



CONTAGIOUS

MOST CONTAGIOUS 2009



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Lingering longer than a kiss under the mistletoe and more useful than a dodgy jumper, Most Contagious 2009 is our free review of the most talked-about trends and technologies to have influenced global marketing over the past 12 months. Unlike H1N1, feel free to pass on.

In a year when swine flu panic gripped the world and the subprime crisis spread like a virus through the western banking system, our five year-old brand still remains the number one search result when typing 'contagious' into Google or Bing. This means there's a strong appetite out there for intelligent reporting on future-facing brand activity and technological innovation.

Perhaps because of the recession, there's been lot of creative ingenuity flying around. 'Think further with less' seems to be 2009's tag line. We've noted trends such as Gutter Tech (using simple technology to solve complex problems; think Nike Chalkbot) and the New Sobriety (the 'fewer but better' approach to consumption).

Highlights of 2009 for Contagious were:

- Our WILDFIRE seminar and Titanium sponsorship at Cannes
- Hosting our first solo conference, on Mobile Apps
- Opening in Sydney and Mumbai, with New York to follow
- Presenting Contagious Trend Briefings all over the world for clients such as BBC, Diageo, Henkel, Mattel, Nike, O₂ and Xbox

Demand for Contagious consultancy services has been so high, we've decided to launch a dedicated division. Named Contagious Insider, this new service will offer practical advice and strategic insight into the challenges of modern marketing.

We're closing 2009 with a beta launch of a new Contagious website. Faster news, more video commentary and improved search functionality will give subscribers access to a unique intelligence resource (or 'early warning system') – of non-traditional media solutions. Let us know what you think:

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REAL TIME

Twitter et al /

In 2009, if it wasn't happening in real time, it wasn't happening at all. Whilst **Twitter** has been around a couple of years, 2009 saw mass adoption of the micro-blogging service by everyone from news channels to celebrities, self-help gurus and your mum. **ComScore's** most recent statistics indicate that growth is up 949% to 80 million users, with three quarters of that user base outside the US. Twitter's founders allegedly turned down offers from **Google** and **Facebook**, the latter of which seems sufficiently threatened by Twitter's popularity that its own interface has been redesigned to incorporate more 'live news' from friends and family.

Uptake of real time social media services on mobile has also been largely driven by Facebook and Twitter, with usage up 3500% in the first six months of 2009. Fascinatingly, the use of page views via linksharing services like **tiny.cc** and **bit.ly** is up 1068%, indicating that users are not only communicating activities, they're sharing content. Despite a widely held conviction by corner office-dwellers at the mainstream media that Twitter is dominated by a cabal of lunatics compulsively communicating the components of their lunch, the service has proven itself capable of far more.

Nor is this real time movement confined to social networks. Google's **Wave** service offers a platform for real time collaboration, and launched in October 2009 to mass hysteria followed by almost complete confusion. **YouTube's** biggest ever online streaming event occurred this year when 10 million people tuned to see **U2** tear up the Pasadena Rose Bowl. And our favourite fusion of old and new media came in January this year, when **CNN.com** teamed up with **Facebook** to stream footage of **Barack Obama's** inauguration within the Facebook interface, meaning that people could watch, and comment, with their friends or with the world, in real time. The collaboration proved so successful that it was repeated in July for the funeral of Michael Jackson.





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Real time media is not without its flaws. Many would argue that the increased reliance of mainstream reportage on services like Twitter results in a dumbing down of news delivery, and an over-estimation of the opinion of Joe Average compared to recognised expertise. The impact of Twitter's community on politics can also be overstated. 140 characters of text costs nothing to produce and can result in a hollow activism. The addition of many voices to a movement does not force policy change, or provide humanitarian aid.

However, from a sociological point of view, Twitter and its community can do some marvelous things. We suggest you read the article by comic and writer **Graham Linehan**. Frustrated with yet another dismissal of the service he employed the hashtag **#whattwitterdidforme** to encourage users to share their stories of Twitter goodwill. The response was tremendous, and heart-warming. You can also turn that frown upside down with **@shitmydadsays**, a young comedian who Tweets his 79-year-old father's most amusing comments and has since been given a TV show for his efforts.

We're on Twitter! **@contagiousmag**

Real Time Advertising /

Naturally, the real-time phenomenon also caught the attention of advertisers, and prompted innovation in business, customer service, marketing, or all three.

Best Buy / Twelpforce /

The US-based consumer electronics retailer took its reputation for in-store service to the next level with the launch of **Twelpforce** – an army of 2100 **Best Buy** employees authorised to answer consumer questions via Twitter. Queries are submitted using the **#twelpforce** hashtag. The tool took 13,000 queries in the first two months, and at a time when consumer spending in the US is down by 1.9%, the company made a net profit of \$158m in 3Q09 on revenues of \$11 billion (up from \$9.8 billion year-on-year). See the Best Buy case study in *Contagious* 21.

IKEA / Facebook Showroom /

Tasked with generating buzz surrounding the launch of a new **IKEA** store in Malmö, Sweden, local agency **Forsman & Bodenfors** created a **Facebook** profile for the new store's manager **Gordon Gustavsson** who uploaded 12 different



pictures of showrooms from the store over a two week period. Facebook members who had requested Gordon as a friend could then tag themselves to a specific item in each photo and in doing so, win that particular **IKEA** product. As with any photo on Facebook, as soon as someone tagged themselves, news of this action also appeared on their news feed, growing the campaign across thousands of different profile pages as it was shared between friends. An excellent deployment of a long-standing Contagious mantra, namely that if something's there, USE IT. But wisely. See *Contagious* 21 DVD.





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Lufthansa / MySkyStatus /

Users who sign up to **Lufthansa's MySkyStatus** will find their **Facebook** and **Twitter** profiles automatically updated with their altitude, location, departure and arrival information. Lufthansa is branding the service as **'travel made social'**, but any customers who don't want to share their itineraries with the world are free to keep the information private. There's a comprehensive list of carriers, and Lufthansa has linked to **Google Maps** so users can see the routes taken by the flights before you board. Through **Profero**, New York. See *Contagious* 21.

Cadbury's Nibbles / Online Pop-Up Shop /

In October 2009, **Cadbury** teamed up with British designer **Giles Deacon** to create a limited edition scarf for the launch of a new product, **Caramel Nibbles**. A pop-up store was located just off Carnaby Street, London, but to claim their scarf, people had to locate the pop-up shop online. It appeared as a **widget** across different fashion-focused sites such as **ASOS** and **handbag.com** and on fashion blogs, closing and opening periodically as thousands of fashionistas chased it round the net. The brand icon, a curvaceous bunny, used Facebook to announce when and where the store would be reopening. When users successfully linked to it, they could take their place in a virtual queue, wait to be served by an assistant and claim their scarf.

This smart integration between online and offline saw comments appearing on the Facebook page at the rate of one every 2.5 seconds for the two days of the promotion, and the store garnered an equivalent footfall in excess of 4m people with over £1.5m earned through social media. Through **Hyper** and **Stink Digital**, London, with **Fallon** brokering the Deacon deal. Featured in *Contagious* 21.

Playground Stores / Sleepless /

Swedish outdoor and adventure sports retailer **Playground Stores** was seeking to promote the positive health effects of leading an active lifestyle. Stockholm-based agency **Åkestam.Holst** chose four individuals including a fireman, a professional athlete and a Swedish TV celebrity, and challenged them to break the record for staying awake the longest by walking – kitted out in Playground Stores products as they did so. Users familiarised themselves with each candidate via profiles hosted on the website, before choosing who they thought would last longest. The walkers were then tracked with an **iPhone** using the new **Bambuser** live video streaming service. If it looked like they were nodding off, users contacted them with an SMS or with a tweet to their **Twitter** accounts. And the incentive for following this record-breaking attempt? Anyone purchasing products in the online shop 'through' their chosen walker received a full refund if they went on to win.

Footfall increased 11 times as a result of the campaign, with 70% new visitors. Site traffic increased eight-fold, and conversion rate to online purchase was 10%. Featured in *Contagious* 20.

HTC / You Need a Phone That Gets You /

Deutsch in LA programmed billboards down the West Coast to respond to events happening in that area. Whether today's surf report or a message of encouragement to fans of the disgruntled and disqualified LA Dodgers baseball team, this is a powerful use of outdoor for a campaign designed around the twin themes of personalisation and hyper-localisation.



CADBURY'S NIBBLES /



PLAYGROUND STORES / SLEEPLESS /

links /

graham linehan / <http://bit.ly/2QHQg>
www.twitter.com/twelforce
 ikea / <http://bit.ly/417tpo>
www.myskystatus.com
www.nibblesboutique.com
<http://shop.playgroundstores.com>
www.htc.com



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RATIONAL CONVERGENCE

The New TV /

The beginning of the 21st century coincided with the start of our love affair with the double-edged sword of convergence. There were false starts: TV streamed to mobiles is wildly popular in Japan and Korea, but proved largely untenable in the West. There were casualties: Google's latest addition of a GPS route planner to the Android platform could see the Sat Nav following the watch-making industry into the pile marked 'things rendered obsolete by the cellphone'. There were triumphs – games on PCs and phones, and gaming consoles that used TV screens for intensive audiovisual experience. There was idiocy – that period of trying to get mediocre TV ads to 'go viral' on the internet, for example. All in all, a love affair in the stickiest, sweatiest, most passionate and flawed sense.

However, 2009 heralded the beginning of a more measured approach to convergence: rational convergence, if you will. And nowhere is this more evident than in the advances in TV. As the best bits of TV find their way to the internet – catching up last night's *X Factor* or *American Idol* via clips on YouTube, or streaming *30 Rock* on Hulu – so the best bits of the internet are finding their way to the screen in the corner of your living room, now an interactive, on-demand media platform.

Online video services such as **Hulu** are prime examples of this rational convergence. In July, 38 million people streamed videos from Hulu – that's more than **Time Warner Cable**, America's second biggest cable company. The clue to Hulu's success may also lie in which advertising was served via the two networks. Hulu gives you options: either four ads per hour, or one long ad at the beginning and then half an hour of uninterrupted viewing. On Time Warner, you get 32 ads an hour, no questions asked. Is it any wonder the viewers are defecting? In May 2009, analyst **Laura Martin** concluded that, for every viewer defecting to Hulu,





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the network would lose \$920 in advertising revenue (here's the science part: Hulu runs four ads each hour at a \$50 CPM compared to 32 ads during each hour of programming on TV at a \$35 CPM. $\$1,120 - \$200 = \$920$.) Still, there are concerns over Hulu's ability to cover costs. *Business Week* reported in December that the company is in early-stage talks with cable operators to limit access to those viewers who can prove they already pay for a cable subscription.

The innovations come thick and fast. Services like **Boxee** allow for the streaming of video content directly from your PC to your TV screen. **LG** has launched a TV which comes with **Netflix** built in, allowing users to download from the world's most popular on demand movie service straight to their TV. **Samsung** joined the fray with links to **Blockbuster's** service, and **Amazon's Video on Demand** (the mind boggles at the subsequent potential of a link between our TV screens and the world's biggest online retailer).



XBOX LIVE /

Rational convergence is dependent on two things – interface, and content. The masters of

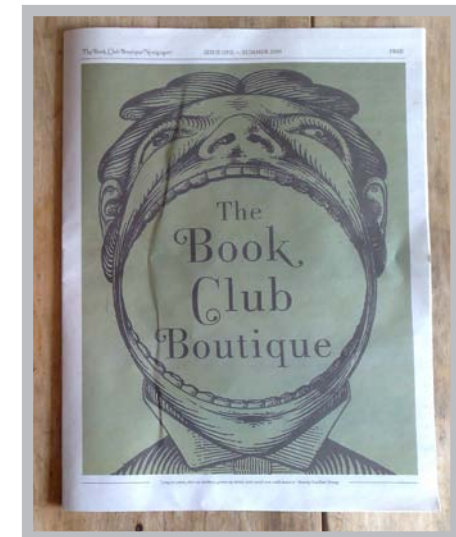
interface design, games console manufacturers, are also involved in the bitter turf war for control of your living room. **PS3** owners now have access to **PlayStation's** own movie network. In Japan, **Wii TV** is on the rise. Nosing in front is **Microsoft's Xbox**, which in the UK now gives users access not only to games, but to **Facebook**, **Twitter**, and crucially, **BSkyB's** mighty cable TV service. The social networking add-ons also use gaming functionality to allow you to see what your friends are watching, and comment on content in real time. All of this, through one sleek black box. (See our Real Time section for more information on the fusion of TV content with social media.)

As for the second half of that equation, as far as TV content is concerned, the noughties will be remembered as the decade that gave us **24**, **The Wire**, **Six Feet Under**, and **Mad Men**. Arguably, the invention of the DVR, mass uptake of home DVD players and – dare we say it – illegal downloading has created a culture in which we need never miss an episode of TV again. As a result, the content is pulsing with complex narrative arcs featuring gigantic ensemble casts. Far from dumbing down, TV is tooling up. Sofa-time has never been so compelling.

Post-Digital / Real World Interactive /

'Post-digital' is a term coined by planner/blogger **Russell Davies** to describe the way in which smart digital and online behaviours have begun to make their presence felt in the real world, on real, tangible objects. It's not hard to see the appeal of this concept after years of flash-heavy microsites, and of 'traditional' vs. 'digital' silos: a distinction rendered increasingly obsolete by the swelling ranks of a younger generation for

whom such boundaries are meaningless. It's also worth pointing out that the mass move towards digital communication over the last decade has been matched only by our huge appetite for stuff. We like to own things, and have them, and whilst rabid commercialism is hopefully a thing of the past, it stands to reason that at some point our love of things and of digital communication would eventually converge.



NEWSPAPER CLUB /

Davies' own **Newspaper Club** initiative is a neat example of post-digital thinking – a service by which you supply text, and images, and they print you off anything from five to 5000 copies. At the more corporate end of the scale, **Google's Espresso Book Machine**, to be placed in bookstores around the US, makes the company's archive of two million titles available to shoppers at the touch of a button. You simply choose what you want, and it prints, binds, cuts and dispenses.



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Rival **Microsoft** has placed a similar machine in new retail environments to 'print' videogames, from disc to cover to inlay to box, to order. These mechanisms are simply grown-up versions of that cartoon classic, the breakfast-making-machine. Is there anything that gives more pleasure than the sight of automated, mechanical wheels and pulleys spinning and heaving to serve a perfect fry-up to **Wallace and Gromit**?

**Gutter Tech /**

And finally, a campaign so ingenious we put it on the front cover of our 20th issue – the **Nike Chalkbot** from **Wieden + Kennedy**, Portland for **LIVESTRONG**, Lance Armstrong's cancer charity. At the Tour de France each year, cycling enthusiasts chalk messages of support on the side of the course to encourage and communicate with the competitors. Armed with this insight, Nike set about acting as a conduit to a broader audience. Developed in conjunction with software and design studio **DeepLocal**, Pittsburgh and robotics developer **Standard Robot**, the Chalkbot is a robotic chalking mechanism that receives, processes, prints, captures and delivers data (text, GPS coordinates and photographs). It received messages from anywhere in the world via Twitter to **@Chalkbot**, via an SMS shortcode, or from an entry form on **wearyellow.com** and printed them along the

roads of the Tour de France in bright, **LIVESTRONG** yellow using 48 nozzles and vats of emulsified chalk. All messages were also photographed by the Chalkbot, and the GPS coordinates captured. This information was then returned to the message sender via email. During the course of the Tour, the Chalkbot sprayed over 100,000 messages of hope in vibrant **LIVESTRONG** yellow, and one gigantic Contagious logo. Hey – if you don't ask...Check it out on the cover of *Contagious 20*.

DeepLocal refer to this crunching together of existing properties to create tangible results as '**gutter tech**'. As **David Evans**, chief technical officer commented, 'The way that people treat things changes a lot once it's physical... it's not just a throwaway text, or a "Yo...I'm sorry". Now it's somewhere, right? Now it's some THING.'

