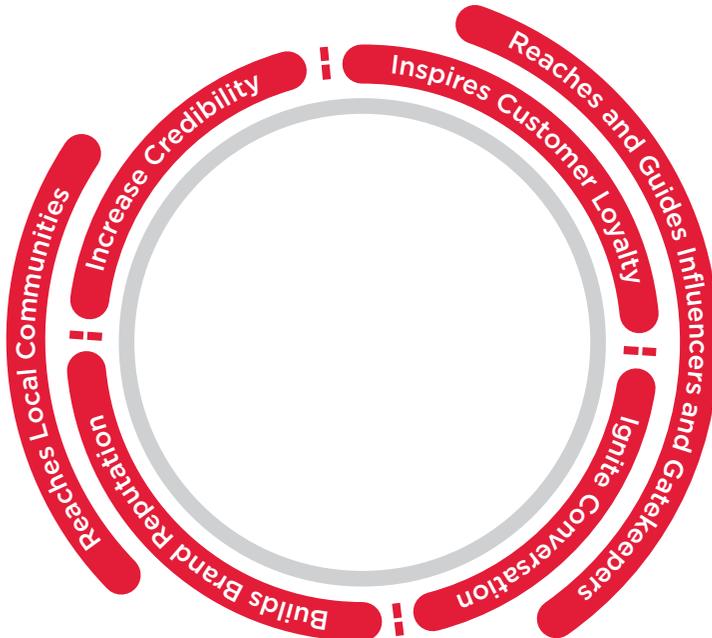
Co-

Life is a co-production, and collaboration is the hottest concept at work and home (especially there, as multiple generations gather in the communal nest). All the "co-" words (co-creation, co-parenting, commingle, coincide, copreneurials, even coincidence) take on bigger meaning because "you + me" is somehow armor and protection against the wild world, and also brain food to ensure that all the "i" stuff (isolation is the worst, though infection sounds fairly vile ...) doesn't happen.

Clockwise from top left: creativecommons.org/Burn; Thinkstock (2)

I INDUSTRY

What Is the Effect of PR?



Rising numbers of social media users in emerging markets (India and Brazil are expected to see the largest expansion in social media users globally in 2013) is one factor that will contribute to growing monetization opportunities for e-commerce on social media.

I INDUSTRY

How Is PR Different Than Advertising?

We all know that advertising is paid and PR pitches for unguaranteed free space. But what are the other core differences between the two?

ADVERTISING	PUBLIC RELATIONS
Keep creative control	No creative control
Key message points go straight to target audience	Key message points are filtered through editors and producers, must appeal to gatekeepers—need a nose for news
Shelf life determined by time you buy	Limited opportunities—news must be “new”
Consumers know you are trying to “sell” them something	Ability to generate third-party “endorsement” through influencers (e.g., media, third parties) and create credibility
Can deliver branded messages directly	Must couch messages in “editorial” voice





Got Happiness?

Human beings have been on an eternal quest for happiness for centuries.

The Paris-based Organisation for Economic Co-operation and Development uses a number of factors to gauge happiness, including security, civic engagement, work-life balance, environment and housing, and weighs them equally. According to its most recent report (in May), Australia tops the list, followed by Sweden, Canada, Norway and Switzerland.

And last year, the United Nations released a list based on Gallup

polls that ranked Denmark as the happiest country, followed by Finland, Norway, The Netherlands and Canada. (Note: Economist Jeffrey Sachs says using GDP as a factor in surveys needs to stop, as wealth is not thought to define happiness.)

The study of happiness—its causes, meaning, etc.—is a trend in itself, certainly in the United States, where an entire industry has been built around the pursuit of happiness: Positive Psychology is the most popular undergraduate class at Harvard; happiness books top best-seller lists; and a 2004 talk on the science of happiness by Daniel Gilbert (author of *Stumbling on Happiness*) is among the 20 most popular TED talks of all time.



The business-to-consumer SMS market will overtake person-to-person texting by 2016.

Source: Juniper Research



All the News That's Fit to Print/Mobile/Tablet

64

Percentage of tablet owners (U.S. survey) who use mobile devices for news at least weekly

43

Percentage of people whose news from tablets and smartphones adds to their overall news consumption

77

Percentage of tablet news readers who also read news on their computer

55

Percentage of respondents who still get their news in a print form

Sources: *The Economist* Group and the Pew Research Center's Project for Excellence in Journalism



With 50 million users, Pinterest is the third-largest social network (behind Facebook and Twitter) and has five times more female than male users.



N NEWS

The Lapse of Luxury

Different countries and cultures view and value luxury differently, and sensibilities about luxury vary across cultures, too. In the past few years it has become especially clear how the news and government and cultural variables can affect high-end retail.

In 2012, for instance, China surpassed Japan as the world's largest luxury market. But a recent ban on advertisements for luxury products on China's official state radio and television channels might slow that growth.

The global luxury market will cool in 2013, according to a recent Bain & Co. report. It has been knocked off course by slower spending in Europe and slower growth in China. Some upsides? High consumer confidence in the United States and continued store openings will drive growth; demand in Brazil will remain strong; and Japan's concerted economic stimulation will help the market there.

T TRENDS

The Measure of a Millennial

According to a 23-country study of people ages 25 to 30

Living Arrangements

Men	Women	
51%	55%	Living alone or with significant other
24%	18%	Live with parents
19%	27%	Live with roommates

Relationships: It's Serious

Men	Women	
59%	70%	In a serious relationship
69%	53%	Spend their time with friends, family or colleagues

Spending: It's Serious, Too

Men	Women	
69%	71%	How much millennials pay for food, rent, transportation and monthly living expenses (such as phone and electric bills)

Source: Havas PR trend scouting



NEWS WORLD ORDER

How creativity, real time and trends are redefining news



Not all that long ago, fiction and nonfiction were two separate takes on how we tell stories. News was news, facts were facts, and creativity barely entered the picture. In the past couple of decades, though, a number of trends have come together to make that distinction all but meaningless. The “emo” trend of the ‘90s paved the way for intensely public airings of the most private emotions. Social media took that radical transparency to unimaginable heights and made it available to everybody.

Now creating media content is no longer the job of one person or one team, and it’s no longer a static thing. Old-fashioned values such as objectivity, definitive reporting, authority and accuracy are becoming less important than timing. When there’s a de facto understanding that the story is going to be told correctly eventually—or that it isn’t, and that doesn’t matter—what starts to really count is timing. And now, in this post-Kardashian age of famous for being famous, there’s also the new phenomenon of “leaking” personal information in the hopes of remaining part of the pop-news-infotainment culture. For people from Kate Middleton to Pope Francis, personal narratives today, like everything else, are a hybrid of news, speculation and reality TV.

The distinction between fiction and nonfiction was embedded in the slow, deliberate nature of the work that went into crafting those stories and the two types of professionals who specialized in them.

In the domain of nonfiction we had broadcast news segments, documentary films and newspaper articles, which were the products of professionals who had undergone specialized training and had a clear mandate to report objectively on the world.

The domain of fiction was clearly something different: Short stories, blockbuster movies, theatrical productions, television shows, movies and novels were the work of different people, a creative class whose mission was to inspire, to captivate and to invent alternate realities. Their work might have had some real-life relevance or offered some meaningful insight or education along the way, but that wasn’t its primary goal.

Now fiction and nonfiction increasingly flow together. As in so many other domains of life, radical developments in technology through the 1990s and early 2000s have transformed the way the world consumes, creates and cross-pollinates personal narratives, news and entertainment.

The Curation Story

The massive amounts of material being created have made content curation one of today's hot concepts (although we do see some backlash against the term and the concept, with critics wondering where original content has gone). Content curation is the activity of anybody who "ingests, analyzes and contextualizes Web content and information of a particular nature onto a platform or into a format we can understand," as Mashable puts it.

In plain language, a content curator is somebody who knows how to find great content on a particular topic and regularly pulls it together in a form that makes sense. Like old-style media editors, curators don't necessarily need to generate content themselves; they just need a knack for finding good stuff and presenting it well, whether on a social media platform such as Pinterest, on a dedicated blog or website, or in a newsletter such as theSkimm (U.S.) or Mr Hyde (U.K.).

On the other end is Tumblr, just acquired by Yahoo for \$1.1 billion. What is it but a content curation tool? Very little content on Tumblr is original—a stat on Digital Trends from November said only about 10 to 15 percent is—it's mostly people "reblogging" other people's content (i.e., curating it).

Although the skills of curation might not necessarily be inborn, the tools of content creation might as well be. They're part of that device that most of us have grown so attached to that it would practically have to be surgically removed: our phone. There's no technical barrier, and that means there's no excuse. Self-expression is the new imperative.



Getting Real

Maybe some of us are nostalgic for the old days, when news was a static, factual, inarguable thing that a reassuring anchorman read to us, or that we read to ourselves while getting newsprint on our fingers—proof that we had consumed our serving of news for the day and could turn our attention elsewhere. If so, it's time to get over that nostalgia. Real time has rebooted everything. News, like all else we consume, is now a dynamic, constantly shape-shifting work in progress. We need to embrace the idea that news is fascinating and informative to watch as it's created and spread. We need to realize that we are active participants in the news and not just passive consumers getting a steady fix of facts and opinions.

