

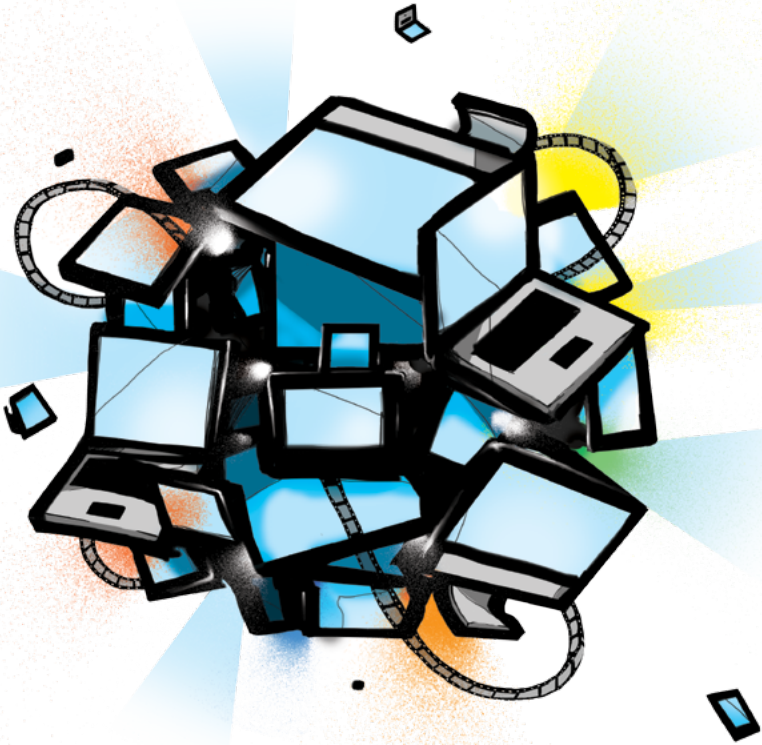
VIACOM

**Cannes
Lions
2013**

A SPECIAL
ZEITGUIDE

ZEIT GUIDE

VIACOM CANNES LIONS FESTIVAL DINNER 2013



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Table of Contents

Introduction	4
A Whole New World	6
Data And Creativity	18
Measurement	26
A Conversation About Creativity	34
Creativity: A New Definition	36
Appendix 1: Creative Culture at Cannes	40
Appendix 2: Reference Materials	48

THIS MOMENT RIGHT NOW—as you read this special issue of Zeitguide on your Android-powered device, iPad, or maybe even actual paper en route to the Cannes Lions International Festival of Creativity—may be the most unsettled one in the history of media and advertising.

Everything about how content is forged, distributed, and consumed is in flux. Lest we forget that fact, we are reminded of it daily by news stories about de-bundling cable, year-round programming, upfronts, newfronts, the spread of Aereo's TV-over-Internet service, and other tech-tainment startups. It's enough to have even the most mindful executive reaching for Maalox.

At the Cannes Lions Festival, however, we're here to extol something that stays constant: creativity.

Creativity is the antidote to anxiety. It is the source of energy that propels us through disruption. It is how the industry will craft new solutions, attract new audiences, and pioneer content for new devices.

Still, the unrelenting pace of the digital age makes connecting the dots a Sisyphean undertaking. That is why **Philippe Dauman** commissioned **Grossman & Partners** to create this special issue of our **Zeitguide** exclusively for you, his dinner guests in Cannes.

This Zeitguide provides context and current thinking on leading-edge issues facing the media and advertising industries in a conversational format. Specifically, we investigated today's

creative approaches to multi-platform viewing, the use of data to inform content, and the future of measuring audience size and engagement. Also, don't miss the appendices of fun Cannes cultural facts and reference materials to help you continue to stay up-to-date.

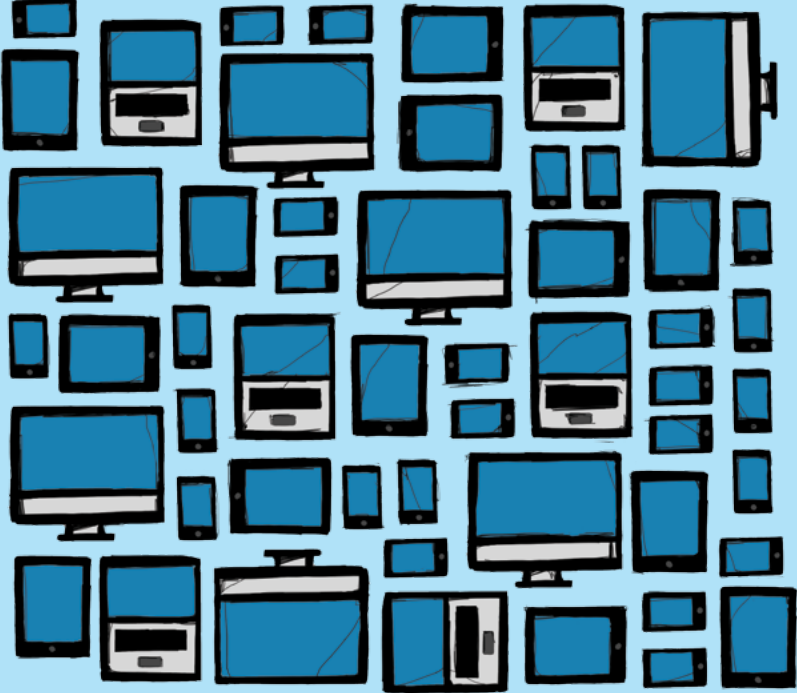
Be creative as you experience this Zeitguide. In its own way, it's a multi-platform approach to learning. You can read it as a linear narrative, but the online version (www.thezeitguide.com/ViacomLions2013 – password: viacom) allows you to also follow your curiosity through the linked articles, research reports, and videos. Some of you might prefer to go old school with the print edition, but you can also explore the links on a separate screen using the QR code on the back cover. And to extend the conversation at Cannes on Twitter, join in at [#VIALIONS2013](https://twitter.com/VIALIONS2013).

Enjoy the journey,

Brad Grossman

Creator, [Zeitguide](#)

Founder, [Grossman & Partners](#)



A Whole New World

Frenemies With Benefits

The word “**frenemy**” entered the media and advertising lexicon thanks to WPP Group CEO Martin Sorrell. He first used it to describe Google, whose search tool helped deliver targeted ads but was also a competitor for marketing analytics.

The creative community’s frenemies have since proliferated. They not only include search platforms, but all types of online platforms, social networks, even electronic devices themselves. What else to call gaming consoles with streaming abilities that draw consumers away from advertised TV programs? A smartphone that beckons during commercial breaks?