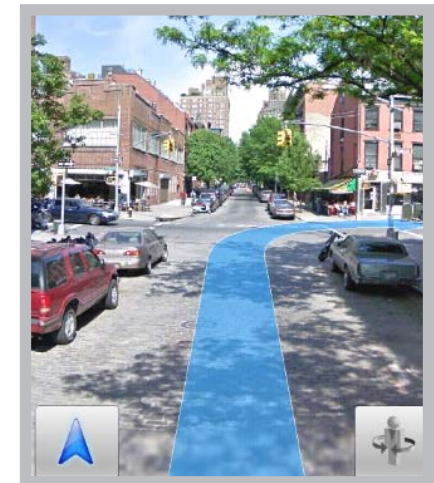
Mobile Wars /

The 2010 stage is set for a battle royale in the smart-phone market. However, it's no longer the handsets, but the operating systems jousting for supremacy. **Apple** has been at the forefront of this change for some time, with sales of its all-conquering iPhone rising by 7% to 7.4 million in the fourth quarter of fiscal 2009. The company has not been shy in advertising the fact that well over two billion downloads of 100,000 or so apps have so far been made via its **App Store**. If the apps do indeed maketh the phone, then what are we to make of the news from mobile app analytics provider **Flurry** that between September and October of this year, the number of apps being developed for **Google's Android** operating system increased by 94%?

Unlike the **iPhone OS**, Android allows multiple applications to be run at any one time, facilitating multi-tasking which arguably results in a more flexible and



NIKE CHALKBOT /



WAZE /



NOKIA / N900 /



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involved user experience. This is more reflective of the principles of convergence happening elsewhere in digital technology – rather than a series of dead-ended apps, there is power in the idea of several applications talking to each other at once. Perhaps most importantly, Android is completely open source and as a result, **Samsung, LG, HTC, Motorola** and **Sony Ericsson** (amongst others) are all now developing Android-specific models. November's launch of **Verizon's** new flagship **Motorola Droid** phone in the US not only saw 250,000 handsets sold in the first week, but also brought with it the first unveiling of the **Google Maps Navigation** app. This GPS-enabled offering provides turn by turn voice guidance and 3D views à la **Street View**. Dutch Sat Nav manufacturer **TomTom** currently offers a £60 iPhone app, but its shares plummeted by 24% following the launch of the Droid.

Still a country mile ahead in terms of smartphone market share, however, is **Nokia**, boasting 44% of all handsets (although the Finnish manufacturer did, at one stage pre-2008, account for in excess of 65%). In May, Nokia launched its own apps/cross-media system, **Ovi**, yet the launch was hampered with technical glitches.

So, are you Android or iPhone or Ovi? An app guy or a browser girl? Into the handset, or just after the system? Whoever you are, the era of pocket personalisation is upon us, and the long-held vision of easily portable, distributable branded content for cellphones is coming to pass. We hate to use the old cliché, but this could finally be mobile's year.

Landmark / Hyundai Assurance /

Not so much a movement as a landmark, **Hyundai Motor America's Assurance** programme launched in January this year. The economy was in ruins, and

nobody was buying cars. Whilst other automakers offered free fuel, dropped prices and ploughed money into advertising, Hyundai announced that anyone who bought one of its cars and subsequently lost their job within the next 12 months could return it. The Korean brand put its entire media budget into the campaign, and bet on the fact that, once consumers drove a Hyundai, any preconceptions of the marque as cheap and inferior would vanish. And it worked. In January 2009, sales of Hyundai went up by 14.3% from the previous year, where rival companies saw double digit drops. Jeff Goodby, co-chairman and creative director at San-Francisco-based Goodby Silverstein, who handled the Hyundai account at the time, described the campaign's conception in *Contagious* 19: 'It began with someone at Hyundai asking whether car-repossession could be made into something other than a catastrophic credit event for those concerned.'



MOTOROLA / VZW CLOCK /



HYUNDAI ASSURANCE /

links /

www.hulu.comwww.boxee.tvwww.netflix.comAmazon / <http://bit.ly/w59w1>Xbox / <http://bit.ly/bZcQs>Russell Davies / <http://bit.ly/aK9S4>www.newspaperclub.co.ukchalkbot / <http://bit.ly/17bQnb>www.deeplocal.comHyundai / <http://bit.ly/XaDT0>



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Augmented Reality /

In *Contagious* Issue 19, Geoffrey Handley, co-founder of mobile specialists The Hyperfactory, provided a stark assessment of 2009's craze for augmented reality: 'AR is still only seen as a 'wow!' thing, even with a case that is clearly more. This isn't helped by the overwhelming number of examples of AR that are purely "look how cool this is and all this cool stuff we can do" – it's like a cycle'. So which campaigns went beyond the 'wow!' factor and utilised AR to a genuinely useful, profitable or entertaining end?

Perhaps not the sexiest, but possibly the handiest AR application of 2009 was the United States Postal Service's **Virtual Box Simulator** designed by **AKQA**, San Francisco (See *Contagious* Issue 20). The website-based app allows users to place their parcels inside a series of virtual boxes, calculating the precise size needed, and in doing so, saving them money on postage and tying in with USPS' tagline of 'If it fits, it ships'. At the other end of the fun spectrum is **Topps' 3D Live Baseball Cards** via AR experts **Total Immersion**. When scanned via a webcam, these produce miniature animated players in the palm of your hand or on your desk, which can then be controlled to play a series of simple batting and pitching mini-games. (See *Contagious* 19)

Toy manufacturer **Mattel** also endowed its new range of Avatar action figures with AR **i-Tags**. These plastic cards, when held in front of a webcam, produce 3D-renderings of that very toy which then spring to life, stomping and leaping across the user's desk-top. See *Contagious* 21.

Interactive agency **Zugara** in Culver City showcased the impressive **Social Shopper** application to prospective clients via a YouTube-hosted demo video. Designed for online retail environments, the app utilises **motion-tracking** to allow the user to dress themselves in a series of virtual garments. They can even grab a picture, share it directly with friends online and ask their





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opinion. Zugara's number of new business enquiries increased by 2400% in the two weeks following the video's launch. (See *Contagious* 20).

On mobile, the **Layar** browsing application became available on iPhone as well as Android, and won the **Vodafone Mobile Startup Challenge** in September. Combining a handset's camera and GPS functionality, the app overlays information relevant to digitally tagged real-world locations or items – from restaurants to sculptures. Layar has recently launched version 3.0 with an abundance of tools to help independent developers adapt the software. See *Contagious* 20.

Perhaps the most advanced AR application, however, has come from those big-brained bods at the **Georgia Institute of Technology**. The **GVU Earth Map** provides real-time data such as traffic information, pedestrian movement and postal tracking, overlaid on an existing Google Map. Also be sure to check out their **ARhrrrr** Zombie shooter which allows users to place physical items such as **Skittles** in the game which then explode like little rainbow land-mines. See *Contagious* 20.

eBook Readers /

With smart phone penetration increasing so rampantly over the year, even some of us feared the worst for the under-appreciated eBook Reader. However, they are selling. **Amazon** is playing its customary trick of claiming that its **Kindle** device has had its most successful month yet in November 2009, without actually releasing any sales figures. Also high on Christmas lists in the US is the **Nook**, from retailer **Barnes & Noble**, although it is reported that **Sony** may struggle with the Yuletide launch of its **Daily Edition Reader**, shipping as late as December 18th.

Beyond the festive period, the future for the eBook reader actually looks surprisingly bright – not to mention colourful. In September, Taiwanese manufacturer **Asus** unveiled its own dual-screen, full-colour reader which opens like a book. Dubbed the **Eee Reader** after the brand's **Eee PC** range of affordable computers, the device will retail at around \$180 – way below the respective \$259 and \$399 price tags of Amazon's Kindle and Sony Daily Reader. We must also acknowledge the ever-present rumours surrounding the launch of an **Apple** handheld tablet computer. Should it ever see the light of day, this unicorn of a product will boast power and browsing capabilities to stun any eBook reader at 20 paces and no doubt a price to stun consumers at fifty paces...

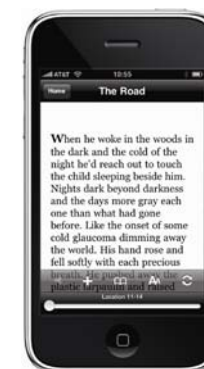
Spotify / FIAT 500 Feel Good 50 Playlist /

With the music industry staggering bruised and battered in 2009, it was online streaming service **Spotify** which continued to float like a butterfly and sting like a bee. Amassing over six million users across six European markets in 2009, the Swedish-based company now has its sights set on China and the US.

By far the most successful advertising campaign run so far on Spotify hails from those smart chaps at **FIAT** and **AKQA**, London. In July, the Italian automaker promoted the launch of its new 500 Cabriolet super-mini via audio and display ads which invited 'Young, cool music lovers' to add their own feel-good track to a huge crowd-sourced Spotify playlist at the **FIAT 500** website. The chance to win a premium ad-free subscription to the music service (worth €9.99 per month) was provided as an incentive. From the 2,500 songs submitted, the crowd was then asked to whittle these down to just 50 for the final list. Doing so automatically entered users into a draw to win one of many Spotify Premium annual subscriptions.



LAYAR /



EBOOK READER /



FIAT / SPOTIFY /



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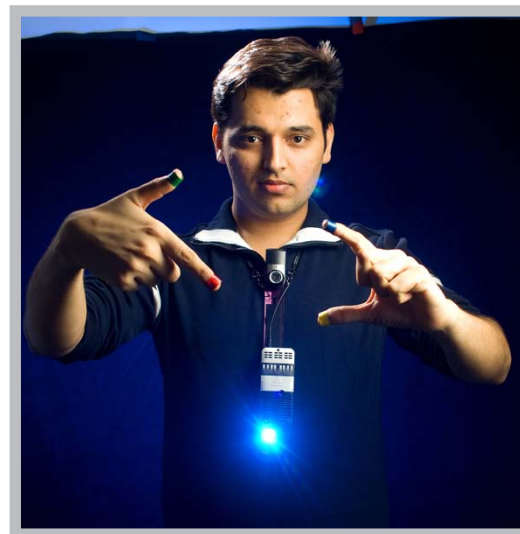
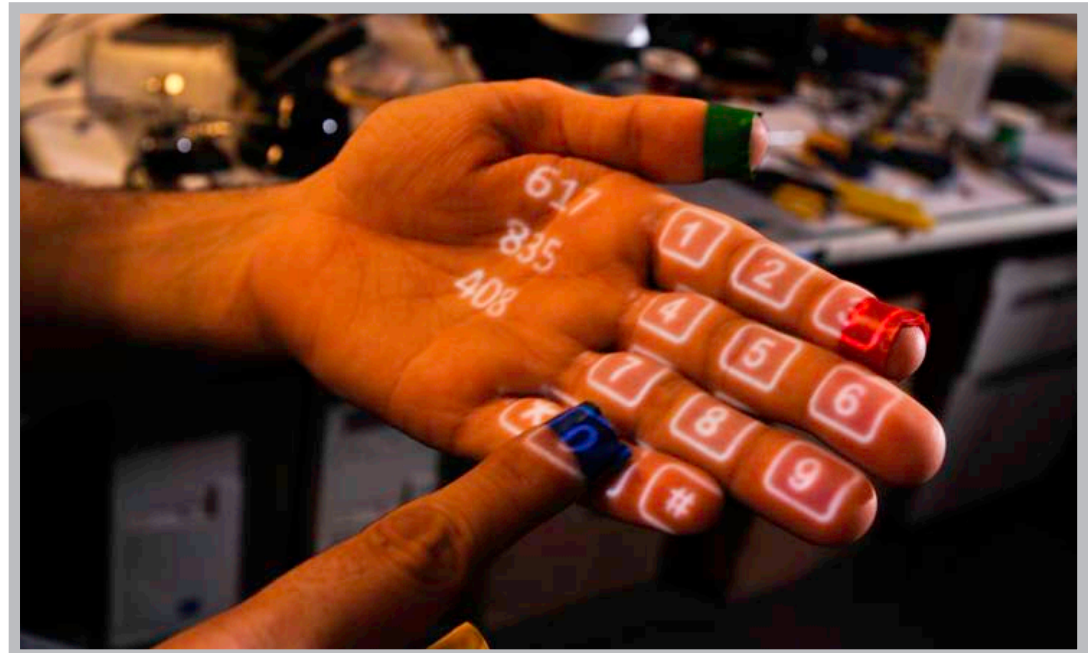
This was the first time that Spotify had collaborated with a brand on such an initiative. Imagine their delight when in October AKQA announced that of the 25 million user-generated playlists on Spotify, the **FIAT 500 Feel Good 50** playlist had reached no.1, and stayed there for two weeks. See *Contagious 20*.

MIT Media Lab / SIXTHSENSE /

Brains were boggled at the **TED** conference in February by the **MIT Media Lab** and their **SixthSense** application. This combines a web cam, battery-powered projector and mirror in communication with a cell phone, allowing the wearer to use their hands to interact with information projected onto any surface – from a wall to a hand, newspaper or entire person. In other words, the wearable projector eliminates the need for you to whip out a phone or other device, bringing us one step closer to an ‘always on’ world.

The technology also projects real time **information on demand**, such as the recommendations on potential purchases, with the sophistication to integrate Amazon ratings, environmental credentials, special offers and critical reviews, depending on the user’s personal preferences and interests. For travel, details about flight delays and gate information can easily be updated and projected onto tickets. See *Contagious 21*.

Los Angeles-based interactive agency, **Schematic**, brought a little bit of *Minority Report* to **Cannes Lions** this year with its **Touchwall** technology which recognised and greeted delegates via **RFID** tags in their name badges. It then let them access profiles of all the event’s speakers as well as drag and drop individual conferences into their own calendars. Most impressively, if two users pulled their names together, it exchanged their contact details via instantaneous email. See *Contagious 20*.