It's hard to remember now, but before the late 1980s it wasn't usual for people to express raw emotion in the media. Emotion on TV and radio was scripted, and even live shows were careful not to let things get too spontaneous; audiences were briefed before the shows went on, and laughter and applause were coordinated by people holding up boards. Many stations that broadcast

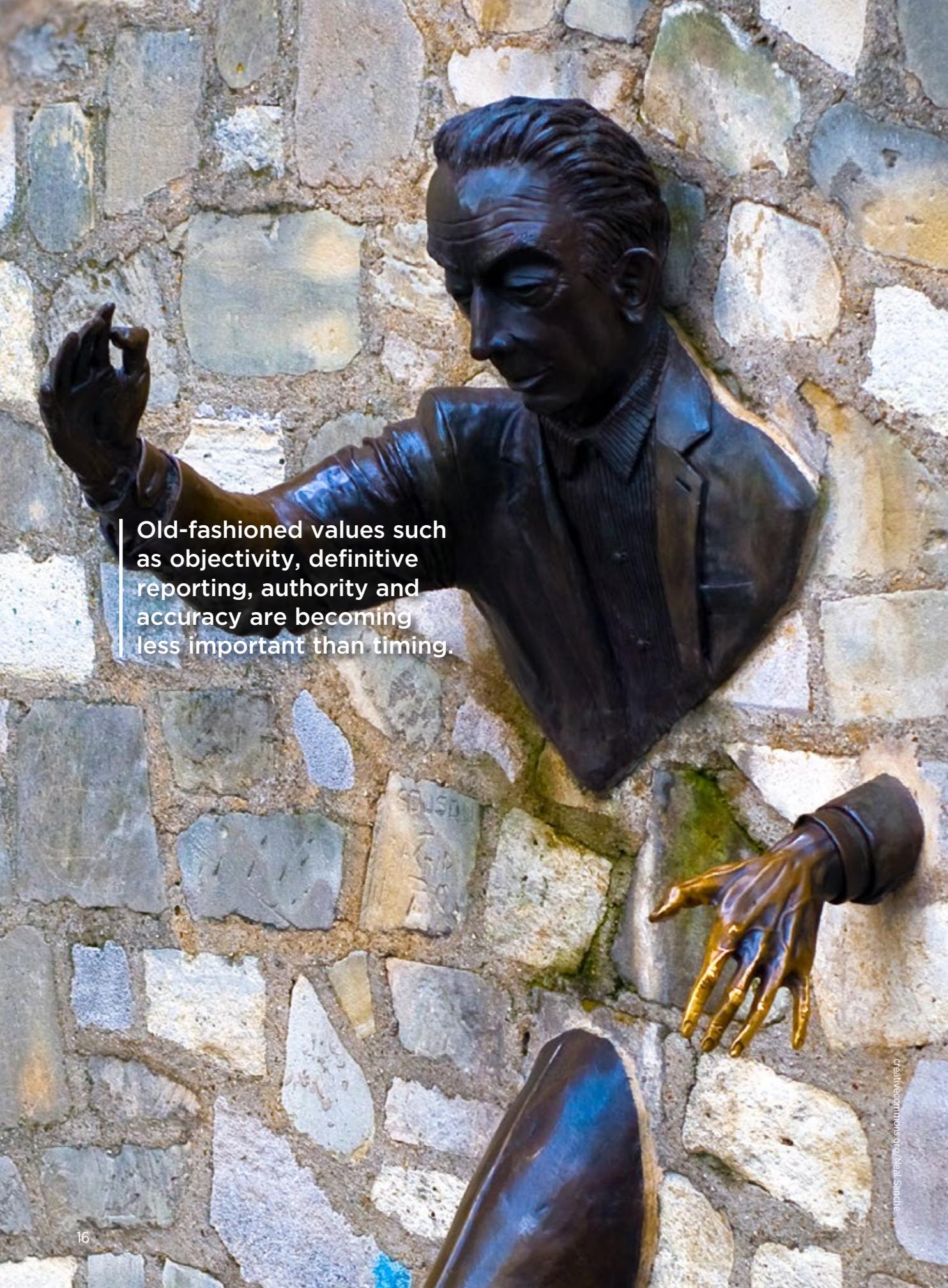


“live” shows built in a one-minute time lag so that the editors could cut out anything risky before it went on air. That was especially important when unpredictable, potty-mouthed stars were being interviewed.

Of course, Americans were a little ahead of the game; they've always tended to be showier in the media. Oprah Winfrey's show, which went national across the U.S. starting in 1986, gently pushed the boundaries of authentic emotion and emotional grandstanding. Those boundaries were blown open by “The Jerry Springer Show,” which hit the airwaves and dropped jaws beginning in 1991. MTV's “The Real World” fueled the reality emo trend in 1992, and the 1995 BBC TV interview with Princess Diana set a new high-water mark for nitty-gritty insights into the lives of the high and mighty.

Clockwise from top left: Thinkstock; creativecommons.org/Greg Hernandez; creativecommons.org/Nathan Rupert

News, like all else we consume, is now a dynamic, constantly shape-shifting work in progress.



Old-fashioned values such as objectivity, definitive reporting, authority and accuracy are becoming less important than timing.



We're Engaged

The emo trend gathered momentum through the '90s as consumers developed an insatiable appetite for tearful public confessions, emotional outbursts and no-holds-barred confrontations. Who could have predicted that a Dutch production company would shape these elements and introduce others to develop a smash-hit format? When Endemol sprung the first “Big Brother” on the world in 1999, it whetted a global appetite for witnessing life in the raw—and for inviting the world in to view private life. It’s probably no coincidence; the Dutch are known for keeping their curtains open. The format went global and is still going strong.



The sense of living life in full view of everybody has increasingly been the fate of celebrities, too. The long-lens paparazzi that chased Princess Diana from her Paris hotel to the fatal car crash in 1997 were just a foretaste; they have now been joined by millions of consumers with camera phones, always equipped to snap a photo or shoot a video of anybody remotely famous. Next up is Google Glass, which will let us livestream everything without having to reach for the phone.

With social media, the radical transparency of a few celebrities and reality-TV hopefuls has become increasingly normal to the majority of people. Now hundreds of millions around the globe are constantly sharing their personal details in status updates and tweets. The world can watch slice-of-life videos showing everything from the cute to the abhorrent.

But now that our default setting is private lives lived out in public and the engrossing, spontaneous authenticity of it all is constantly there for the sharing, we see what everyone has long suspected—that reality TV isn’t real in any meaningful way. With heavy-handed



editing, carefully thought-out casting, outcome-provoking setups and free-flowing alcoholic beverages, the shows are as contrived as anything that emerges in the writers’ room. Now user-created content and reality TV are so mainstream that scripted shows can seem charmingly *recherché*. No wonder more than a few of them have adopted a faux-reality format, ranging from the ironic comedy of “The Office” to the fly-on-wall docudrama of “The Wire” and “Treme.”

Whatever the form of the content—news, documentary drama, comedy, sports—it’s there to attract attention and to engage audiences. Anybody who is professionally in the business of creating structured, crafted content is now competing for attention not only with purposeful reality formats but also with random user-created content.

You + Me = News

One of the absolute biggest trends in modern life is the sound and idea of “co-.” Life is a co-production, and collaboration is the hottest concept at work and home. All the co- words (co-creation, co-parenting, coincide, copreneurials, even coincidence) take on bigger meaning because ‘you + me’ is somehow protection against the wild world and isolation.

It’s a reaction to the individualism that had prevailed for decades. It’s a yin to the yang of self-development, self-discovery, self-mastery, selfish genes, personal growth, personal power, personal computers, personalization and, of course, Brand Me. Social media platforms are blurring the me/we boundary in new and sometimes baffling ways.

That’s especially true in the virtual newsroom. Beyond the new Internet stars who are essentially livestreaming their lives, news and entertainment content is no longer the job of one person or one team. And it’s no longer a static thing. Stories attract dozens or even hundreds of comments; they are revised, aggregated, blogged about, revised again and corrected as readers point out errors (making fact-checkers nearly as obscure as teletype machines). They are augmented with viewer-produced videos and crowdsourced in many other ways.

Ask any journalists who made the shift from print to digital what they like best about their new duties and roles, and odds are they’ll cite the collaborative process—the constantly unfolding relationship they have with their readers, viewers and followers.



Sharp Tools

Facebook, Twitter, Instagram, Pinterest, YouTube and the other major social platforms have enabled anyone to create huge amounts of absorbing content without needing a clear idea of what they were producing or why they were producing it, nor any inkling that such things needed to be clearly defined. That isn’t just true for amateurs; the debate is still ongoing about whether professional photographers should be using tools such as Instagram. But these tools are giving everyone—amateurs and professionals, digital natives and late-

comers—new venues, platforms, and means for expressing themselves, sharing things that interest them and experimenting with their creativity.

Plus, smartphones and their dizzying array of apps have put the tools of creation quite literally in everyone’s back pocket. And they’re always with us—we can shoot and edit a Vine video when insomnia strikes at 3 a.m., and we can share artfully “vintage” photos of our breakfast with our Instagram followers. We can all be professional stylists on Polyvore or video personalities on YouTube.