But there’s no denying these are frenemies with benefits—including new opportunities for discovery and engagement. Below we take a look at some of the creative approaches underway to ensure that great **content can thrive in this new media ecosystem**.

Cord-Cutters Who Can’t Cut Their Appetite

Comcast Corp., the largest U.S. cable provider, said it lost 336,000 customers last year. Nielsen’s “Free to Move Between Screens” report released in March estimates that there are now more than 5 million “**Zero-TV**” households—those that don’t get video content from cable or satellite—up from about 2 million in 2007.

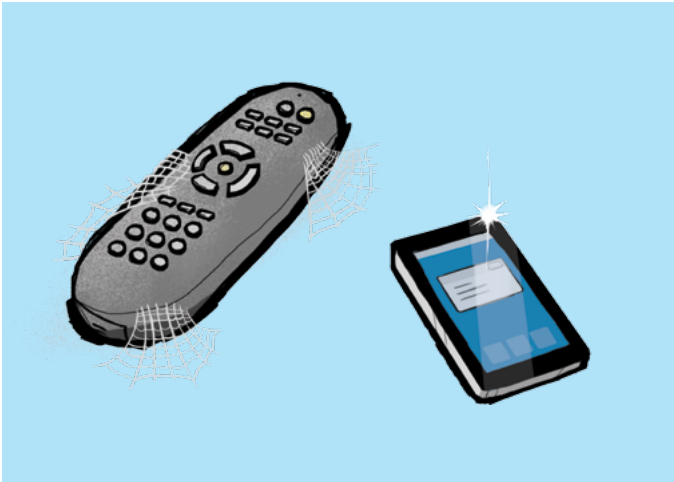
Those types of trends might make media people nervous. But dig a bit deeper and you find that “Zero-TV” homes aren’t so scary. First, [67 percent of these cord-cutting or cord-never homes are getting TV content](#)—just not from cable/satellite. Three-fourths own a TV. And 48 percent of them actually watch programs or movies through an online subscription service. Not to mention single-serve content delivery from Amazon or iTunes. They don’t have a commitment problem; but they may want to negotiate on cost.

At the same time, though, they are actively seeking out the content they want. And that appetite—always voracious—is actually expanding alongside the number of delivery options. For advertisers, these multiple streams can offer multiple touch points to precisely target consumers.

Netflix CEO Reed Hastings attracted a lot of attention—and criticism—with his recent public letter asserting that [“the linear TV channel model is ripe for replacement.”](#) But even Netflix—which is itself [diving into creating original TV series](#)—believes that there is a **near endless desire for engaging movies and television.**

In the long run, that is great for content producers. There used to be only one way to produce, market, and distribute content, but now the options are endless. Those who are entrepreneurial—that is, those who can tap crowd-funding and venture capital and find the viable global and digital outlets—can make more projects. As [Ron Howard recently told Deadline Hollywood](#), “When Brian [Grazer] and I first formed Imagine, we only dreamed it would be the kind of **company that could work**

in all mediums... There are so many possibilities brimming in TV and internet that while it's challenging, it certainly has left both of us excited." Grazer goes one step further for this Zeitguide: **"We're in the early stages of an entertainment industrial revolution."**



The Awkward Adolescence of “Anywhere, Any Time”

As audiences experiment with the viewing experience, it's up to media companies to become more creative about how to serve them.

For an average consumer of home entertainment, however, this exciting new media landscape is currently an awkward hodge-podge of sites, apps and varying quality of digital streaming

options. Rather than the promised freedom of getting whatever content they desire any time, anywhere, viewers are scratching their heads trying to sort out which service will deliver Season 3 of “Homeland” to their iPad first.

Bart Myers, vice president of Consumer Web Properties for [Rovi](#), summed up how the current fragmented delivery method presents challenges to content creators and owners. “[The problem... is maintaining the relationship with the show’s fan base across multiple siloed platforms,](#)” he wrote. “Content providers should be able to connect to the user where they are watching TV, but the current ecosystem of devices and content rights makes that relationship extremely hard to manage.”

Viacom COO Tom Dooley holds out hope that Internet-enabled televisions will be a big step toward maturity. “Viewers will build playlists that will follow them seamlessly across devices. (Cable and satellite companies already offer a version of this to non-cord-cutters.) Eventually everyone in the household will have an individual playlist,” Dooley told us. **“In a world where you have a unique identifier, you will stream-view with content and commercials relevant to you.** This type of change is complicated and frequently takes more time than anyone would like. But it’s definitely happening and could be in place within the next three to five years.”

Content to the Second Degree

According to research firm NPD Group, [87 percent of U.S. entertainment consumers now say they watch TV with a second](#)

screen—be it a laptop, smartphone, or tablet. That device is nudging aside the remote control; **channel surfing during commercial breaks is being replaced by Web surfing.**

The question is: What are they surfing for?

The most common activity is looking up information about the show or movie (23 percent) or the cast (30 percent). But 19 percent of Web surfing was devoted to searching for products seen in ads. In other good news, 15 percent said they discovered new content. Another 15 percent said they discussed shows on social media networks, but only 9 percent followed streams of comments. Half of activities didn't fit NPD's categories. Words with Friends, perhaps?

Microsoft broke down second screen behavior into four categories in its "[Cross Screen Engagement](#)" report in March. One it called "**Quantum**"—which is continuing some non-entertainment activity: studying, working, shopping, or other formal tasks. "**Content Grazing**" is more directionless poking around, done out of habit and to avoid even momentary boredom. The final two categories it dubbed as varieties of "**Spider-Webbing**": something on TV that has sent you to the Web or vice versa. Often the goal is investigative—was that guy playing Sherlock Holmes in "Trainspotting"?—and **57 percent** of second screeners reported this activity. Thirty-nine percent were "**Social Spider-Webbing**," or talking about TV content on social networks.

In other words, Content Grazing behavior might be turning attention away from content, but **Spider-Webbing is a sign**

of deeper viewer engagement. Theoretically these impulses can also drive “live buzz” for TV to reclaim some of its appointment-viewing status. Watching “The Walking Dead” with a live Twitter feed is today’s “Beverly Hills 90210” in the dorm lounge.

Live sports—that last bastion of appointment viewing—is already getting a boost from second screen programming at ESPN. The network’s mobile-centric strategy is aimed at feeding sports fanatics’ craving for [in-game updates and snackable sports news](#), making games even more immersive. Or, if you’re away from your 50-inch plasma TV, **ESPN is optimizing your “available screen”** with headlines, scores, and short clips—all primed for fast streaming. The mobile part of the content equation is so important [that the network has been exploring paying wireless carriers to make ESPN-related access exempt from any data fees](#).

