

News media are reactive.

The audience is hyperactive.

02

Today's **audience** uses all available technologies to gain a voice / raise their voices / interact / act. Online media that rely on the fate of breaking news is growing obsolete, useless, and powerless to the audience - with or without a business model.

01

THE NAKED EMPERORS

The absence of new business models has left **corporate media** and traditional **ad agencies** weak in their current state of hierarchical, expensive, sedentary, and predatory practices.

The past was to capture **creative minds** in costly fortresses, minimizing creative risks with the most important news or oversimplified and sweetened messages.

OPTING FOR THE STATUS QUO

Most **media groups** have missed the opportunities to create media labs. Their internal and structural difficulties have turned them into Babel towers with conflicting languages and interests.



**Multiple voices + multiple realities
= active / preventive media**

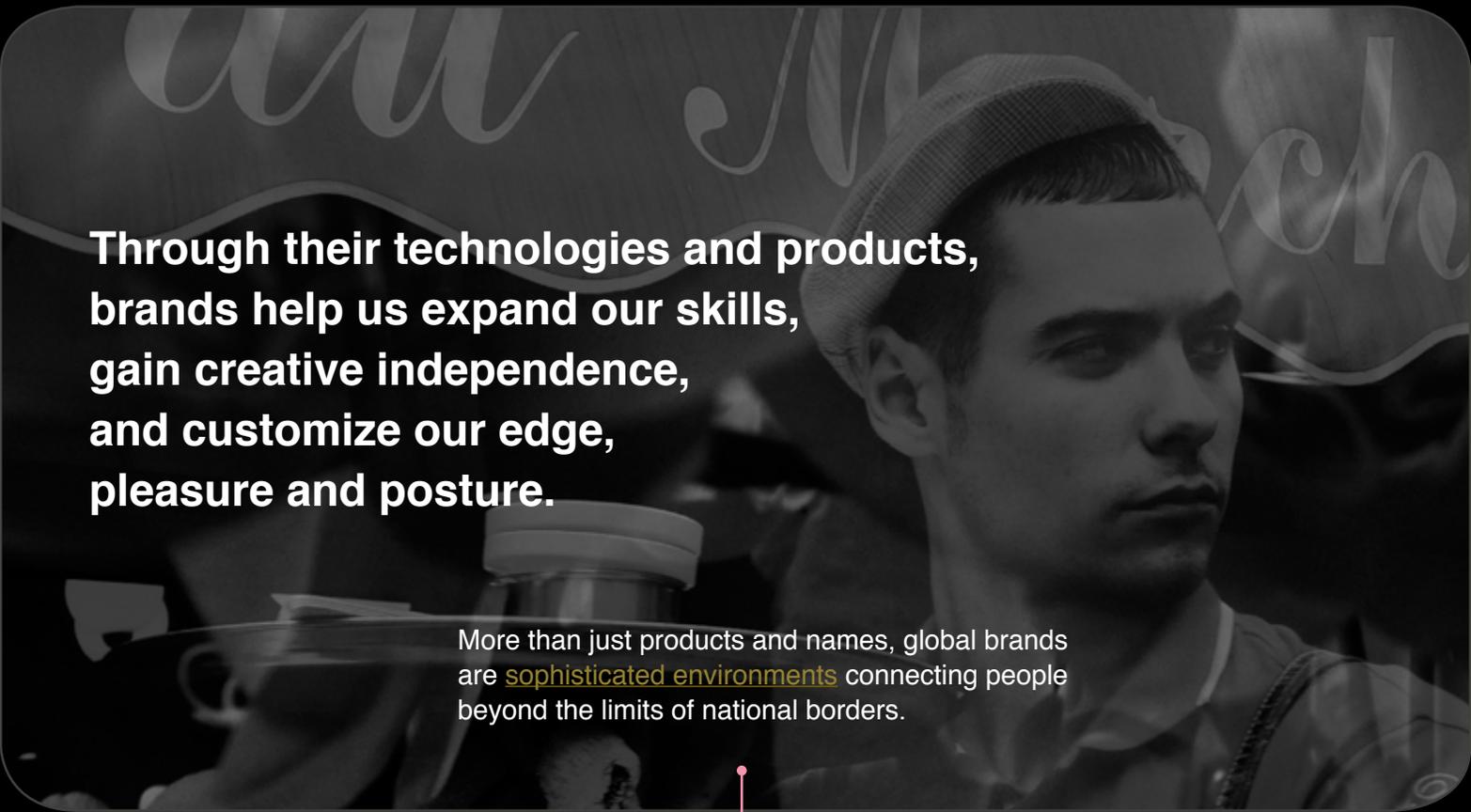
**Brands are the future of media.
Brands are content and form.
Brands must generate ongoing
conversations with their audiences.**

