

SPEKTRUM

MARKETING, MEDIA & INSIGHT



25 years of ITMS

George S. Pascal gives insight into the past, present and future of marketing

Crisis Communications

The true test of an organization's mettle is in its response when things go wrong

Advertising 3.0

How to successfully generate attention to your ad in times of sensory overload



Dear Friends and Clients,

Welcome to the first edition of SPEKTRUM!

With our new, annually published magazine, it is our intention to present a wide-ranging variety of marketing and public relations themes. This special issue is devoted to delivering expert insights by a group of experienced professionals who seek to provide the highest level of reporting, commentary and analysis. SPEKTRUM also features stories and anecdotes from the world of ITMS, including a look behind the scenes at the exciting projects and diverse goings-on at the agency. The original content serves to keep you informed, entertained and to give you new perspectives on some of the creative trends and practices in marketing.

That we should unveil SPEKTRUM this year is hardly a coincidence. 2016 marks the year in which we celebrate our 25th anniversary at ITMS and is accompanied by a wealth of exciting activities. The year began with a brand makeover to underline our agency's focus on delivering strategic marketing solutions to our customers. Key elements of our new look can already be found in this edition and on our newly redesigned website, itms.com. I highly recommend you revisit our new website throughout the year in order to enjoy the further insights and events which we will reveal over the next few months.

This first issue of SPEKTRUM covers topics which have grown over the years into the clear core competencies of ITMS – sports sponsoring, native advertising and crisis management are essential elements of every business and marketing plan. Marketing has evolved so dramatically over the 25 years since the agency began, like no other discipline. An interview with the undersigned in this magazine looks back on the numerous changes that have taken place in marketing and within ITMS during that time.

We are confident that you will consider our editorials more than helpful, and we would be grateful to receive your feedback. We would be delighted to hear from you in the coming weeks and months.

Thank you for your support, and for your continued trust in us over the past 25 years.

A handwritten signature in black ink, appearing to read "George Pascal". The signature is fluid and cursive, with a long, sweeping underline.

George S. Pascal

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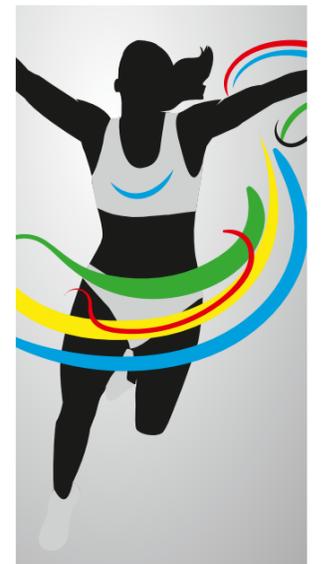
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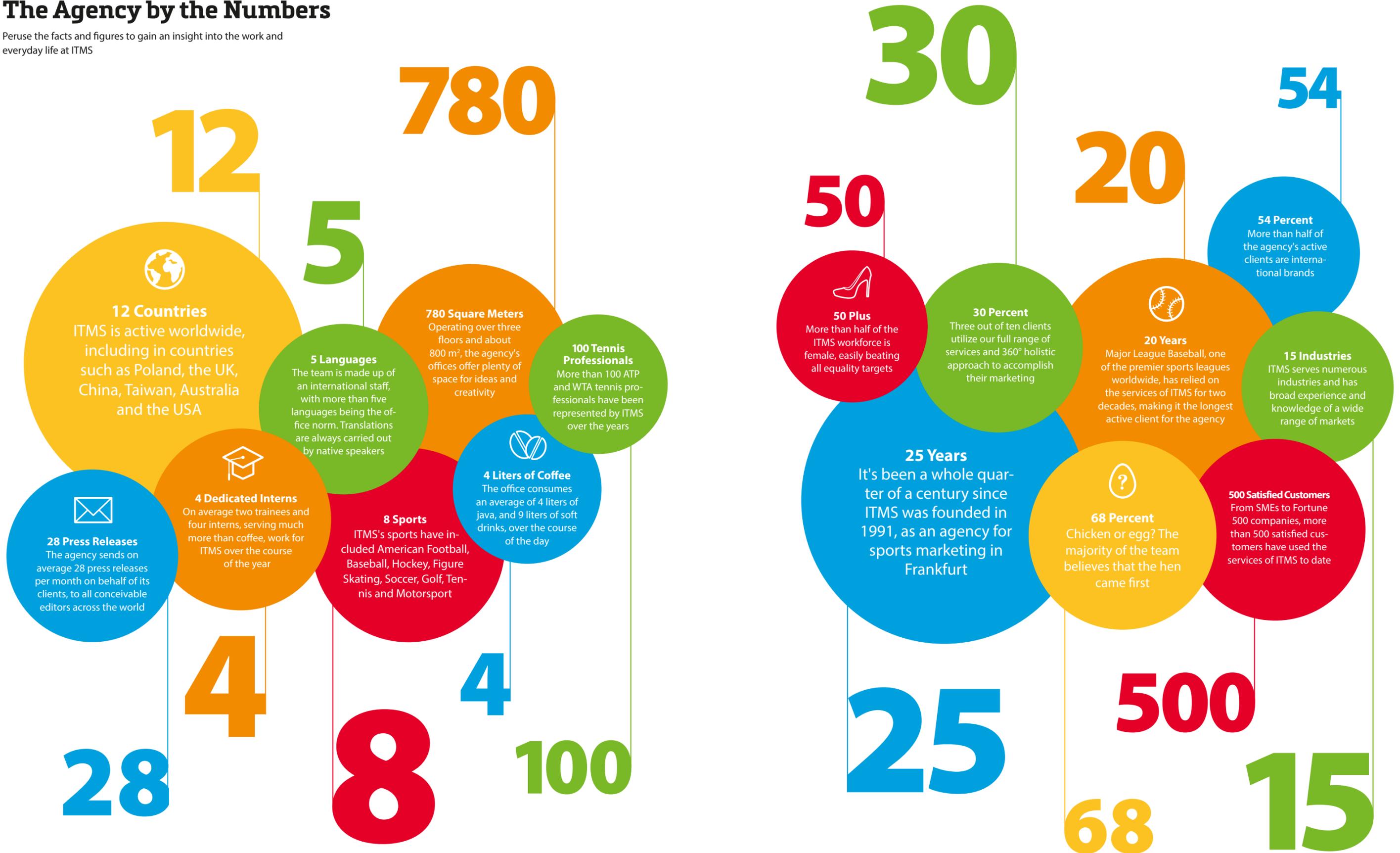
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The Agency by the Numbers

Peruse the facts and figures to gain an insight into the work and everyday life at ITMS





DIAGNOSIS: ADVERTISING RESISTANCE

Author: Mathias Mandler

Is the sheer abundance of ads that consumers are exposed to online making them invisible to the consumer's eye? The human brain is to blame here; it has a defense mechanism developed over time that reacts against advertising. ITMS examines how you can prevail in the clamor of the digital world

We are constantly online; every day we consume a variety of media and information, more plentiful and more entertaining than ever before. Check Facebook, see what your social circle is up to, quickly scan the top headlines in The New York Times or The Guardian, scroll through newsletters in your inbox and check out the bargain of the day on eBay, all during your fifteen minute commute to work. We have the whole world in the palm of our hand thanks to smartphones and uninterrupted internet connectivity.