MIT MEDIA LAB / SIXTHSENSE /

links /

www.prioritymail.com/simulator.aspwww.toppstown.comwww.zugara.comwww.avataritag.comwww.layar.comwww.gvu.gatech.edusixthsense / <http://bit.ly/3TaEkn>www.schematic.com<http://fiat.mailstat.co.uk/500cplaylist>www.amazon.com/kindlewww.barnesandnoble.com/nookwww.amazon.com/kindlesony / <http://bit.ly/8487pH>www.asus.com



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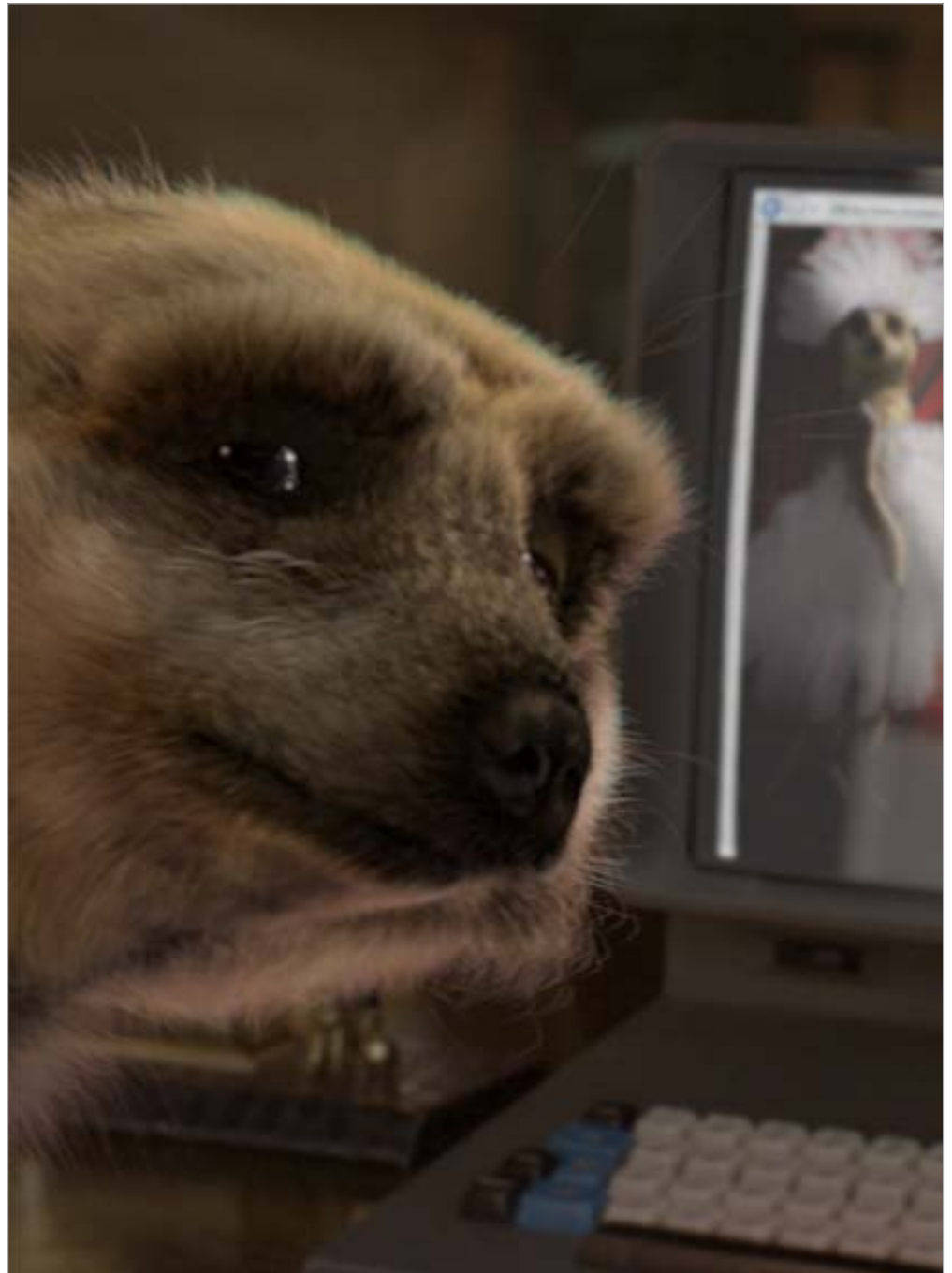
Compare the Market / Compare the Meerkat /

The award for best use of meerkats in marketing campaigns has to go to **VCCP, London** for bringing a new twist to price-comparison website **CompareTheMarket.com**. Legend has it that **Aleksandr Orlov**, an extremely well-turned out meerkat, founded **comparethameerkat.com** back in 2002 and was disgruntled by the number of visitors straying onto his site in error seeking the price comparison site. Like any smart-thinking entrepreneur, he launched a media quest to point them in the right direction.

Visitors to the 'original' site can find the perfect meerkat companion; others are redirected to **comparethemarket.com** via pop-ups and banners. Aleks built up a following on social media platforms with breath-taking speed, and today has over 31,000 followers on **Twitter**, and 600,000 **Facebook** friends. **Hitwise UK** estimates that, directly after the campaign launched, visits to **comparethemarket.com** increased by 86%. According to **Amelia Torode**, VCCP's managing partner and head of digital strategy: 'Creative ideas take on a life of their own when they emerge in the social media world. It is on the likes of **Twitter**, **YouTube** and **Facebook** where the real fun and conversations are occurring.'

During 2009, Aleks' activities included interviewing **David Hasselhoff** in a 'meerchat' podcast and being recreated as a doll for sale in Harrods and Hamleys. And in a year thin on memorable catchphrases, Aleks' trademark sign-off 'simples' was awarded slogan of the year by **AdSlogans**.

The media diversity of the Meerkat campaign is evidence of the **Mass & Niche** trend identified by Contagious last year. Traditional advertising still has a role to play, but by creating more targeted, granular, niche relationships with people, the interaction with consumers becomes more meaningful. People have elected to be part of the brand, and therefore expect deeper levels of service, helpful applications and exclusive content. See *Contagious* 18.





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Doritos / Bring Slow Dancing Back /

Why create a marketing campaign when you can start a social movement, especially one that involves potential smooching? **Frito-Lay** snack brand **Doritos** in Argentina resurrected the **slow dance** after its agency, **BBDO** in **Buenos Aires** spent five months on blogs and social networks and realised that Argentina's youth, a generation used to socialising via technology, needed the, ahem, physical benefits offered by this great romantic institution.

An online petition persuading Argentina's discos to play more slow songs was hosted at a microsite, the centre of the campaign. It then gravitated onto social networks, including 33 **Facebook** groups and **Taringa!**, a virtual community in Argentina. The petition picked up 500,000 signatures in just two weeks, building a sizeable CRM database for Doritos, and changing the playlists at over 40 discos to incorporate slow dances. The highlight was a fan-organised flashmob which saw 7,000 people uniting around Argentina's largest mirrorball. Will 2010 see a population explosion in Argentina? We'll keep you posted... *Contagious* 19.

Sagami Original / Love Distance /

OK, stop sniggering at the back for a second and think about how you'd market condoms. Durex and Trojan can create hilarious virals for a mostly western audience, but for **Sagami Rubber Industries** in Japan, that approach isn't an option. So Sagami, which produces the thinnest condom in the world (0.02mm), told for a true love story through the medium of 'blind branded entertainment'. Agency **GT Tokyo** enlisted the help of two lovers who lived apart in **Fukuoka** and **Tokyo**, and, over a month, tracked their progress running the billion millimeters which separated them... until it became just 0.02m. Their story was told,

without any reference to Sagami, through texts, GPS tracking, photos, blogs, web-chats and a **YouTube** channel before the brand was revealed on Christmas Eve 2008 as the couple reunited. The centrepiece of the campaign was a website, divided for male and female viewers, which attracted over 500,000 unique visitors, along with widespread media coverage. In 2009 the campaign rose to global prominence, picking up gold **Cannes Lions** for film and PR, as well as top honours at **Adfest** and a coveted **D&AD Pencil**. See *Contagious* 18.

The British Army / Start Thinking Soldier /



The **British Army** has an impressive heritage of interactive campaigns. In 2009, it added gaming to the mix, a perfect medium from which to attract its young target. **Start Thinking Soldier** featured genuine soldiers introducing combat scenarios asking players how they would resolve situations. Problem-solving skills were required as players removed suspect bomb-making materials and navigated underground tunnels. After mastering teamwork, participants were tested in decision-making and leadership. Those who completed the tasks could attend local events across the UK to explore career opportunities.

The website, which attracted 1.7 million unique visitors, was built by **Publicis Modem**, and London-based digital agency **Skive** developed interactive content. *Contagious* 19.





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VIRTUE**Tourism Queensland / Best Job In The World /**

Tourism Queensland was nothing short of pelted with Lions at the **Cannes Advertising Festival**, including **Grand Prix** for **Direct**, **Cyber**, and **PR**. How did it achieve such an historic hat-trick? It all started with a simple press ad appealing for an



'island caretaker'. Dubbed **The Best Job in the World**, the tiny 'situations vacant' ad was covered by national press around the world, creating an estimated \$100 million in media coverage. As a result, over 34,000 people from 201 countries applied for the position at **islandreefjob.com**. Visitors to the site watched video submissions and voted for their favourite. The contest was won by the UK's **Ben Southall**, whose blog posts, video reports and photo reporting continued the campaign. This supplemented existing information on the website about living, working or travelling to Queensland. **Nitro, Brisbane** was responsible for Best Job In The World, described by Cannes PR Jury President, Lord Tim Bell, as 'an absolutely classic campaign that captured the attention of most of the world's media'. *Contagious* 19.

Love Jozi / Luv is Love /

One of the bravest, most original strategies for an apparel brand came from South African T-shirt label **Love Jozi**. The company took the ingenious step of creating a 'fake' brand, **Luv Jozi**,

which appeared in dodgy street markets where counterfeit T-shirts are usually sold. This immediately propelled this relatively small national brand into the same hemisphere as fashion giants like Prada, Chanel and Lacoste who are the normal targets of counterfeiters.

Blogs picked up on the story, sparking outrage among Love Jozi fans. When Love Jozi revealed the truth behind the two-year hoax, Luv Jozi became a diffusion label in its own right, available in a national department store, existing alongside



the original label which remains more premium. This inspired concept was executed with impressive attention to detail and successfully extended the brand's reach beyond hipsters. The Luv Jozi range now accounts for 75% of the company's sales. See *Contagious* 21.

Walkers / Do Us A Flavour /

If there's one thing that 2009 highlighted, it was the UK's passion for the humble crisp. A contest for **Walkers** called **Do Us A Flavour** generated a staggering 1.2 million ideas for new taste sensations. Five finalists, **Cajun Squirrel**, **Chocolate and Chilli**, **Onion Bhaji**, **Fish and Chips**, **Crispy Duck** were pipped to the post by **Builder's Breakfast**, whose proud creator was awarded £50,000 plus a 1% share of future



sales. The campaign was created by experiential agency **Not Actual Size** with digital work by **Jigsaw**, above the line creative by **Abbott Mead Vickers BBDO** and media by **OMD UK**, all based in London. Steve Coll, senior creative at AMV BBDO, reflects: 'Flavour is a massive part of Walkers' appeal. People understood the magnitude of being asked to create the next Salt & Vinegar or Cheese & Onion.' *Contagious* 18.

links /

<http://quevuelvanloslentos.blogspot.com>

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www.lovedistance.jp

<http://armyjobs.mod.uk>

www.islandreefjob.com

www.lovejozi.com

www.walkers-crisps.co.uk



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2009 saw a move away from destination websites as brands sought to integrate themselves into social networks and engage in real time media. However, there were still a fair few URLs that rocked our world.

Philips / Carousel /

To highlight the Aurea TV's high def 21:9 frame and inbuilt **Ambilight** technology, manufacturer **Philips** came up with a campaign to redefine a category long dominated by Fallon, London's work for Sony Bravia.

Thanks to the **DDB Philips** team, **Tribal DDB** Amsterdam and **Stink Digital** in London, director **Adam Berg** created *Carousel*, an eerie film depicting a complicated heist shot in frozen slow motion. The beauty of the film was not only that it ran exclusively online, but also that the action could be paused at various 'hotspots' to enable the viewer to watch brief tutorials from the director, visual effects supervisor and director of photography.

An impressive product demo combined with an engaging piece of content saw 1.9 million visitors staying on the site for an average of 4.5 minutes – twice as long as the length of *Carousel* itself.

This compelling interactive experience – not a commercial, but rather a piece of commercial video content – scooped the Film Grand Prix at Cannes Lions and Eurobest, the Grand Prix at BIMA and a Silver Cyber Lion. **Philips** also gave *Contagious* the chance to bask in our far-sightedness and scare small children when we featured one of *Carousel*'s terrifying clown masks on the cover of *Contagious* 19.

Nike / REALCITY / Jumpman23 /

Nike's own standards for compulsive web experiences are high, but this year, a couple of projects from different sides of the globe dropped *Contagious* jaws to the floor. First up, **Studio 4°C**, Tokyo's website for **NIKEiD** (*Contagious* 18) and **History of**





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Flight (*Contagious* 21), a Canadian effort from Vancouver-based **Academy** celebrating 25 years of Nike's **Air Jordan** sneakers.

REALCITY, directed by Studio 4°C's **Koji Morimoto**, features three Manga-esque characters hovering on the edge of a black and white outline of a city. As they launch into the blank urban canvas they splash it with colour, until they reach the ultimate prize of a blank Blazer hi-top sneaker which can be customised and bought or downloaded as a wallpaper.

History of Flight is a stand-out mini site within the **Jumpman** universe. It uses a beautiful series of pop-up models to allow users to delve into Jordan's shoe designs (1986: faux lizard skin upper), greatest achievements and historic commercials.

Jumpman itself contains a seemingly infinite amount of content, charting 'the man, the moments, the shoes, the stories'. Rotate the 25th anniversary shoe and explore its raison d'être via hotspots or watch Dwayne Wade apply to fill Michael Jordan's oversize shoes.

adidas / Teamgeist /

Sporting giant **adidas** used a stylish online game inspired by the graphic novel genre to allow fans to explore the true value of the adidas jersey worn by the German national football team. Through Stockholm-based agency **North Kingdom**, the **Teamgeist** site placed captain **Michael Ballack** and star players in an augmented reality, interactive comic book. Visitors helped the team win back its identity after players became lost in 'blank' jerseys. The game was played 500,000 times in the first three weeks. *Contagious* 21.

Dexia / Axion Banner Concerts /

Cramming excitement into a limited ad space has always been a challenge, but one that **Axion**, the youth division of Belgium's **Dexia Bank** met with

aplomb. Working with digital agency **Boondoggle** in Leuven, the bank hosted banner ads which allowed 25 up and coming bands to perform 'inside' the ad spaces. This was achieved by filming the acts inside specially constructed sets, designed to match the standard proportions of online banners.

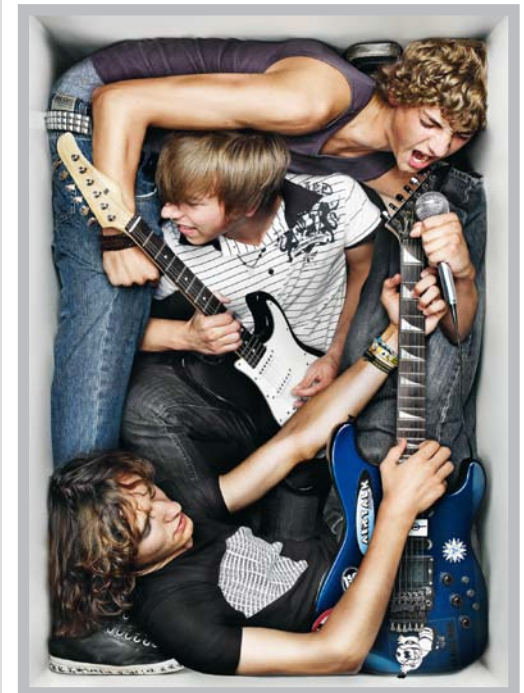
Live gigs were streamed through the banner frames, and viewers could vote for their top band. The winner got to perform at Ancienne Belgique, one of Belgium's biggest concert halls. The gig was also streamed live online. An embed option to include the banners in blogs and on fan pages achieved a 20% click through rate. The ads achieved seven million impressions and won five Gold Lions at Cannes in Media, Cyber, Interactive and Direct (2). *Contagious* 18.

Swedish Armed Forces / Recruitment /

In order to recruit exactly the right calibre of candidate amongst the country's 18-25 year-olds, the **Swedish Armed Forces** used a dark, complex website that sent users through a series of psychological tests assessing intelligence and motor abilities. Direct mail provided personal feedback on the online tests, resulting in a response rate of 72.6%. The average dwell time was almost nine minutes and the site (www.mil.se) received record breaking figures during the campaign. Via **DDB Stockholm**, with **North Kingdom**, **Skelleftea**, **Teenage Engineering** and **Stopp**, **Stockholm** all contributing. See *Contagious* 20.

PlayStation 3 / Killzone 2 /

Deutsch, LA collaborated with **ZOIC Studios** on an interactive 4D ad / viral / TV trailer which enabled users to manipulate the action by switching between different camera angles and in doing so, explore what would constitute playable levels of the futuristic army game, **Killzone 2**.



DEXIA / AXION BANNER CONCERTS /



SWEDISH ARMED FORCES /



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Over in the UK, **Agency Republic**, London, created the **Killzone 2 Toolbar**, an online app to build pre-launch buzz. Once downloaded, an advergame allowed users to fight with up to three friends as part of a squad. *Contagious* 18.

UNIQLO / Tokyo Fashion Map /

Last year that **UNIQLO** dominated Most Contagious 2008's Online section. This year the fashion brand has continued its impressive work, most notably with **Tokyo Fashion Map** via **Dentsu**, which gained a gold Cyber Lion at Cannes. The campaign invited random people in Tokyo to wear a UNIQLO parka and used the city as a backdrop, to create a fluid, virtual map. See *Contagious* 20.