Top, left to right: [creativecommons.org/Mixy](https://creativecommons.org/licenses/by/4.0/); [Lorenzo](https://creativecommons.org/licenses/by/4.0/); [creativecommons.org/Face-Vincos](https://creativecommons.org/licenses/by/4.0/); Bottom row: Kurt Rauffter



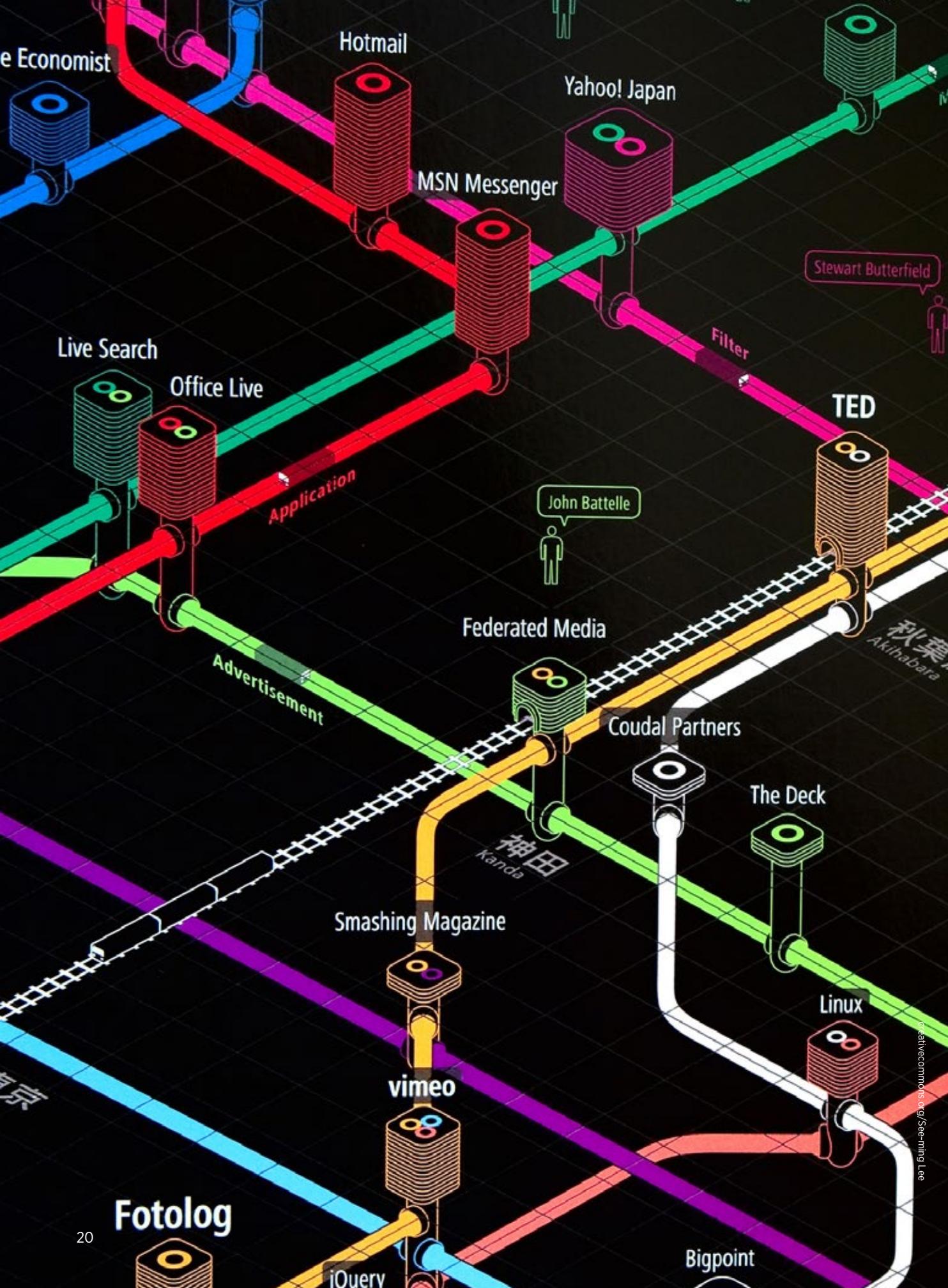
And so what if it looks amateurish? As long as it's engaging, it doesn't matter how rough-and-ready it looks. In fact, a big trend for 2013 (spotted by Havas PR North America CEO Marian Salzman) is the embracing of imperfection. People are getting bored with everybody in the media being surgically altered and Photoshop-enhanced. They like the authenticity of the heartfelt and nonprofessional.

It's all part of the massive democratization of creativity, which has led to real time blurring the lines between fact and fiction, the professional and the amateur, and entertainment and news.



Radical developments in technology through the 1990s and early 2000s have transformed the way the world consumes, creates and cross-pollinates personal narratives, news and entertainment.





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TRENDS

10 TRENDS SHAPING THE WAY NEWS IS MADE, CONSUMED AND DISTRIBUTED

Some things old and some things new combine to create today's landscape



1 TWITTER AS A BREAKING NEWS SOURCE

Twitter has evolved from a fun social networking tool for consumers (and a promotional and customer service tool for businesses) to a legitimate source of real-time breaking news.

In Mumbai, India, in 2008, media coverage highlighted the use of social media, including Twitter and Flickr, in spreading information about the terrorist attacks at the Taj Mahal Palace Hotel, described by *The New York Times* as “what may be the most well-documented terrorist attack anywhere.” The following year, a Twitter user posted a Twitpic of a US Airways plane landing safely in the Hudson River in New York City, before news cameras arrived and before Google News or Google Hot Trends revealed any details.

Facebook and Twitter were both credited with helping the 2010 Arab Spring flourish, as activists used social media to schedule protests, spread information and coordinate their plans. According to the Pew Research Global Attitudes Project, 63 percent of Egyptians discuss politics on social media while only 37 percent of Americans do.



On the downside, Twitter has been criticized for its powerful and dangerous potential to spread false news and rumors (the Boston Marathon bombings are a recent example).

2 YOUTUBE AS A MAJOR NEWS DESTINATION

A study conducted last year by the Pew Research Center's Project for Excellence in Journalism revealed that “while viewership for TV news still easily outpaces those consuming news on YouTube, the video-sharing site is a growing digital environment where professional journalism mingles with citizen content.”

According to the study, more than a third of the most-watched videos came from individuals. More than half came from news organizations, but, according to the AP story about



it, “footage in those videos sometimes incorporated footage shot by YouTube users.”

The study also reveals issues of authenticity. Russia Today, which produced far more videos than any others on the list of the most viewed, is characterized this way: “[F]ounded in 2005 and backed by the Russian government.... The channel has regularly reported on rumors.” The second-most-viewed news organization was Fox News, “although the study pointed out that more than half of those videos were posted in criticism of the network,” according to AP.

3 THE MOBILE NEWS EXPLOSION

Global consumption of news on mobile devices is rising. But rather than eroding the market share of TV and desktop news consumption, the various platforms are complementing one another by letting people consume news throughout the day. In fact, rather than consuming less news, people are consuming more.

A recent global study by BBC World News and BBCNews.com surveyed more than 3,600 top-income digital device owners from Australia,

France, Germany, India, Poland, Singapore, South Africa, the United Arab Emirates and the United States about their news intake through television, laptop or desktop Internet, smartphones and tablets. According to Jim Egan, CEO of BBC Global News, “Avid news consumers are hungry for information wherever they are and expect to stay in touch on all the devices they now own. There’s been speculation for years that mainstream uptake of smartphones, laptops and tablets will have a negative impact on television viewing, but this study has found that the four devices actually work well together, resulting in greater overall consumption rather than having a cannibalizing effect.”

4 CURATED DAILY EMAIL NEWSLETTERS

Anyone who has had enough of CNN’s constant—endless!—email stream of “breaking news” will appreciate the idea behind several daily newsletters launched in the past year that seek to give all the news that readers need to know in one digestible morning email.

The editors behind these sites scour the news so that readers don’t have

to, simplifying the headlines and presenting the information in a conversational and often humorous tone. Topics run from world news to entertainment, from technology to sports and politics. If these newsletters do their jobs right, a busy professional should be able to read his or her daily email and walk into work or a cocktail party up on the latest news.

Founded by a pair of roommates who once worked at NBC News, theSkimm is targeted at young, U.S.-based professionals—primarily women. Its main competition is Need 2 Know, which is less editorial, a bit more snarky and includes links to news sources (theSkimm does not) and local New York City news. These sites are small now but getting a lot of buzz.

The U.K.’s hardworking city dwellers with busy work and social lives turn to *ShortList* magazine’s Mr Hyde and *Stylist*’s Emerald Street. These daily digital newsletters keep subscribers up to date with the latest news, trends, nighttime hot spots and must-attend events.

From left: creativecommons.org/gui ambros; creativecommons.org/Enrique Dans



5 THE MERGING OF MEDIA AND COMMERCE

Once they were separate domains—media outlets created content and stores sold products. These days, however, advertising and editorial are merging, with media outlets selling merchandise and brands creating proprietary content.

Brands from eBay, Target and Barneys to Credit Suisse, GE and Johnson & Johnson (whose BabyCenter sites have 19 international editions) have invested in “owned media.” Yes, these blogs and digital magazines are a destination for brands to promote their products, but, more strategically, they are designed to provide context for a lifestyle behind the brand.