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The future is to sustain a permanent **creative flux**, developing emerging talents. The future is to feed new visions through media labs supported by global brands, and fueled by participatory audiences.

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Pre-eminent **media groups** with historical and empirical experience will not turn into defunct empires: They offer expertise no other media has. Foundations defending a free press and democracy could brand their content authority as accessible journalism, taught via mobile and virtual tools. See University of the People.



Through their technologies and products, brands help us expand our skills, gain creative independence, and customize our edge, pleasure and posture.

More than just products and names, global brands are **sophisticated environments** connecting people beyond the limits of national borders.

INNOVATION

Brands know that innovation is key more than ever before, and their executives are tied into that vision.

RESPONSIBILITY

Brands are engaged in social and global issues, and those representing highly ethical standards and long-term thinking build respect and value.

COMMUNITY

People identify, relate, and communicate through the prism of influential brands. Through the skateboard brand Supreme, an entire community meets, interacts, and builds edge.

GLOBAL OUTREACH

Through their distribution networks, major brands have integrated communication teams for a global experience.

MASTERING THE FUTURE

Global brands show a creative mindset, the logistical power of action, and the financial capacity to build media labs for a new generation.

DIGITAL

Brands have integrated observation points to track their audience's behavior on customer-oriented platforms, and most brands use visual languages to communicate online.

BUILDING CREATIVE VALUE

Some brands are already powerful media incubators:

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1991 **COLORS MAGAZINE**, A MAGAZINE ABOUT THE REST OF THE WORLD, WAS ENTIRELY FOUNDED BY BENETTON

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1996 **SLATE.COM**, ONE OF THE FIRST NEW MAGAZINES ONLINE WITHOUT A PRINT COUNTERPART, WAS A MICROSOFT PROJECT

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2009 **THE BOOK MADE FOR SKATE** [A SKATE SHOES ANTHROPOLOGY] WAS RELEASED BY NIKE WITH AN EPONYMOUS SHOE

FABRICA, 'BENETTON'S COMMUNICATION RESEARCH CENTRE AND TALENT INCUBATOR' IS A POWERFUL AND CONSTANTLY CHANGING ECOSYSTEM OF YOUNG ARTISTS. THE CREATIVE LEGACY OF TWO ICONOCLASTS, OLIVIERO TOSCANI AND TIBOR KALMAN, BUILT MORE BRAND VALUE FOR BENETTON THAN ALL OF ITS COLORFUL SWEATERS.

Fig. 01

Why will a media lab become an essential platform to any global brand willing to stay in the conversation?



HOW DOES IT WORK NOW?

The Source

The brand is the “why”

A brand is a potential source of creative thinking and creative flux. Its communication intentions, needs, and means nurture a creative flow that could become its own ecosystem.

The Bridge

The agency is the “how”

An agency offers a secured and experienced infrastructure for creative thinking and strategy, brand positioning and problem solving, with valuable indoor and outsourced resources.

The agency becomes a filter or fire-wall for the brand to distant itself from the creative process. The agency is responsible for the overall project management and for the creative style guide to be aligned with the visual integrity of the brand.