Burberry / Art of the Trench /

Burberry's social networking platform has gained an impressive following since its launch in November. We love the collaboration between established bloggers like **The Sartorialist** and the street portraits of beautiful trenchcoat wearers. Within a week of launch, the site had gained 200,000 unique visitors from 177 countries, adding up to three million page views.

links

www.cinema.philips.com

[nike / bit.ly/79jein](http://nike.com/bit.ly/79jein)

[dwayne wade / http://bit.ly/5F18nb](http://dwayne.wade.com/http://bit.ly/5F18nb)

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<http://rekryt.mil.se/recruitment2009>

[killzone 2 / http://bit.ly/5mEpPY](http://killzone2.com/http://bit.ly/5mEpPY)

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<http://artofthetrench.com>



UNIQLO / TOKYO FASHION MAP /



PLAYSTATION 3 / KILLZONE 2 /



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BRANDED APPLICATIONS

Last year only a couple of branded iPhone apps managed to creep into the Most Contagious annual review. Fast forward twelve months and we have over 100,000 apps to choose from on the **App Store**, a bunch of which are handy little widgets created by the brands you use daily. The big one of 2009 came from the world's third largest food and beverage company, **Kraft**. **iFood Assistant** shot to #2 in the Lifestyle category of the app store, which is impressive before you even take into account people paying 99 cents a pop. Back in April when it was featured in the **Contagious Mobile Apps** report it was still in the top 100 paid applications - proof that people are willing to tolerate and even pay for apps featuring brands and advertising, so long as something relevant and worthwhile is offered in return. The iFood Assistant proved surprisingly popular amongst the young male demographic, opening up a whole new target market for Kraft. Featured in *Contagious* 19.

Volkswagen / Real Racing GTi /

AKQA New York stuck two fingers up at traditional media and launched the new **VW Golf GTi** with a neat car racing game on the iPhone - and ONLY that. Rather than going it alone, a partnership was formed with an existing successful app, **Firemint's Real Racing**. This had long hovered in the top 10 of the App Store's racing game section with a consistent 4 star rating, and VW worked with its creators to create a lite, free version with all the action taking place in their new model. The game has seen three million downloads to date. VW previously spent \$60m to promote the **Mk5 GTi** back in 2006 - the racing app is estimated to have cost a more crunch-friendly \$500,000.

Barclaycard / Waterslide /

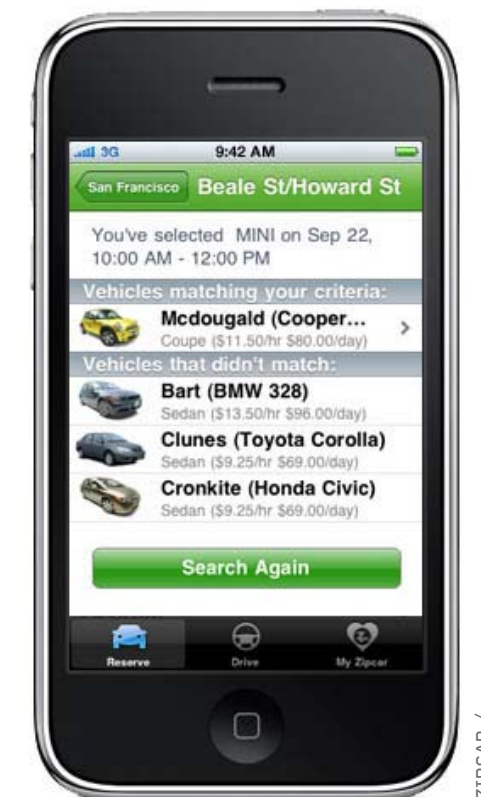
Becoming the most popular, free, branded iPhone game ever is quite an achievement. Who'd have thought it would come from a bank? Continuing the slippery slidey fun from **BBH** London's wonderful TV ad, **Barclaycard's** digital agency **Dare**, London created the **Waterslide Extreme** game, downloaded seven million times to date (with three million in just 12 days!). The game was also the most popular free app in 57 countries and was promoted as an App Store staff favourite. Featured in *Contagious* 20.

Zipcar /

Zipcar is a smart car share scheme popping up in most major cities. Like its rivals, you book your car online and then locate, unlock and drive it away. But the ingenious app means users can now see where available cars are on a handy mobile map. Reserve a car on the fly, browse different models, and extend or cancel reservations. Can't find the car in a crowded car park? The app lets you honk the horn, and even unlocks the doors after you scan your zipcard.

Pizza Hut / Dominos GPS Tracker /

Two impressive apps came from big rivals, and both made ordering your favourite fast food a fun experience. **Pizza Hut** through **IMC2** Dallas went down the engaging route with an iPhone app allowing users to drag and drop toppings, pinch to change pizza size, shake virtual chicken wings to mix the sauce, and even play a game while waiting for the pizza to arrive. With a 20% discount on the order, it's not surprising this app generated over **\$1m in sales** in just three months, according to **MobileMarketer**.



ZIPCAR /



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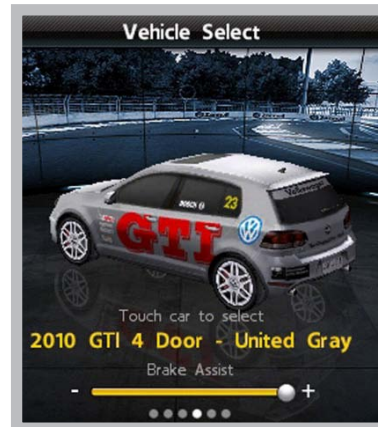
Domino's took a more functional route, coming up trumps with a slick interface and **GPS Pizza Tracker** feature that allowed customers to follow their precious pizza from order to oven to front door. Nice work from **Crispin Porter + Bogusky**, Boulder. Featured in *Contagious 21*.

Puma / Puma Index /

Doing its bit to lift spirits during the downturn, **Droga5**, New York made market crashes a good thing with a revealing microsite and iPhone app to promote **Puma's Bodywear** range of undies. The **Puma Index** reacts to the fortunes of the Dow, German (DAX) and Australian (ASX) stock markets: the lower share prices fall, the more clothes come off the hot male and female models, representing each of the three markets. A 20% discount can be redeemed if users show the app in store. To date, the app and site have generated 118 million media impressions. Of course, as the markets recover, the models recover their clothes, so by the time you read this there could (un)fortunately be little skin on show. Featured in *Contagious 21*.

Burger King / Whopper Sacrifice /

This devilishly fun and heavily awarded **Facebook app** from PR-savvy **Crispin Porter + Bogusky**, Boulder encouraged users to do a bit of friend culling in return for a delicious meaty **Whopper**. The ironic app tempted Facebook users to sacrifice ten acquaintances in return for a free burger, and watch the resultant fallout on the site's newsfeed. 60,000 installs and 233,906 terminated friendships later it was clear that **Burger King** had struck a loud chord with users, although not with Facebook who banned the app after a week, citing privacy issues. More publicity plus a Titanium, Cyber and Media Gold at the 2009 **Cannes Lions** was probably enough to console everyone involved. See the Burger King case study in *Contagious 18*.



VW / REAL RACING GTI /



PUMA / PUMA INDEX /



DOMINOS /

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www.vw.com/realracinggti/en/uswww.waterslide.barclaycard.co.ukwww.sitorsquat.comwww.zipcar.com/iphonewww.pizzahut.com/iphonedominos / <http://btly2mPWIL>www.theindex.puma.comburger king / <http://bitly/XyEZ>



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Next time you see someone sporting a bizarre mixture of a Vietnam Vet-esque twitch and shaking thumb/forefingers, you'll know what to blame – **Call of Duty: Modern Warfare 2**. Activision's block-busting war-sim has brought out the latent scum-sucking maggot in an extraordinary percentage of the world's gaming community.

It outgrossed previous gaming golden child, **Grand Theft Auto IV** (from **Rockstar**) on both day and week one copies sold: GTA4 shifted 3.6 million copies worldwide on the first day of its launch whereas MW2 managed 4.2 million in the US and UK alone. Over the first five days GTA grossed US\$500m whereas MW2 passed \$550m – \$310m of which was made on day one.

There is no doubt that the multi-platform MW2 will provide a much-needed festive boost to 2009 game sales which have dipped since 2008. In October, for example, sales were down 19% compared to the same month last year. The rise and rise of casual gaming – particularly on mobile platforms – has no doubt had a profound effect on sales of next-gen console games. In September, **Steve Jobs** told **The New York Times** that **Apple** would market its revised **iPod Touch** as primarily a gaming device; little surprise given that one in five of the 100,000 apps currently available in the App Store is a game. In the closing months of 2009, the Touch has remained the second best selling consumer electronic device on both Amazon and Wal-Mart in the US – in turn, making it the best-selling gaming 'console'.

A host of new titles which make use of the device's Wi-Fi capability to enable networked-based multiplayer were also launched in time for Christmas. Now, users can duel with a Harry Potter spell-casting app, fly together in squadrons of World War 2 fighter planes (**Skies of Glory**) or nurture a brood of puppies before inviting friends' virtual pets over for a play-date (**Touch Pets: Dogs**). Of course, these retail for only a few dollars each – a fraction of the price of a **Nintendo DS** game. But what about the free



CALL OF DUTY: MODERN WARFARE 2 /



HALO 3 / ODST /



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gaming opportunities which 2009 has brought? In particular, social network-based MMOG (Massively Multiplayer Online Games) have exploded, but that's an entirely different kettle of fish, or vampires, or farmers...

Zynga / FarmVille /



In 2009 social gaming gurus **Zynga** saw 60 million users worldwide don a straw hat and denim dungarees to join **Facebook** phenomenon, **FarmVille** – helping the company to generate \$150 million in the process. This has helped push sales of **virtual goods** past the billion dollar annual marker in the US alone.

Players addicted to the virtual smallholding game are buying some 800,000 virtual tractors a day, plus cows, sheep, seeds and all kinds of cutely-rendered farmyard staples. The fact that the US and the UK provide the highest number of virtual smallholders is a notable step, taking the frontier of virtual spend beyond its Far Eastern base. Worldwide, the virtual goods market is now worth an annual \$6 billion and helped a surge in activity for online micropayment groups such as

Offerpal. **Paypal** has even now opened to third party developers to maximise e-commerce.

FarmVille invites players to share their news, send each other free gifts and even network within the game by taking neighbouring plots. The sensation has even moved offline with cleverly-linked fancy dress competitions and fan groups. A well-received innovation saw online cash converted to charitable causes – half of the \$854,000 spent on sweet potato seeds in just 3 weeks (!) was donated to Haitian children's causes.

Microsoft / Project Natal /



Visitors to Las Vegas' **E3 (Electronic Entertainment) Expo** in June were agog with the unveiling of not one, but two prototypes for **motion-sensitive control systems** from **Sony** and **Microsoft**, to rival **Nintendo's Wii** console. The most impressive was Microsoft's **Project Natal**. Unlike the Wii, which utilises both an infra-red control and TV-mounted sensor, Natal is completely **hands-free** and works with just the sensor which it uses to detect the player's body movement. Most impressive is the **face-recognition** capability which not only knows who you are, but can replicate and then manipulate your image

on screen. Check out the website for a host of dumbfounded celebrity endorsements, including **Steven Spielberg** who comments: 'This is a pivotal moment that will carry with it a wave of change, the ripples of which will reach far beyond video games.' See *Contagious* 20.

Hasbro / Monopoly City Streets /



As anyone who has bankrupted their mother on Boxing Day will tell you, **Hasbro's** classic property development board game **Monopoly** is all about the numbers. However, even we were surprised by the scale of **Monopoly City Streets** – a new **MMOG** which piggybacks **Google Maps** to create the largest real time Monopoly contest ever played.

For the pre-Christmas launch of the new Monopoly City Edition (in which players erect stadiums and skyscrapers instead of houses and hotels), **Tribal DDB**, London developed a virtual version hosted at monopolycitystreets.com. After signing up, players are given an initial bank balance of three million Monopoly dollars which they then use to purchase any street in the world – if it's on **Google Maps**, it can go in your portfolio.



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The object is to construct an ambitious assortment of properties, collecting as much cumulative rent from these as possible. You can sabotage your fellow players' dealings by using 'Chance' cards, and even indulge in some virtual boardroom table-slapping via the Monopoly City Streets **Twitter** feed.

Since launch, the website has received an average of 4.5 million unique visits and 15 billion dynamic requests per month. What's more, 70% of these users are spending 10 minutes or more on the site per visit, and 50%, half an hour or more. This places Monopoly City Streets in the top 20 most popular online games in the world. See *Contagious* 21.

Sony PlayStation / MLB 09: The Show /

Tasked with generating increased sales for the latest title in the Sony PlayStation baseball franchise **MLB 09: The Show**, **Deutsch Inc**, Los Angeles set about not creating a campaign, but a debate. This pitted **Boston Red Sox** player and American League MVP of 2008 season **Dustin Pedroia** against fictional Sony PlayStation 'Director of Game Accuracy' **Kevin Butler**. A series of viral and TV spots began with Pedroia protesting the realism of the game in which his character can't hit the 'high-inside fast ball'. The debate raged on the campaign website where visitors could try the game before casting their vote.

TV audiences and sportscasters waited for Red Sox games to see Pedroia settle the debate by pounding shots out of what he would later reveal is ironically his 'hot area'. 248,000 copies of the game being sold in the first month alone – a 46% increase over MLB 08. See *Contagious* 20.

Coca-Cola China / Coke Zero Aion /

A partnership with game developers **Shanda** represented **Coke Zero**'s first marketing push in China, and gave the brand the chance to engage with the 300 million registered players of **Aion** – one of the country's fastest growing MMORPGs.

Aion: The Tower of Eternity is a fantasy combat title in the series which had gained over a million unique users in the three months since its launch in April 2009. The collaboration saw a Coke Zero character feature in the game, complete with virtual props developed by Shanda. The promotion was integrated across digital and real-world touchpoints including internet cafés, retail environments, in lifestyle magazine, **Milk**, and on the brand's website, **icoke.cn**. A nifty connected product initiative gave fans who purchased the promotional can a **13 digit code** on the ring pull which could be exchanged for virtual props.

A **user-generated** aspect to the campaign encouraged gamers to upload their own Aion-inspired images and scripts. A winning script was integrated into the game, and the writer awarded a much-prized internship at Shanda. Creative was developed by **Red Lounge**, Shanghai, a collective of agencies including **Leo Burnett** and **Starcom MediaVest**. See *Contagious* 20.

links /

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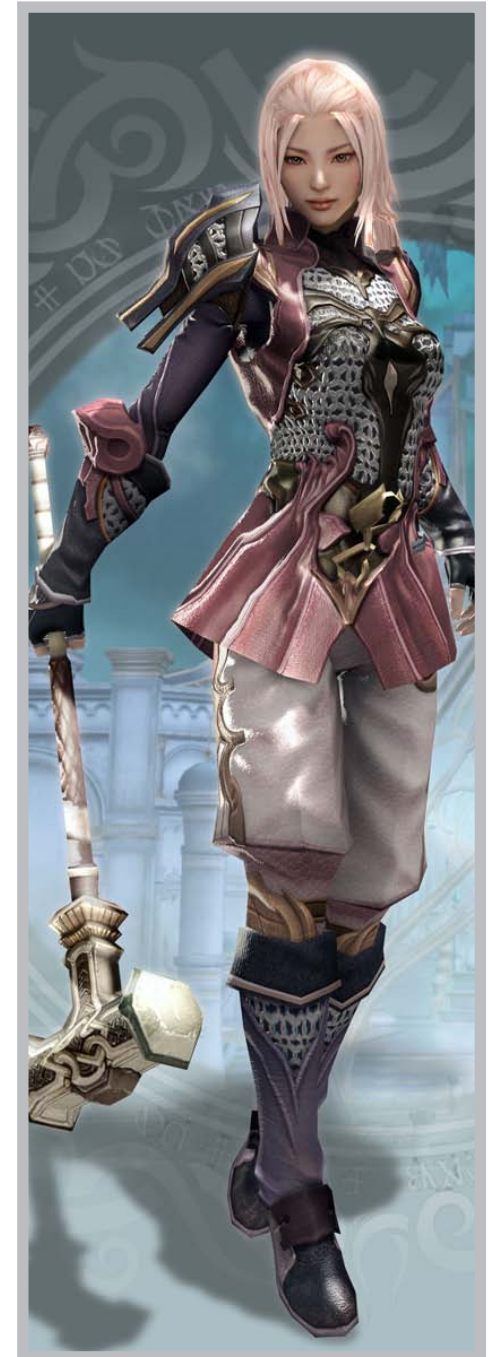
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Movies / The Year The World Went 3D /

OK, maybe not the whole world, as that's been 3D for quite a while now, but the world of media. As with all revolutions, leading the charge is an angry rebel with a cause, director James Cameron with his mega-dollar opus **Avatar**. In production since 2006 (and in gestation from 1994 whilst Cameron waited for technology to catch up with his vision), the film relied on a fusion of motion capture technology and virtual set design to film actors in 3D, whilst simultaneously watching their avatars perform in a special camera. Digital directing, in real time. The epic has also been preceded by an expensive, mass upgrading of projectors by pretty much every cinema chain.