The U.K.’s supermarkets have a long-standing tradition of in-house magazines, such as *Waitrose Weekend*, which provides insight

from top chefs and celebrities. Now other U.K. brands and individuals are leveraging their names—from chef Jamie Oliver to fashion boutique Fourth & Main and health shop Holland & Barrett, among many more brands establishing media channels to reach consumers. Chilean retail store Falabella has been creating Internet content and a blog aimed primarily at women and fashion for quite a while.

At the same time, magazines (both traditional print and online), which once toed the church/state, ad/editorial line, are experimenting with selling goods, especially as print ads continue to drop. Countless experiments are met with varying degrees of success: The newly relaunched *Elle Accessories*, a biannual special issue of *Elle*, debuted a new e-commerce platform that lets readers buy online any of the 1,000-plus items in that issue. Shopping magazine *Lucky* has repeatedly experimented

with e-commerce, while its parent company, Condé Nast, recently announced a \$20 million investment in Farfetch, a luxury goods e-commerce site.

Even independent bloggers are setting up their own stores. See 100 Layer Cake’s pop-up shops and wedding resale marketplace, Glitter Guide’s online store and Wit & Delight’s e-shop as just a few examples. My Little Paris, originally a blog unveiling “secret” unusual addresses in Paris for eating, shopping and leisuring, has launched My Little Box, containing fashion or beauty items sent once a month to the women who have subscribed. The blog now also features a small e-beauty shop, offering all “exclusive” products being branded My Little Paris.



6 LONG-FORM JOURNALISM IS NOT DEAD

Lest you believe that the decline of print journalism means people only consume their news in 140 characters or less, note that long-form journalism is alive and well. For years, conventional wisdom held that for text to work online, it had to be short and digestible. But as publishers scaled back long-form work, apps such as Instapaper, Pocket and Longform launched, as did tablets, providing a delivery method for long-form articles. It turns out people *did* want to read long stories—they just didn't have a means to do so.

Tablet consumption is skyrocketing (more than half of all adults are expected to own a tablet within a few years), and these devices are actually conducive to reading longer articles: A global study by *The Economist* Group and the Pew Research Center's Project for Excellence in Journalism confirms that 73 percent of adults who consume news on their tablet report reading in-depth articles.

Cash-strapped print newspapers might be churning out fewer long-form articles, but other outlets are emerging to fill in the blanks. In the United States, that includes Narratively, an online platform focusing on New York City's untold stories, and Matter, the science and technology long-form journalism platform co-founded by former *Guardian* technology correspondent and GigaOm writer Bobbie Johnson. And long-form journalism site Longreads and *The Atlantic* announced a partnership that will feature Longreads content on the magazine's digital properties.

In Paris, the most successful example has been at Mediapart, created in 2008 by four French journalists formerly at top-tier newspapers. In recent months, it has triggered some very high-profile judicial investigations in France, including Budget Minister Jérôme Cahuzac's secret Swiss bank account (which effectively toppled him).

An Amsterdam-based fully digital news platform called the Correspondent crowdfunded more than €1 million in just eight days from 15,000 people signing up as



members. Its goal is to focus on “slow journalism and background stories” and be free of ads. The English-language daily is slated to launch in September.

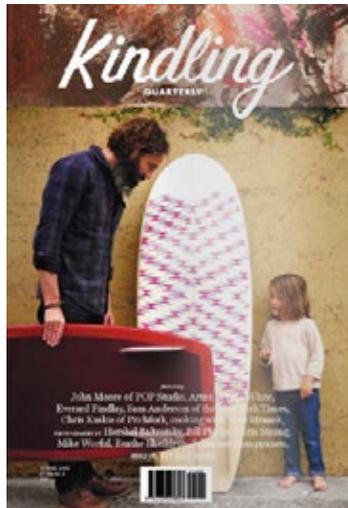
Corporate sponsors are also getting into the game—and providing the much-needed cash. Red Bull, for instance, runs Red Bull Music Academy, a global professional music-training program that produces an annual live music festival. The company launched its own long-form publication to tie in with the events in New York City this year, which it did three years ago when the festival was in England. The content is available online and for free in print.

Clockwise from top left: Mediapart.com; creativecommons.org/Channelship Web Agency; creativecommons.org/Tim Ferguson

7 THE ARTISANAL MAGAZINE BOOM

As magazines fold or move entirely online, we still seem to be experiencing an industry's long, slow demise. Yet there is currently a boom of beautiful, gorgeously laid-out limited-run magazines being published independently. Why? According to a recent article in Flavorwire, necessity and, yes, demand, from the niche of audiences who purchase these collectible publications. A few of many examples:

- *Babes Quarterly* (U.S.), “Inspired by the portability and nostalgia of the back-pocket classics, BQTLY is a print-first publication, designed to speak to a creative, babe-loving guy in all of us,” says its website.
- *Boat Magazine* (U.K.), a biannual publication focused on a different city in each issue; the editors move to a new city (so far, Sarajevo, Detroit, London, Athens and Kyoto) each time and work with local talent
- *Cereal* (U.K.), focused on food and international travel
- *Inventory* (Canada and U.S.), a menswear magazine
- *Kindling Quarterly* (U.S.), on fatherhood
- *Smith Journal* (Australia), a quarterly “for discerning gents ... full of stories, people, adventures, interesting conversations and gentlemanly style”
- *The Travel Almanac* (New York City and Berlin), about the art of traveling



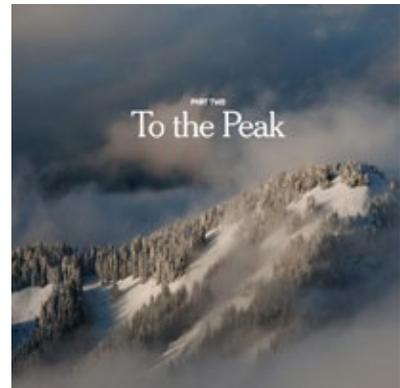
8 THE RISE (AND FALL) OF SOCIAL NEWS SITES

Social news sites—websites featuring user-posted stories ranked by popularity—facilitate democratic participation on the Web. The idea is that by crowdsourcing information, more and better news will rise to the top.

Many social news sites have launched, and most (Delicious, Digg, Mixx, Propeller) have lost (or never gained) traction over the long term. The failure of social news sites has been attributed to a variety of factors: poor design, inequality among users, spam, lack of responsiveness to user feedback, and poor interaction with Facebook and Twitter, among others.

These days, the industry darling is the powerful Reddit (a link from Reddit's homepage can cause enough traffic to crash some websites), which has a reputation for having a lefty/geek slant and a passionate set of power users. Alexa currently ranks Reddit the 51st most popular site in the U.S. and 117th most popular in the world. Its success points to the power of niche content along with the appeal of frivolous content alongside serious news, a model BuzzFeed is also proving out.

New players in the social news space are still emerging. In April, *USA Today* announced For the Win, its new site sponsored by Right Guard with the aim of promoting or creating sports stories with the potential to go viral.



9 KICKSTARTER AS A CROWDSOURCING PLATFORM TO FUND NEW PUBLISHING VENTURES

Kickstarter is the world’s largest crowd-funding platform for creative projects—from art and comics to dance, product design, fashion, food, games, photography and technology. Its publishing vertical has funded a variety of interesting projects, giving life to niche ideas. Among Kickstarter’s most-funded publishing projects to date:

- Planet Money T-shirts (May 2013; \$591,000 raised). Planet Money is a joint project of NPR and “This American Life” that focuses on covering the global economy. The T-shirt project will follow the story of a T’s creation and life around the globe.
- *HOLO* (December 2012; \$71,000 raised). This Canadian magazine is a premium publication covering the convergence of art, technology and science.

Recently, users could fund a history book about Saratoga Springs, N.Y. (U.S.), a travel guide to the North East of England (U.K.), a travel essay and photo mosaic of divergence in the Middle East (Israel), among other projects.



10 “SNOW FALL” MAY (OR MAY NOT) SAVE THE NEW YORK TIMES

“Snow Fall” was a multimedia project that included a six-part story by John Branch, who was intrigued by the growing number of skiing fatalities. The stories, for which Branch won a Pulitzer, were accompanied by interactive graphics, videos and bios of snowboarders and skiers. It is, according to Om Malik, writing in May for GigaOm, “brilliance personified and was rewarded with 2.9 million visits and 3.5 million page views within the first six days after publication.” It is still being discussed in media circles and won a Peabody in May for being “a spectacular example of the potential of digital-age storytelling.”

Clockwise from top left: Mediapart.com; nytimes.com (2); VIMEO.com/Planet Money



Malik applauds the *Times* for creating an immersive, multimedia story designed for the Web instead of taking content created for print and adapting it for online. His prescription for saving *The New York Times* (and fighting BuzzFeed) is to reimagine the role of journalist as a content producer with “old-school values” who can tell a story that works in today’s range of media.

Others are skeptical that multimedia stories are the future of journalism, arguing that they are too expensive, rely on hits (which not every project is bound to be) and difficult to digest. Nevertheless, it will be interesting to see whether, after the success of “Snow Fall,” other traditional media companies begin to invest in and experiment with similar concepts.