Second screens and new delivery platforms, rather than distractions, are **another way to grab a viewer with creative work**. “Our viewers, when they are watching their TV, they are very often looking at second screen, accordingly we have been programming to that second screen,” [Viacom CEO Philippe Dauman said](#) at the UBS Global Media and Communications Conference in December. “It opens up new interactions with some of our advertisers, and we are already doing that, and it also opens up new opportunities with creative talent.”

Here are some of the innovative ways that networks and brands are already using this new opportunity:

The [Syfy Sync](#) tablet app uses **audio recognition to time sync**

exclusive content—games, videos, and behind-the-scenes facts—while viewers are watching shows such as “Defiance” and “Warehouse 13.” Dodge partnered with Syfy to integrate its vehicles into “Defiance” and its corresponding online video game, in addition to other custom co-branded advertisements and promotions.

Viacom’s Nickelodeon channel is pivoting swiftly by embracing post-millennials—children born after 2005. Much of that generation is growing up with a tablet in hand, so “the network has positioned [its tablet app] as an entertainment hub where users can stream animated clips, play free games and take part in interactive polls,” wrote AdAge.

The NCAA revamped its [March Madness app](#) with “exhaustive device selection and information architecture updates” to ensure that it would run seamlessly for all college basketball fans. The result? The NCAA [doubled its viewers](#). The improved accessibility also allowed the NCAA to monetize the app requiring users to either authenticate their cable subscription or pay to stream games.

Volkswagen commissioned two smart don’t-fight-’em-join-’em video ads. [The ad on YouTube](#) lasted only five seconds and appeared to click the “skip this ad” button itself. The second ad, aired on television, was a “slowmercial,” a commercial that appears static but plays like a normal commercial when fast-forwarded. In the case of [this “slowmercial,”](#) viewers clearly saw the Volkswagen Beetle Convertible’s top retract whether they watched it in real-time or fast-forwarded from their DVR.

Evolving in a Social Ecosystem

To be sure, even if networks “program” more and more for the second screen and other online channels, social media is its own ecosystem—one that brands and networks can contribute to, but not control.

[Social TV apps](#) like GetGlue, Zeebox and Miso are building communities around cult hits, but Twitter remains a leading player in TV chat. Grossman & Partners got the chance to meet Adam Bain, Twitter’s president for global revenue, and Matthew Derella, its director of brand agency strategy. **They described Twitter not as a content island, but as a bridge to other content.** And that’s what Spider-Webbing is all about. “Ninety-five percent of the conversation about TV is on Twitter,” Derella told us. “One-third of all Twitter users are talking about TV.”

[Twitter’s purchase of Bluefin Labs](#), a data-science company that analyzes social media for marketing purposes, shows that the company wants to leverage all that talk. Twitter is starting to [make deals with networks to promote their shows](#) and recently expanded its arrangement with ESPN. In late May, [Twitter unveiled a new advertising system](#) that targets ads in a Twitter feed timed to correspond with ads appearing on TV. A similar program, called [Twitter Amplify](#), will add real-time sponsorship and promotional material for other enterprises, such as Major League Baseball or music companies.

Can smart Twitter use build a hit? The rise of ABC’s soapy political drama “**Scandal**” from low-rated midseason replacement to a genuine hit with 7.3 million viewers is attributable in no

small part to a [full-court press on Twitter by creator Shonda Rhimes and the cast](#).

In the world of hashtags, in fact, all creative **content competes on a level “trending” playing field**. During the Super Bowl, for instance, the Twittersphere was abuzz about the commercials; marketers in particular salivated over Oreo’s big Twitter win during the blackout. When the “Prometheus” trailer aired in the U.K. during “Homeland,” viewers were instructed to use the hashtag #areyouseeingthis, and they did—[24,921 times](#). And how do we know? All those tweets were flashed in an ad during the next commercial break.

Twitter is already **a path for audiences to discover new content**. Users see what their friends are interested in. They track what their favorite stars are working on. And platform-driven recommendations (think “You might also like ...”) seem likely to get better and better. Consider what Twitter is already doing for music with its [#music site and app](#), which steer people to what’s trending, the bands users follow, the bands their connections follow, and the bands they should follow. [Can a TV version be far behind?](#)

Beyond Twitter: Keep Them Coming

It is only in the last year or so, however, that Twitter has begun to attract teen users and become a more valuable way to reach younger viewers. [The Pew Research Center’s latest](#)

[social media report](#) shows **Twitter use now at 24 percent of online teens**—surpassing use by online adults (16 percent) and growing rapidly.

Facebook, however, is still the dominant social media site: **77 percent of online teens have a Facebook account**, according to Pew. Panel discussions with teens reveal a certain weariness with the social network, however, as managing one's online persona can become more obligatory than fun.

Still, the **Facebook “like” and Twitter “follow” both pack a punch** for networks. Viacom's new global study, “[When Networks Network: TV Gets Social](#)” ([video from the Internet Week presentation here](#)), found that after “liking” or “following” a show, a user is 75 percent more likely to watch it. Furthermore, 39 percent also visit the show or channel's site more often.

Who's in and who's out among social media platforms are unavoidable themes in the zeitgeist. Actor/angel investor [Ashton Kutcher recently told CNBC](#) that Facebook is “the new religion” and that [Flipboard](#) is his preferred method of “reading” Twitter. Yahoo's proposed \$1.1 billion purchase of Tumblr, meanwhile, [is seen as signaling a larger cultural shift in social media, away from just connecting people and toward user-generated content](#).

The popularity of digital media properties will wax and wane. But each new platform represents a path **to lead audiences to great content**, a method to partner with advertisers, and an indicator of the **hunger for more creative content in our daily lives**.



Data & Creativity

DID YOU ENTER A CREATIVE FIELD because of an aversion to math?

If so, that's too bad, because [Mad Men have to be Math Men](#) in this day and age, as audience segmentation, market analytics, and programmatic ad buying all require wrestling with Big Data problems.

So what exactly is big about data? Well, there is sheer volume.

In 2012, the year that [The New York Times](#) called the “cross-over year for Big Data,” there were [2.8 zettabytes \(2.8 trillion gigabytes\)](#) of data created. As that number is expected to double once every couple of years, experts predict that there could be more than 40 zettabytes of data created in the year 2020. **If those bytes were buckets of water, they could fill the world's oceans more than 500 times!**

That said, Big Data is not just a matter of volume, but of complexity. Most data is not only indigestible—it wasn't even collected with analysis in mind. Data scientists—the gig the [Harvard Business Review](#) dubbed “[the Sexiest Job of the 21st Century](#)”—don't just have to put the puzzle together. They have to build the jigsaw. But they are getting snapped up because every industry, including media and advertising, is looking to gain insights from Big Data.