All this is of course very practical and has changed our daily workload. It is easier to work from home or get immediate feedback from colleagues. However this development, a lifestyle of constant connection to media, means advertisers are facing ever more challenges. Too many stimuli are acting at once, too many impositions to buy or click drive visitors away from animated banners instead of towards. There is hardly a place on the net which is not marketed at and targeted to the last possible detail. As a result of this constant barrage, consumers are becoming increasingly advertising resistant, especially in the online environment.

The explanation is simple: blame our brain. When faced with an excessive wealth of stimuli, the brain selectively ignores excess information in order to master the situation. That is, we become desensitized to certain information in order to devote ourselves to those that best serve our core needs and wants.

When a viewer comes across an article online, they have certain expectations based on previous experience. In terms of page layout and design they expect a headline with a matching image and a relatively large amount of text. Against this template, the contents of the sidebars jump out as being something external. The brain will compare what it sees to its expectation, allowing the reader to skim right on past the unrelated content, barely registering what has occurred. All this occurs in mere milliseconds.

Ads, especially banners, are usually placed around the exterior or between text blocks. Compared to the expected text they are clearly more colorful and more striking. This is sufficient to classify these items as advertising and to relegate them to the waste bin of our mind. This subconscious ability is honed with each website visit and every click, building up a truly robust resistance to online advertising.

In fact, this is hardly a new insight. Along with the rise of the internet, banner advertising emerged in the 90s. Following hot on the heels of mailshots, banners were one of the first big things for advertisers on the net. However, their success was short-lived and it didn't take long to notice that messages to visitors went unheeded. A new form of advertising was therefore developed early on, in pop-ups. Whether with a pop-up or a similar expression of the format, the visitor is forced to deal with advertising. It is not a very elegant method, →

but is one that still endures in many promotional plans as a means to provide optimized click-through-rates (CTRs). The goal of this approach is simply to achieve the highest possible clicks to impressions ratio, regardless of the quality of that interaction.

Advertisers may be well aware that this is not an adequate solution. Along with technical progress have come new and improved methods for optimizing online advertising. Instead of coercing the user the goal is to make the interaction as personal as possible, so that the viewer wants to visit the site behind the banner entirely of their own volition. Compared to traditional advertising the internet has a distinct advantage: everything is measurable and traceable thanks to readily available analytics. This is a huge difference when compared to veteran media such as outdoor advertising or print ads. After all, as one of the founding fathers of modern advertising John Wanamaker already knew:

“Half the money I spend on advertising is wasted; the problem is, I don't know which half”

As technology became more sophisticated, first came ad placement next to related results in search engines, then data from URL tracking, and more recently cookies. It is now possible for webmasters to identify a visitor, analyze their origins, and track their behavior on the page - all of which can be addressed and optimized. The business activities of internet giants like Google, Facebook or Amazon are based precisely on these processes, which help them to increase sales by the billions every year. We are now the “transparent consumer.”

However, Wanamaker's observation endures in many places today. The lack of measurability of the effect of various promotions, and the transformation of media consumption, ensure that the lucrative hot spots in mobile and online marketing are always shifting. Despite increased knowledge over the decades, the full effect of digital advertising is not yet close to being achieved.

This raises the question of how one can advertise in the crowded online environment effectively. Taking the above into account, two factors emerge as necessary for a successful digital strategy. The first relates to the development of a personal and

targeted approach - How to be relevant? It pays to think ahead here and not to leave it all to accurately timed banner placements. Rather, increasing the relevance of the brand, the product and its associated message are the decisive factors.

In order to stay, and become more relevant to their target audiences, marketers nowadays rely on storytelling. This involves less advertising material but rather, much more real, comprehensible and professional editorial content, created and developed in the interest of the core communication target. Such a strategy has been played out to perfection by energy drink giant Red Bull. On their website, the product itself is nowhere to be seen; it reads more like an online sports and lifestyle news portal. The brand focuses on telling stories about events, its involvement in various sports and reporting on its own and third party platforms in these categories. The best example is when the world watched Felix Baumgartner's stratosphere jump. In one stunt, Red Bull may have successfully pulled off the world's most effective storytelling. The product is sidelined in communication; instead it is the experience that counts.

Besides storytelling, the second factor for a successful online communications campaign is equally as important: the design of the message itself. Only when our brain perceives something as directly as advertising does it choose to ignore it. The overall look and placement is key. This is where native advertising comes into its own. By designing an advertisement to blend in with its environment, one can bypass the unconscious analysis that might have rejected an obvious ad.

Agencies have been using advertorials and other methods to outsmart resistance to advertising in print for some time. However, legislation ensures that both offline and online ads must be labeled to enable consumers to distinguish them from editorial content. Ultimately, such labeling inhibits the viewer's attention only marginally, and the brain's guard is let down long enough to begin engaging with the content.

In tandem with a relevant campaign, this form of advertising represents the future, not only on the net. Brands that engage in storytelling can better appeal to an individual's emotions and generate personal connections to the brand, and ultimately, its products. The objective is for your message to be packaged so that it is perceived as relevant, and characterized as something that the viewer would voluntarily like to consume. Advertising campaigns that are conceived and packaged in this way can still achieve their full potential online. ■





Flexibility is and Will Remain Key to Success

Interview: Andreas Kroll - Photos: Joachim Storch

25 years of ITMS; what does that mean?

This anniversary is not so much a milestone but evidence that for a quarter of a century ITMS was always new, always of the moment. 25 years is an incredibly long period in the marketing world and only possible if an agency attracts and retains a loyal following of longstanding clients. And clients will ultimately only remain loyal if the agency constantly provides them with work that works.

Over the decades ITMS has done just that – we've been able to deliver creative solutions that work, are on time, on budget and that show results.

How has the agency evolved over the course of this time period and what changes were necessary?