Investing in this extra dimension is probably not the financial risk it looks on paper, as the cinematic aristocracy are keen to use the technique in their forthcoming pictures. Cameron himself is not new to breaking and remaking the rules of film, as with **The Abyss**, **Terminator 2** and **Titanic** he pioneered jaw-dropping CGI, full human replication and morphing and digital synthespians (whilst setting iceberg-sized box office records). He's also not new to 3D either, having shot an underwater documentary with the technology for **IMAX**.

Fellow 3D heavyweights include **Robert Zemeckis** of **Back To The Future** fame, whose recent work – **The Polar Express**, **Beowulf**, **A Christmas Carol** – has acted as a scouting party of sorts, using the same mo-cap and



© DISNEY/PIXAR /

3D technology as **Avatar**. Bringing up the rear in the next couple of years is the cavalry charge of **Steven Spielberg** and **Peter Jackson**, whose **Tintin** series of films has employed similar computer-aided filmmaking to transform **Simon Pegg** and **Nick Frost** into look-a-like Thompson twins.

Also in 3D this year, **Pixar's UP**, **Cloudy With A Chance Of Meatballs** and **Laika's Coraline** rubbed shoulders with **My Bloody Valentine 3D** and **The Final Destination**. Though mainly presented as a side-show attraction over artistic endeavour, the considerable takings – **UP** is Pixar's second highest grossing film to date – have proved that audiences are more than willing to strap on a pair of funny specs.

3D is now making the move into our homes as well. 3D TVs have been in development for

years, but with **BSkyB** looking to test a channel next year and 3D gaming (first in shops – **Avatar**, naturally) possible in the current generation of consoles/PCs, it looks to be hitting our sitting rooms sooner rather than later. Even with the current generation of TVs, Britain's **Channel 4** experimented with a week of 3D programming. 3D has been put firmly in the hands of the consumer too, as 3D cameras, webcams and even rapid prototyping printers allow punters to add extra-dimension to their personal output.

Still in its infancy, 3D technology has aspirations above its novelty heritage. Better than the red/blue glasses of the past, the technique is still waiting for a **The Jazz Singer/Wizard** of Oz breakthrough artistic application to set it aside from gimmickry.



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Where The Wild Things Are /

The customary wait between US and UK releases of movies has many a British film-fan chomping at the bit. A wave of publicity and branded alliances for *Where The Wild Things Are*, **Spike Jonze's** big-screen interpretation of **Maurice Sendak's** children's classic, has whipped us up to a level of frenzied anticipation befitting the film's examination of childhood. Sitting comfortably? Then we'll begin.

Vice magazine invited 24 of its contributors to create artwork inspired by the story, the results forming a pdf book and blog. Amongst the clothing companies keen to get in on the act, **UGG Australia** created boots printed with crowns and monster faces, **Christian Joy** reinterpreted monster costumes and displayed them at LA's **Space 15 Twenty Gallery** and **Urban Outfitters** launched an exclusive line of fashion, toys and home furnishings across its stores and also online.

There's more... Jonze's side project, **The Girl Skateboard Company** (he is co-owner) produced a series of limited edition boards featuring the monsters; **Kubrik** collectable toys have recreated the characters in miniaturised plastic. And no marketing effort is complete without an iPhone app – mess with the monsters, feed them photos and contacts and take a peek at a host of content from the movie.

Publishing /

Anthony E. Zuiker / Level 26 /

Picking up where **Penguin's** impressive **We Tell Stories** left off, **Level 26** is a trilogy of crime novels from **CSI** creator **Anthony E. Zuiker** steeped in interactivity. The first novel, **Dark Origins**, steered the reader from paper to the web. There, they encountered 20 'cyber bridges' developed by Zuiker to be consumed alongside each book, giving the option to log into a comprehensive site with exclusive cinematic content. Zuiker claims: 'Level 26 takes the best features of books, film and interactive digital technologies and rolls them all into a unique storytelling experience we're calling the world's first Digi-Novel!'





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Music /

Radiohead / WOWOW /

With web-housed video interactivity encompassing much more than Play and Pause buttons, it's unsurprising that the fragile music industry is jumping on the technology bandwagon to promote their acts, and even less surprising that cyber-pioneers **Radiohead** were amongst the first to do so. Promoting their tour of Japan, the band collaborated with TV station **WOWOW** on an interactive website which let fans create their own Radiohead video. Users could choose between twelve camera angles filming a live performance, with each camera assigned a different colour resulting in a pretty 'rainbow' timeline for each fan-made clip. Adding to the cleverness, users could attach a comment to their creation and then add it to a retina-burning piece of data visualisation which aggregated every user-generated video into string of blazing colour. Each individual rainbow could be converted into a personal widget and embedded on blogs and social networks.

MLB / Premier League / Mobile TV /

Despite the efforts of media owners to convince us that streaming pre-ordained TV schedules onto mobile phones was good for us, mobile TV in the western world has languished, along with video-calling, in the pile marked 'Things That Never Caught On'. However, 2009 saw the launch of two initiatives featuring the kind of content that we WOULD want to stream.

For best practice in sports marketing, look no further than **Major League Baseball** (MLB). This is a sport in which 30 teams each play a staggering 162 games a year, thus diminishing the odds of fans being in front of their TVs at all times. As a result, MLB's recent initiatives indicate an understanding of the fact that, if you have content people want, it's probably

a lucrative business strategy to get it to them. Not only are all games broadcast live online as part of the MLB.TV premium subscription package (around \$20 per month), it has also taken the plunge into mobile, streaming two games a day to users of its much vaunted 'At Bat' iPhone application at no extra charge.

Now, **BSkyB** in the UK has announced that its mobile TV service will be available on iPhones, which means that the **Barclays Premiership** football matches to which Sky owns the rights will now be streamed directly onto a handset with a screen big enough to make the experience worthwhile. Think about it. If you were in charge of a sport with the international cachet as baseball or football, would you rather a) lock up your TV schedules so tight that nobody without the right subscription package in the right time zone can watch them live or b) open up the games to the world, create an 'anytime' subscription for real time web and mobile streaming, and watch as the dollars flood in?

For more on the changing landscape of entertainment marketing, see *Contagious*' new special report, published December 2009. <http://bit.ly/5Y7OQZ>

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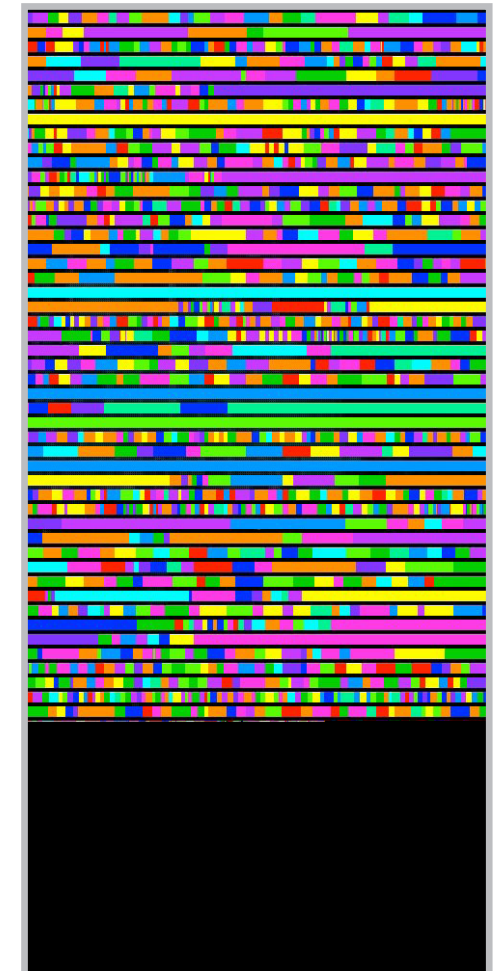
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MOBILE TV /



RADIOHEAD /



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/ CONTAGIOUS INSIDER / Bespoke Consultancy & Trend Briefings

Contagious Insider is a new division of Contagious Communications, established to meet the demands and expectations of future-facing marketers.

The Contagious editorial team sorts through a vast quantity of information on a daily basis. We see everything: the most innovative campaigns, the latest technologies and the emerging trends.

Insider is the human face of Contagious, bringing all of this specialist knowledge to life. Our consultants travel the world to deliver insight and category intelligence to brands and their agencies.

Insight & inspiration /

Insider can provide:

- Creative and strategic inspiration for new business pitches
- Trend briefings - emerging technologies & consumer behaviour
- Competitor activity in NTM, by sector or territory
- Workshops & training on the new marketing landscape
- Creative showcases, injecting energy and objectivity into internal seminars and client briefings

Whether you want to deep-dive into the creative possibilities available to your brand, or simply inspire and educate your team, Contagious Insider offers a range of insight and expert advice, from bespoke research projects to off-the-shelf presentations.

Please contact Jess Greenwood on +44 20 7575 1981 /
jess@contagiousmagazine.com for further information.

CONTAGIOUS
Now / Next / Why



CONTAGIOUS INSIDER

A part of Contagious Communications Ltd /
45 Foubert's Place / London W1F 7QH / UK /
T: +44 20 7575 1981
www.contagiousmagazine.com /
E: jess@contagiousmagazine.com



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Netflix / Netflix Prize /

2009 was the year in which consumers really started to embrace the trend of tinkering with their favourite brand's API – the programming interface that allows third party developers to access and interact. Of particular note was **Netflix's** crowd-sourced solution to updating its in-house movie recommendation series, **Cinematch**. Rather than rely on its own developers, the US DVD rental service turned to its audience and invited them to improve the code.

The contest attracted 44,000 entries from 5,000 teams in 186 countries as well as stacks of PR. It ended in July with Netflix rewarding \$1m to the winning team – in this case, **The Ensemble**, a merger of two seriously geeky teams – which, with just minutes to go, trounced the favourites.

This kind of approach is a win-win for all: consumers get to experience a better interface; developers can bask in the kudos of having created apps for huge consumer platforms; while the PR value for the brands involved is off the scale. Expect to see more in 2010. Featured in *Contagious 20*.

FIAT / Mio /

This year saw the launch of **FIAT's Mio** venture – an ongoing collaborative design project that asks consumers to become involved in the development of a new concept car. Anyone can contribute to any aspect of the design process, from safety features and environmental aspects through to the final shape and style of the car. A collaborative online forum, developed through leading Brazilian digital agency **AgênciaClick** (profiled in *Contagious 20*), enables

people to share ideas and discuss concepts. All of the content produced will be registered through the **Creative Commons** licensing process, meaning that it will be freely available for anyone to use. FIAT is due to unveil the resulting concept car at the Brazil Motor Show in São Paulo in November 2010. Featured in *Contagious 20*.

Marmite / Marmarati /

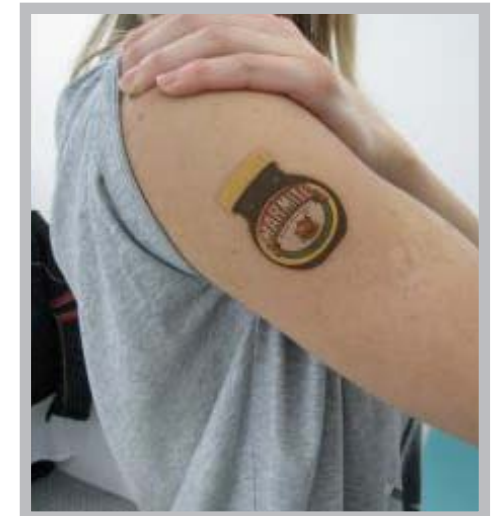
Love it or hate it snack **Marmite** has been tapping into its loyal fan base to spread the word on a new 'extra mature' flavour set to launch in 2010. Playing perfectly to its Victorian past and sense of fun, Marmite invited connoisseurs of the dark and gooey spread to join the shadowy 'Marmarati' society. 40 blogger fans were invited into the secret sect for product-testing and Marmite-related fun at a luxury London venue in November. Marmite lovers can join the society themselves at **marmarati.org** and earn the chance to taste the stronger product before launch. Users have to upload video, photo or written submissions to win the preview, with site visitors voting for the winner. The campaign was aided by social media specialists **We Are Social**, London and **Splendid Communications**, London and the new product will launch exclusively via social networking sites such as **Facebook** and **Twitter**.

Sour / Hibi No Negro /

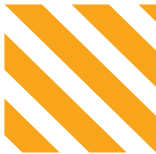
Amidst a clutch of music promos this year that placed fans in the driving seat, **BBH Labs** in New York caught our attention with its music video for Japanese post rock band **Sour's** single Hibi No Negro. Managing to work on the video around their day jobs at BBH, **Hal**



NETFLIX / NETFLIX PRIZE /



MARMITE / MARMARATI /



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Kirkland and **Masa Kawamura** started by posting on fan forums asking for volunteers to take part in the video. Interest sprang from all over the globe – and the fans took part in the project with the BBH team provided the working framework. A few months of tight planning and a detailed animatic later, the volunteer fans were ready to pitch in on the promo via the wonder of webcam. The result was inspiring considering the budget was a massive \$0 and the directing team were based in NY with the band live in Tokyo... Featured in *Contagious* 21.

Paramount Pictures / Paranormal Activity /



An honourable mention must go to the surprise box office hit of the year, **Oren Peli's** *Paranormal Activity*. Made on a ridiculously low budget (\$15,000, with the Israeli-born director editing the movie in his San Diego bedroom), the horror flick owed its success in no small part to the crowd-sourced method of its distribution. Rather than the usual release schedule, fans had to log on to **ParanormalMovie.com** and demand that the film play in their city. After two weeks of screenings, **one million people** had requested a screening near them. Paramount released the film nationwide in October and in just five weeks it had passed the **\$100m** mark in the US, making it the highest grossing R-rated thriller of the past decade.

Waze /

Advanced as navigation technology has become, it isn't all knowing, yet. Spotting local jams, overturned milk floats and burst water mains requires eyes on the ground. Step forward **Waze**, a free community-based mobile navigation app which automatically updates in real-time as users drive, detecting traffic levels which are constantly updated for other drivers to see. Users can share and report information such as accidents or road works, even upload photos. Development is completely dependant on the community, who update street names and correct errors as they go. Devised by Israeli software engineer Ehud Shabtai, Waze launched worldwide in November 2009. Featured in *Contagious* 21.

links /

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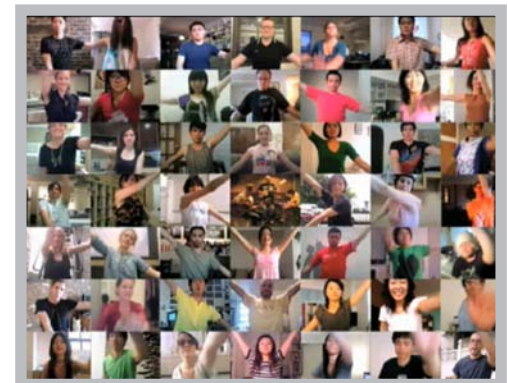
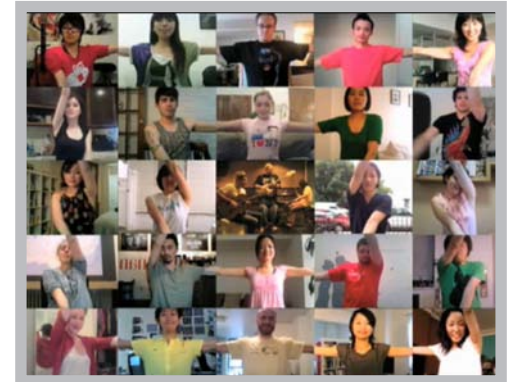
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SOUR / HIBI NO NEIRO /



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BRANDED CONTENT

Nike / Short Films /

2009 spawned two branded content gems from Nike. In July, to celebrate the release of the third shoe from skateboarder and actor **Paul Rodriguez (P-Rod)**, Nike SB produced a corker which has so far attracted 1.6 million views on **YouTube**. The film, screened only online, showed P-Rod skating to the dulcet tones of **Ice-Cube**'s *Today Was A Good Day*. He was joined by skateboarding star **Eric Koston** and basketball player **Kobe Bryant**. A 60-second cut-down, which served as an ad, attracted one million views. Behind-the-scenes films also attracted total views of over a million. See *Contagious* 20.

