

A:I News

Technology

Design

Lifestyle

Youth Culture

Brand Strategy

Retail

Visual Culture

Welcome to Anterior:Insight's first quarterly newsletter, a chance to share some of the ideas that both our team and the Anterior:Insight Index have been speaking to each other about since the company started four short months ago. Like any good research company you are only as good as your network, so we are thrilled that so many incredible people from the world's of design, retail, analysis, interiors, technology and brand strategy signed up to join our A:I Index panel and, even better, feed us information of what is going on in these sectors. They are constantly updating us on how brands, goods and services should look and even behave in the 21st century. This newsletter taps into this wealth of knowledge.

We hope that you enjoy ... A:I team

A:I team:

Tom Greatrex - Insight Director

Alfred Tong - Trends Director

Blake Roberts - Research Director

Marvin Wilkinson - New Business Director

Ruby Pseudo – Trends Analyst

Vicki Stephens - Trends Researcher

Melissa Rodrigs - Trends Researcher

Caitlin Price – Trends Researcher

Special thanks to our A:I Index panel:

Alison Moloney,
Design Curator and Project Manager, British Council

Andrew Quin,
Senior Strategist, Naked Communications

Clyde McKendrick
Creative Planning Director, The Open Consultancy

David Gensler,
CEO, The Keystone Design Union

Fiona Jenvey,
CEO, Mudpie Design

Fiona McAuslan
Freelance Design and Lifestyle Journalist, Financial Times

Joe Muggs
Freelance Music Journalist. Daily Telegraph

Kevin Gould
Food Writer and Trend Consultant, The Guardian

Luke Davies,
Co-founder at Insect

Martin Bundock
Brand Strategist and Retailer

Terry Guy,
Founder of Monorex

Yuki Miura,
Freelance Fashion Correspondent, Japanese Vogue

A:I News

Technology

Convergence Culture

As far as technology is concerned, convergence is the buzzword of the moment in the media, telecommunications and technology industries. According to findings from a recent ntl Telewest 'Future Vision' panel, chaired by Anterior:Insight, we identify some of the emerging trends that are already beginning to impact on the way that living spaces of 2020 will be designed and styled as technology converges.

Convergence culture is where old and new media intersect. Take TV show Little Britain as an example. Its popularity was driven by broadcast (old) media but further profits were established via new media channels such as screensavers, ringtones, picture messaging. What started out as a TV programme became a cross platform brand.

DVR usage is progressing from 'time shifting' towards 'play shifting' – a move that will deliver increasing amounts of content direct to consumers' thanks largely to the convergence of mobile phones and PVR/DVR applications. Complex formatting hardware becomes redundant as content providers start to format at source, meaning simplification of consumer digital devices. The biggest anticipated consumer group for this technology are those that use digital photography, digital music applications and music and video creation software.

Currently used for stock control and tracking parcels, RFID (Radio Frequency Identification) will lead to reac-

tive and personalised technology. Today, information can already be read at a distance of six metres – with all objects soon being able to interact with each other. Imagine the possibilities for the home and beyond. Already Motorola have already built a prototype RFID-enabled house. Here, television 'follows you' via hidden flip down screens. A viewer might begin watching a programme in the living room, they might move to the kitchen to cook a meal or even have a bath. As they change rooms the program will pause only to resume once they are detected by the RFID. This technology will even transfer to the car, but with only audio facilities available. According to Jason Bradbury, Anterior:Insight Index panellist and presenter of The Gadget Show on Channel 5: 'Within 10 years time, RFID will be as popular as barcodes are now. Further uses could include RFID embedded cornflake packaging that you can watch'.

Generation C (as in the Creative Generation) is creating content via cheap and easy to use video editing software. In spite of the humorous lo-fi nature, many consumer created short films are gaining cult status among millions of viewers worldwide. Mobility makes watching TV social as you can watch yourself watch yourself, while watching others watch you.

Further proof of this trend is the forthcoming release of the book, Convergence Culture: Where Old and New Media Collide by Henry Jenkins. In his book, Jenkins, one of America's most respected media analysts, delves beneath the hype to uncover the impor-



N93 Smartphone with TV and blogging technology, Nokia

A:I News

Technology

tant cultural shifts that are taking place as technology converges. Convergence is depicted here not as a technical shift (the black box which controls all the media in our lives), but rather as a cultural shift (the flow of stories, brands, images, sounds etcetera across every possible media channel). Jenkins shows us that convergence occurs on a top-down level as a result of media conglomeration (images flow across culture more rapidly if a small number of companies control interests in every media sector), and that it occurs on a bottom-up level as a result of digitalisation (consumers are taking media in their own hands and demanding that they be able to take it wherever they go).

Convergence Culture shows how the relations between media producers and consumers are changing. Right now, it is assumed that consumers will participate in the flow of media but there is wide disagreement about the terms of that participation. As a result of digital media, consumers are acting as communities – what Pierre Levy calls ‘collective intelligence’ – rather than simply as individuals. In this way, media consumption becomes a profoundly social process. With these core ideas, Jenkins explains a range of contemporary media franchises: Survivor, American Idol, The Matrix, Star Wars, Harry Potter, and others. He suggests that the skills we are developing from playing with popular culture are going to change other aspects of our lives, from education to religion to politics.