We have indeed made many changes over the years. It's something that is essential in the ever evolving world of marketing, in order to maintain our market position and expand. The agency's focus on specific industries and markets has shifted significantly. Our concentration on sports exclusively eased in 1999 when we began to offer full service, which represented a major change for us at the time. This step crystallizes today into a clear advantage as we have evolved into a provider of holistic marketing solutions. Through the know-how and the passion for marketing across our entire team, we provide our clients in various industries with a recognizable public profile.

Also, in the early years, our international clients were predominantly from North America. But shortly before the 2009 global financial crisis we

25 years have passed since ITMS was founded in Frankfurt, Germany. The successful advertising and communications agency has been through many developments since its establishment. One constant throughout the years has always been the agency's founder and executive director. In a conversation with George S. Pascal, we learn how the world of marketing has changed in the past quarter century

began to focus on the Asian market. This turned out to be a move of real strategic importance, as it was primarily American companies whose budgets became drastically reigned in at that time. We are currently paying particular attention to rapidly developing Eastern European markets such as Poland, and to the Middle East. These moves have cemented us as an agency that can act globally, with a great deal of market insight. We also maintain a pretty cosmopolitan staff, which enriches our work and our company culture.

Your agency clearly covers a large number of markets. In which industries is ITMS currently active?

Of course we have always remained true to the business of sports - it is the heart of ITMS so to speak. For example, we have counted Major League Baseball, the leading American sports league, among our clients since 1996. In general we work for a diverse customer base, and we like →

Known for his strategic vision, George S. Pascal founded ITMS in 1991. The agency, which is now located in the town of Bad Nauheim, sees itself as a provider of holistic solutions for strategic marketing communications and a consultancy for international brands



"In an always-on world, consumer expectations are changing and as a result, the nature of marketing itself is changing"

it that way. Our flexibility allows that we can serve very different industries. Our customer portfolio includes companies from the field of construction, as well as enterprises in tourism, aviation and the bicycle industry.

There must have been a lot of factors involved along the way. What do you think was crucial for success?

We have always placed great emphasis on organic growth, and we continue to expand steadily. We like to invest in people, which means fostering a culture that provides a place for continued development and allowing our talented creatives to stay on top of wider industry and technical progress. That is always at the top of our list. Three out of the last four years have been our most successful, with the highest revenue in our history. This is something that could never be achieved by sitting back and repeating the same old formula. Although we have been in the business a long time, we feel, and we are working with, the same enthusiasm and dedication as in our early days. Looking forward, there is a lot of excitement in our agency.

Looking at the present, are marketing practices of 25 years ago very different compared to today?

The implementation of marketing programs has become much more dynamic. This is mainly thanks to the increasing complexity and forces at work, both on and within the target groups, the competition and the technical possibilities. These changes have led to a fundamental rethinking of marketing on both the client side and the agency side. It is essential for companies today to always be adaptable in order to respond quickly to changes. Demands on strategic competence, ideas and cross-channel solutions have risen by an unprecedented degree. This increased complexity means that a wide-ranging expertise is imperative. Across disciplines, marketers need to stay interested and

stay informed. And these demands will continue to grow, just as the industry will evolve faster than ever. Blink and you'll miss the boat; it's an exciting time to be in the business.

Does this mean that marketers have to completely change their current approach to marketing?

It is necessary to rethink things. Marketers need to shift their focus from pushing messages at consumers to engaging them in an ongoing conversation and fostering relationships. The 'turn-off' effect of push marketing, as opposed to pull, has been known for some time. Engaging the user in this more positive way requires running a real-time dialogue, constantly listening and instantly connecting with your audience in relevant ways that allow you to forge meaningful relationships with them. Consumers have an expectation of immediacy. You have to be able to take advantage of events as they happen and link them to your brand. We are now able to tap into a wealth of advanced, rolling analytics. Knowing how to employ that data to best effect, at the right time, considering all the other threads in the process and the campaign - that is key.

How can this be achieved? Does it seem that many companies are too slow or cautious?

When we started, most marketing departments were set up only to conduct campaigns, oversee trade shows and product launches. The way of thinking in traditional advertising involved campaigns that were planned and then, usually, implemented over a period of one to two years. That is changing, it is no longer about planning a campaign, executing it, analyzing the results, learning from them and applying those lessons to next year's campaign. Anyone unwilling to adapt to the new environment will struggle to survive. More and more influencing factors are coming into play in today's marketing environment; high dynamics, swiftness and flexibility are a must for success. Integrated communication programs with a high degree of flexibility have become essential. For this reason, new approaches must be tried and tested to find those that eventually succeed. →



"It's about creating journeys to guide consumers and customers towards a mutually desired outcome"





"Communication has become faster and more complex. Strategic vision is more important than ever"



"Passion contributes in large part to the success of ITMS. As it was 25 years ago, so it will continue to be in the future"

The early adapters in certain channels often reap the most benefits, providing it is done well.

So companies need to start experimenting. Is the traditional way of thinking therefore outdated?

I wouldn't go that far. The speed, direction and magnitude of the changes in marketing are very evident but the one thing that hasn't changed is the need for quality, real-time agility and a creative approach. So the basic principles and objectives are still the same and this is something that has been in the fabric of our agency since day one. This approach allows us to stay fresh and authentic as marketing is evolving into a more powerful and resource-rich function of business.

A commitment to staying on top of industry developments and technological changes is essential. For us, each new market and new industry we strategically enter requires a very intense learning phase, as we master the prevailing intricacies and specific needs of each new venture. But the approach is what counts and what works best for our clients.

What recommendations would you give to a company for the future?

In the minds of many, marketing has completed a shift, a radical change towards digital. A consumer's first encounters with a brand, and those further 'touches' that might lead to conversion, are far more likely to occur online than in print or on a billboard. However, advertisers should never shut out traditional media completely in order to focus only on digital channels. Instead, they should think about how to get the two to work together in an integrated and consistent way. If marketers do it right, audiences become buyers and buyers become advocates and fans.

The aforementioned complexity means that companies must always keep their finger on the pulse. Specialized knowledge is imperative as agencies become increasingly important partners for companies, and form part of their inner circle. Companies are looking for even more opportunities and holistic solutions, channels and creative development are converging more and more. This creates a much closer integration of design, creation, the content and the channels. Just as these media become more diverse and sophisticated, one must also keep in mind that so too does the consumer. By using new forms of advertising, tending away from traditional media formats, target groups and the consumer can be reached even more directly and accurately. This trend will clearly intensify in the coming years.

What will be the demands on agencies in the near future, and how do you ensure ITMS can continue to meet them successfully?

The language of recent years is online marketing, differentiating naturally today between desktop and mobile. The tablet and phone have replaced the TV as the primary screen; the attention span of audiences has declined. In the future there will certainly be more new channels and thus shorter residence times, as more content is constantly directed at the viewer.