The Products

The creative studios are “what”

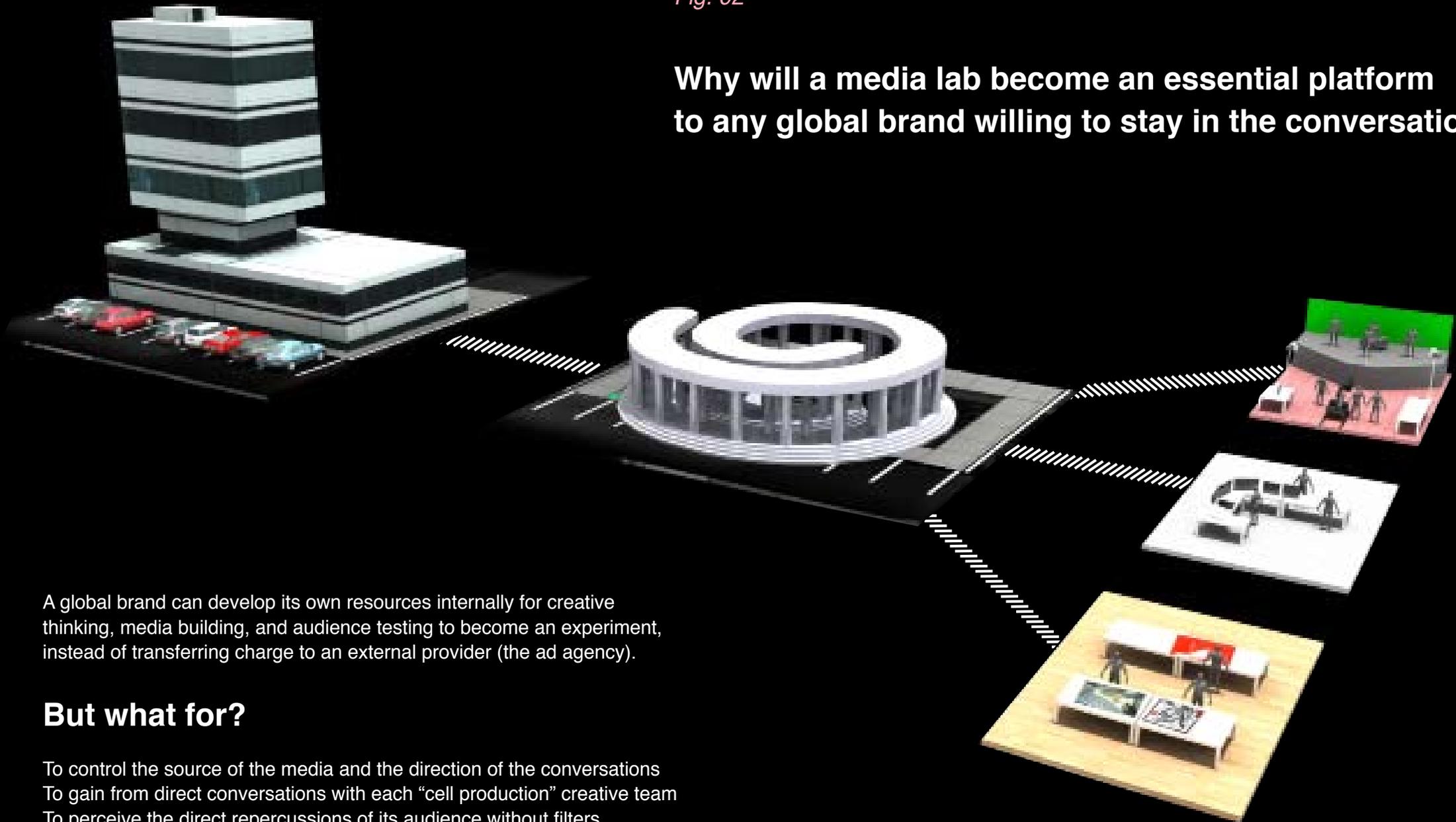
Once the mission is defined, the agency will be assigning a series of creative studios to build the products. The variability and large panel of tools required to keep the conversation going will oblige the agency to involve a variety of producers: film directors, sound designers, post-producers, web programmers, web servicing, print designers, print production, etc.