Convergence Culture: Where Old and New Media Collide by Henry Jenkins, www.nyupress.org.

My TV Channel

Other predictions proposed by ntl Telewest Future Vision Panel included the fact that in 2020 there will only be one channel - YOURS. Traditional TV schedules and ‘appointment TV’ will largely be a thing of the past. Already viewers can select what to watch from a huge library of TV shows and movies. In the future, viewers will be given even more control over what they watch.

Every single show that is broadcast will be recorded on a network for viewers to watch whenever they like. And specialist content would be available all of the time to suit everyone. So if you’re a huge kite surfing fan, you’ll be able to watch kite surfing videos 24/7. Or you could even tune into your favourite kite surfing spot’s webcam to view the latest live action from the waves.

There’ll be an end to arguments over whether to watch EastEnders or the footie too. Different viewers will be able to watch different things on the same screen thanks to double TV screens, which will show a different show depending on what angle it is viewed at. And advanced narrow directionally projected sound from a flat panel of speakers will mean the two viewers will be able to hear separate things too. A trackable radio frequency identity (RFID) chip will track each viewer’s location in the room and project the sound to them only. And these speak-



AT&T Homezone DVR with satellite feeds and movie on-demand services

ers would also mean an end to noisy neighbours too.

Additionally, there will be many more TV shows to choose from, but not just commercial programmes, there will be plenty of user-generated video clips. People will be able to create and share their own shows in a variety of ways, either by going all out and writing, filming and editing their shows or simply by choosing what happens next in a TV show, or by even casting their favourite virtual actors for a storyline.

These are excerpts from Anterior:Insight’s Technology Futures handbook. For further information about our handbooks or details about additional research carried out by the Anterior:Insight research team please contact:

Marvin Wilkinson - New Business Director
+ 44 (0) 20 7377 9077
sales@anterior-insight.com
www.anterior-insight.com

A:I News

Design

Luxury Airports

Brands tend to use their airport retail outlets to flog cut-price sunglasses and end of season surplus stock. What's more airports themselves are generally dreary places which fail to tap into the excitement and anticipation of air travel.

Now, the latest generation of airports is making sure that the holiday starts the minute you step inside the terminal. Some of the most spectacular can be found in South East Asia. Here travellers can pamper themselves with massage centres, oxygen bars and hot spas. What's more, the hot spa in the Central Japan Airport is proving so popular that consumers are flocking there even if they aren't taking a flight. The Kansai International Airport in Osaka, Japan features a golf course, hair salons as well as a pet hotel. Kuala Lumpur Airport even has an enclosed 'rainforest'. At the Cathay Pacific lounge in Hong Kong, travellers can luxuriate in a bubble bath, while a chef prepares a Cantonese meal for them. Virgin Airlines is also following suit with lavish clubhouses rolled out across nine airports worldwide offering manicures, haircuts, cigar rooms and fine cuisine.

This new view of airports as places of relaxation and pampering also opens up massive opportunities for retailers. Holiday spending is often frivolous and while airports offer guaranteed footfall, the product on offer often comes up short. Heathrow Airport in particular has extensive plans to up the luxury and masstige

retail offers in Terminals 3 and the forthcoming Terminal 5. These include a mini-department store in conjunction with Harrods at T5, while the UK high street fashion retailer Reiss will be opening its first store in Terminal 3. Another retailer, Fat Face also has three UK airport outlets that perform well. In the US brands see airport retail as an important marketing tool. The classic American tailoring brand Brooks Brothers has opened 10 units in airports across the US, which represents half of the number they have opened since 2002.

http://www.forbes.com/2001/10/25/1025feat_print.html

http://www.cathaypacific.com/cpa/en_INTL/atairport/hklounge_pier

http://www.virginholidays.co.uk/extras/airport_lounges/info/lounges_clubhouse/



Heathrow Virgin Clubhouse,
Virgin Atlantic

A:I News

Design



The Lounge of 2020

TV and home entertainment is changing fast and so too will the lounges of 2020 according to ntl Telewest's '2020 Future Lounge' panel. Here we highlight some of the likely impacts that technology trends and shifts in consumer behaviour will have on the living room.

The death of the television set

Ntl Telewest's head of TV strategy, Mark Horley predicts: 'The experience of TV in the year 2020 will be completely different to what we have now. It will be a totally immersive experience. The family is no longer glued to 'the box'; the room itself will become the TV.

He adds 'TV will continue to evolve to fit around us as will the environment we watch it in. Just as TV on Demand is already allowing viewers to break free from the traditional TV schedule, lounges in the year 2020 will be more personalised. Instead of people being anchored to the TV set in the lounge as many are today, rooms will be adaptable to the users' needs and the TV set as we know it will cease to exist'.

In the lounges of 2020, screens will be everywhere. Video tiles will be attached to walls, mirrors, and windows; any flat surface could be used as a viewing device thanks to the latest developments in ultra-thin display technology. Here are just some of the ways screens will be used in the future:

When night comes, a roll down window blind could show a live webcam feed of a favourite daytime landscape from another time zone. A digital photo frame will mean that people could video call friends and family displayed in them at the touch of a button. The morning's news could be watched on the back of a packet of cornflakes and even the internet could be browsed on the cover of a magazine

The whole or just part of the wall could be used as a screen, depending on the needs of the viewer. A family will be able to watch Mission Impossible VIII on a giant wall-sized screen or one person could watch an episode of EastEnders on a small screen above a fireplace.