With the flood of opportunities that arise both in digital and traditional media and new hybrid forms, it is important to always see the whole picture. As strategic partners for our clients, it is of the utmost importance for us to actively move with and drive this development with a holistic view of things. We understand the strengths and weaknesses of the various tools, and how to selectively implement each to very good effect, as components in the overall structure of a marketing communications strategy. We will continue to focus on expanding our strategic, conceptual and advisory competence and on working together with our customers to successfully shape the next 25 years. ■

1991

» Through the Years

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Establishment of ITMS as a sports marketing agency by expat New Yorker George S. Pascal. The office's first address in Frankfurt is number 20 in the Justiniustrasse, a house of historical importance. General Lucius Clay and Konrad Adenauer met here to discuss the constitution for a new Germany after WWII



ITMS creates a summer campaign for the Austrian ski resort Saalbach-Hinterglemm, making it even more enticing to tourists

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MAJOR LEAGUE BASEBALL

Major League Baseball, one of the four major sports leagues in North America, hires ITMS to help develop baseball in Germany. The agency manages sponsorships, TV rights, PR and events



Entry into the sport of golf via marketing and public relations for the EPD Tour. World-class players such as the former world no. 1 Martin Kaymer play on the tour. Renowned sponsors such as Esprit, Jaguar, US Airways and Titleist are procured

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ITMS

ITMS transforms into a full service communications agency, in order to do justice to increasing client demand. The thriving sports department continues under the separate brand ITMS Sports

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The agency takes over marketing and sponsorships for bundesliga club EC Bad Nauheim

00



The agency relocates to its new home in Bad Nauheim, where it is situated to this day

01



After three successful years of handling sponsorships for US Airways, ITMS steps up to run all European PR for the airline. After the September 11, 2001 attack on the World Trade Center in New York, ITMS is tasked with handling crisis communications for the major airline

2000

01



ITMS represents baseball player Mitch Franke and oversees him becoming the first German to sign a major league contract with the Milwaukee Brewers

07



First time hosting of wedding extravaganza Bridal World in Bad Nauheim

03

Third consecutive year hosting Stars on Ice, a world class ice gala in Bad Nauheim, where Olympic, World and European champions entertain spectators both in the arena and on live television

05



ITMS takes over management of Germany's top tennis player, Anna-Lena Groenefeld. The agency has represented more than 100 tennis professionals, including Grand Slam, Davis Cup and Fed Cup winners

06



Entry into the bicycle and e-bike business. Multimedial campaigns are carried out, establishing ITMS' reputation within the bicycle industry

07



BEST EVENTS by ITMS Marketing
BestEvents by ITMS is introduced as a new event division

09

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The agency takes on the marketing of the World Baseball Classic Qualifying Tournament in Regensburg, Germany. Responsibilities include sponsorship, TV rights and public relations

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ITMS wins new client Qatar Airways. The mandate includes public relations in Germany and Austria, as well as the organization of press conferences

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ITMS initiates a cross media advertising campaign with football superstars Philipp Lahm, Jakub Blaszczykowski and Andrea Pirlo for DRUTEX

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» **itms**

To mark its anniversary, and for the first time in 25 years, ITMS presents a brand new corporate identity

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DAHON, world leader in folding bikes, procures the services of ITMS for its first global campaign



THE UNPLANNABLE PLAN

Author: Andreas Kroll

A crisis, by its nature, is no easy ride - this much is clear from the outset. Take the Volkswagen Group emissions scandal which became known as 'diesel-gate'; CEO Matthias Müller in particular had to face the music during a trip to the Detroit Auto Show at the beginning of the year. The far reaching scandal hit not only VW, but also subsidiaries Porsche and Audi, becoming so dire that predecessor Martin Winterkorn announced his resignation. Not even six months earlier, the Wolfsburg based company had been confirmed as the world's largest car maker, with management hailed from all sides, especially by the shareholders.

This success however, is all in the past. The CEO's planned trip to the USA in January 2016 was expected to run smoothly off the back of this achievement, without a hiccup. However, Müller not only had to face the nagging questions of journalists, but also had to appear before the US Environmental Protection Agency and convince them of VW's proposals to remedy the situation. Müller had some time beforehand to plan damage control and prepare for questions. Corporate advisers concocted careful answers, and gestures and speeches were rehearsed. However, perhaps he did not practice quite enough. At the Detroit Auto Show, NPR radio's interview with the CEO went somewhat awry. During Q&A, Müller, who was until recently still praised by many experts for his guidance during the scandal, left a disastrous

A crisis usually comes as a complete surprise. Those who take no action until a crisis is upon them don't stand a chance. However, companies who are prepared for the worst case scenario and know how to respond in the event of an emergency, have a clear advantage and can avert damage

impression. A company whose reputation was based primarily on reliability lost its last shred of public trust. Since that moment, Matthias Müller has been mired in criticism, with the ill-fated interview causing VW share prices to plummet even further. The brand reputation was in tatters.

Crisis management is one of the most challenging tasks for any company, as well as its supervising PR agency. The economic success of a company is inextricably linked with its public reputation. After becoming aware of the emissions scandal, and the brewing outrage surrounding it, VW faced a huge challenge. How might they recover from such a heavy blow?

Following such an event, some positive factors may still be brought into play to keep a business and reputation afloat. The intrinsic strength of the brand and a good reputation can help to mitigate some of →

DIESELGATE

“It is preferable to rely on the expertise of an experienced PR agency. Ultimately, crises can lead to lasting damage and massive risk if mishandled”

the negative effects in times of crisis. In earlier days some time would usually pass before a message reached the stakeholders of an organization, acting as a buffer in which to prepare. Thanks to the progress of technology and the media, that message can now arrive to the board and the public after only a few minutes. A successful crisis management plan was then, and is now, essential for each company as a protective measure towards reducing potential damage. Individual emergency measures undertaken by VW, especially the resignation of CEO Martin Winterkorn, and the launch of internal investigations, were quick signs to the public designed to limit the threat of loss or damage. Acting on the obligation to understand the problem, and taking all necessary measures to prevent the events from repeating themselves in the future, are essential steps in restoring reputation.

A crisis is defined as a significant threat to the activities of an organization, that can, if mishandled, lead to negative consequences. In crisis management the threats and possible damage that lie ahead for the organization, its stakeholders or industry must be defined. Damage resulting from a crisis includes, but is not limited to, a financial loss, a damaged reputation, or an impact on public safety. In addition to crises caused by some error, companies often fall prey to events beyond their control.