In April, Nike collaborated with UK illustrator **James Jarvis** and director and animator **Richard Kenworthy** on a beautiful film entitled *Onwards*. Commissioned by Nike via **AKQA**, London, *Onwards* was hosted on its own microsite containing the animated film and **James Jarvis**' biography; Nike branding was kept to a bare minimum. Five minutes long, the spot drew on Jarvis' own experiences as an avid runner, showing a yellow stick-man sprinting through various natural environments which merge seamlessly into one another. *Contagious* 19.

Gatorade / REPLAY /

Now that social media has put brands and fans on an equal footing, nimble advertisers have started to eschew big name sports personalities in favour of amateur players. Sports drink **Gatorade** produced a compelling branded content platform through **TBWA\Chiat\Day Los Angeles** called **REPLAY** based on restaging classic games between sporting rivals. It included a reunion between two of the nation's biggest high school teams, The Easton Area Red Rovers and the Phillipsburg Stateliners. In 1993, one game ended in a much disputed 7-7 tie, so Gatorade reunited the teams for a nail-biting re-match, having put all the players – now in their 30s – on a 10-week training schedule developed by





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the **Gatorade Sports Science Institute** and **Velocity Sports Performance**. Gatorade filmed the action for the **REPLAY** section of its missiong.com site, while a partnership with **FOX Sports Net** ensured that it was broadcast nationally too. *Contagious 21.*

Meanwhile challenger sneaker brand **New Balance** launched a 13-episode online series, produced by **Tangerine Films** in New York, which followed the highs and lows of a season with the **Canandaigua Academy Varsity** Lacrosse team. **Season in the Balance** featured semi-professional players all sporting New Balance gear; the site also featured a locker room section where users could click to purchase. See *Contagious 19.*

Nintendo / Britain's Best Brain /

Nintendo partnered UK terrestrial TV channel Five on a prime-time show entitled *Britain's Best Brain*. The show, which launched in October, promoted **Touch Generation** software for **Nintendo's DS** console in the run up to Christmas. Initial figures indicated that the show, developed and produced by **Tiger Aspect** and **GroupM Entertainment** in London, had attracted close to a million viewers and a 3% audience share. The eight-part series saw contestants embarking on five tasks to test their memory, co-ordination, numeracy, recognition and risk. Their performance on the challenges generated a unique brain score, and a finale saw the most impressive scorers being crowned **Britain's Best Brain**.

Nintendo also used other products in its stable to recruit contestants: prospective candidates had their mental and physical agility tested via puzzle and challenger games, including **Dr Kawashima's Brain Training: How Old is your Brain?**, **Wii Fit** and **Big Brain Academy**. See *Contagious 20.*

Macy's / Yes, Virginia /

US retailer **Macy's** merged the holiday traditions of shopping and slumping in front of the TV with a Christmas special through **JWT** and **The Ebeling Group**, both in New York. Building on the brand's existing **Believe** campaign, the half-hour show entitled *Yes, Virginia* was broadcast on 11 December on CBS, and was based on the true story of **Virginia O'Hanlon**, an eight year old girl who inspired a famous newspaper editorial by asking 'Is there a Santa Claus?'

As part of the *Yes, Virginia* campaign, children were encouraged to post their Santa letter at special in-store 'Believe' stations; for every letter posted, Macy's donated \$1 to the **Make-A-Wish Foundation**, a charity helping children with life-threatening illnesses. *Contagious 21.*

The Grid / Mobikasi /

The Grid, a social network that uses mobile phones to connect people, places and events across South Africa, launched a 24-episode documentary about youth culture in **Soweto** called **Mobikasi**. The location-based documentary featured people, music, social issues and places of interest, with each segment lasting one minute. Content was geo-tagged to the location where it was shot, enabling viewers to explore Sowetan culture by travelling through a mobile streetmap and enjoying the clips. *Contagious 18.*

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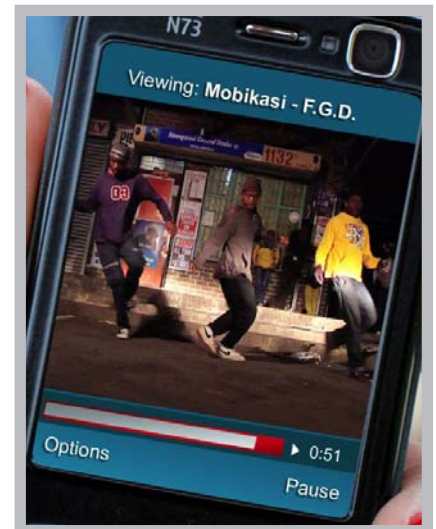
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GATORADE / REPLAY /



MACY'S / YES, VIRGINIA /



THE GRID / MOBIKASI /



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T-Mobile / Dance /

Flash mobs invaded our digital and TV screens in 2009, as increased use of real time networks such as Twitter facilitated the spontaneous massing of crowds. Building on the anarchic ideals of the movement **T-Mobile** added a smile to proceedings in January with the famous 'Dance' spot. The ad through **Saatchi & Saatchi**, London celebrated T-Mobile's 'life's for sharing' positioning as 400 'commuters' got down in front of gathering crowds.

The dance-off staged at London's Liverpool Street has had more than 15 million plays on **YouTube**, a further million for the 'making of' film and hundreds of thousands of views of spin-off events. In the next installment, more than 13,000 people filled Trafalgar Square for a gigantic karaoke session, belting out classics before they were joined by **Pink** for some professional support. The clips have garnered 2.5 million YouTube views. See *Contagious* 18.

Samsung / i8910 Mirror Trick / SSD / LED sheep /

Samsung won at viral this year, with films from **The Viral Factory** in London employing every technique from suspense to animals in jackets to draw the views.

Back in March, the agency turned to their IT guy Paul to display the benefits of Samsung's new **Solid State Drive (SSD)** for notebooks. By linking 24 SSDs together Paul created the world's most powerful consumer computer, capable of 2GB per second download. More than 2.7 million viewers watched Paul open the entire of Windows 7 in half a second and transfer a 700MB film in less time than it takes to throw the DVD out of a window.

Next came the Extreme Sheep LED Art viral for Samsung **LED TVs**. Filmed on a Welsh hillside, the clip – which has provoked a bit of classic real-or-fake? debate – shows shepherds herding sheep clothed in LED jackets. The lights are directed into position to create a game of Pong, a version of the Mona Lisa and a fire-work display. The spot has amassed more than 10 million views.





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In April, to support the launch of the **i8910 HD** cameraphone, the mirror-trick viral showed the proud owner of a new Samsung gadget 'disappear' his new toy while filming into a mirror, while the apparently vanished phone continued to film POV footage. Viewers were then challenged to work out how the trick was filmed: an invite to scrutinise the HD footage. More than a million views later the 'reveal' was released, picking up a further 375,000 views and spilling the beans on a body double filming through a non-existent mirror. See *Contagious* 19 for the films and an interview with Viral Factory's co-founder **Ed Robinson**.

DC Shoes / Ken Block Gymkhana /

A partnership between **DC Shoes** founder and rally driver **Ken Block** and **Mad Media** agency produced a series of videos demonstrating 'Gymkhana' – acrobatic sliding and skidding on four wheels. The series launched with **Gymkhana Practice** in January as Block hurtled full throttle around an arid racing landscape, throwing his Subaru into tyre-screaming contortions to score a staggering 20 million views online. **Gymkhana Two** saw Block cheating watery death, evading paintball fire and exploding vans to the tune of 9.9 million views on YouTube alone.

Block's rallying exploits, which linked DC's worlds of motocross, snowboarding and skating through themed stunts and DC team hook-ups, appeal to gearheads and adrenaline junkies alike. After selling the brand to **Quiksilver** for \$87 million in 2004, Block and co-founder **Damon Way** have maintained their roles at the centre of the corporation – Block is now chief brand officer. See *Contagious* 18 and 20.

Evian / Roller Babies /

What you see is not a test – yes, that is a bunch of rollerskating babies getting down to hip-hop classic **Rapper's Delight**. Realising **Evian's** 'live young'

positioning, the cute and cuddly version of the Sugarhill Gang rolled onto YouTube in July and became the most viewed viral of all time, with the **Guinness Book of Records** awarding the title after a reported 45 million views by mid-November. The spot, by **BETC Euro RSCG**, with production by **Partizan Lab** and a social media build-up by **BuzzParadise**, brought babies back into Evian marketing plans after an 11 year absence. *Contagious* 20.

Durex / Get It On /

Condoms and virals have always proven a happy combination. **Fitzgerald+CO** and **Süperfad** New York created a trio of balloon animals who gamely worked their way through the karma sutra. 13 million views and a Gold Clio Award later, the rampant balloons have proven their stamina. See *Contagious* 18.

Nikon / Helicopter Boyz /

Rarely has a gadget come to life like the **Nikon Coolpix** in this wonderful clip from **GT Tokyo**. An inspired bit of off-the-wall thinking showcases the camera's projector function by strapping the gadgets, preloaded with images, to the backs of a couple of Japanese teeny boppers, the Helicopter Boyz. When the lads' choreographed dance routine kicks in, projections from the Coolpix burst into life on the stage backdrop. Genuinely adorable. See *Contagious* 21.

links /

www.t-mobile.co.uk/dance

www.samsungssd.com

www.youtube.com/watch?v=d2fx9rviehw

www.youtube.com/watch?v=ix8ivo5vc8o

<http://video.kenblockracing.com>

evian / www.youtube.com/

watch?v=xqcvllwpwgs

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www.youtube.com/watch?v=p0toocgchte



DC SHOES / KEN BLOCK GYMKHANA /



EVIAN / ROLLER BABIES /



NIKON / HELICOPTER BOYZ /



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MONEY

It stands to reason that in a year dominated by an economic downturn, mass unemployment and predictions of the apocalypse from media pundits and politicians alike, money would be a hot topic. We've rounded up the debates, the advances and the business models to give you 2009's year in money, *Contagious* style.

Paid-for Content /

Rupert Murdoch, top banana at **News Corp** and famous internet denialist, announced a time-line in June to convert all his online papers into paid-for services by summer 2010, although this date has subsequently been pushed back. This would affect *The Times* and *The Sun* in the UK, as well as the *Wall Street Journal* – now officially subscription-based, but increasingly making lead articles and comment available for free. Interviewed by Sky News Australia, Murdoch hinted that News Corp would also be removing stories from Google's search indexes altogether on the grounds that a reader who came to the site through an internet search was not as valuable in terms of potential advertising revenue as one who came directly through the site itself.

The irony of Murdoch's 'war on free' was outlined in a *Vanity Fair* article by none other than **Matthew Freud**, PR and son-in-law to Murdoch. Talking to Michael Wolff, he explained that 'Murdoch is not a modern marketer. He runs his business not on the basis of giving the consumer what he wants but through more old-fashioned methods of structural market domination...Curiously,

his newspaper battles have most often involved cutting prices rather than, as he now proposes to do on the internet, raising them... Murdoch has contributed as much as anyone, with his low-priced papers, to the expectation that news is a de-valued commodity.'



It is undoubtedly true that a world without the Lynn Barbers, the Seymour Hershes and even the Charlie Brookers would be a less colourful, less accountable place, but Murdoch's strategy of resistance, rather than synergy with the ways of the web is risky. It is dangerous as a business strategy to attack something when you clearly do not understand what it is. Take, for example, News Corp's 2005 acquisition of **MySpace**, now fallen prey to the law of diminishing returns in the face of competition from the likes of Facebook. However, this could just as equally be blamed on News Corp's inability to move with the times as on any innovation from Zuckerberg's camp.

Optimists have suggested that Murdoch's considerable clout would force a sea change across the entire industry, with paid for services becoming the norm rather than a kick in the teeth to news-curious punters. But online, the consensus view is that not even Murdoch can make a success of such a venture, such is his antipathy towards not only the internet but apparently also the people who find their news there. As Michael Wolff concludes: 'Murdoch, at 78, doesn't, practically speaking, have the time to see the online world into maturity – nor the intellectual interest to want to be part of the effort. Rather, his strategic effort may more logically be to slow it down.'

Freemium / This Year's Model /

Although first coined by venture capitalist Fred Wilson three years ago, 2009 has been the year of 'freemium' – the idea of providing a service or platform for free to the majority of users, and charging a handful of premium subscribers for additional bells and whistles. Wired editor-in-chief **Chris Anderson** took to the road this year to promote not only his new book, **Free**, but also the whole notion of scaled business models. 'In the digital realm you can try to keep Free at bay with laws and locks, but eventually the force of economic gravity will win,' he proclaimed. Still, the freemium model is serving some companies well. Mobile apps like **Evernote** and **Dropbox** charge for storage on a sliding scale, meaning the more information you have bound up in the apps, the more likely you are to upgrade in order to keep it. Online collaboration platform **huddle** used this



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model to reach a wider, non-paying audience, and this year reached revenues into the millions of pounds. (*Contagious* 21)

Based on the notion that everything's worth something to someone, success on freemium terms is dependent on strong communication. It is not, as Murdoch fears, a literal free-for-all in which nothing is valued and everything is worthless. It's about finding the right content and services for those people willing to pay.

Amazon / Twitter /

A large part of Amazon's success is due to its algorithmic recommendations mechanism – namely the 'Other customers who liked this also bought' button. It stands to reason, therefore, that being able to see what people you respect and like have bought is an equally powerful sales tool. With this in mind, **Amazon Associate** members can now broadcast links to the products they buy on Amazon to their Twitter pages. Anyone subsequently clicking on that link goes to Amazon, buys the product – and rewards the person through whom they found it with a cut of the revenue. This kind of basic social shopping is affecting online retail in unforeseen ways. Fashion site **ASOS**, for example, receives one third of its recommendations through Facebook.

Bartering /

Bartercard was launched in Australia in 1991, but this year hit 75,000 members worldwide. A slow start, perhaps, but the financials are notable – trades through the network are up by 20% in 2009 to £1.2bn. In a time of economic crisis the bartering of goods and services is fast becoming an easier and more tangible alternative to cold hard cash. According to the **International Reciprocal Trade Association**, more than 400,000 businesses bartered £6 billion worth of trade globally in 2008, with this expected to grow

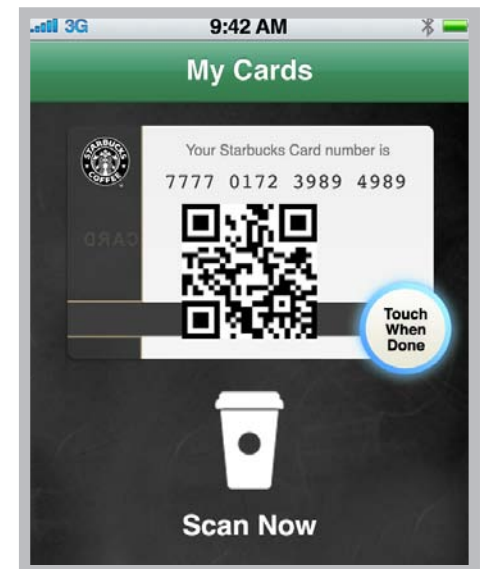
by 15% in 2009. Bakers make cakes in exchange for nights in hotels. Dentists give check-ups in exchange for a massage. Now, put your wallet away and let's do business.