Viewers watching the screen will feel like they are in the middle of the action thanks to ultra-sharp picture quality. Detail will be breathtakingly clear with vivid colours and a 3D-like quality. High definition (HDTV) quality will be standard and broadcasting of 3D holographic TV will be just starting (holographic TV is being prototyped this year).

This is an excerpt from Anterior:Insight's Technology Futures handbook. For further information about our handbooks or details about additional research carried out by the Anterior:Insight research team please contact:

Marvin Wilkinson - New Business Director
+ 44 (0) 20 7377 9077
sales@anterior-insight.com
www.anterior-insight.com

A:I News

Design

Alison Moloney,
Design curator and project manager, British Council:

'The imagined perceptions of the Middle East in the West is largely formulated by the media reports that focuss largely on political and religious events. The rich visual culture from this region is sometimes overlooked. However, the V&A has just refurbished its Islamic Galleries that open in a couple of months. as part of the opening they're having a Friday Night Late called Arabise Me. We are seeing the emergence of some brilliant young up-and-coming designers. For example, Osman Yousefzada whose family is from Afghanistan and Simon Travers-Spencer whose family is from Iran, and Bodyamr from Oman, are exceptional. Both these designers' work is informed by Islamic architecture and motifs. There are also some fantastic graphic designers working in Iran - one collective is 5th Color who produce Neshan Magazine. Then there's the recent opening of Rich Mix, which isn't focused on the Middle East but does address London's local Bangladeshi community and has brought in some top designers from many disciplines.'

www.bidoun.com
www.richmix.org.uk
www.5thcolor.com/view/vp019.htm

Ruby Psuedo,
Trends Analyst:

'Challenging the idea that continued use of an object lowers its value, I've noticed a couple of products which celebrate the wear and tear of ownership. Here, the art of 'owning' and 'using' the product becomes part and parcel of the aesthetic itself.

The Nike Slam Dunk (a collaboration with Slam City Skates) are shoes which start off with a black 'swoosh', but over time and with the practice of skate-boarding, reveal a turquoise Nike 'swoosh'.

Similarly I really like the idea behind the work of Bethan Laura Wood who showed at the New Designers Exhibition (she graduated from Brighton University this year). 'Stain' is a set of teacups which question the assumption that use is damaging to a product. The inside of the 'ready-made' cups are treated so as to stain in certain places. The more the cups are used, the more the pattern is revealed. Over time they will build up an individual pattern; the intensity of which will depend on the owner's personal tea drinking habit. For clients looking at sustainability as a design base, products that are enhanced through ownership are an interesting angle.'

www.newdesigners.com

Fiona Jenvey,
CEO, Mudpie Design:

'The fashion trade magazine Drapers recently commented that Bread and Butter Barcelona has disappointed buyers with lack of new and innovative trends. This is not surprising really, as the industry is cannabulising itself by recycling the same directives. Buyers and designers are looking at international reportage online, then chucking street photography, which is often from previous seasons at retail and vintage into the mix. This is combined with various aspects of ethnic diversity all resulting in that identical grey that you always see when you mix every colour under the sun into the same paint pot.

The fashion cycle is spinning too fast with lots of short time trends being put into the mix, this makes it really difficult for a new trend to stand out. In terms of new trends, a minimal look would be quite shocking at the moment, and certainly 'new' not that I have seen much evidence of this happening, unless Austerity takes a minimal rather than recycled direction.'

David Gensler,
CEO, The Keystone Design Union:

'Collaborations in fashion seem to be a way to avoid thinking and surely the best way to avoid real design. I think they were relevant 2 years ago. Now I think people want real substance to back up inflated prices. Limiting production of a mass produced product is not worth it. It is not actually limited, it is just 'controlled', it is marketing - not design. Just call a pig in shit a pig in shit - not a rustic sow!'

A:I News

Lifestyle

Bride and Prejudice

Luxury spending in BRIC countries (Brazil, Russia, India and China) is generally concentrated around any occasion where it is possible to flaunt wealth and status to a large number of people. In India weddings are seen as the perfect vehicle with which to do this. An average Indian wedding (\$34,000) costs almost 30% more than the average American wedding (\$26,327), with rich Indian families spending as much as \$2 million dollars.

According to the Christian Science Monitor, Indian weddings have always been grand and festive affairs, as reflected in films like Monsoon Wedding and Bride and Prejudice. But India's burgeoning middle class - now 300 million strong - is turning weddings into showcases of its growing disposable income and newfound appetite for the goodies of the global marketplace.

The largesse has spawned an \$11 billion wedding industry, growing at 25% annually and beginning to rival the US industry valued at \$50 billion. Top global luxury brands and local entrepreneurs are learning that the way into the pocketbooks of India's new consumers is through their nuptials.

'Weddings have become the single most visible expression of a person's social standing and wealth, an expression that is both acceptable and expected,' says image consultant Dilip Cherian, who heads Perfect Relations, a leading Indian PR firm.