Crises vary greatly in nature and scope. Although studies show that their duration often falls within a two to four day time-frame, this should not be assumed. There are types of crisis that are recurrent and persist much longer in extent. The ever emerging reports and public criticism of the ongoing construction of the Berlin airport is an example of a recurring and virtually permanent crisis. Construction of the airport began in 2006, with a planned opening in 2012. However, safety regulation problems resulted in an increased budget, and an even later opening. Crises can emerge whether planned or unplanned.

On the other hand, it's not all doom and gloom. One could in recent years cite Lufthansa as a distinguished example for their actions in times of trouble. The volcanic eruption in Iceland and the

resulting ash cloud once paralyzed all air traffic to and from Europe. For days no flight was possible. Lufthansa, however, managed to ensure customer satisfaction through comprehensive and timely communication with its passengers and through strategic use of social media to turn a negative into a multitude of positive feedback on their crisis management.

Regardless of the severity of a crisis, any business can fall prey to such a situation. It is important to be aware that there is no way to completely avoid the possibility. The media are obliged to uncover abuses and falsehoods and to report on them, even the most rigorous vetting procedures could still allow an undesirable to slip through the net. But through active media positioning a company may resist falling into a passive role and begin to work towards freeing themselves. It is initially completely irrelevant whether the company has itself contributed to the negative message. Following explanations and rightly so, it is usually the public who will act as ultimate judge and jury.

Crisis management for any company, regardless of size, is of vital importance for future success. This can not be overstated. It is entrepreneurial diligence for any organization to prepare a plan of action, associated documents and best practice in case of crisis. It is also preferable to rely on the expertise of an experienced PR agency to do so. An agency may remain objective even in the stickiest situation. Ultimately, corporations must never underestimate how crises can lead to lasting damage and massive risk if mishandled. ■

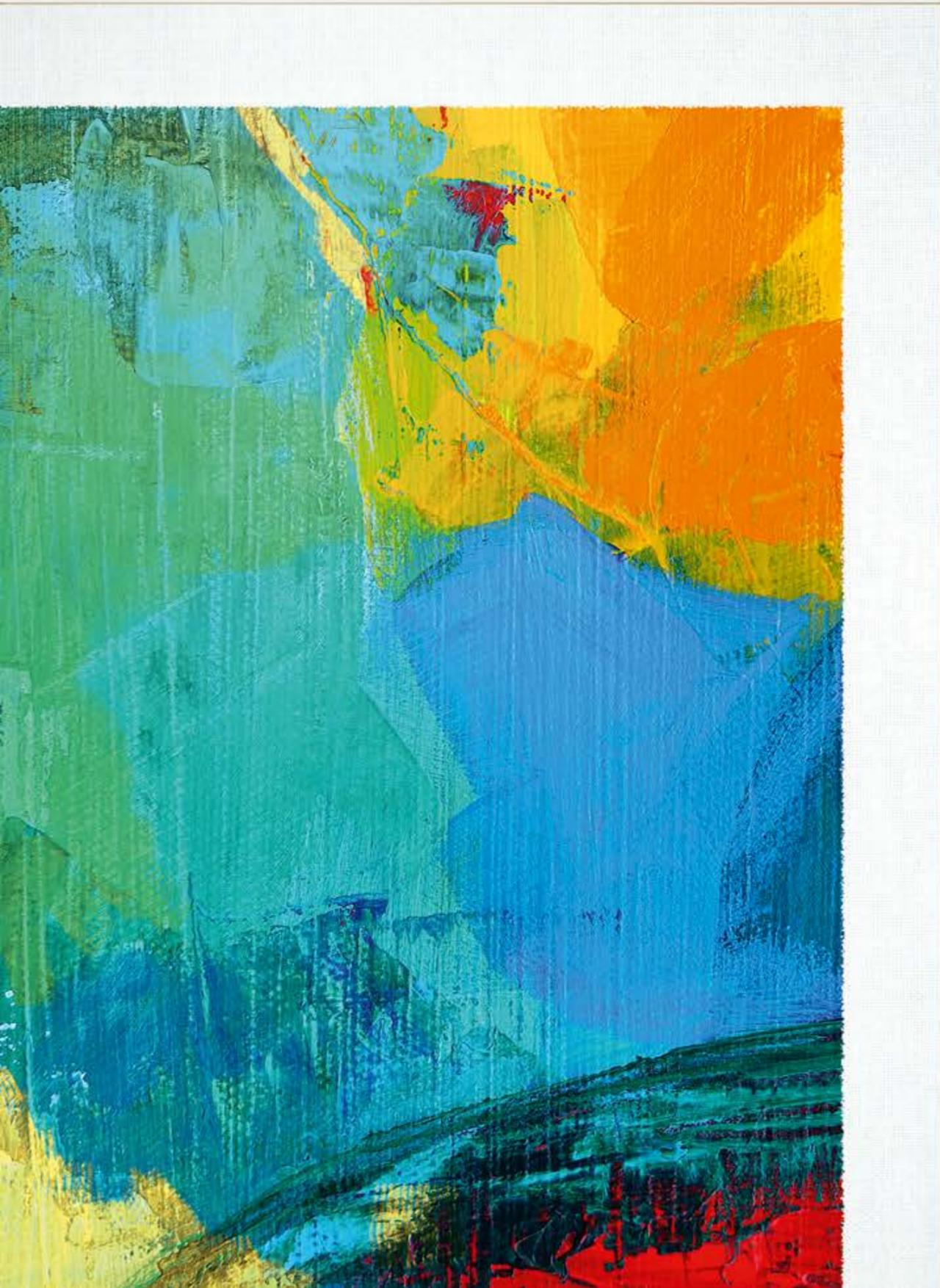
One must assume that it will still take years for Volkswagen to fix the affair that dieselgate left behind. However, the damage and loss of reputation will follow the brand for a lifetime. The pure and eco-friendly persona that VW coined to date is now gone forever

**Crisis Management:
3 Phases to Cope Successfully**

Every crisis is unique and can never be weathered under exactly the same scheme. However, managers that plan for the three key phases of a crisis situation will be best equipped to control it

<p>1 PREVENTION</p>	<p>2 RESPONSE</p>	<p>3 POST CRISIS PROCESSING</p>
<p>Create the basis for successful company crisis management</p> <ul style="list-style-type: none"> Analyze the risk potential of business processes Form a crisis management team from a selection of employees Develop procedure and communication guidelines Conduct regular internal and external reviews 	<p>Take a proactive approach so as not to be punished by passivity</p> <ul style="list-style-type: none"> Enact rapid and careful analysis of the overall situation Proactively and efficiently communicate to key stakeholders Quickly establish a clear and resilient position Maintain a sustained awareness of the events 	<p>Benefit from the experience gained during a crisis</p> <ul style="list-style-type: none"> Begin recovery of reputation through sustained communication Analyze and evaluate actions that were taken Integrate results into future prevention strategies Return to everyday work and create an environment of normality





How Much Art is in Design?