Data as Creative Risk Assessment

This attitude represents a sea change from a decade ago, when [a company called Epagogix](#) first began peddling an algorithm that predicted box office success based on a movie's script. Early on, founder Dick Copaken showed off his service to Josh Berger, a senior executive at Warner Bros to little success. "I just screamed at Dick," Berger [told The New Yorker's Malcolm Gladwell](#).

Berger probably wouldn't react that way now. Today, [many companies are using Big Data to validate their creative decisions—in essence, to assess risk](#). Netflix claims to have predicted the success of the American remake of "House of Cards" [by analyzing viewing data](#) and looking at overlapping circles of proven interest among its subscribers: director David Fincher, the British "House of Cards," and Kevin Spacey. Geico CMO Ted Ward made a similar claim, telling AdAge that the insurer's iconic gecko was ["born in a Petri dish of data."](#)

But as anyone who's ever invested in anything knows, past performance is no guarantee of future success. [A Venn diagram may have gotten "House of Cards" a greenlight](#), but it still needed tight scripts, great performances, and feature-film level marketing to achieve the success it did. Likewise without data, the Geico gecko may have made only a few commercial appearances; but with data, Geico saw it could ride him all the way to the bank. It's a symbiotic relationship.

“Data is not a new concept,” adman legend Martin Puris explained to us. “We are just getting it faster and there’s more of it. Data could only take you as far as knowing what’s happening now. But for real innovation, you need someone who sees the future—passion and a vision no one else can see. An Einstein. A Steve Jobs.”

Data as Raw Material for Creatives

Grossman & Partners’ friend Ben Elowitz, a digital media thought leader, has a similar take on data’s value and limitations. “Data never hands you the answers or insights directly,” he told us. “It just illuminates the issue.” So how can data empower creative professionals to make work that is more effective? Maybe even more affecting? Executives have to **ask the right questions about the data.**

A great example of this is how Samsung analyzed social media networks, blogs, and forums to compete with the smartphone juggernaut, Apple.

Samsung essentially eavesdropped on more than **7 million unique online conversations** and comments about smartphones and ran them through Doppler, a language-based data analysis tool. Once it knew what consumers craved, Samsung’s creative team had the ammo to [design a campaign](#) that told them exactly what they wanted to hear: “Here’s a viable iPhone alternative that gives you all the features and apps you want.”

Instead of a blind date, Samsung was courting its sister's best friend—someone it had learned a lot about.

Samsung's subsequent ad campaign helped catapult the company to [record earnings](#), and Samsung is now stealing significant market share from Apple. As iPhone sales slow, Apple's stock [is being dumped by investors](#).

Samsung is not alone. Other companies, including [McCormick](#), [UPS](#), and [Sprint](#), are also leveraging data—particularly live data—to revamp their marketing and media buying strategies. “**Live data**”—data accessible in real time—is having a big impact by empowering agencies to alter or optimize strategies on the fly.

Data scientist **Vikram Somaya** [created an optimized ad system](#) for WeatherFX, a division of the Weather Company. He explained it to us as a comprehensive marketing platform that combines “Weather’s data with the appropriate media inventory across Weather Company properties and beyond.” The goal is to help marketers determine the right ad message to deliver at the right place and time. An unexpected rainy day in Los Angeles? Good day to go to the movies. Here are some movie ticket ads. Long-term forecast shows snow? Here’s an ad for snow tires. The system has local intelligence too. He continues, “For example, 65 degrees in Boston could mean they want an iced tea, yet in Phoenix, 65 degrees makes them want to buy a coffee.”

Time Warner Media Lab, with the help of [Innerscope Research](#), is beginning to infuse physiological data into the equation as well. On Super Bowl Sunday, they **tested viewers’ biometric responses in real time to see which commercials provoked**

the most visceral responses. “There are two main technologies we employ,” Innerscope president Brian Levine told AdWeek. “There’s something that looks like a heart-rate monitor but it gets a lot more than a heart rate. It gets sweat levels, whether they’re leaning in, whether their heart is racing, and we have special algorithms that can tell us about engagement. And the other one is eye tracking, and we can tell how much attention they’re giving something.”

Data questions will surely get plenty of attention in the coming days in Cannes. The accuracy of predictive analytics is a top-of-mind topic, as are privacy and whether programmatic bidding is doing more harm than good. But Big Data raises lots of possibilities—paving the way for global crisis prevention, data exchanges for social science research, medical discoveries, fuel-band-style devices that can monitor daily activity, even assessing job applicants. The pervasiveness of data and data mining also raises concerns. How much do our “smart” devices know—and whom are they telling? As our day-to-day lives get more “programmable,” as Wired magazine put it, will we also have to program serendipity?

In this exhilarating, intimidating Tomorrowland, we must hold fast to the axiom that data is a tool—and sometimes a crude tool at that. **Creative alchemy is still required to turn data into knowledge, and then make it manifest as innovation.** And even then, creative success demands knowing what consumers need on an emotional level—before they know it. During our conversation with Puris, he reminded us of the adage often attributed to Henry Ford: “If I had asked people what they wanted, they would have said faster horses.”



Measurement

HERE'S ONE ZETTABYTE-SIZED DATA PROBLEM facing the media industry: Today, one household might easily comprise one person streaming movies through an [Xbox One](#), another tweeting about a game on ESPN, and a third watching “The Daily Show” on a laptop.

Yes, this ever-expanding playing field of devices presents exponentially more opportunities to score creatively with audiences. But how do you *count* that? What is the future of ratings, and what will constitute a success to content providers, media agencies, and advertisers? The size and attributes of the audience, after all, determine its value.

The entire media industry needs more creative approaches to measuring audiences and impact. When so much money is on the line, however, it's admittedly hard for companies to let go of their legacy systems—not to mention their legacy thinking.

The Statistical Smell of Success

One thing all parties agree on: The tools we've historically used to define audience groups now seem like dull machetes in a world that needs razor-sharp scalpels. For decades, the gold standard of pricing airtime buys was Nielsen's Gross Rating Points—each point representing 1 percent of TV-owning households—extrapolated from a panel of [22,000 households](#). Now, **Nielsen and others are chasing the ball of content as it bounces from TV to PC to tablet.** “We have to figure out a way to measure any program or any ad no matter where it goes,” Steve Hasker, Nielsen's president of global product

leadership, [said during the CIMM Cross-Platform Video Measurement Summit](#) we attended in New York last April. “And not just provide a measurement of the reach, but also a measurement of the resonance—so, in other words, the effectiveness.... And last but not least, the reaction. Is the consumer going to do something different?”