In order to cash in, brands such as Samsung, Sony, LG, and other appliance makers now time their discounts to the wedding season, which runs from January until March. Banks such as GE Money India has introduced an 'auspicious' personal loan, a quick and easy loan exclusively for weddings. Gurgaon, a city built on new-economy money, will boast India's first wedding mall in 2006, built at a cost of \$16 million and with 400 stores. Eight more wedding malls are being planned around the country.

'Over 18 % of India's population falls in the top-tier socioeconomic class, which is a huge potential market for luxury goods brands,' says Renuka Keron, marketing manager at LVMH Watch & Jewelry India Pvt. Ltd., which sells Tag Heuer and Christian Dior watches in India.

According to the National Council for Applied Economic Research (NCAER), the middle class are those making \$4,545 to \$23,000 a year. NCAER projects that the market for all categories of products, from daily consumables to consumer durables, will double in annual sales by 2010. With the economy expected to maintain steady 6% annual growth, India is widely seen as one of the world's 10 largest emerging markets.

Open up
With nothing opening up Indian wallets like a marriage, local entrepreneurs have devised one-stop wedding



Regal Weddings,
India

A:I News

Lifestyle



Regal Weddings,
India

exhibitions, novel gifting and holiday options, and entertainment ideas.

Exhibitions such as these pave the way for evermore exotic tastes. Two-door BMW sports car, specially flown in from Europe for the occasion, Spanish flamenco dancers, fresh orchids from Thailand, ice sculptures, even second-tier Bollywood stars paid to mingle all just some of the flourishes seen at recent Indian weddings. Forget being down-to-earth. The latest fad is to stage the whole shebang on pontoons, putting family and friends on a veritable flotilla of flaunted wealth.

<http://www.csmonitor.com/2005/0929/p01s04-wosc.html>

This is an excerpt from Anterior:Insight's Future of Luxury handbook. For further information about our handbooks or details about additional research carried out by the Anterior:Insight research team please contact:

Marvin Wilkinson - New Business Director
+ 44 (0) 20 7377 9077
sales@anterior-insight.com
www.anterior-insight.com

Therapeutic gaming

According to David Rowan writing in the London Times, in the past couple of years, there have been fascinating developments in the use of game-based scenarios to improve players' mental and even physical health. Researchers such as Hunter Hoffman, a cognitive psychologist at the University of Washington in Seattle, found that hospital patients who immersed themselves in computer-generated worlds experienced lower levels of pain.

As the San Francisco Chronicle puts it, the gaming industry is stereotypically perceived as "a gawky, geeky, hormonal juvenile delinquent who has an unhealthy fascination and mercenary interest in violence, combat, criminality, guns, porn, trolls, mutants, explosions and splatter." But websites such as Worldchanging.com point out that gaming environments can be a staging ground for combating corporate corruption, and learning about political conflict and peacemaking. They can even be an interactive approach to health and healing.

As Rowan puts it: 'Now a group of games designers is bringing its own creativity to what some are calling 'healing' games. Ari Hollander, a respected Seattle-based designer who has worked with Hoffman, readily admits that he is no clinician. But through his company, Imprint Interactive, Hollander has been working on similarly therapeutic games applications that appear to offer significant benefits to patients. One of them,

developed for researchers at the University of Haifa in Israel, simulates a terrorist bus bombing as a means to help traumatised survivors overcome their shock. Other programs by Hollander he calls them 'immersive virtual-reality simulations' are intended for treating American soldiers returning from the Middle East. In a 'Virtual Iraq', soldiers are confronted with simulated violence as a way to 'help them face and ultimately overcome their fears through repetition'.

Seriousgamessource.com points out that 'normal' therapy involves pretty boring physical activities, which patients can quickly lose interest in. But with new technologies, such as Vivid's Irex system (which seems to be a more expensive version of the PlayStation 2's EyeToy), patients can be engaged in therapeutic exercises that appear to be anything from being a soccer goalie to skydiving, snowboarding swimming with sharks and playing a virtual drum set. The Irex system offers direct feedback to patients; showing the time elapsed, total attempts and successful attempts.

www.seriousgamessource.com
www.technology.timesonline.co.uk
www.worldchanging.com
www.eyetoy.com

A:I News

Lifestyle

Tom Greatrex,
Insight Director at Anterior:Insight

'We have discovered in our Future of Luxury Handbook that India has one of the fastest-growing middle markets as well as having a huge surge in HNWIs. Luxe brands such as LVMH, Zegna, Bvlgari, Escada, Hugo Boss, and Cartier have already entered the Indian market, mostly with a presence in five-star hotels in New Delhi and Mumbai. It is only a matter of time before its luxury consumer evolves from being a conspicuous consumer to one that becomes obsessed with knowledge as well as a more considered and refined approach to luxury purchasing, something that the Economist is calling 'selective extravagance'.