Author: Mathias Mandler & Andreas Kroll

Where can one find creative freedom pushed to its limits? Artists and designers both create visual compositions - but their reasons for doing so are quite different

Imagine a task is set before you. In order to carry it out you will receive a large white canvas. The task is clear to you and you choose your preferred tools. With the solution in mind, you begin to draw. The formation is flowing, nothing interrupts you and your creative process. You start at the top left and finally finish the work on the bottom right. Sound familiar? Probably not, because not everything is a simple question of lines and the way shapes and colors are chosen and arranged. The creative process, the way of working as an artist or a graphic designer, is a truly non-linear process. To watch an artist at work, one may wonder at any point, what is he or she doing? Is that thing really useful? What is clear is that the creative process, the creative element in art, is something intangible.

Agencies like to boast about their creative skills, their designs. These are physical things that are easily visible to outsiders, their effectiveness can be measured and the work itself cataloged to be referred back to and when required. A work of design may be an advertisement in a magazine, a catalog or a new logo for a company. Opinions on the work are highly subjective. One can also delve into the discussion ...are these creations art, or not? This raises several other important questions:

What is the difference between art and design? Or, can these ever unify and make the designer at the same time an artist? Difficult questions - what is your opinion?

An artist draws upon creativity

Essentially the word "art" refers to the results of targeted human activity which is not clearly defined by a function. It is a manufactured product of culture, which originated from a creative process.

Artistic freedom is even protected in Germany by basic law. In the modern era, not only the finished object, but the creative process itself can be considered art. When production gets underway, the artist draws upon creativity - their mind is the only limit to the end result - they turn their insides out in order to express their ideas and thoughts. The artist chooses freely for surface colors and patterns. A brushstroke here, sometimes a dash of color there. Through practice, perception, imagination and intuition they will find a work of art. The message conveyed by that work, no matter whether it is a picture, a statue, or a film, may manifest differently to any objective observer. The artist might describe their intentions and reveal what thoughts they harbored. According to some, the importance lies →

in what the artist wants to convey. If a large number of people like the work, it increases in monetary value - but the value of the content is independent of public recognition. It lies in the act itself, art for art's sake.

Design is about the fulfillment of a goal

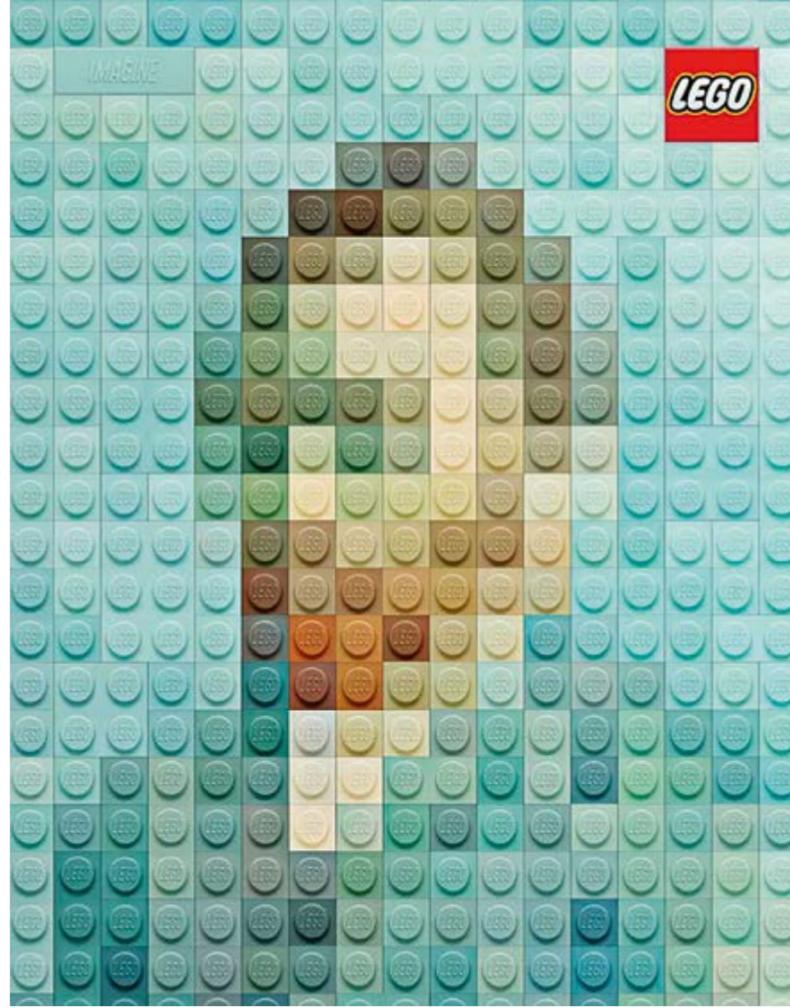
But what is design? The term originally comes from the Latin 'to mark out' and also 'to choose'. In contrast to art, design goes beyond the outward shaping of a piece of work. Designers have to deal with the function of an object and its interaction with the user. In other words, a designer is required to make choices in their work that take into account function, operability and durability as additional criteria in the process, compared to the purely creative formation of art.

These three above-mentioned attributes, function, operability and durability, can be very diverse.

An art director - as a senior member of a creative team - must also balance the brief with the artistic accomplishment of their product. It is about more than art, it comes down to the fulfillment of a goal.

What does that mean for modern promotional communications?

Unlike in art, the mind is not the only limitation at play here. For where the artist can choose the object of their work freely, the designer is limited. The aim is to convey a brand's message vividly, create customer loyalty, persuade the buyer for the product, and establish an emotional connectivity with the consumer. However, the message may



also need to contain specific values, enticements, or even the announcement of a forthcoming activity. It is also often limited by what it must not be; in most every case design is required not to be offensive (although it is quite frequently provocative).

No matter what it is, the viewer must understand and internalize the message in the design without exerting too much effort, quickly and directly. Why so fast? In today's fast paced world, the attention of the viewer is limited only to a few precious moments, putting two attributes - the operability and durability - firmly on the agenda.