Hitachi / Vein ID /

The Japanese electronic goods manufacturer's long running **Vein ID** programme which uses the veins in people's fingers and an infrared scanner in order to provide access to buildings and security-protected PCs has now been applied to payment, with the introduction of ATM and banking stations using the technology. **Hitachi** is also introducing vending machines to enable you to grab that bag of crisps or Coke using just a digit. Eliminating the need for credit cards and pin numbers, Vein ID is the first of a wave of biological and technical innovations which could see the gradual extinction of the credit card.

Starbucks / Mobile Payment /

Slightly less futuristic but equally useful is Starbucks' iPhone app, which provides users with a virtual loyalty card and scannable codes to pay for drinks. The **Starbucks Card** app is currently being beta tested across the West Coast of the US. It allows customers to purchase Starbucks credit online which can then be used against purchases in store. Users can decide on their choice of drink before even entering a branch; the app then calculates how much they owe and produces a **QR code** on the phone's screen. The code is scanned directly into the till's computer and the correct amount is deducted from their total credit. Smart stuff, this: the tatty cardboard loyalty card is one of the few 'can't live without' analogue items in most wallets and purses which has yet to be successfully translated to a mobile, digital format.



STARBUCKS /





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Nokia Money /

Quoting the statistic that there are four billion mobile phones in the world and only 1.6 billion bank accounts, **Nokia** launched its mobile banking in September 2009. Developed in connection with mobile payment experts **Obopay**, Nokia Money will enable people to manage their financial transactions, paying bills and transferring money in and out of accounts as easily as sending a text. The company is also developing a global network of Nokia Money 'agents', allowing for the depositing or withdrawal of cash.

The Finnish mobile giant has had a terrible year, with the economy and the iPhone contributing to a staggering 90% drop in sales from April 08 to April 09. Still, the focus for Nokia Money is very much on emerging markets and thanks to an undeniable logic in the system, there's life in the old dog yet.

mflow / One to Watch /

As we head into 2010, the race to successfully monetise the music industry is showing no signs of slowing down. 2009 was **Spotify's** year (see *Technology*), but negligible remunerative value for artists and labels has led to doubts over its long term future. Currently in beta, **mflow** combines the pay-to-download functionality of iTunes with the social elements of Twitter, allowing you to 'follow' people whose music preferences you admire. What's more, every time you buy one of their recommended tracks, they get a cut. This fusion of influence and a path to purchase could be effective, but will it catch on?

links /

vanity fair / <http://bit.ly/19zeMu>freemium / <http://bit.ly/JuK3B><https://affiliate-program.amazon.co.uk>www.bartercard.comwww.hitachi.eu/veinidstarbucks / <http://bit.ly/65oEkG>nokia money / <http://bit.ly/5qWCbe>www.mflow.com



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The Here and There Map /

London-based graphic designers **Jack Schulze** and **Matt Webb** created an intriguing way of fusing the 3D gameplay of first person shooters with the hundreds of 2D mapping applications available on the web. **The Here and There Map** manages both a first person viewpoint and a bird's eye view of what's coming up in front of you simply by curving the map away into the distance. Available in poster form for now, but we suspect it's only a matter of time before this style spreads into gaming and navigation. The canny creators also used sales of the striking posters to fund further development of the project. See *Contagious* Issue 19, and the cover of this year's *Most Contagious* Report.

Philips / LED Replacement Light Bulb /



Finally! A light bulb that, if adopted would avoid 5.6 million metric tons of carbon emissions annually and save 34 terawatt-hours of electricity in one year, apparently enough to power the lights of a whopping 17.4 million US households for a year. The design was the first entry in the US **Department of Energy's** (DOE) **Bright Tomorrow Lighting Prize**, where the

DOE will award the first company or individual that creates a substitute for the ubiquitous 60-watt bulb, while consuming 10 watts or less. If **Philips** wins the contest, it will be granted a cash award and federal purchasing agreements worth about \$10 million; the designs are currently undergoing a comprehensive evaluation by the DOE.

MARC BY MARC JACOBS, Louis Vuitton /
QR Codes /

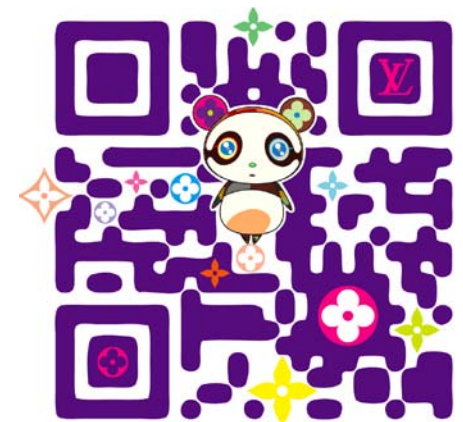
QR codes have been prolific in Japan for a number of years now, but 2009 saw them getting a colourful facelift. **SET Japan**, a design agency driving the use of QR codes as visual representations of a brand, worked with **Marc Jacobs**, creative director for luxury giant **Louis Vuitton** and head designer for his own **MARC BY MARC JACOBS** diffusion line, to create a beautiful penned code and accompanying **Takeshi Murakami** animation for the launch of Jacobs' latest collection for Vuitton. Both codes directed users to mobile websites. See *Contagious* Issue 19.

Emergent Architecture / Flower Street
BioReactor /

Experimental architects **Emergent** brought a lush green sustainable world to an urban Los Angeles street scene with the aquarium-style **Flower Street BioReactor**. The LA-based firm have designed a dynamic plastic moulding which comes to life with an all-natural light show using algae based bio-feedback lighting systems designed by LA company **Origin Oil**. As night falls, the installation comes alive with the natural light of a dazzling jungle scene to revolutionise the cityscape. See *Contagious* Issue 21.



THE HERE AND THERE MAP /



MARC JACOBS / LOUIS VUITTON /



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U2 / 360° Tour /

Contrary to popular opinion, **U2's '360°'** tour – which will continue through 2010 – did not take its name from front man **Bono's** impressive collection of wrap-around sunglasses. It refers to the extraordinary stage the band are using for the tour, designed by British architect **Mark Fisher**. Breaking the traditional mould of amplifiers behind tight leather trousered-band members in front of screaming fans, this new stage is completely circular, placing Bono & Co. in the middle of the audience. The speakers are mounted on four supporting legs which meet in a cylindrical video screen. Fisher claims he drew influence from the **Theme** restaurant at Los Angeles LAX airport, the designers of which (**William Pereira & Charles Luckman**) were apparently inspired by space-age B movies of the 1950s. See *Contagious* Issue 20.

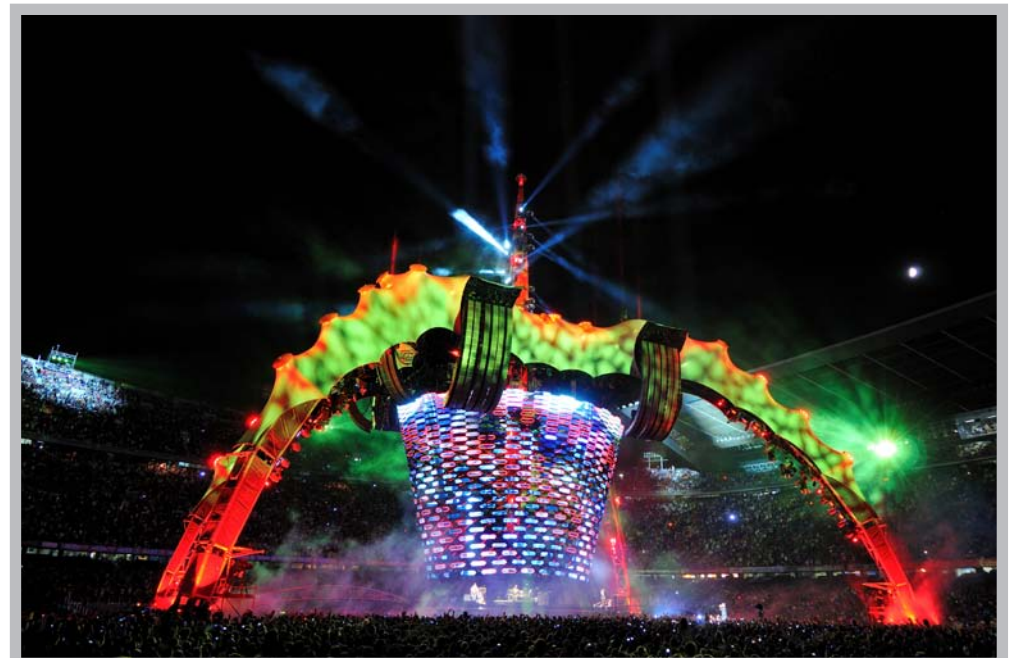
Dyson / Air Multiplier /

The idea for the **Dyson Air Multiplier** sprang from a fault in one of the domestic appliance brand's existing products, the **Airblade** hand dryer. Driving out air at 44mph, the Airblade scrapes water from hands like a windscreen wiper. However, it had a minor issue: due to pressure and friction, the sheet of air that was drying hands was also dragging with it a large amount of the surrounding air, aka inducement. Dyson's design team capitalised on this to create the first ever bladeless fan which can push out around 118 gallons of air per second, or about the same as a similar premium bladed fan, but without the annoying buffering of air. Oh, and did we mention it looks like **Apple's** version of a household gadget? Super sleek, and not cheap at £200.

links /

<http://berglondon.com/projects/hat><http://setjapan.com>www.emergentarchitecture.com<http://360.u2.com>www.dysonairmultiplier.comwww.philips.comwww.lightingprize.org

FLOWER STREET BIOREACTOR /



U2 / 360° TOUR /



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Louis Vuitton / A Passion for Creation /



For the May opening of **Louis Vuitton's** 'A Passion for Creation' exhibition at the **Hong Kong Museum of Art**, the brand called upon yet another of its impeccably-pedigreed artistic chums – American painter and photographer **Richard Prince**. Prince wrapped the entire exterior of the museum with re-worked covers from his After Dark series of pulp fiction novels collected from cities around the world. The internal exhibition celebrated the brand's shared influence in artistic circles with work by, amongst others, **Jean-Michel Basquiat** and **Gilbert & George**. See *Contagious* Issue 20.

Nike Store / Harajuku, Tokyo /

The sportswear giant cut the ribbon on a brand new Japanese flagship store on November 14th, located in Tokyo's trendy Harajuku district. **Masamichi Katayama's** **Wonderwall** interior design agency has created what is arguably Nike's most inspired and engaging retail space to date. The three-story, 10,000-sq-ft space

includes walls constructed from old waffle irons, similar to those used to shape the original running shoe tread; a chandelier featuring 400 suspended white sneakers and a giant ammonite fossil composed of concentric **Nike Dunks**. See *Contagious* Issue 21.



Mattel / Barbie /

Just in case you haven't heard, **Barbie** turned 50 this year and celebrated in style with parties and big name collaborations across the globe. The celebrations spanned all sectors; **Fiat** and **VW** created customised Barbie cars, complete with rhinestones; Parisian boutique **colette** launched a range of accessories for older girls that still love the blonde doll; and **Karl Lagerfeld** shot a series of couture-styled Barbies for an exhibition in Paris. Barbie's Dream Home even got a makeover with design gurus **Kartell** transforming the windows of its flagship store in Milan with life-size Barbie 'home' settings. The **Bourgie** lamp,

Charles Ghost stool, and **Louis Ghost** chairs by **Philippe Starck** were all given the Barbie 'treatment' and were all available for a limited time.

This year also marked the launch of a \$10m Barbie store in Shanghai. Far more than just a store, the 35,000-sq-ft space also houses a Barbie-themed restaurant and beauty parlour and will serve as a retail test environment for displays that may eventually be rolled out globally. Barbie owner **Mattel** reports footfall of around 20,000 shoppers per week since opening in March. 10% of visitors buy 'Barbie Passports', or loyalty cards that provide discounts on purchases, meals, and haircuts. Mattel worked with **BIG**, the branding and design division of **Ogilvy & Mather**, to develop the creative concept and **Slade Architecture, New York** led the design. See *Contagious* Issue 19.





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Prada / Transformer /



The **Transformer** was **Prada's** key communication platform for 2009, situated in Seoul to acknowledge the city's thriving business and cultural scenes. The pavilion accommodated a range of art, film and fashion events, reinventing itself four times during its four-month lifespan. The design was derived from a tetrahedron which, when rotated by crane, provided four different façade and interior configurations for the varying programmes. The final iteration saw the Transformer changed into a university, where Korean arts students removed the outer walls and recycled the material into experimental projects. National brands **LG Electronics** and **Hyundai** supported the event, demonstrating the power of brand collaboration to strengthen a national culture. The design was created by the **Office for Metropolitan Architecture**, Rotterdam and **2x4**, New York. See *Contagious* Issue 21.

Baubotanik /

Creating the literal embodiment of a treehouse, three German architects, **Ferdinand Ludwig**, **Oliver Storz** and **Hannes Schwertfeger**, have designed structures that see willow trees growing around a metal frame, until

they weave together, so the frame can be removed and floors inserted. The project pulls together principles of engineering with the aesthetics of a growing, living organism. Look out for the 1,290 square **Concert Pavilion** in Stuttgart which is growing and being grafted together, strengthened by winches and tree surgery. See *Contagious* Issue 20.



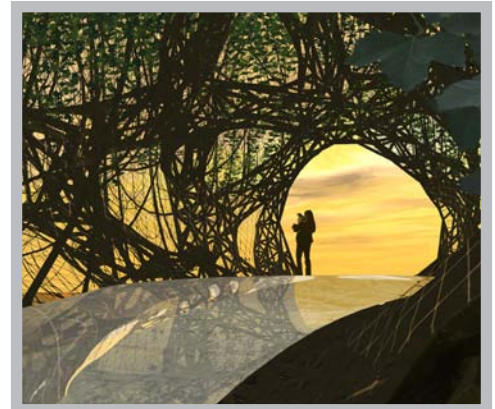
Selgas Cano / Offices /

Living in the woods is an idyllic dream. Being surrounded by nature stimulates our creativity and our health, and any baddies, or the occasional grandmother, are eaten by wolves. Honouring this tradition, **Selgas Cano** is a small Spanish architecture firm which constructed its office in a woody ravine near Madrid. Photographer **Iwan Baan** has documented the construction of the building which offers views of the natural world, a flood of daylight, ceilings of varying heights and retractable shutters over the transparent roof. See *Contagious* 20.

links /

louis vuitton / <http://bit.ly/130J2o><http://nike.jp/nikeharajuku>www.barbie.comwww.prada-transformer.comwww.baubotanik.comselgas cano / <http://bit.ly/spCjq>

PRADA / TRANSFORMER /



BAUBOTANIK /



SELGAS CANO / OFFICES /



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GREAT OUTDOORS

Yellow / Treehouse /

The days of rifling through the Yellow Pages may be long gone, but the **Yellow** brand still exists and needed a vehicle to claw back relevance in the web 2.0 era. **Colenso BBDO Auckland** and **AIM Proximity** put out a call for living, working brand ambassador, and found Tracey Collins, who was then given the task of creating New Zealand's first treehouse restaurant using only Yellow's online, mobile and printed listings.

The stunning results led to a fully-booked restaurant nestling ten metres in the air and a ton of PR coverage for Yellow. Tracey's blogs, pictures and videos charted progress and the project was reported in 70 different travel titles and hundreds of blogs – even drawing celeb endorsement from Kanye West.