IN CONCLUSION

THE BRAND THAT BUILDS A CREATIVE TENSION. THE AGENCY FRAMES AND MANAGES THE TENSION UPON DELIVERY. THE ARTISTS AND PRODUCERS CHANNEL THE BRIEF INTO FORMS. BRAND > AD AGENCY > CREATIVE STUDIOS LOOSES THE QUALITY OF A RAW FILE GOING THROUGH DUPLICATIONS.

Fig. 02

Why will a media lab become an essential platform to any global brand willing to stay in the conversation?



A global brand can develop its own resources internally for creative thinking, media building, and audience testing to become an experiment, instead of transferring charge to an external provider (the ad agency).

But what for?

- To control the source of the media and the direction of the conversations
- To gain from direct conversations with each “cell production” creative team
- To perceive the direct repercussions of its audience without filters
- To change the status quo and think different each time necessary
- To anchor the messages to the roots and the fundamentals of the company
- To seed and feed a pole of emerging talents in multi-media who otherwise will not have the chance to team play in a one direction

A media lab is a valuable mission for a brand and a rewarding sustainable ecosystem.



The People as Partners

A constellation of voices will engage through topics that develop our universal consciousness.

Authors will be invited to pitch in-depth topics with visual edge and a clear message.

Universal solutions will be explored on sharing resources.

Youth-oriented concepts will focus on relationships and dialogues.

Humanitarian actions will lead toward social entrepreneurship, so that local populations become autonomous.

Solutions to take action will be imagined by contributing audiences during story-building.

Intelligent user experiences will build content into recognizable brands designed for multiple screens.

Media labs will allow the experimentation to become a creative, sustainable flow for countless new ideas.

Transparency

Branding is creating a story and credibility. Traditional advertising is now considered suspicious, as it no longer matches the consumer experience and networked media.

Creativity

Currently brands hire talents in live action, animation, and CG motion graphics indirectly through traditional ad agencies. With campaigns scarce of words and substance, the brand's goals might be lost, risking the brand disappearing behind glossy visuals.

Mastering the future

Long-term thinking through a media lab will bring consistency to a brand, with content adjusted in response to the audience by content producers, storytellers, editors, and curators.

**Imagine video games meeting the magazine culture:
On-screen information will be highly visual, layered
with depth, nonlinear, and engaging. We are the pilots.**

“A man can watch half an hour of television and think that he’s seen a civil war in Africa, the disappearing rain forests in the Amazon and genocide in Bosnia. In truth, he hasn’t seen a thing. In truth, he was seated in his armchair and saw images that were presented, accelerated, slowed down and mediated by someone else. You can’t learn anything passively. (...)”

OLIVIERO TOSCANI, PHOTOGRAPHER
(BENETTON CAMPAIGNS)