10 Social Platforms Transforming PR and Brand Marketing

- 1 **Social News: BuzzFeed.** Shareable content is revolutionized, with serious news sitting alongside fun content.
- 2 **Mobile Messaging: WhatsApp, WeChat and Others.** Consumers are flocking to a variety of fast-growing services.
- 3 **Photo Messaging: Snapchat.** These platforms create an urgency that give brands quick connections with users.
- 4 **Microvideos: Vine.** Microvideos showcase goods, humanize brands and break news.
- 5 **Photo Sharing: Instagram.** Brands are engaging fans with backstage peeks and are encouraging content from them.
- 6 **Social Bookmarking: Pinterest.** The best brand boards inspire users with the ideas, lifestyle and concepts behind the brand.
- 7 **Social Networking Meets Microblogging: Tumblr.** Posts here can be short and highly visual, urging engagement.
- 8 **Social Videos: Keek, Socialcam and Switchcam.** Videos are a top way for brands to collaborate with fans, followers and friends.
- 9 **Social Fashion: Pose, Trendabl and Snapette.** These sites and many more take clothes shopping social.
- 10 **Social Commerce and Shopping: Fancy.** Still expanding, this niche will make social media and shopping more closely interconnected.





METROSEXUAL MOMENT

A look at the “straight guys who are just gay enough” meme, 10 years later

Ten years ago the world’s media went into a frenzy over metrosexuals. What took them so long? British writer Mark Simpson had coined the word “metrosexual” almost a decade earlier, in 1994. He had even reprised the subject in a 2002 Salon article about soccer star and underwear icon David Beckham, with barely a ripple. Despite Simpson’s pungent wit, sparkling prose and trenchant insights, surprisingly few people were aware of this great term when a Havas (then Euro RSCG) team, led by current Havas PR North America CEO Marian Salzman, picked up on it in 2003.

What led that team to it were some unexpected findings in survey work for Peroni beer. They were finding men becoming less stereotypically macho, more emotionally expressive, and more interested in personal care and grooming. That cleverly crafted word “metrosexual” seemed like an ideal handle, so they grabbed it, adapted it and ran with it. “Adapted” is the crucial point here. Simpson’s original concept of a metrosexual was a man who “has clearly taken himself as his own love object and pleasure as his sexual preference”—a metro-narcissist. It was a mocking, satirical critique of



a certain type of consumerism. And it was subtle and ironic, which is probably why it didn’t gain traction beyond media insiders. Havas’s metrosexual meme was adapted to reflect its research findings and to resonate with a big audience; in its simplified form it buzzed through the media and the culture beyond, and it’s still buzzing.

With the hindsight of 10 years, it’s now clear that the feeding frenzy that broke out in 2003 was not just about the new take on metrosexuals, although straight men who were “just gay enough” struck a chord with millions. It wasn’t even that the meme was a great reason for media outlets to run quizzes for men to find out how metrosexual they

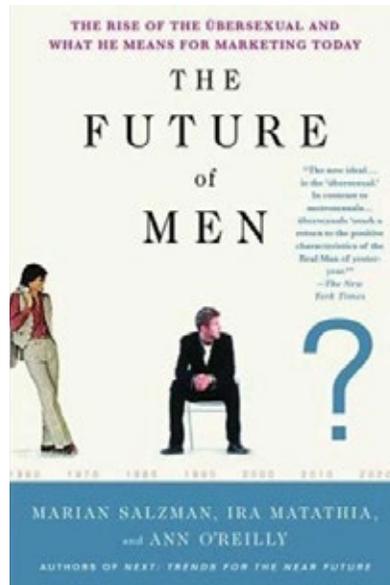
were. Beyond the obvious issues of grooming, Havas had managed to put its finger on the hot-button issues of men and maleness in general. In retrospect, it’s now clear that this metrosexual meme resonated so widely because it gave people a simple but controversial way of talking about what was changing with men and women. People could consider the concept, weigh it against their experience and find that it fit, or they could consider it, find that it didn’t fit and come up with their own ideas. Either way, it triggered millions of conversations that opened up new thinking about men, both reflecting the changes and helping to shape them.

A smart piece in *The New York Times* early on called out some typical attributes of metrosexuals, whom the paper identified as:

- Interested in self-improvement strategies traditionally associated with women
- Having a heightened sense of aesthetics
- Having a sense of personal style, with strong preferences for specific apparel and grooming brands

One of the most crucial factors was changing attitudes toward homosexuality. Pre-metrosexual, many straight men (and closeted gays) were wary of showing anything that might arouse suspicion about their sexuality; interest in skin care, dressing well, having good manners, knowing about fabrics and having opinions on women's fashion were previously all potentially suspect. After metrosexual went global, it became public knowledge that straight men, too, could have such interests and behaviors. As tolerance and acceptance of homosexuality were growing fast, being mistaken for gay was not such a big deal anymore.

In fact, some men enjoyed having their sexuality questioned and actively played on people's doubts—a ploy David Bowie had used to great effect in the 1970s. Metrosexual mania gave the media and society at large plenty of reasons to discuss male sexuality in a “safe” way. If men could be interested in skin care and fashion and still be “regular guys,” then what other supposedly female interests might be open to them?



The Meme Evolves

Pretty soon after the boom of 2003, a lot of people started claiming that metrosexuals were passé. In 2005, for example, American automaker Dodge ran a competition to find the Dodge Dakota Ultimate Guy in response to a survey showing that 90 percent of U.S. women preferred a regular, capable, laid-back guy to just 5 percent still wanting the hip, fashion-conscious metrosexual male. Even the team that launched the metrosexual meme published *The Future of Men* and raised the contrasting phenomenon of confident, masculine and stylish übersexuals. Yet the metrosexual has proved to be far more than a global flash in the pan briefly taken up by media and marketing types. For a decade now, there has been a mini industry fueled by the apparently evergreen metrosexual meme. Despite all the pronouncements every year proclaiming the end of metrosexuals, a steady stream of pieces has been written about them,



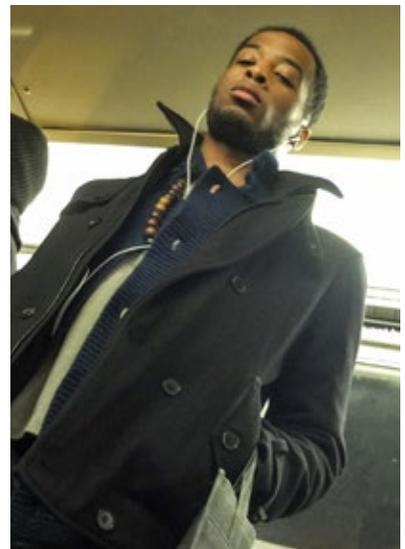
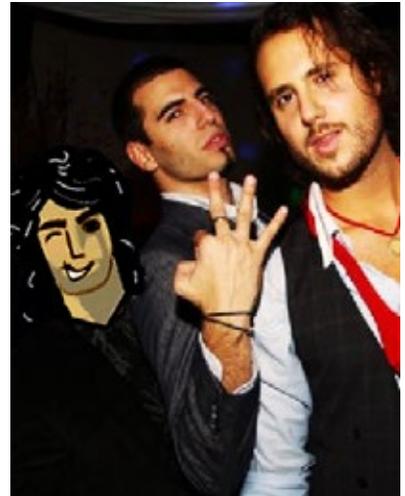
even announcing new variants on the phenomenon such as metrosexual vampires and metrosexual werewolves.

What follows is an update on men in the metrosexualized era, with sightings from the culture at large.

Valuing Self-Care

Early on in the metrosexual furor, the media picked up on the image of well-moisturized men. This provided an entertaining contrast to the traditional sort of man whose idea of personal care was to apply pungent aftershave to freshly shaved skin for a stinging moment of manly pain. Though they were a long way from eyeliner, foundation and lipstick, metrosexual men adopting a skin-care regime were clearly taking a lead from women. They

“[W]hat began as a fashion and marketing phenomenon became an oddly powerful and subversive force that may even mark a permanent change in the way we treat and view male sexuality and identity.”—Margaret C. Ervin, “The Might of the Metrosexual,” *Performing American Masculinities: The 21st-Century Man in Popular Culture*



were aiming to avoid that old-style manly, rugged, weather-beaten look for as long as possible.

It was easy for critics and skeptics to lampoon metrosexuals as self-obsessed dandies, and that might well have described some men and discouraged others. On the other hand, it put male self-care front and center. It opened up space for regular guys to look after themselves more, to the extent that all types of men are now using male grooming products. According to Euromonitor International, the global market for male grooming products grew by an average 6 percent a year beginning in 2006 to reach almost \$33 billion in 2011; within that, sales of male skin-care products registered double-digit growth every year.

Bigger Marketing Targets

A large portion of late-20th-century marketing outlay was directed at women, either implicitly or explicitly. That obviously applied to virtually all personal-care products and cosmetics, as well as groceries and household goods. The metrosexual meme highlighted that men could be seriously interested in more product areas than beer, cars, sports and gadgets. It spurred marketers to pay more attention to cultivating male target customers. That certainly applied to marketing personal care products, but it has also helped to break down the stereotyping of men as simple and lazy that dominated marketers' thinking.