Yuki Miura,
Freelance fashion correspondent , Japanese Vogue

'lyashi' - healing or calming businesses for stressed out workers have been really big in Japan for the past couple of years. Like aromatherapy, body massage or even manga, anything that helps to release everyday stress is called 'lyashi-kei' (kei means type). The latest aspect of this trend is the boom in visiting aquariums. Lots of women find it really calming to watch live fish and jelly-fish swimming freely in big water tanks. Some aquariums offer, women only days, and organise massage therapists. At the Yokohama Hakkeijima Seaparadise, women over 20 years old can apply to stay at Dolphin room for 10.000 Yen (£50). This is including entrance fee, dinner and breakfast. It's on from 8.30 am to 8:30pm. Apparently, you are treated with a spa and are lulled to sleep with the sound of real dolphins! The name of this event is Dolphin Fantasy.

www.seaparadise.co.jp/aquamuseum/index.html
www.enosui.com
www.kaiyouhaku.com

A:I News

Youth culture

Brand Children 2016

According to findings from The Center for a New American Dream, advertising directed at children today is estimated at over \$15 billion annually – about 2.5 times more than it was in 1992. It says that over the past two decades, the degree to which marketers have scaled up efforts to reach children is staggering. In 1983, they spent \$100 million on television advertising to kids. Today, they pour roughly 150 times that amount into a variety of media that seek to infiltrate every corner of children's worlds. Furthermore, 80 % of all global brands now deploy a 'tween strategy.' Frightening stuff, but essential if a brand, product or a service is going to make any headway in a marketplace increasingly saturated by brand names.

Birthe Linddal Hansen, writing from the Copenhagen Institute for Future Studies magazine, points out that a fifth of an eight year-old's vocabulary now consists of product names (just think with dread when your kids first ask if they can make a trip to McDonald's or buy a can of Coca-Cola). What's more, half of all children's Christmas wishes mention specific brand names.

She says: 'Children catch simple messages and symbols that are easy to understand and remember. Children also love fun ads. In fact, humorous ads work much better on children than unfunny ones. Therefore, the humour must be easy to digest and understand for even the youngest. Marketing people know this, of

course. Even if children do not necessarily understand the ads, they remember the sounds, see the symbols, and slowly but surely build a large knowledge about a wide variety of brands that they access at the right time. Brands that they talk about, and mention repeatedly to their parents.'

Today's kids have more autonomy and decision-making power within the family than in previous generations, so it follows that kids are vocal about what they want their parents to buy. 'Pester power' refers to children's ability to nag their parents into purchasing items they may not otherwise buy. Marketing to children is all about creating pester power, because advertisers know what a powerful force it can be.

But the challenge for marketers, suggests the Media Awareness Network, is to cut through the intense advertising clutter in young people's lives. Many companies are using 'buzz marketing'—a new twist on the tried-and-true 'word of mouth' method. The idea is to find the coolest kids in a community and have them use or wear your product in order to create a buzz around it. Buzz, or 'street marketing,' as it's also called, can help a company to successfully connect with the savvy and elusive teen market by using trendsetters to give their products 'cool' status.

The Copenhagen Institute has even gone one step further and highlighted 10 possible ways of marketing to the increasingly brand savvy consumer child of 2016,



some of which are highlighted below. What is certain is that they will be consuming voraciously and it will be much more refined and far less transparent than ever before.

Sponsor children. Kindergartens receive free excursions and toys from manufacturers or free meals and children's theatre.

Information and learning will become central elements in children's advertising. Information and learning are good by definition. If a Danish dairy wants to sell more milk, can it, for example teach children to make more food in which more dairy products are used?

Technological space will become one of the most popular media for marketing campaigns aimed at children: chat rooms, learning forums, children's portals, for example.

Creativity is a key word. Children are naturally creative, and so their creativity must be challenged if they are to be reached. Children very much want to be involved and active. Products, marketing strategies, and campaigns that appeal to children's creativity, fantasy, and activity, will be popular.

www.cifs.dk
www.media-awareness.ca
www.newdream.org

Image: Ronald McDonald, Balance, Active Lifestyles Ambassador, McDonalds

A:I News

Youth culture

Africa Renaissance

According to a recent briefing from the youth trends and consumer insight agency Instant Grass, Africa's burgeoning middle class is giving rise to a dynamic hybrid youth culture, which mixes African tradition with the language and iconography of MTV pop culture. The study of youth culture across African nations; including Angola, Nigeria, Kenya, and South Africa was carried out by a network of over 180 trendspotters based in key urban areas.

The key findings were of an African youth becoming increasingly apolitical as personal development and entertainment becomes a higher priority. Alongside this individualism, there is also immense pride in local arts, sport and business success and a strong desire to compete as equals internationally. Products that are seen as having a strong national identity, such as Kenya's Tusker beer or the Afrocentric clothing label in South Africa are benefiting from this upsurge in nationalism.

African youth culture is also subject to myriad international influences as people attempt to reconcile the continent's colonial past with a multitude of different tribal traditions. For example, the first language of most of Angola's majority black youth is Portuguese. The rise of the Internet and mass media has also confused identity further with Western and African-American culture having a strong influence. The reaction of African youth is to create an eclectic culture that embraces both MTV and traditional practices and

thinking that flits effortlessly between the two. Young Africans are filtering what they need from Western influences and carving their own sense of individualism mixed with a strong sense of national pride. New technology such as mobile phones and the internet are also accelerating this new sense of internationalism.

'Compared with the aging populations of Europe and the US, Africa has a young population. Young African' are becoming increasingly urbanised, with growing pockets of well-educated, affluent individuals that are proud of their culture but strongly influenced by western culture. In this environment there are huge opportunities for international brands, which are creating a second "scramble for Africa", as they finally catch-up with Africa's hunger for consumerism.' says Ian Calvert Managing Director of Instant Grass.