An ad agency must ensure that the specifications, functionality and creative realization are in harmony in any task. Not forgetting that, in addition to product quality and customer service, any commercial performance needs to have impact. Only then can the designer let loose a little of their creative juices. To transmit precisely the right image to potential consumers is the key to success in commercial design, especially in the internet age. It follows that if the results of the creative process are insufficiently attention-grabbing, not immediately understandable, and not appealing enough to consolidate this in the viewer's memory, the effect will fizzle and the work will remain something that is neither design nor art. ■

Inside every child is a potential Van Gogh or Da Vinci: Bricks of inspiration - When a user's idea becomes an official campaign. Social media in this case fostered advertising creativity



Recipe for advertising success: Originality and creativity increase the chances of success significantly

An Interview with

Arturo Goosmann-Seminario

Art Director @ ITMS

An art director is under constant pressure in his daily work. Great ideas for new campaigns are expected and designs that cater to various target groups have to be created. What motivates someone to work in such an environment?

How do you maintain creativity in your work? What inspires you?

I like to surround myself with different sources of inspiration. In my case, to name a few, it would be a mixture of photography, contemporary art, architecture, music, news and books. It is important to stay curious and to keep an eye on everything that surrounds one, and to develop in this way a sixth sense for recognizing potential. Inspiration can come from anywhere.

What distinguishes art from design?

I can't claim to be an expert on defining art. Personally I find, however, that when one addresses the differences between art and design, there is a very clear line between the two. The job of a designer is to communicate ideas predefined by placing different colored pixels, graphics and images in specific locations. Most design projects have particular specifications and a detailed set of goals to be achieved. If done well, the design should jump out at the viewer and pique their interest.

An artist on the other hand does not require any specific instructions or guidelines to create a new and unique piece of art. Their feelings and their soul are transmitted by the brush or the movement of their hands. Their inner impulses motivate them to create new works.

Is there a difference in the approach of an artist and a designer?

While the artist often waits until the moment they meet some inner inspiration, the designer is faced with a problem and more than likely a specific deadline. From there they begin developing a creative solution.

How would you describe your approach to design?

Design should touch people on an emotional level. This approach is what seems most effective and sustainable. Dialogue plays an important role in our designs, as well as the principles of creative thinking. The aim is to find solutions that are convincing from the user's perspective.

What do you like about your work?

Definitely the creative process. The development of ideas, communicating and executing ideas that involve various new media. To try something new every day - whether analogue or digital. To form a rough idea into something unique that emerges before you is what I like best. ■



Going the Extra Mile Makes the Difference

Author: Julia Schenk



The atmosphere is buzzing at Frankfurt airport as a large group of journalists gathers to attend a press conference for the inaugural commercial flight of the Airbus A350 XWB

Qatar Airways, awarded by Skytrax in 2015 as the world's best airline, is about to present the new pride of their fleet to a packed room. The Airbus A350 XWB (Xtra Wide Body) is an aircraft of the latest generation. The aviation miracle represents a new platform for future models and will play an important role in the airline industry in the next decade. As the global launch customer, Qatar Airways has the honor of conducting the first commercial flight.

The international press is about to bear witness as the newest member of the Qatar Airways fleet lands at Frankfurt - the hub of the German flag carrier Lufthansa. Meticulous preparations have been made for the event, with every detail taken care of. A team from ITMS has been occupied for several weeks with the organization of the press activities for the occasion. Each took the lead in different aspects of organizing the event, which promises to be more than satisfying for the anticipating media.

More than 150 key media representatives from outlets such as RTL, Focus, FAZ and CNN have registered. All were invited to the event in person with great efforts required in order to pull it all together. Now they await the moment of the first touchdown.

Qatar Airways flight 67 is on the approach. Prominent guests, including Qatar Airways Group Chief Executive Akbar Al Baker and Airbus President and Chief Executive Officer Fabrice Brégier are aboard. Both will speak at the press conference. All possible preparations for the event have been undertaken.



01
12:05 PM

The big day has arrived! Everything is prepared. Despite the rush, registration goes smoothly and guests are shown to their seats in the press room. Each journalist receives a press kit with facts and figures about the new Airbus

02
12:09 PM

The equipment is ready to go. A total of 155 renowned media representatives are welcomed by the events team. Chilled drinks are served as they wait for the delegation from Doha to arrive



06
13:00 PM

Seats go quickly as camera crews take their place. The conference room is filled to capacity. The presenter Julia Josten welcomes all present



The Airbus comes in to land and sits securely on the runway. The A350 XWB landing against the Frankfurt skyline makes a fine subject for photographers and camera crews to capture

03
12:16 PM



07
13:22 PM

"Today we are making history," says Akbar Al Baker, "today we show our passengers what it means to be ahead of the curve!"



04
12:22 PM

Photographers and videographers receive waivers that allow them to go on the apron of the airport. Cameras are best positioned to capture the important moment for posterity



05
12:37 PM

Akbar Al Baker, Qatar Airways Group Chief Executive, and Airbus President Fabrice Brégier are welcomed by Dr. Michael Müller, board member of the airport operator Fraport. The three of them walk down the red carpet

While some journalists and camera crews inspect the interior of the A350 XWB, selected journalists are given the opportunity to interview the CEO of Qatar Airways personally

08
14:14 PM



09
15:25 PM

The A350 XWB takes off on schedule towards Doha. For ITMS the crucial event follow-up begins. More than 150 million hits across various media are generated by the event and subsequent reports. The daily press, renowned magazines and numerous other publications all report on the new aircraft



FINISH WHAT YOU STARTED

Author: Andreas Kroll

It's not only the size of the sponsorship budget that determines success or failure, but the implementation, and especially the activation. An appropriate activation and implementation strategy is absolutely crucial to leveraging the sponsorship deal and bringing it to life

Faster, higher, stronger. Every four years the eyes of the world turn to the "greatest sporting spectacle on earth," the Olympics. The event traces its origins over two and a half thousand years, to antiquity, with Pierre de Coubertin later creating the modern Olympic games in 1896. The Games have now long since evolved into one of the most effective international marketing platforms in the world, reaching billions of people across the globe. Its logo, the Olympic rings, is one of the world's most famous and easily recognizable symbols. Respondents in surveys associate the logo with terms such as "global", "inspiring" and "peak performance". No wonder companies scramble for the opportunity to associate their own brand to the emotions, stories and aspirations evoked by the Olympic Games.

Sport as a subject matter is always guaranteed to pull in the ratings and thus makes for a highly attractive prospect for advertisers. Although Coca-Cola has been a major sponsor of the Olympics since 1928, starting when host city Amsterdam could not shoulder the costs of the event alone,

the true commercialization of the games didn't begin until the 80s and 90s. Along with Coca-Cola, companies like McDonald's and Visa have also partnered with the Olympics for many years. But how can such a union successfully translate when their roots do not really lie in the field of sport?