Media coalitions, individual channels, and analytics firms are all trying to solve three complex media measurement challenges:

Reach: Tabulating with confidence the total audience for a program or ad across multiple platforms, including mobile, over time.

Granularity: Analyzing individual (not household) exposure to multiple (and overlapping) media streams.

Resonance: Sizing up the impact content has, often by looking at how reactions ripple through social media.

Reach: You Can't Sell What You Can't Count

“The old paradigms that exist in traditional TV measurement just don't work in a world where we are using four or five devices during the day, where we're choosing the time when we are consuming content, and how we are consuming content,” comScore cofounder, Linda Abraham explained to us.

Consider the case of ESPN. Because it delivers live games and analysis across not only multiple cable channels, but also radio, online, and mobile devices, it has a particularly keen interest in ensuring that its entire audience is accurately captured. **“The knowledge gaps about how people consume media across multiple platforms are growing and so are the business implications,”** the network’s senior vice president for research and analytics, [Artie Bulgrin](#), told [MediaPost](#).

So ESPN embarked on [Project Blueprint with comScore and Arbitron](#) last year to develop a hybrid measurement system that covers TV, radio, tablets, smartphones, and personal computers. “What makes Project Blueprint so unique is that it combines the breadth of reporting from ‘big data’ measures (census analytics) with the depth of persons-level data from single-source panels,” Bulgrin said.

CIMM (the Coalition for Innovative Media Measurement) is proposing an even grander scheme: [TAXI, short for Trackable Asset Cross-Platform Identification](#). As explained during the CIMM conference (and in [this five-minute video](#)), **TAXI is an initiative to urge all media companies to attach standardized digital tracking codes to their content**—the video equivalent of the UPC labels that revolutionized consumer product tracking. In this case, there are two types of “labels”: [EIDR](#) for movie and TV assets and [Ad-ID](#) for advertising.

After a two-year pilot test—involving industry leaders such as NBCUniversal, ABC, Hulu, Viacom, and Turner Broadcasting—CIMM calculated that there is a **“\$2.5 billion opportunity” in universalized tracking**. That could be in the form of more

payments to media companies or savings from a more reliable and efficient system to monitor when, where, and how ad content is viewed. The actors union, [SAG-AFTRA](#), and two advertising trade groups have already mandated using Ad-ID codes by next year.

It would also be **a first step toward better audience analytics and targeting**. “Right now, one of the biggest struggles is getting our data on a common platform. It comes from so many different sources and formats,” Janice Finkel-Greene, executive vice president of buying analytics at MagnaGlobal, informed this *Zeitguide*. “It’s like a giant puzzle coming at us in all different directions.”

Granularity: You Can’t Target What You Can’t See

Another puzzle piece is the myriad of consumers who make up the potential audience for any piece of content. They’re usually lumped into big blocks—18-to-34-year-olds, or “female viewers under 50.” But by adding into the mix such distinctions as consumer behavior, income brackets, and political affiliations, a richer, even inspiring understanding of the audience might come forward.

Jon Mandel—or as AdWeek calls him, “[The Man Who Took on Nielsen](#)”—is one of the people looking to fill in that piece of the puzzle. After Mandel left Nielsen, he became CEO of Precision-Demand, a media agency that collects data from nearly every

source of purchasable information: data-behemoth Acxiom, set-top box stats from smaller cable companies, retailer loyalty cards, location, even vehicle registration records. Precision-Demand then crunches all that data to optimize media buys for clients.

Other media measurement firms are trying to peer deeper inside the traditional household. Is little Johnny playing “Angry Birds” while watching “Phineas and Ferb”? In SymphonyAM, another CIMM pilot program, panelists downloaded **a smartphone or tablet app that would run a content-recognition system passively in the background**. The app would then monitor what its users were viewing both on TV and on the smart device—and combine those results to form an easily understandable data stream. Such “passive” monitoring begins to solve the big question CIMM managing director Jane Clarke posed to us: “How do you pull together all these data streams coming from multiple devices while being able to identify the individual?”

Resonance: You Can’t Respond If You Don’t Listen

Twitter has emerged as the social tool of choice for sizing up the interest around TV in a way that complements the ratings numbers. And why not? Apparently many viewers have smartphones or laptops with them as they watch TV, and about a third of the time they are logged on to social media.

Twitter and Nielsen teamed up to create the [Nielsen Twitter TV Rating](#), essentially **the social media version of the overnights, to launch this fall**. Already the findings are tantalizing. In March, [Nielsen announced](#) that an 8.5 percent increase in real-time live tweets about a TV premiere corresponded with a 1 percent increase in ratings for the 18-34-year-old demographic. Even better, by midseason, a 4.2 percent increase in Twitter volume corresponded with a 1 percent increase in ratings.

Add in the aforementioned acquisition of social media analytics firm Bluefin Labs, and Twitter may start to supply insight on reach, granularity, and resonance. But if the pace of technology tells us anything, it's that something new might come along. This is probably just a first step.

There are big questions to answer—and surely algorithms to test—before we learn how to measure the converging-media world. And there will be much discussion about how these measurements can improve our creative decisions.

Content creators, media buyers and brands all have a lot at stake; reaching consensus on any new standards will be a daunting challenge. And yet corporate concerns won't stave off consumers' growing hunger for multi-platform delivery. The industry needs to keep up with the advancing frontiers of audience growth to find new opportunities. As Philippe Dauman [expressed at the Nomura Global Media & Telecom Summit](#) in May, "To get that measurement embedded in the system—whether it's through traditional methods or a combination of traditional and first-party data—will be very good for the ecosystem."

A Conversation About Creativity

TO GET A MORE PERSONAL PERSPECTIVE on creativity, we brought together two industry game-changers, Ross Martin and Damian Kulash, to have a free-flowing conversation on the subject.

Ross Martin, whom many of you know, launched Scratch, a department within Viacom, to enable brand partners to tap the power of its networks in new ways. Damian Kulash, the lead singer of OK Go, which won seven Cannes Lions awards last year, transitioned from the “traditional” avenue of publishing music to building partnerships with brands.

Highlights of their conversation that was recorded in May at the Viacom headquarters can be viewed using the QR code below, or you can go to <https://vimeo.com/67557358>.

They will both be at the Viacom dinner if you’d like to continue the discussion.





Creativity: A New Definition

Technology has detonated disruption across the media and advertising industries. Although the familiar old systems were comfortable and profitable, it's hard to be nostalgic for what we're leaving behind. **Those businesses were constrained by silos** and sliced into dichotomies: broadcaster/viewer, creator/consumer, programming/advertising, motion pictures/television, imagination/operations, local/global.