<http://www.instantgrass.com/>



Image courtesy of Instant Grass

A:I News

Brand Strategy

Migrant Marketing

The food culture of migrant communities used to make their way onto our menus via small restaurants and takeaways and now they do it with brands, as well.

This is a trend we noticed first in the US, with the rise of brands like Jarritos, Sadaf, Lifeway and Pollo Campero. Originally from Mexico, the Middle East, and Guatemala, they emerged from the micro-niche world of America's 56million strong immigrant communities and are now taking the US mainstream by storm.

The Mexican soft drink Jarritos, was first imported into the US in 1987. By 1997 it was the most popular soft drink amongst Hispanics in the US. It's now sold in 50,000 outlets across the US, with projected sales set to grow by 23%. Sadaf, the Mediterranean food brand has seen its sales grow in the US by 20%, while Pollo Campero, the fast food chicken chain, is already the 'cool' alternative to KFC, as sales of the latter begin to slip.

In the UK, if we visit the Whitechapel branch of Sainsbury's for example (a community well heeled in catering for different generations of immigrants spanning Huguenots, Russian Jews, Chinese, Pakistanis and Bengalis), we are beginning to see a raft of internationally imported branded goods to cater for the ever changing migrant community.

These include Natco (originally from Sierra Leone), that now specialises in providing authentic Indian cooking ingredients to restaurants and families, the Chinese cooking sauce brand Wing Yip and an extensive kosher food section dominated by brands such as Telma, Rakusen, Mrs Elswood and Kedem. Maybe out of all of these brands only Mrs Elswood has become a household name but it does point to shift in consumers' attitudes.

In Germany, the Turkish food brand Yayla, is now a household name after being popular amongst Turkish immigrants. Its high quality dairy products and in particular its yoghurt, are seen as the authentic 'village produced' alternative to heavily processed mainstream offers, especially important in a country where dairy products form a large part of the national diet.



An immigrant brand which we believe has mainstream potential in European and US markets is Dabur, one of

India's most popular 'ayurveda' brands. 'Auyveda' is an Indian herbal medicine tradition encompassing hair and skincare products. Already widely available in traditional Indian stores, the brand plans to take advantage of the mass-market popularity of holistic lifestyles and herbal remedies with an export program as well of fices and representatives in Europe, America and Africa.

In the UK supermarkets wanting to tap into a burgeoning new market should perhaps be focusing on the EU accession states like Poland, Estonia, Latvia, Slovenia and Croatia. Since May 2004 for instance, 162,870 Poles entered the UK. As a whole the UK gains 230,000 East Europeans a year, enough to create a market for re-assuring old-country brands and also to create new hybrid ones. Anna Kapala, spokesperson at London-based Polish supermarket, Polsmak, says that Polish brands are enjoying a new audience in the UK. She says: 'Particularly good selling brands here are things like Bigos (sauerkraut), Flaki (tripe) and Golabki (cabbage leaves filled with rice and meat) and increasingly [they are being bought by] English consumers.'

A:I panellist, Kevin Gould a food writer and consultant for Marks & Spencer, Unilever, and Heinz says: 'Supermarkets in the UK market themselves on convenience and price, when really they should be focusing on trust and authenticity. For instance, I was out with a client in Turkey and the first thing they asked was, 'Where do the locals eat?' It's exactly the same conversation consumers have with these brands.'

www.campero.com
www.natco-online.com/
www.yayla-tuerk.de
www.dabur.com
www.wingyip.com/

Andrew Quin,
Senior strategist at Naked Communications

'I really like the idea of a concept of 'speed bumping' - the way that people are deliberately slowing down their lives in light of how everything seems to conspire to make it faster and faster. Rather than going from A to B a.s.a.p., people are beginning to take the long way around things. People are increasingly turning to pastimes like ancestry (one of the biggest past times online) and knitting to regain control.'

A:I News

Retail

Hybrid Retail

The latest Primal Scream album is available from the online retailer Amazon for £8.99 plus postage. However, you don't fancy waiting three days for it to be delivered. So you pop into a music store like HMV or Virgin even though it's going to be £10.99. However, in spite of help from a shop assistant and an extensive computer search which says it's definitely in the rock section - it isn't. How annoying.

Hence, the popularity of what the Financial Times has dubbed 'Hybrid Retail', whereby goods are ordered online and then picked up at the store. While music retailers continue to bemoan the impact of the internet on their business they would be wiser to try and take advantage of it. Imagine if you could buy the Primal Scream album online and have it waiting for you at the store?

According to retail analysts Forrester Research the 'best in class' example of this kind of retailing is the American electronics goods store Circuit City. Last month, their Union Square store in New York handled 1536 transactions of this kind, with in store pick ups accounting for 62% of their online sales. Emphasizing the efficiency of the service, Circuit City launched the '24/24 pick up guarantee' which promised customers a \$24 gift card if their items weren't available for pick up at the store within 24 minutes after an online order.

Hybrid retail is being rolled out across a



Online Shopping 2
© Infokus408

range of retailers in the US including Autozone, the car parts retailer, Gymboree which sells children's clothes and Crate and Barrel, the home furnishings store.