As for how much household spending women really control, according to the most recent research, from

London consulting firm Futures Co., only 37 percent of women have primary responsibility for shopping decisions, compared with 31 percent of men. This survey also shows that 85 percent of women reckon they have primary or shared responsibility, compared with 84 percent of men.

The key point for brands and marketers is that purchasing paths and buying decisions are complex processes of influence and consultation not dominated by one gender or another. In our metrosexualized world, men can be subtle, too.

Clockwise from left: creativecommons.org/TempusVolat; creativecommons.org/Rambeau; Stallone; creativecommons.org/William Ward



More Masculine Options

After “metrosexual” hit the headlines in 2003, a backlash arose against the pampered, soft version of maleness that it implied. Metrosexual mania prompted millions of men to see how they scored in the various “How metrosexual are you?” questionnaires. Doing that opened them up to checking out how they stood in relation not only to their peers but also to media figures and even to the ideas of masculinity they carried around with them. They discovered that there are a lot of variations and no hard-and-fast rules.

The old rules, for example, said that men don’t cry—certainly not in public, but preferably not even in private. Crying was for women and sissies. Now tearing up in public is no big deal; the last three U.S. presidents haven’t held back, and U.S. Speaker of the House John Boehner



does it regularly. Even action hero Jack Bauer felt free to cry.

Unconcerned About Sexuality

The world was shocked in 1985 after the hunky, super-masculine Hollywood star Rock Hudson died of AIDS-related complications and it was subsequently revealed in *People* that he was gay. Things had moved on by the time Havas launched the metrosexual meme in 2003. Americans were flocking to watch the new hit TV show “Queer Eye for the Straight Guy,” in which five gay men helped clueless straight men to get some taste and style into their life. The public at large was comfortable enough with gay men—or at least with gay stereotypes—to believe that straight men could learn some useful tips from them. For many people, the

winning formulation of metrosexuals was that best-of-both-worlds proposition of straight men who are just gay enough; in other words, the civilized virtues of gay men without the lingering social awkwardness of being gay.

Ten years on, homosexuality is widely accepted. Many countries not only recognize same-sex civil partnerships; they’re also legalizing gay marriage. President Barack Obama expressed his support in his 2013 inaugural address, and recent Pew Research figures show that one-third of American millennials support same-sex marriage. For the rising generation in particular, sexual orientation is a non-issue. Now men feel much less need to emphasize (or hide) their sexuality. It’s fast becoming a biographical detail, like where they live and which foods they prefer.



“Convinced that these open-minded young men [straight urban men willing, even eager, to embrace their feminine sides] hold the secrets of tomorrow’s consumer trends, the advertising giant Euro RSCG, with 233 offices worldwide, wanted to better understand their buying habits.... ‘Their heightened sense of aesthetics is very, very pronounced,’ Marian Salzman, chief strategy officer at Euro RSCG, who organized the gathering at Eleven Madison Park, said of metrosexuals. ‘They’re the style makers. It doesn’t mean your average Joe American is going to copy everything they do,’ she added. ‘But unless you study these guys you don’t know where Joe American is heading.’” —*The New York Times*, June 22, 2003

Competent Caregiver

Traditionally, the men went off to work while the women stayed at home to look after the house and the family, but over the past decade it has become normal to see men in or near their home during the working day. Some of this is due to men losing their jobs in the economic crisis—the mancession. Some of it is thanks to digital technology, which makes it possible to work from home some or all of the time. And some of it comes down to the improving prospects for women, which frees up men to do things differently.

The U.S. Bureau of Labor Statistics says that in 40 percent of American families, women earn more than men and they’re on track, according to *Time*, to become the majority in the future. Partly in response to this, almost one-third (32 percent) of American fathers with working wives regularly care for their kids under age 15, up from 26 percent in 2002, according to U.S. Census numbers.



This isn’t to say that men are taking over the traditional female role in and around the home. Very few men are full-time caregivers. The big change is that men are showing that women don’t have a monopoly on practical caregiving. In 2003, metrosexual men were learning to pay special attention to themselves in the way that women do, with grooming, personal care and careful choice of clothes. Today’s metrosexual men are learning to pay special attention to children and home duties, in the way that used to be normal for women.

Ironic Masculinity

The metrosexual furor of 2003 triggered arguments about masculinity all over the world, along with related discussions about gender equality and gay rights. In the same year, the first *Pirates of the Caribbean* movie was released, with Johnny Depp playing Captain Jack Sparrow as a wacky buccaneer inspired by Keith Richards of the Rolling Stones. His swashbuckling style was an ironic metrosexual world away from the straight-down-the-line pirate portrayals of movie icon Errol Flynn.

As with the *Pirates of the Caribbean* franchise, debates about masculinity are still going strong, online and off. All those discussions, plus comedians’ and satirists’ work and popular TV shows such as “The Simpsons” and “Family Guy,” have trained consumers to deconstruct what they see; they’ve fostered a certain awareness—and self-awareness.

In this metrosexualized era, people make fun of men who take themselves too seriously, and they like



men who can make fun of themselves *in a smart way*. The “Most Interesting Man in the World,” created to advertise Dos Equis beer, is a great example of this principle in action. The claims made about his manly accomplishments are so ironically exaggerated they’re hilarious, although the Hemingway-esque man himself just acts mature and composed. The concept is a great joke, but the man is not. Similarly, the hot fireman in the Sauza tequila commercial plays on female and male stereotypes with knowing humor that totally connects with women.

Tuned In to Women

It has long been recognized that many straight women get on particularly well with gay men. That is what made the 2003 description of metrosexuals so resonant: *straight men who are just gay enough*. Superficially, that’s owed to shared interest in stereotypically female concerns such as personal-care

products, decor and shopping. Dig a little, however, and you’ll find something deeper: a lack of self-consciousness in gay men. Women find them more emotionally connected and expressive.

The metrosexual meme helped to identify and reinforce an existing social trend toward greater emotional awareness and expressiveness—traits previously stereotyped as feminine or gay. Although hardcore metro-narcissists might be totally consumed with pleasing themselves, metrosexuals are also interested in pleasing others; they have to be. As the mating market shifts in favor of women, men have to find ways of making themselves more attractive. Some of that can be accomplished with attention to self-presentation: clean nails, skin and clothes, and well-chosen grooming products. But that doesn’t count for much if it doesn’t include paying better attention to other things that women care about.



Metro Means Urban

In *The Independent* in 1994, Mark Simpson described metrosexuals as living or working in cities “because that’s where all the best shops are,” but in fact it’s not just about the shops. Cities are also the places where there’s the highest concentration of just about everything that young adults tend to value: jobs, potential mates, restaurants, bars, theaters, social and leisure opportunities, entertainment and excitement.



Throughout history, cities have always been the places where change happens fastest; they're the places where the high density of people interacting stimulates creativity. And globally, the world is urbanizing. For the first time ever, more than half of the world's population lives in cities and metropolitan areas, according to the World Bank.

It's no accident that the originally identified traits of metrosexuality were most readily found in Europe. The continent has a wealth of small, densely populated and highly walkable cities where people mix frequently on streets, sidewalks and public squares. The more men and women mix freely, on foot, in public spaces, the more incentive there is for men to pay attention to the way they look and behave.

The Metrosexual Today

One of the biggest effects of the metrosexual meme has been to show that masculinity isn't fixed but rather evolves, both individually and in societies as a whole. There isn't just one version of masculinity, but rather a whole range. It isn't just what men are born with; it's how they develop and display what they have and who they are, with an eye on a mating market that has changed profoundly.

Over the past decade, the metrosexual meme has morphed far beyond Simpson's version (detailed on Salon in 2002) of an insecure dandy uncertain of his identity and obsessed with being looked at: "A man, in other words, who is an advertiser's walking wet dream"—the metro-narcissist. It has also



evolved from Havas's adaptation, with its focus on personal-care behaviors and discerning brand choice. In 2013, metrosexuality has outgrown those narrow stereotypes and become a whole spectrum of traits that are being absorbed into the mainstream.

Metrosexuals now are men who don't unquestioningly assume that there is just one way of being a man. Some might be metro-narcissists, the eager dupes of marketers, obsessed with looking just right and willing to pay serious money for branded products and treatments. Some might be more relaxed, playing with different looks and styles as the mood strikes. Some might be intent on finding a way of being themselves that works for them and is attractive for partners. What unites metrosexuals is that they are actively choosing what sort of man they want to be, mixing and matching images, brands, habits, interests and ideas to construct their own identity.

Look for Havas PR's white paper "Being a Man: The Metrosexual Era a Decade On," due out in July 2013 at us.havaspr.com, which addresses the subject in more detail.



WHAT IS
HAVAS PR THINKING?

DRIVING THE CONVERSATION

A Q&A WITH HAVAS PR UK MANAGING DIRECTOR STEVE MARINKER

During a recent interview with Steve Marinker about the state of the public relations industry, the term “conversation” comes up no less than nine times in 35 minutes. That’s because, from where the relatively new managing director of Havas PR UK, London, sits, communications is no longer a linear transaction involving a publicist, a journalist, a press release and a newspaper. Rather, thanks primarily to social media, which has enabled the sharing and distribution of content by anyone with a Twitter handle, communications is a real-time, multichannel exchange between a consumer and a brand—an exciting conversation that Marinker and his team can “generate, participate in and measure,” he says. An edited look at the conversation:

The Real Newscape: What is the biggest challenge for your team right now?