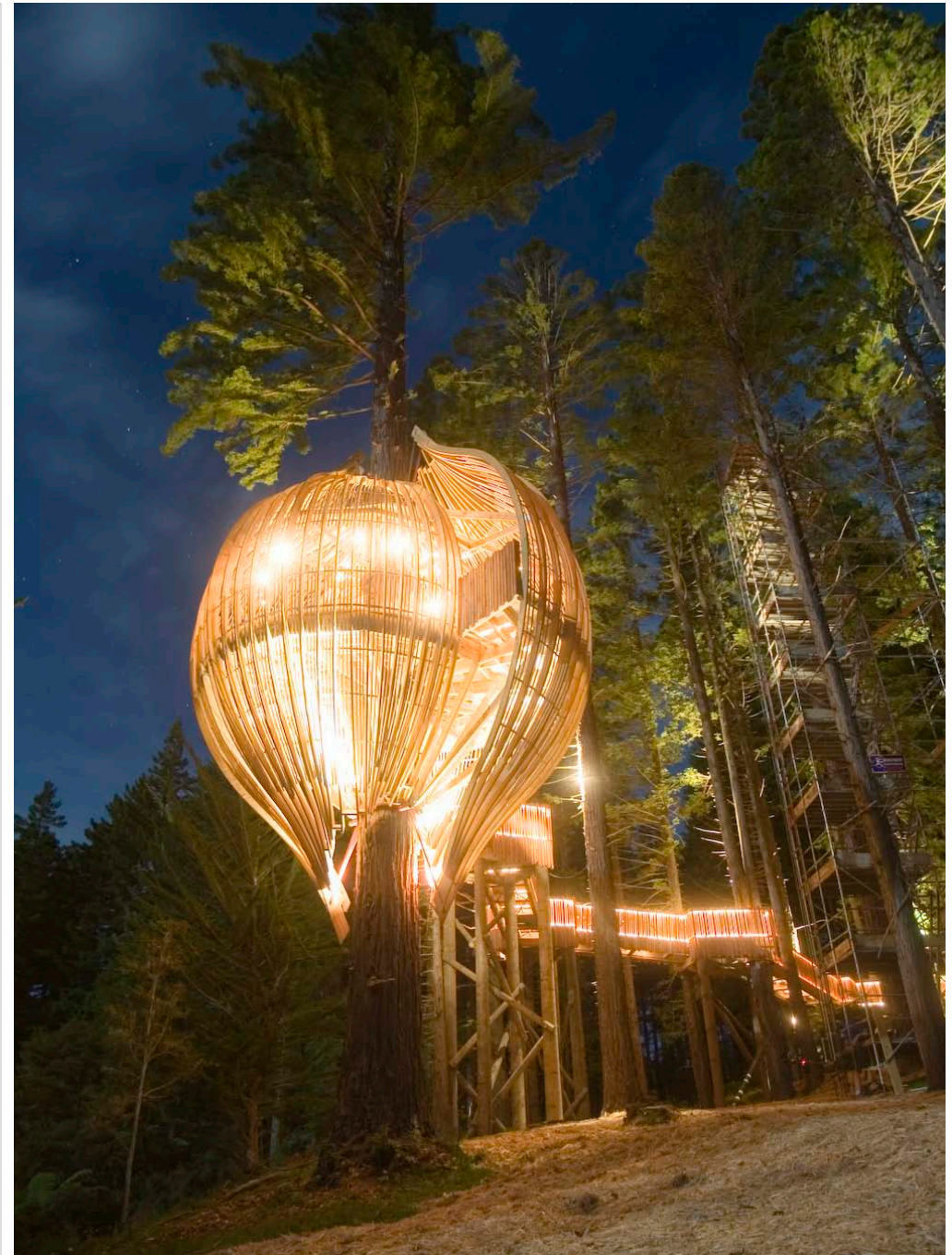
Front page news in the *New Zealand Herald*, 2,000 diners in the first month alone, a quarter of a million website visitors and a 10% improvement in unprompted recall of the brand proved Yellow's goal of making anything possible. See *Contagious* 18.

Pampero Rum / Ephemeral Museum /

Venezuelan rum brand **Pampero** already operates the *Pampe-ro Fundacion*, an arts movement supporting grassroots activity across the globe. When searching for a launch platform in Portugal, **Leo Burnett, Lisbon** selected the Fundacion as the perfect catapult.

Gaining traction among young Portuguese drinkers required the backing of the trendsetting indie crowd, which was reached through the world's first Ephemeral Museum.

With the walls of Lisbon's historic Bairro Alto district destined for clean-up by the city council, Pampero set about cataloguing and tagging the best street art and creating a podcast, in Portuguese and English, to guide visitors through the open-air museum.





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Within months the museum, accessed through its microsite, was drawing four times more visitors than any other local traditional exhibit space and Pampero matched competitors for recognition and sales. Tour guide coverage and global news PR generated €240,000-worth of marketing on a shoestring €30,000 budget.



PAMPERO RUM /

Further museum sites have opened in Portugal following worldwide coverage and a glut of awards including Media Grand Prix at Eurobest, a PR Lion, Silver Media Lion and Bronze Promo Lion at Cannes.

Beck's / Music Inspired Art Digital Bus Shelters /

Typical – you're waiting for a *Contagious* outdoor spot then three come along at once. Beck's music-inspired art tagline reached out to London commuters at 12 bus stops, in trendsetting districts.

By plugging mp3 players into the interactive shelters, users 'created' an interpretation of their music on the poster's digital space, akin to a media player's visu-

alizer. By grabbing a screenshot the image could be uploaded to Beck's' Flickr site and perhaps end up on a beer bottle in London bars.

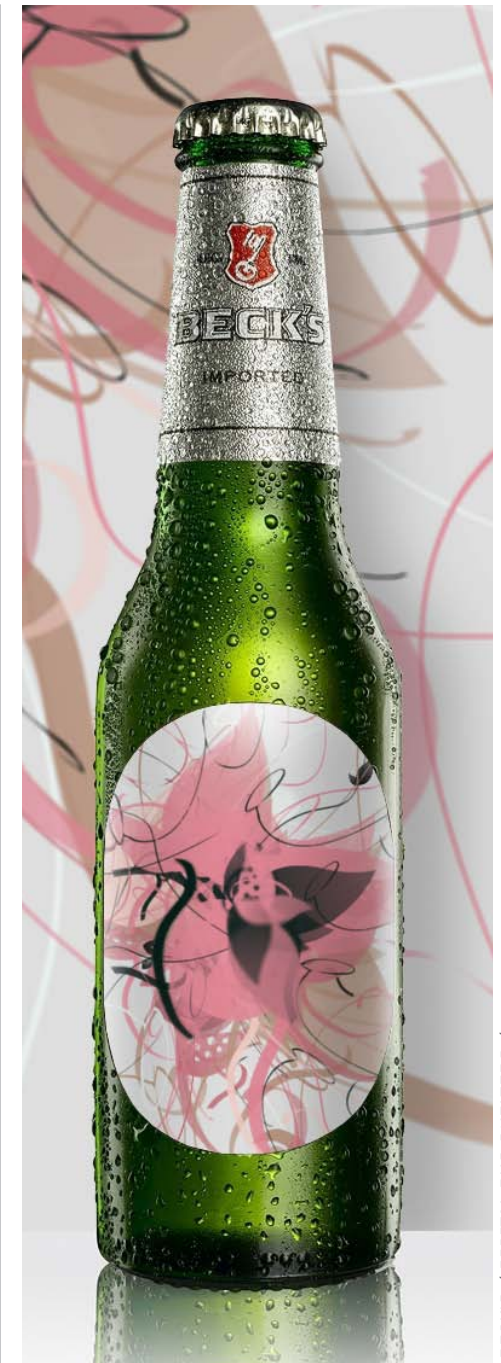
Outside Line, London's campaign landed Beck's a spot in style mag *Dazed and Confused* and led to 10,000 interactions at bus shelters in two weeks, plus 2,500 Flickr page views. See *Contagious* 21.

The Zimbabwean / Trillion Dollar Billboard /

Cannes Lions Outdoor Grand Prix winner the Trillion Dollar Billboard spoke up for **The Zimbabwean** international newspaper on behalf of those suffering under Robert Mugabe's oppressive regime.

Bringing home the crushing effects of huge inflation in Zimbabwe, the **TBWA Hunt Lascaris**, Johannesburg campaign used genuine bank notes to create billboards and posters to highlight the worthlessness of Zimbabwean currency.

A luxury imports tariff imposed in 2008 had made the newspaper – the self-styled 'voice of the voiceless' – unaffordable in Zimbabwe and the campaign helped boost sales and increase website traffic, which gained two million hits in the first week alone. The campaign was launched in July, when one US dollar was worth 37 million Zimbabwean. See *Contagious* 19.



BECK'S / DIGITAL BUS SHELTERS /



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Flygbussarna / Anti-Car /

Swedish coach company **Flygbussarna** took the green route by installing a dramatic roadside sculpture to encourage drivers to abandon their cars in favour of the bus. The company worked out that one bus could transport 50 cars'-worth of airport traffic for a fraction of the CO2 emissions and emphasised their point by building a 300-tonne bus sculpture from 50 wrecked cars close to the country's largest airport.

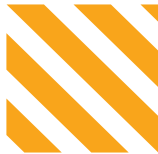
With coverage on Swedish TV, radio and on-line, the **Acne**, Stockholm campaign helped Flygbussarna drive web hits up by 50% and increase market share by 1.5% in a 17 million customer market. A microsite filming the installation round the clock counted passing cars and calculated CO2 emissions which could have been saved. See *Contagious* 19.

James Ready / Share Our Billboard /

At under a buck a bottle, Canadian beer brand **James Ready** is all about value for money. **Leo Burnett**, Canada took this positioning and ran with it to crowd source a Cannes Gold Lion-winning campaign. In a 'cost-saving' exercise, drinkers were invited to share space with JR on 100 billboards in Ontario, resulting in a flood of submissions and additional word-of-mouth buzz. As the recession bit and value for money became a barstool necessity the campaign created brand loyalty, customer engagement and increased sales, as well as grabbing an outdoor Gold Lion at Cannes, Gold Clio and Obie Best in Show from the Outdoor Advertising Association of America. See *Contagious* 18.

links /

www.yellowtreehouse.co.nzwww.museuefemero.combecks / <http://bit.ly/5wFDW3>www.flickr.com/photos/trilliondollarcampaign<http://jrbillboard.com>flygbussarna / <http://bit.ly/92Vhaz>



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We debated the merits of including 'Virtue' as an individual section in this year's Most Contagious report. By now, ecologically sound solutions and corporate social responsibility should be an intrinsic element of successful brands. Does acknowledging these efforts as something exceptional somehow detract from how standard and compulsory they really ought to be? However, with governments still scrapping for funds in recessionary times and the UN Climate Change summit in Copenhagen set to be one giant fudge, there is an increasing onus on the companies who own the world's biggest brands to reduce their carbon footprint and drive ecological awareness. Rather than pick out a couple of well-meaning but ultimately insubstantial campaigns, we've gone for the big hitters who are championing major change and benefiting from the resulting PR effects, not to mention delaying the destruction of the world.

Wal-Mart / Sustainability Index /

Wal-Mart is making huge commitments to become **packaging neutral** by 2025, to reduce carbon emissions by 20% by 2013 and to make energy intensive products 25% more efficient by 2011. The US retail giant has also pledged to revolutionise the amount of information that consumers have access to by providing information on products via its **Sustainability Index**. The brand is surveying its 100,000-plus suppliers and manufacturers then collaborating with them, alongside retailers, NGOs and Governments, to launch the index. This will certainly crank up the pressure on those groups, particularly if Wal-Mart commits to stocking products with smaller carbon footprints. Interestingly, the brand's commitment is

based around saving its customers money, a sure-fire way to drive uptake. Featured in *Contagious 20*.

GoodGuide /

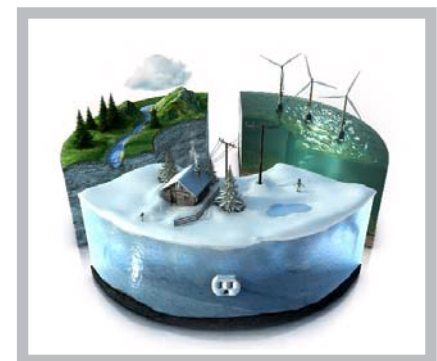
GoodGuide.com is a website that has made huge progress in rating companies and products with the aim of helping consumers make **informed decisions**. Think of it as an established, non-partisan version of Wal-Mart's Sustainability Index, with its multi-platform source bringing transparency to food, personal care, toys and household product categories. GoodGuide's service has been extended thanks to an **iPhone app** with a barcode reader that consumers can use while out and about to check up on a product. This focus on real-time transparency and accountability has major implications for retailers. Featured in *Contagious 19*.

General Electric / Plug into The Smart Grid /

To show GE's commitment to improving American electricity infrastructures, especially by incorporating features such as smart meters inside homes and businesses, **Goodby, Silverstein & Partners**, San Francisco launched **PlugIntoTheSmartGrid.com**. Visitors to the site could see the positive impact that the Smart Grid has on carbon dioxide emissions and get information about alternative energy use. An interactive experience included augmented reality, videos and data visualisation, which meant that the site feels as innovative as the Grid itself. Users stayed for an average of eight minutes. This helped turn interested parties into brand advocates. See *Contagious 18*.



GOODGUIDE /



GENERAL ELECTRIC /



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IBM / Smart Planet /

More business agenda or leadership statement than campaign, IBM's Smart Planet initiative – promoted by **Ogilvy** New York – covers a myriad of topics fundamental to the global agenda. IBM wants to use the Smart Planet platform to restart the economy by applying high-tech intelligence and insight to challenges in energy, transportation, food, water, even health care. The company's views are presented in a series of conversations considering how things currently work and offering an optimistic take on what the future might look like, engaging governments and average Joes alike. **Miles Young**, CEO of The Ogilvy Group and head of **OgilvyEarth** believes: 'It's a new breed of content for a new era, and sustainability is totally implicit within it.'

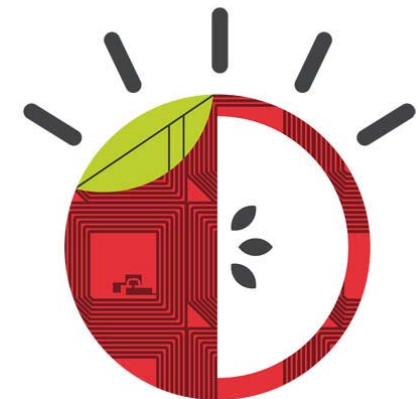
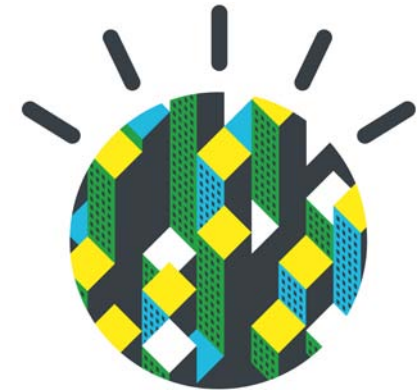
Climate Culture / Patenting the Environment /

Just as the **Creative Commons** revolutionised the distribution of digital content, eco-friendly initiatives are now encouraging the sharing of ideas for patents amongst corporations. The **Eco Patent Commons** was launched in January 2008 by major players such as **Nokia**, **IBM** and **Sony**, and is now gathering an increasing number of supporters. **Xerox**, **DuPont** and **IBM**, amongst others, have all contributed eco-innovations such as cell-phone recycling systems, water purification tools and exhaust filters for diesel engines. The Commons is a forum through which companies can pledge their environmental patents and anyone can use them, for free. Creative Commons itself has partnered with **Nike** and **Best Buy** to launch the **Green Xchange**. The programme will include patented technologies and forums for the exchange of innovations. Unlike the Eco Patent Commons, companies contributing patents will be allowed to charge licensing fees. See *Contagious* 21.

Google PowerMeter /

Smart electricity meters are becoming increasingly common. However, when Google launches something people tend to sit up and take real notice. Google's PowerMeter is a software tool that monitors energy consumption. Imagine energy saving hints and tips, as well as exclamations about lights left on appearing on your iGoogle page or linking back to your Android phone. Smart. See *Contagious* 21.

links /

www.makower.com/downloads/WMTquestions.pdf
www.walmart.com
www.goodguide.com
www.plugintothesmartgrid.com
www.smartplanet.com
www.wbcsd.org/web/epc
<http://sciencecommons.org/projects/greenxchange>
www.google.org/powermeter


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www.contagiousmagazine.com /
E: sales@contagiousmagazine.com