That divided world was admittedly simpler—you could master your silo and largely ignore the rest. Not anymore. Our cultural DNA is making an evolutionary leap forward, and we're in the midst of it. It's confusing, compelling, and often wildly exciting. But there's also a peril: If you're not part of the mix, you're extinct.

That fact could induce panic and paralysis. But for most of the creative industry, it's energizing. Social media is not a threat; it's a way to connect, collaborate, and share information globally in real time. Big Data is not a creativity crusher; it's fuel for the fire. The proliferation of smartphones and tablets? How can it be bad that everyone has a video screen at their fingertips—not just in their living rooms, but almost anywhere?

And yet being in this mix means accepting the two-way flow of culture and power. And letting go of the old ways of working.

As Grossman & Partners was assembling this Zeitguide in the run-up to Cannes Lions, the French electronic dance music duo Daft Punk released “Random Access Memories,” [its first studio album in eight years](#). It seems an apt soundtrack, pulling as it does the creative past into the now, and the now into the

future. Track No. 3, “[Giorgio by Moroder](#),” samples a conversation with legendary musician and record producer Giorgio Moroder, the architect of disco and a catalyst for electronic dance music. Moroder recounts how he discovered the sound of the future: “Once you free your mind about a concept of harmony and music being correct, you can do whatever you want,” he says. “So nobody told me what to do, and there was no preconception.”

Today, the precepts of our businesses are gone. Minds *are* free. Programming, products, services, customer relationships—all these are up for reinvention.

That makes everyone a creative player, whatever his or her specific skill set. When culture is this fluid and change in one sector ripples into every other, no one can know everything. It’s the collision of ideas and paradigms—whether through chance encounters or practiced collaboration—that will produce the creative solutions we won’t find in isolation. The art is in the remix.

We know you will see and experience that here at the Cannes Lions Festival, and at the Viacom dinner.

Appendix 1

Creative Culture at Cannes



The Chateau De La Napoule

If you're a fan of gorgeous architecture and serene landscapes, you'll be in for a treat at the Viacom dinner.

The first thing you'll notice about [Château de La Napoule](#), the site of the dinner, is the magnificent fortress on the seafront, land first settled by the Romans more than 2,000 years ago. Like a great creative mind, the Château is adaptable and resilient; originally erected by the Villeneuve family during the 14th century, it was destroyed and rebuilt eight times before being transformed into a glass factory in the 19th century.

In 1918, the ruins were discovered by a newlywed American ex-pat couple, [Henry and Marie Clews](#). Together they embarked on a 17-year journey to restore the Château, with Marie serving as architect and landscape designer, and Henry crafting mythical stone creatures onto each column, capital, and crevice.

Henry died in 1937, shortly after the couple's masterpiece was complete, and in 1951, Marie Clews founded La Napoule Art Foundation in memory of her husband. Since then, the Château has become an international center for the arts with frequent concerts, exhibitions, conferences, and seminars. It's also become the home of great creative minds. Through its residency program, the Château has given 400 artists from 40 countries the gift of time and space to create, including [Derek Walcott](#) and [Gao Xingjian](#), who won Nobel Prizes in literature in 1992 and 2000, respectively.

We hope that the historic legacy of the Château, combined with the soothing atmosphere, exquisite rosé, and brilliant company, will prove the perfect algorithm for inspiring great creative conversation.



Food

The Viacom Events Team brought us to [Chef Bruno Oger](#), who runs [Le Bistrot des Anges](#) and [La Villa Archange](#), just a 10-minute drive from the Croisette.

Le Bistrot is an open, modern space with a lovely outdoor terrace, and serves classics with a modern twist, using only local ingredients. For a truly chic and unique fine dining experience, try [La Villa Archange](#). If you're able to sneak away from the festival, it's a must-see... and a must-taste.

Chef Bruno gave us an exclusive recipe that takes advantage of the bounties of spring and summer: asparagus produced in the Cote d'Azur.

Young Spring Asparagus With Sweet Garlic (Serves 6)

Ingredients:

Asparagus:

2 ¼ lbs. (1kg) fresh green asparagus

Sweet Garlic Custard (Royale a l'Ail Doux):

4 whole eggs

2 tbsp (30g) pureed, peeled garlic cloves (cook
garlic cloves in milk until soft, then puree)

1¼ cup (300g) milk

1 cup (250g) cream

Pinch of salt, pepper, fine herbs

Blini:

3 egg yolks

2 cup (250g) flour

1 pinch of salt

1 tsp (3g) sugar

1 cup (250g) milk

3 tsp (8g) baker's yeast

1 ¼ tbsp (2 cl) grape seed oil

Lemon Mouseline:

4 egg yolks

½cup (100g) dry white wine

½ cup (100g) lemon juice

¾cup (200g) clarified butter

¼cup (50g) garlic puree

Garnish:

- 2 oz (60g) caviar
- 1/8 cup (30g) Crème fraîche
- 1/8 cup (30g) whipped heavy cream

Sweet Garlic Custard (Royale a l'Ail Doux):

Mix the eggs with the garlic puree and add the milk and cream. Pass through a fine sieve and season. Pour the ingredients in a pan coated with cooking spray (approx. 8 x 8 inches or 3 x 3 cm) and cover with foil. Place this in a larger pan with enough water to reach halfway up the pan with the custard. Bake in an oven at 200° F (90° C) for approximately 30 minutes.

Blini:

In a large bowl, add the flour, salt, and sugar. In another bowl, stir the yeast mixed with a little water and grape seed oil. Add this and the egg yolks and a little milk to the dry ingredients and mix well with a whisk, adding a bit more milk if the mixture is too stiff. The dough should resemble very thick choux pastry. Let the dough cool for approximately one hour. Drop 12 tablespoon sized pieces of blini batter into a sizzling pan and cook until brown.

Lemon Mouseline:

Start by mixing the egg yolks with the white wine and lemon juice in a bowl placed over a pot of simmering water (bain marie). Whip the mixture until it whitens and becomes firm. Remove from the heat, and add the clarified butter and garlic puree. Pass the mouseline sauce through a fine sieve.

Assembly:

Place a chilled rectangle of sweet garlic custard (approx. 5 x 1 inch or 2 x .5 cm) on a plate with some blinis. Next to this, place six whole, peeled asparagus spears and top with some caviar. Then place inch-long (½ cm) cylinders of asparagus stems on top of the custard and the blinis. Finish with a dollop of crème fraîche, or heavy cream whipped with a pinch of salt and white pepper. Place the lemon mousseline on the side.

Garnish:

Arrange chips of sliced raw asparagus, micro garden herbs, or baby beet leaves randomly on the plate to give the dish a spring-like feel.

Suggested Wine:

White Hermitage 2009 - Domaine Chapoutier.