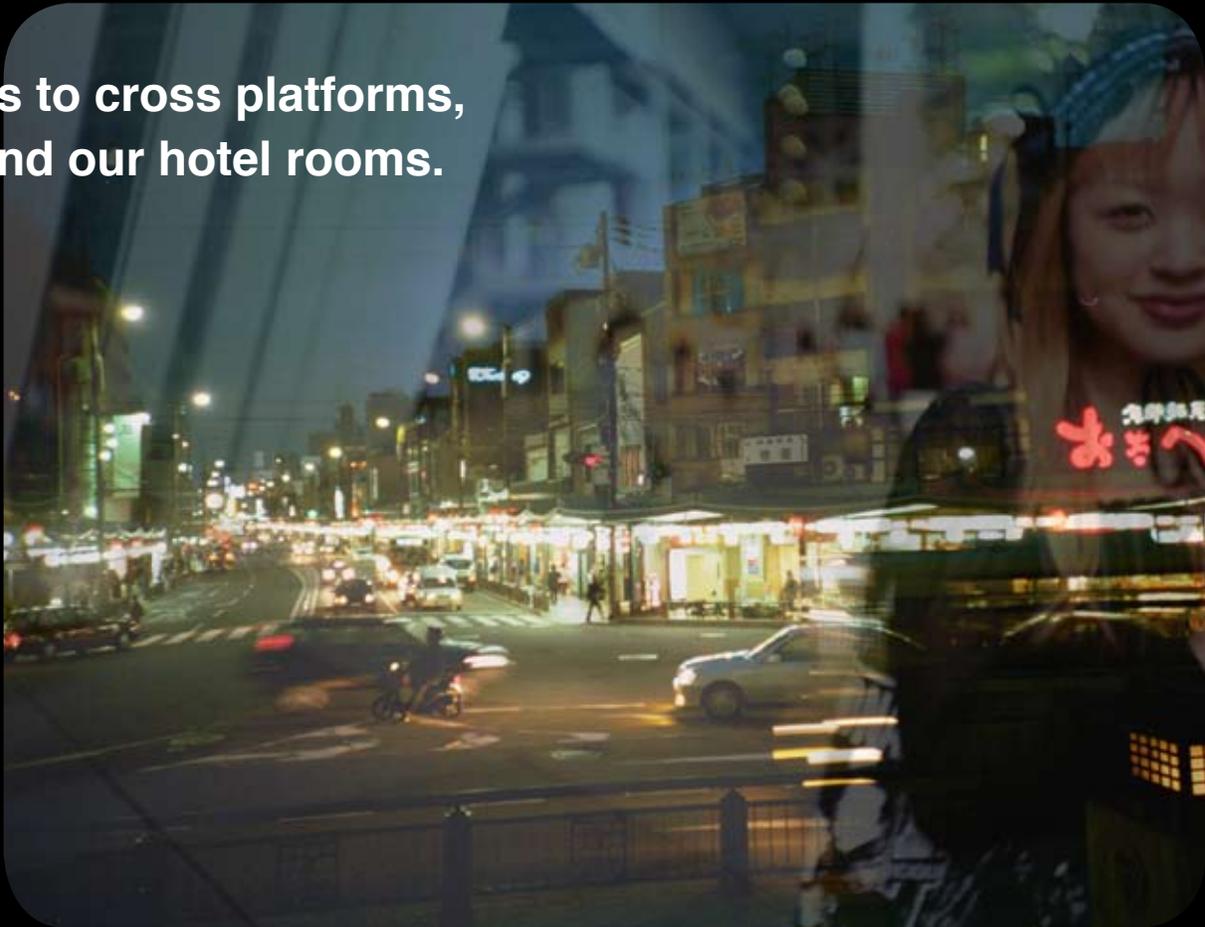
**Watching TV means leaning backward with a bag of chips.
Playing video games is leaning forward in pilot mode.**

Video games have built in multilayered sources of information, dispersed in short timeframes, to be processed through constant action and rapid bursts.

Editing magazines taught us to tame multiple sources of content into appropriate design forms such as visual summaries and features, annotated maps, info-graphics, and condensed editorials.

A combination of both cultures could build media into the web culture, using bold headlines in motion, video playing while loading the full screen, and intuitive visual sensors to navigate through the stories.

Content will be developed for ergonomic screens to cross platforms, projected on facades, the walls of our studios, and our hotel rooms.





To refuse the fatality of breaking news is to refuse the sensationalism of reality TV.

We want solutions to problems, to no longer feel passive in the face of dramatic news. In the 21st century, conflict photographers should be outmoded.

With sophisticated authors, audiences, and media to highlight cultural, social, ecological, and political issues at risk, we can break the breaking news.