In the UK, the pioneer of this kind of retailing is the home furnishings and electrical goods store, Argos. Even before the advent of internet ordering systems, the Argos business model has always been driven by efficient computerised stock control systems, with the focus on speed of delivery to the consumer rather than a plush shopping experience.

The department stores JC Penney and Sears have rolled out speedy online order and in-store pick up systems, as has John Lewis in the UK. It seems that once again, the retail market is polarising. Profits are to be found in speed and convenience at one end and experiential, theme park or art gallery style retail at the other.

www.autozone.com
www.circuitcity.com
www.crateandbarrel.com
www.gymboree.com

A:I News

Retail

Exchange and Bart

Forget bunging all your old detritus up for sale on eBay, even forget your boring weekly routine of a trip to the supermarket or shopping mall, according to a raft of international websites, swapping is the fast becoming the new shopping.

Shunning mass consumerism in favour of bartering Noel Edmonds's Swap Shop-style, sites such Swap-tree in the US and ReaditSwapit, here in the UK, are attracting thousands of hits everyday. ReaditSwapit's aim is for its members to swap books they have already read with fellow members for free. It's estimated that some 45,000-plus books have already been swapped this year alone, with all costs are funded by advertising. People just sign up, post a list of the books they want to swap and make arrangements between themselves about postage and packaging.

This trend is all about sharing thoughts, ideas and great literature with like-minded people rather than trying to fleece someone for as much cash as possible. Another site driven by ethical conscience over financial gain is Freecycle, that believes it is possible to find homes for unwanted possessions long before they get to landfill. All you need to do is list what you want to get rid of online and hope that someone else wants it, a concept that appeals to those who want to cut down on waste (and the piles of computers and fridges that appear in people's roads on a weekly basis!).



Image by
Melissa Rodrigs, Anterior:Insight

Meanwhile, Swopex, lets users swap the huge stash of DVDs and computer games that consumers amass every year. The slight difference here being that the site charges the sum of 99p for people to get in touch with each other and works on a credit system. Once you have offloaded an item to another user, you then get a credit that will allow you to buy someone else's DVD or computer game.

With feedback being offered on most of the sites out there, swapping is becoming a great way to avoid unscrupulous retailers, dodgy eBay traders or even just to have a bit of good honest banter with like-minded consumers. Yet another example of how Generation C is becoming increasingly empowered by technology and in particular the internet.

www.swopex.com
www.readitwapit.com
www.eswapit.com
www.iswap.co.uk

A:I News

Retail

Smooth operators

Innocent, the bottled smoothie company, has seen its turnover expand to £37m in the past six years, according to the Guardian newspaper, with a 56% share of the UK market. It sells 1m smoothies a week compared with 20 on its first day of trading. Thankfully as people tire of fast food restaurants (in the wake of books such as *Supersize Me* and *Fast Food Nation*) as well as high street coffee chains such as Starbucks and Pret A Manger, it seems that smoothie bars are set to be the next revolution in food and drinks retailing. In a marketplace that is expected to be worth a cool £170m in 2007, demand for smoothies and fresh fruit drinks has expanded rapidly over the past few years as shoppers are becoming increasingly interested in healthier foods.

The London Financial Times even anticipates smoothie bars dislodging high street coffee shops on the high street with retail formats such as Crussh, which has just opened its 14th branch in London, as well as Australia's Boost Juice, which is launching the first national chain of smoothie bars, with initial openings in Manchester and London further adding to its 180 international sites in Australia, Chile, Kuwait and South Korea. With potential competition from the existing bottled smoothies made by Innocent and its biggest rival PJ Smoothies, which is owned by PepsiCo, making the jump from selling wholesale to other retailers to launching their own retail formats seems to be a prudent move, especially as the drinks maintain an element of luxury about them.

However it's not all good news. The British Diet Association say that smoothies should account for no more than one of people's five recommended daily units of fruit and vegetables owing to the high sugary content.

Kevin Gould, A:I Index panellist and award winning food writer, Guardian columnist and consultant for brands such as Marks and Spencer and Unilever says: 'While Innocent will continue to do well, it will start to attract negative publicity due to the fact that its products are heavily pasteurised, and contain no fresh fruit at all. They are pushing the FSA to recognise that their products are worth 2 a day. Expect to see a comeback from dentists and dieticians who say that pasteurised products from fruit purees (like Innocent's) are not only over-sweet, but nutritionally lacking. For instance, pasteurisation kills minimum 60% of B vitamins.'

Moving forward he also believes that there will be more imaginative juice bar formats as major retailers look to upgrade in-store 'theatre' and up-selling opportunities. Future growth will come from smoothie and salad bars that offer much more customisation of juices from a huge selection of fresh and frozen fruit. He also believes that the I Am Fresh brand will be a key name to watch in the fruit smoothie market. Its products are focused on freshly pulped fresh fruit that tastes as good as or better than what consumers can make at home – something that no off the shelf smoothie product is able to offer. It is also Tesco's fastest growing bottled drink in any category.