For a global partner of the Olympic Games there is one particular benefit above all others: the enormous reach achieved by the event. The 2012 Games in London reached a total of 3.6 billion people, almost every possible viewer in the world. More than 500 TV stations broadcast over 100,000 hours from the different Olympic events and arenas. Digital coverage from London surpassed that of TV for the first time in history. Worldwide, more than 1.9 billion video streams and other digital platforms delivered content to more than 170 sites. With this jaw dropping scope it is plain to see why companies devote hundreds of millions of dollars to procure an association with the Olympics. Without a proper brand activation strategy however, that investment is in danger of garnering no more attention apart

from on-site advertising. This is why a proper activation and implementation strategy is so important.

2:1 - What sounds like the result of a soccer game, is in fact the rule of thumb to activate sponsorships. This rule says that double the financial cost that was invested into the partnership itself, should again be put into the necessary cross-media activation – at least. This planning and media literacy is the bread and butter of consulting agencies, and is essential in preventing ineffective investments. Sponsorship activities in the sporting industry are as diverse as the sports themselves, whether it is a partnership in the Olympics, a sports league, a team or an individual athlete.

In a highly competitive advertising environment it is no longer acceptable to just rest hopes for an effective sponsorship on the visibility of a company logo alone, or on passive forms of communication such as the team jersey or an advertising banner. Rather sponsors and associations, or their marketers, are challenged to develop and implement new

and appropriate strategies for effective cross-media activation.

This implementation can look very different for different partnerships. Coca-Cola recently launched a new, attention-enhancing campaign on social networks for the Rio Olympic Games. Visa has signed more than 30 athletes worldwide to help promote their digital payment solutions. These communications play on various emotions to achieve the desired results and hit home with their target market. Dramatic visuals are employed to raise awareness, define brand positioning or broadcast a sales promotion. Every aspect is refined and measured to reach the target group.

Strong implementation requires authentic and sustained activation, carried out on all relevant channels, that can meet clear economic and communicative objectives. The opportunities are vast and exciting – parading a brand around the pitch alone simply will not do. Only sustainable, strategic and authentic activation can make you faster, higher, stronger. ■



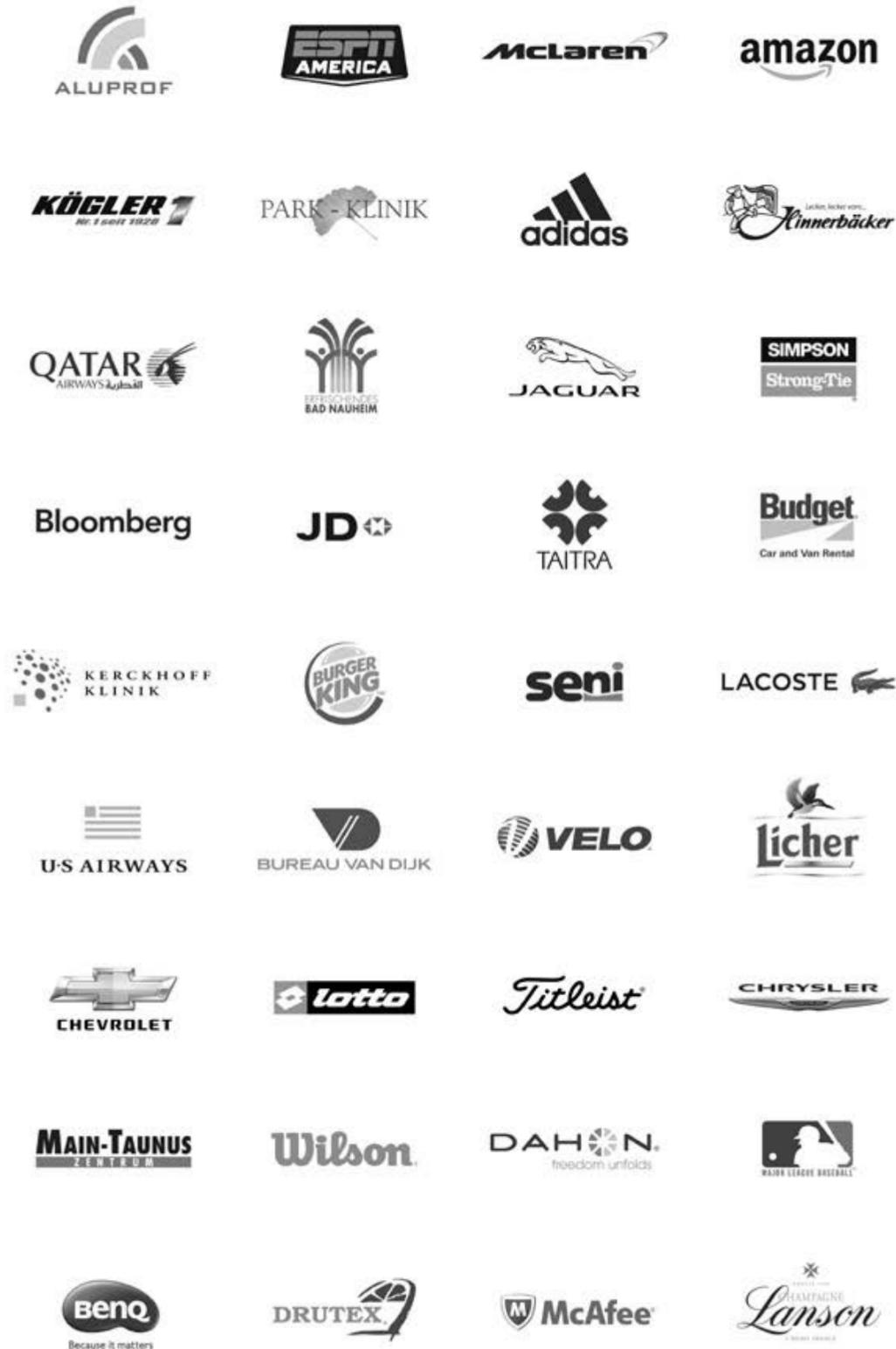
What Are the Most Common Mistakes in Sponsorship?

Content & Authenticity
Implausible content, lack of common values, sponsorship doesn't fit with the brand's personality

Digital Range
Activities reduced to only a few offline touchpoints

Lack of Activation
Visibility placed ahead of the value of the visibility, its relevance, and impact on brand affinity

We say thank you for 25 wonderful years...



... And we look forward to the next 25!

itms

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ITMS Marketing GmbH
Frankfurter Landstr. 15, 61231 Bad Nauheim, Germany
T: +49 (0) 6032 / 34 59 - 0
F: +49 (0) 6032 / 34 59 - 29
www.itms.com, info@itms.com

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George S. Pascal

Editors:

Andreas Kroll, Mathias Mandler, Julia Schenk

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Arturo Goosmann-Seminario

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