Steve Marinker: We have clients who retain us to “get stuff into newspa-

pers.” It may be a traditional, linear model of public relations, but don’t believe for one moment that it has disappeared. So we need to service that demand, but increasingly we also need to turn 180 degrees and act in a completely different way with other clients who want to create content and distribute it by using a bunch of smart, clever people with good analysis and great solutions. So sometimes that’s a tough switch, but we’ll start conversations—the right ones with the right people, that is—any way we can.

TRN: PR agencies have always come up with stunts and gimmicks to land their clients in the news. How is that different from the kind of content creation you are talking about?

SM: We may well have the same idea now that we would have had in the “pre-Social Age.” But around it, and maybe even at the center of it, there would be social and share-

able series of pieces of content that brought it to life visually—through video, through forums, through a much more shareable and social experience. That’s distinct from the traditional approach, which was basically: go to the journalist, send a story, send a press release and a photo, and sit back and wait for the coverage.

TRN: What are the tools that you’ll use in a campaign like that? The obvious ones are Facebook, Twitter, YouTube—what other tools are there?

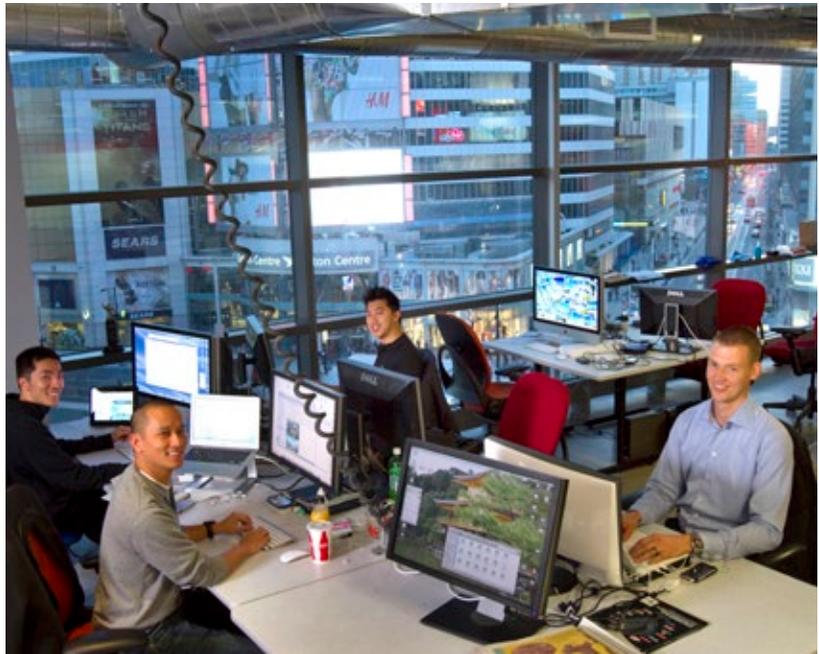
SM: There’s Foursquare and also Pinterest, but they are just variations on a theme. And let’s not forget the traditional media. There is a virtuous circle. The best campaigns have both media engagement and social media engagement, and one feeds the other. I use the term “sociatorial”—the social feeds the editorial feeds the social ...

TRN: As the “Social Age” has become the way of life, how has your industry’s relationship with journalists changed?

SM: All the best journalists have a social profile as well as a traditional media outlet. They have slightly different personalities in their Social Age lives compared with their traditional media lives. So we need to give them content that works for all of their channels. We need to follow them assiduously so that we can follow what they’re thinking throughout the course of the day and find out what they need for content. It’s a much more continuous, organic, dialogue-based relationship.

TRN: Where have you seen your clients need the most education when it comes to entering the social, digital world?

SM: There are still far too many clients who believe in the “build it and they will come” model of social interaction, and that there must be an almost insatiable appetite for news about a brand’s activities, which for the most part there isn’t. I tell them, “You should go into the consumer’s world—what they believe about themselves, their community. Help them have a conversation about that. Facilitate it. Occasionally, the customer will give you permission to pitch them some information that’s more commercial. But have a conversation that’s relevant to them.”



TRN: Where do you see the biggest opportunities for professionals in your industry?

SM: I hate the word “integrated,” but it’s the best word to describe the relationship that we at Havas London—and I’m sure in the rest of the world—have with clients, which is, “We have a problem; here’s an insight that will help us solve that problem. It involves creating a conversation, and here are the tools that will help us generate, participate in and measure that conversation.” And from the client’s point of view, they don’t really care what you call it or the job titles of the individuals who are making it happen. If you, like me, have spent 23 years of your life in public relations agencies doing public relations work, having the title with public relations in it, that’s frightening and it’s challenging. But if you can overcome that history and just go with that new world, then it’s enormously exciting and incredibly liberating.



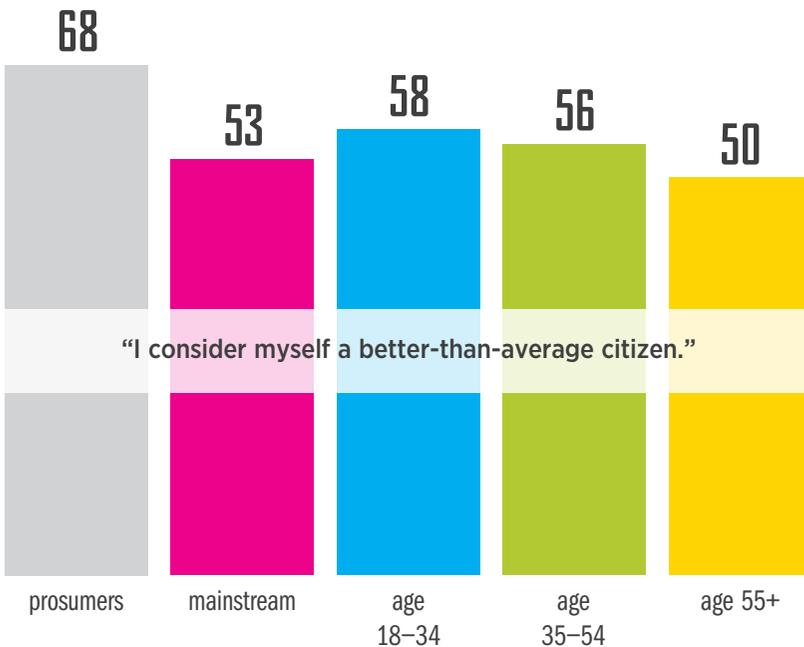
“The best campaigns have both media engagement and social media engagement, and one feeds the other. I use the term ‘sociatorial’—the social feeds the editorial feeds the social ...”
—Steve Marinker

I INDUSTRY

Citizen Gain

A global survey uncovers social conscience

(showing % agreeing strongly/somewhat)

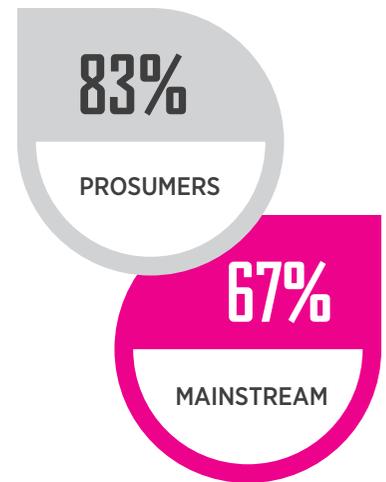


Source: Havas Worldwide Prosumer Report: “Communities and Citizenship”



“I have a responsibility to make the world a better place.”

(showing % agreeing strongly/somewhat)

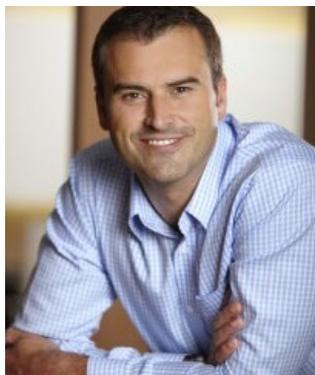


Among Prosumers, especially, a strong sense of duty—and purpose



“We’re living through an amazing inflection point in the world of business, and people have basically been empowered by digital and social media to hold businesses accountable.”

—David Jones, Havas Global CEO, at Advertising Week Europe, March 2013



I INDUSTRY

THE MOST POWERFUL TOOL

A Q&A WITH RED AGENCY AUSTRALIA AND HAVAS PR APAC MANAGING DIRECTOR JAMES WRIGHT AND HAVAS PR WARSAW PRESIDENT AND HAVAS WORLDWIDE POLAND COO KATARZYNA PRZEWUSKA

We caught up with Katarzyna Przewuska and James Wright while they were still soaking up the sights and sounds of the Cannes Lions International Festival of Creativity. Both served on the PR awards jury at the prestigious gathering. Here is some of what the two had to say about their time as judges and how it might have changed their outlook on their individual agencies and public relations as a whole.

The Real Newscape: What have you learned about the PR industry from your experience judging at Cannes?

James Wright: Learning about the diversity of work around the world is truly inspirational, particularly some really great work coming out of Latin America now. The themes were interesting—from LatAm, campaigns are tapping into emotional insights and insights around sports.