Very dry, opulent, and round. Beautiful bouquet, with a long finish in the mouth. Very fine wine.

Wine

Sommelier Franck Thomas is a Cannes native who now works in Nice, where he shares his vast knowledge of the sublime pleasures of Provençal gastronomy by teaching, lecturing, and consulting. He has won the prestigious titles of “Meilleur Sommelier d’France,” “Meilleur Sommelier d’Europe,” and “Meilleur Ouvrier d’France.” Last year, he chose the wines for the Viacom dinner at Cannes Lions. This year, he let us in on his picks for the best rosés for the summer to include in this Zeitguide:

Domaine de la Navicelle

Côte de Provence - rosé cuvée tradition 2012

Château Paquette

Côte de Provence Fréjus - rosé cuvée Angélico 2012

Domaine Gavoty

Côte de Provence - rosé cuvée Clarendon 2012

Here at Grossman & Partners, we were curious about why rosés were such a summer delicacy. So we called our friend and go-to wine expert, Michael Albin of [Hudson Wine Merchants](#).

“Rosé is THE signifier of summer,” explained Albin. “It’s refreshing with its brisk minerality and beautiful salmon color, referred to by the French as ‘the eye of the partridge.’ It can be drunk at any time and pairs well with light food—perfectly with seafood.”

Many rosés in regions of Europe are made from one type of grape, but the rosés of Provence blend a variety of red grapes, typically Grenache, Syrah, Mourvedre, Cinsault, and the indigenous Provençal one, Tibouren. The blends give the winemakers a larger palette to play with and more creative room to adapt to the season’s weather.

Michael also let us in on a secret—the [Château Simone Palette Rosé](#) is a world-class wine that many outside of France have never gotten the chance to taste. It’s one of the most expensive and age-worthy rosés. Needless to say, it’s definitely worth a trip if you have time to go to Palette, a 90-minute drive from Cannes.

Music

The Viacom Events Team also brought us to [DJ Magnum](#)—aka The Chief Rocker—who spins in Paris and at the legendary [Gotha Club](#) in Cannes.

Since 2008, [DJ Magnum](#) has been Diddy's go-to man whenever the rapper hosts events and parties in Europe, and in 2011, he joined the Diddy Dirty Money tour for an exclusive MTV concert in Glasgow, Scotland. His remixes are notoriously intoxicating, and a favorite of DJs throughout the music world. Jay-Z and Kanye love him too: He worked on two tracks, "Otis" and "New Day," on the duo's hit album, "Watch the Throne."

To help you look fly on the dance floor, DJ Magnum provided us with his favorite tracks for the summer of 2013:

1. [Robin Thicke](#) – "Blurred Lines"
2. [Daft Punk](#) – "Get Lucky"
3. [Drake](#) – "Started From the Bottom"
4. [Justin Timberlake](#) – "Let the Groove Get In"
5. [A\\$AP Rocky & Skrillex](#) – "Wild For the Night"
6. [Jay-Z](#) – "100\$ Bill"
7. [Will.i.am](#) – "Bang Bang"
8. [A\\$AP Rocky](#) – "F**kin' Problems"
9. [Chris Brown](#) – "Fine China"
10. [2 Chainz](#) – "I'm Different"

Appendix 2

Reference Material

THIS SECTION is for those of you who want to go straight to the fun facts and cut through all the chatter. As the world of content is constantly in flux, keep in mind that these categories are changing, so to future-proof this section, we've provided links.

Top Pops

Box Office, via [IMDb](#)

Movies Opening This Week, via [IMDb](#)

Top Cable TV Shows, via [TV by the Numbers](#)

Top Broadcast TV Shows, via [TV by the Numbers](#)

Most DVR-ed TV Shows, via [TV by the Numbers](#)

Best-Selling Books, via [The New York Times](#)

Most Downloaded Songs, via [Billboard](#)

Best-Selling Albums, via [Billboard](#)

Best-Selling Digital Albums, via [Billboard](#)

Top Facebook Fan Sites, via [Fan Page List](#)

Top Twitter Users, via [Fan Page List](#)

Best-Selling Video Games, via [VGChartz](#)

Twitter Trends, via [What the Trend](#)

Top 100 Blogs, via [Technorati](#)

Google Trends, via [Google](#)

Most Popular Viral Video Ads, via [AdAge](#)

Most Popular Apps, via [AppData](#)

Top YouTube Channels, via [StatSheep](#)

The Cannes Lions CMO Accelerator program, via [the Cannes Lions site](#), will be led by Jim Stengel, former global marketing officer at P&G, and will take place during the second half of the festival week. Participants will attend the festival, watch seminars, and listen to speakers before convening to talk about the work issues. Here are some topics that will be covered over the two-day program:

- “Provocative and Actionable Insights from Brand and Agency Teams”
- “Building Brand Equity”
- “Getting the Best From Your Agency”
- “Unlocking Creative Excellence”
- “Advertiser of the Year: The Secret of Their Success”
- “Individual CMO ‘Nightmare’ Presentations and Group Work to Provide Solutions”

Ten IT-enabled Business Trends for the Decade Ahead

via [McKinsey](#)

1. Joining the social matrix
2. Competing with “Big Data” and advanced analytics
3. Deploying the Internet of *All* Things
4. Offering anything as a service
5. Automating knowledge work
6. Engaging the next three billion digital citizens
7. Charting experiences where digital meets physical
8. “Freeing” your business model through

- Internet-inspired personalization and simplification
- 9. Buying and selling as digital commerce leaps ahead
- 10. Transforming government, health care, and education

World's Largest Ad Agency Companies 2013

via [AdAge](#) (as of April 29)

Rank	Agency	Headquarters	Worldwide Revenue (2012)	US Revenue (2012)
1	WPP	London	16,459	5,251
2	Omnicom Group	New York	14,219	7,364
3	Publicis Groupe	Paris	8,494	4,043
4	Interpublic Group of Cos.	New York	6,956	3,804
5	Dentsu Inc	Tokyo	6,390	735
6	Havas	Puteaux, France	2,287	741
7	Hakuhodo DY Holdings	Tokyo	2,184	0
8	Alliance Data Systems Corps. Epsilon	Irving, Texas	1,223	1,159
9	MDC Partners	New York	1,071	868
10	Experian's Experian Marketing Services	New York	947	395
11	Acxiom Corp.	Little Rock, Ark.	823	678
12	Sapient Corp.'s Sapient-Nitro	Boston	772	497
13	IBM Corp.'s IBM Interactive	Chicago	717	343
14	DJE Holdings	Chicago	690	427
15	Cheil Worldwide	Seoul	597	67

Top U.S. Online Video Content Properties

via [comScore](#) (as of May 22)