Strawberry and kiwi drink
© Quayside

The jury is out, but surely a smoothie for breakfast has to be better than bacon, egg, sausage and chips?

www.innocentdrinks.co.uk
www.crussh.com
www.boostjuice.com.au

A:I News

Visual culture

The return of Rave

In a move that will horrify some of our 30something readers, Anterior:Insight panellists are informing us of the return of 80s rave culture in clubs, fashion and even fine art. 'I think rave is set for a big comeback. Or at the very least the optimistic spirit of that era, the idea of being in a scene, a tribe.' says Joe Muggs music columnist for the Daily Telegraph newspaper. 'You've got nights like Bang Face where they play old 'hardcore' tracks by Billy Bunter and DJ SS and clubbers hold up placards that say 'Tune!' Its partly nostalgia. Next year is going to be the 20th anniversary of acid house hitting the UK, but you go to these nights and it becomes quite clear that the kids are into it too.'

Emerging from the London electro clash club Kashpoint and described as 'cartoon couture' the young London designer Cassette Playa, draws inspiration from 1980's rave culture even going so far as to tell i-D magazine, 'Rave is not just for this season; it's my attitude.' Her 'aciiieeed sartorial' designs, consisting of day-glo animal print hoodies, appliqué t-shirts and velvet tracksuit bottoms makes her the fashion figurehead of the 'new rave' scene.

Emerging labels and designers to look out for include, Gareth Pugh, Phillip Normal and Lotta Skeletrix. Established labels which strike a chord with these fashion surrealists are JC Castelbajac and Moschino. Clubs to strike a pose in include Nag, Nag, Nag, Family and Gauche



Chic, while the magazine of choice is Super Super.

When the 21year old singer/songwriter Lilly Allen DJs, a large part of her sets are devoted to vintage rave tunes she found out about from her older brothers. With their revival of rave chord progressions, falsetto vocals and metronomic beats, The Klaxons, alongside experimental electronic acts such as No Bra, Patrick Wolf and HK119 have been described as one of the leading exponents of 'new rave'. Speaking to Natalie Hanman writing in the Guardian newspaper, its bassist and singer Jamie Reynolds observes: 'There doesn't seem to be much fun in music at the moment. Rave is something that's bright, attractive to the eye.'

'I think it's one of the most exiting things going on in music and fashion,' says Anterior:Insight panellist, Caitlin Price aged 18 (aka Sheena from the five girl DJ



group The Horrorbelles). 'We went to see The Klaxons and the lead singer put his mobile number up on their MySpace site, which you had to call to find out where it was. They were trying to make out it was illegal but it was in the middle of Hoxton Square. They covered an old rave tune called 'The Bouncer' by Kicks like a Mule, when we play the original, the crowd goes wild – people aren't just listening to the re-mixes.'

Rave culture is also making itself felt in the world of fine art in the work of Newcastle-based artist Matt Stokes. His film, 'Long After Tonight', documenting the gathering of a group of northern soul ravers in St Salvador's church, Dundee explored the parallels between hedonism and religion. His film 'Real Arcadia' examined the activities of the now defunct acid house organisation from Windermere. His work here, explored the juxtaposition of the 'dirtytyness' of rave

culture and the party's picturesque settings. 'Long After Tonight' won the Beck's Futures 2006 prize.

Twenty years on the cultural impact of the 80s is still being felt. Teenagers today don't rebel against what went before them; the internet, understanding parents and older brothers and sisters, allow them to pick and mix the best of what previous generations have to offer.

And so it is with 'new rave'. In its, gender bending, DIY surrealism, some aspects of the movement resembles a fluorescent bright revisit to the infamous Blitz club – but it's not restricted to that, either. The Horrorbelles are as likely to play the latest grime, indie and hip hop as they are rave classics. Also we are seeing the emergence of a new sound in 'Dub Step' a combination of grime and dub reggae rhythms, with scores of producers, DJs and club nights championing the sound. The avante garde designs of Cassette Playa and Gareth Pugh might draw influences from Leigh Bowery, Body Glove and Vivienne Westwood, but at the very least, they're rebelling against the drudgery of our copy cat high streets.

For brands and designers, youth culture will increasingly be about this kind of pick 'n' mix culture clash, which should never be mistaken for a lack of ideas or creativity.

<http://www.bangface.com/>
<http://www.cassetteplaya.com/>
<http://www.myspace.com/klaxons>
<http://profile.myspace.com/thehorrorbelles>

A:I News

Visual culture

Luke Davies,
Co-founder at Insect

'I have not really seen any new great new designers coming through at the moment. But something that is worth having a look at is Borat's website. It is a bit like some of the sites that were launched about 10 years ago, really funny.'

<http://www.borat.tv>

Terry Guy,
Founder of Monorex

'We were recently commissioned to do a week-long graffiti workshop with 15 local youngsters. The event took place in London's Spa Park, Farringdon and it was organised by Islington Council and the architecture firm, Park Life. We assisted them and worked closely to design and construct the piece you see in the photo. Running two hours a day, we fed the kids and consulted on all elements of the design so they could clearly see the process that is behind creative graffiti.'

Most of the kids were only into illegal tagging and hopefully the sessions will have inspired them to try something different. Most had never put together a big piece or tried to draw characters. We wanted to show them that there are creative ways of making money. It's a bit niche at the moment; it would be nice to see more people like us getting involved. We're currently putting together a £50,000 proposal to the Arts Council to fund a studio where we can teach digital design and animation. Because of the success of the first one we have been asked to come back and do another building within the park, starting on the 31st July.'



Image courtesy of
Monorex