Katarzyna Przewuska: PR now really

stands for “people relations.” Social media completely changed the way we communicate with and influence each other. I think the industry is getting stronger—I see that we are engaging in strategic thinking and messaging and that we have become goal-oriented.

TRN: What was the biggest surprise for you in this experience?

KP: I was surprised by the enormous amount of time we spent on preliminary judging and later sessions after we arrived, including 14 hours of final discussion! It was a unique occasion to be so immersed in the PR world and just talk and talk about all the great campaigns from around the world. We had a pretty cosmopolitan jury this year with people coming from all the continents and with different professional backgrounds, but very agreeable when it came to defining what a good PR campaign is.

JW: I didn’t find too many surprises, but I was struck by how so much of the work is based on visual storytelling—pretty much all prizewinning entries had some element of visual storytelling. That’s something we can learn from for PR. What was a surprise was how many campaigns had been entered into the wrong category—you know, it could be a fantastic campaign, but it was simply in the wrong category. For example, the Dove campaign for real-life beauty was entered into the corporate communications category; it won in another category, but I was just puzzled about how it could be considered corp comms. Also, I was surprised by the fact that there were some weak categories—they had good campaigns in them, and the winning campaigns were superb, but overall the number of entries were small compared to other categories. Those were international, broadcast, public affairs and environmental PR.

“Today it’s real-time PR, 24/7 reaction, proaction. It’s no longer just about delivering a press release; we’re about delivering a story in an integrated way.”
—James Wright



TRN: Why do you think it’s important to be involved in awards programs?

KP: I believe that a strong reputation is the most powerful tool when it comes to new business and client development. Awards give the recognition and credibility that clients are looking for. It is also a great way to appreciate people for what they have created and executed.

TRN: What is your take on Cannes as it relates to PR?

JW: Cannes is still building its credibility in PR; a lot of work is going unnoticed because it’s not being entered in Cannes. We need to build our confidence in terms of trying to win; ad agencies have a lot more budget, so they can create beautiful case study films, and if you don’t have a case study film at Cannes, you’re not going to win. There was not one PR winner that did not have a case study film.

TRN: Has your experience at Cannes made you reconsider anything you’re doing with your agency?

JW: I think we’re doing all the right things; it was a confirmation of the philosophy in Australia and what I’d like to bring to APAC. We’re working very collaboratively with our ad partners. A lot of the campaigns had integrated elements; we’re really smart about how we deliver integrated elements across campaigns, and we’re winning

because we work so collaboratively with our ad colleagues.

KP: We will for sure continue to liaise PR consultants with creative people. PR will be more and more about a great creative idea that helps spread messages. It is also a time to understand that some PR tactics and even competencies have gone and that instead of thinking

is the Grand Prix winner, which was targeted to small demo, Melbourne youth, but has gone global. Today it’s real-time PR, 24/7 reaction, proaction. It’s no longer just about delivering a press release; we’re about delivering a story in an integrated way. If you hit the right note, you can create something extremely powerful. The future of the idea will

Havas’s PR Lions Wins at Cannes 2013

- **Media, Arts and Entertainment:** Metropole Tweetphony, Havas Worldwide Amsterdam (Gold)
- **Best Use of Digital PR:** Most Powerful Arm Ever Invented, Red Agency Australia (Silver)
- **Celebrity Endorsement:** Fair Go Bro, Havas Worldwide Sydney/One Green Bean (Silver)
- **Healthcare and Services:** Durexperiment Fundawear, Havas Worldwide Sydney (Silver)
- **Best Integrated Campaign Led by PR:** Fair Go Bro, Havas Worldwide Sydney/One Green Bean (Bronze)
- **Best Use of Media Relations:** Loveville, Havas Worldwide Milan (Bronze)
- **Charity and Not for Profit:** The Airfood Project, Havas Worldwide Paris (Bronze)
- **Charity and Not for Profit:** #GivingTuesday, Havas PR North America (Bronze)
- **Charity and Not for Profit:** Most Powerful Arm Ever Invented, Red Agency Australia (Bronze)

about reaching media, we should think of creating new media that will directly impact stakeholders.

TRN: What advice would you give to PR agencies that want to do first-class (winning) work?

JW: Don’t be afraid to think big. And also don’t be afraid to think small. Some of the great campaigns we saw were small—a classic example

grow organically. Again, the Grand Prix winner is an example—the simplicity of the idea plus the beauty of the YouTube video they created.

KP: Be sure you know what you want to communicate and achieve, come up with a great idea, and track real business results instead of just number of shares or likes or articles. These are the three crucial elements of a good PR campaign today.



The Havas PR Story
In 140 characters or less

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Our focus: getting brands we steward 2 future first by providing owners with transformative, innovative ideas (aka Creative Business Ideas)

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Our values: commitment, partnership, creativity, enthusiasm

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Our partners: corporations and consumer brands, stakeholders and customers

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Our audiences: too many 2 name, but they're influential and we use simple, targeted messages 2 reach them

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Our languages: CSR, IPO, SoMe, M&A, B2B, IBEX/FTSE/DAX/CAC/S&P/Nikkei/Hang Seng, P&L, FAQ, IC, IT, EU, NGO, FMCG, HR, PA, etc.

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We are a global partner who can open worldwide, regional, local and trade doors 2 the opportunities of our network and the networked world

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We manage reputations, engage imaginations, counsel boards, make brands stand out, advise companies during change, craft the news and more

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Our "Local is the new global" approach starts with a commitment 2 local PR managers, guiding agencies 2 ensure hands-on, always-on counsel

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Communication constantly changes, so almost nothing about PR is the same as it once was except our essence: generate awareness for clients

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Doing good almost always leads 2 tidal waves of more goodness, so we thread CSR through virtually all we do for clients (and ourselves)

HavasPR @HavasPR

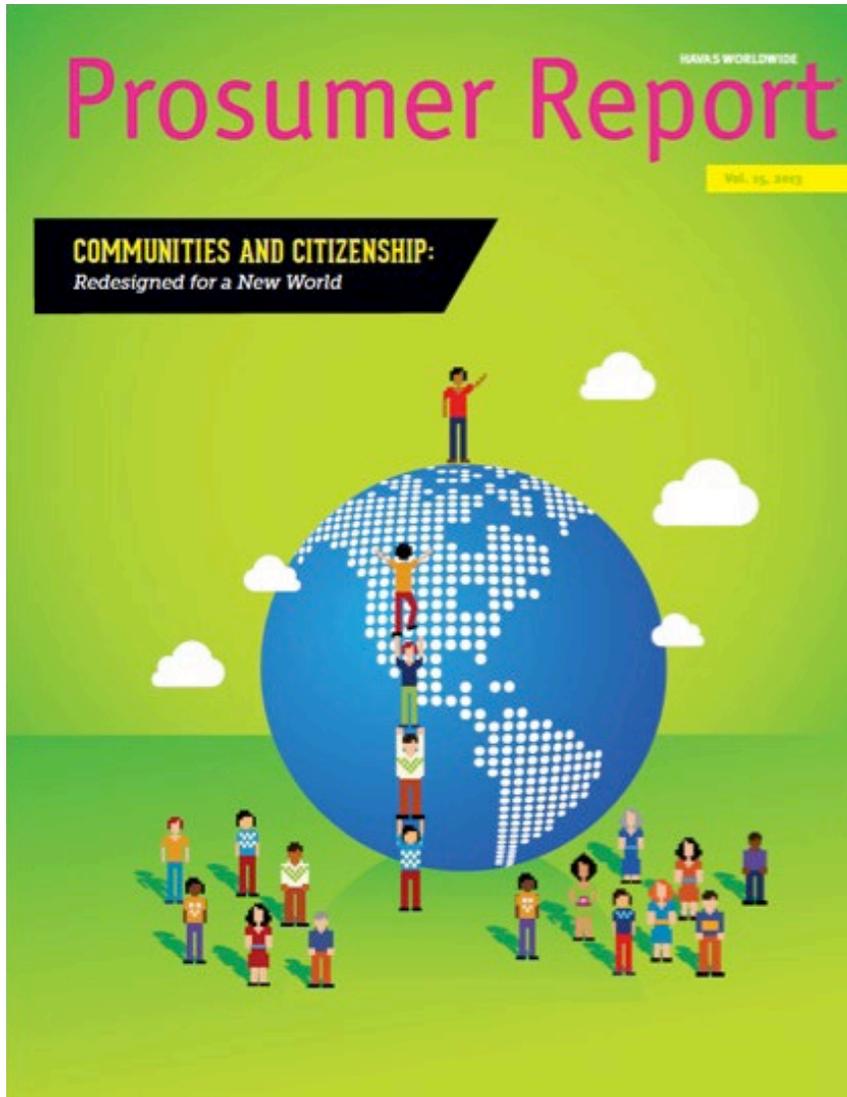
Business, media and influencers want stories that interest them, so we must become cleverer at reaching audiences we want 2 influence

Prosumer Report

HAVAS WORLDWIDE

Vol. 15, 2013

COMMUNITIES AND CITIZENSHIP:
Redesigned for a New World



How is modern life affecting our families and communities?

Havas Worldwide's latest Prosumer Report analyzes our new mobility, individualized media diets, globalization, and modes of communication and transport in order to find out. prosumer-report.com



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