Total U.S. – Home and Work Locations
Content Videos Only (Ad Videos Not Included)
Source: comScore Video Metrix

Property	Total Unique Viewers (000)	Videos (000)*	Minutes per Viewer
Total Internet : Total Audience	181,934	38,751,621	1,201.90
Google Sites	154,553	13,022,807	401
Facebook	62,730	740,844	25.2
VEVO	52,906	613,278	39.2
NDN	45,294	497,673	81
Yahoo! Sites	45,111	368,957	72
Viacom Digital	43,661	436,319	46.4
Microsoft Sites	42,219	538,009	43.1
Amazon Sites	36,900	142,413	19.1
AOL, Inc.	36,115	625,801	60.3
Turner Digital	34,914	307,316	48.5

The Torrance Tests of Creative Thinking Adapted for the Advertising World

via [Harvard Business Review](#)

1. Originality
2. Flexibility
3. Elaboration
4. Synthesis
5. Artistic Value

Summer 2013 Movie Releases

via IMDb

World War Z June 21
Monsters University June 21
The Heat June 28
White House Down June 28
I'm So Excited June 28
Byzantium June 28
The Lone Ranger July 3
Despicable Me 2 July 3
Kevin Hart: Let Me Explain July 3
The Way, Way Back July 5
Pacific Rim July 12
Grown Ups 2 July 12
Turbo July 17
Red 2 July 19
R.I.P.D. July 19
Only God Forgives July 19
The Conjuring July 19
The Wolverine July 26
Blue Jasmine July 26
Fruitvale Station July 26
The To Do List July 26
The Smurfs 2 July 31
2 Guns August 2
The Spectacular Now August 2
Percy Jackson: Sea of Monsters August 7
Elysium August 9
We're the Millers August 9
Prince Avalanche August 9

Planes August 9
Kick-Ass 2 August 16
Ain't Them Bodies Saints August 16
Paranoia August 16
The Mortal Instruments: City of Bones August 23
The World's End August 23
You're Next August 23
The Grandmaster August 23
One Direction: This Is Us August 30
Getaway August 30
Closed Circuit August 30

Artists with Top Summer Albums

via [Yahoo & Metacritic](#)

Beyonce
Miley Cyrus
Katy Perry
Mariah Carey
Jennifer Hudson
Lady Gaga
Kanye West
U2
MGMT
The Black Keys

Top 15 Social Media Sites Worldwide by Active User Penetration

via [Emarketer](#) (as of May 13)

1. Facebook (51%)
2. Google+ (26%)
3. YouTube (25%)
4. Twitter (22%)
5. Sina Weibo (21%)
6. Qzone (21%)
7. Tencent (20%)
8. Tencent Weibo (19%)
9. Youku (12%)

10. Renren (10%)
11. Tudou (9%)
12. LinkedIn (8%)
13. Kaixin (6%)
14. Pinterest (4%)
15. 51.com (4%)

The 10 Most Followed Users on Twitter

via [Twitter Counter](#) (as of June 1)

1. Justin Bieber: [@justinbieber](#) (39,821,960)
2. Lady Gaga: [@ladygaga](#) (37,829,855)
3. Katy Perry: [@katyperry](#) (37,245,523)
4. Barack Obama: [@BarackObama](#) (32,145,554)
5. Rihanna: [@rihanna](#) (29,819,127)
6. Taylor Swift: [@taylorswift13](#) (28,505,000)
7. YouTube: [@YouTube](#) (28,483,326)
8. Britney Spears: [@britneyspears](#) (27,522,059)
9. Justin Timberlake: [@jtimberlake](#) (20,923,055)
10. Shakira: [@shakira](#) (20,800,109)

Most “Liked” Brands on Facebook

via [Fan Page List](#) (as of June 1)

1. Facebook for Every Phone (Facebook app for phones with Internet), 248.26 million

2. Facebook, 92.22 million
3. YouTube, 74.70 million
4. Coca-Cola, 66.38 million
5. MTV, 45.29 million
6. Disney, 44.30 million
7. Red Bull, 38.25 million
8. Converse, 36.57 million
9. Starbucks, 34.57 million
10. PlayStation, 34.02 million

Zeitguide to Apps for Greater Productivity

- **1Password:** Stores and encrypts all your passwords and allows you to log into sites using a single master password.
- **Amazon.com:** Subscribe and Save: Provides free shipping and discounts on select items that are sent to subscribers on a monthly basis (think pet food, toilet paper, etc.).
- **Bill Guard:** Deploys the same measures that banks use to send immediate alerts about possible fraudulent credit card use to your phone.
- **Carrot:** A reminder app with an attitude that will get more and more incorrigible as time passes between completing things on your to-do list.
- **Cue:** Links your other apps to help organize your day.

Also has a search function that can access connected apps for files and other information.

- **Evernote:** A free app that allows its users to save any source of inspiration (text, video, image) into a database that can be searched and accessed from multiple devices (think Post-it notes).
- **Fancy Hands:** A subscription base service that allows companies to conveniently source tasks from a pool of more than 1,000 assistants starting at \$25/month for five tasks.
- **Fiverr:** An online bulletin board (think Craigslist), where users can offer and request services for \$5.
- **Followup.cc:** Creates automatic follow-up reminders by adding simply coded followup.cc addresses in the cc (for public) or bcc (for private) fields of your emails.
- **iDoneThis:** Creates a daily digest that reviews everything accomplished by each member of an office team or small company and allows managers to acknowledge team members for their daily contributions for only \$5/month per team member.
- **IFTTT:** A service that allows its users to create simply coded “Recipes” (think hacks) that execute custom “Actions” (think responses) to social media and email “Triggers” (think alerts) such as a friend request on Facebook or an email from the user’s boss.

- **Mailbox:** A free, multi-functional app that lets you “snooze” emails and return them to your inbox at a later time, so you can prioritize emails without losing them.
- **Scraps:** A note taking app that lets you write down and store passing thoughts to return to later. Organizes your thoughts into easily accessible collections.
- **Talkto:** Facilitates business-to-consumer communication by allowing its users to easily contact all of its subscribed businesses via text message.
- **TaskRabbit:** An online bulletin board that provides background checked assistants who complete posted tasks at the posted price.

Zeitguide™ is a Grossman & Partners platform that guides our audience through culture. We create a yearly cultural almanac, but also provide customized versions and deeper dives for our clients like this one. If interested, please contact us at info@grossmanandpartners.com.

Grossman & Partners is a think-tank / do-tank that *explores* cutting-edge ideas within our constantly changing culture, *guides* leaders through these need-to-know concepts, and *produces* content illuminating these ideas. Our work provides a unique competitive edge that keeps clients and partners connected, engaged and prolific.

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