Independent reporters and filmmakers have consistently pointed out major risks of resource shortages and local conflicts, but their voices often remained veiled behind the one-directional mode of generalist news media and their breaking-news format.

We can anticipate the threat of conflicts and resource crises with the sorts of talents who are currently busy building video games and music videos assigning them early enough to draft new realities.



Brutal news should make us angry for not having anticipated the problem—and acted on time.

IN MARCH 2009, HAITI HAD ALREADY LOST GROUND. IN JANUARY 2010, AN EARTHQUAKE SMASHED THE COUNTRY INTO RUBBLE.

My project [Changing the Reality of Haiti \(2009\)](#), intended to anticipate the country's 2011 elections, creating concrete solutions for the Haitian people to rise up from abject poverty and build hope through innovation. The earthquake forced the coalition to happen.



The world is an interlocked platform of limited resources for which we have a collective responsibility.

We must learn to share a concern for water, food, energy, health, finance, and education, and encourage our youth to communicate.

Multiple voices and perceptions create empathy for others through the discovery of their daily lives, their cultural histories, and what they share with us. No longer are we simply watching their worlds collapsing.



We must build tighter nets around the world's most fragile people, societies, and cultures.

Human beings feel more valuable when defending strong causes, especially if their efforts are rewarded with social recognition—a correlation that should no longer be seen as incompatible.

Future media have a mission to keep us alert, engaged, and active. They should be our lighthouses to detect, guide, inspire, enable, and protect humanity and the world we live in.

THE STUDENTS OF THE INTERACTIVE DESIGN DEPARTMENT AT THE SCHOOL OF VISUAL ARTS (NEW YORK CITY) ARE ALREADY SHARING THAT MINDSET. THEIR TOPICS ARE AT THE INTERSECTIONS OF EDUCATION AND SOCIAL ENTREPRENEURSHIP. THEY HOPE TO APPLY THEIR SKILLS AND STUDIES TO PROJECTS AND DESIGNS THAT MATTER.

To examine and mirror our world's paradoxes in real time, media labs should become anthropological live surveys.

Topic-based, monitored surveys using editorial guidelines can now be deployed online to engage chosen audiences in subcultures, street movements, and emerging social phenomena.

In 2006, I built a prototype of such an endeavor and a web demo titled [Skin Branding](#).

It was a participatory platform for developing a broader conversation among people with tattoos and their motivations to get them. Meant to become the first opus of a growing media lab about youth culture, it needed a business angel to launch.

The most sophisticated audiences will understand and engage in these types of editorial adventures, rejecting the style of Web 2.0 loose conversations that keep everyone in safe and static comfort zones.

SKIN BRANDING® The Film



18'
documentary
DV 4:3 NTSC
conceived for
the internet,
iPods, mobile
phones, and
art galleries.

SKIN BRANDING® Our Copyright



photo Todd Weinstein

03

We ink our body with art pieces and personal divinities. Like a physical diary, our bodies bear witness to our pain and belief.

In the 1970s, we freed our body.
In the 1980s, we shaped it.
In the 1990s, we starved it.
In the 2000s, we're branding it.

We live in anonymous cities, often in exile, far from homeland. We are nomads.

How is it for you?

MY FIRST TATTOO

Tell us about your first tattoo. From initial inspiration to the choice of subject matter to the decisive moment to your motives to what it means to you now: what's your story?

IS TATTOO AN ADDICTION?

Rob calls it a rush and Leo an itch, while Leina refuses to use the word addiction (too negative), but wants more tattoos to attain her ideal of beauty.

What are your feelings about ideas of tattoo addiction? How would you



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Monitored contributions and collective research will support the work of storytellers on the ground.

Select audiences will feed questions on a particular subject matter to be asked. Reporters will in response feed audiences with context overviews for additional input.

This GPS reporting can translate online as an interactive diary. Symbolized by a blackboard screen, content will be built day by day, with notes emphasizing work in progress.

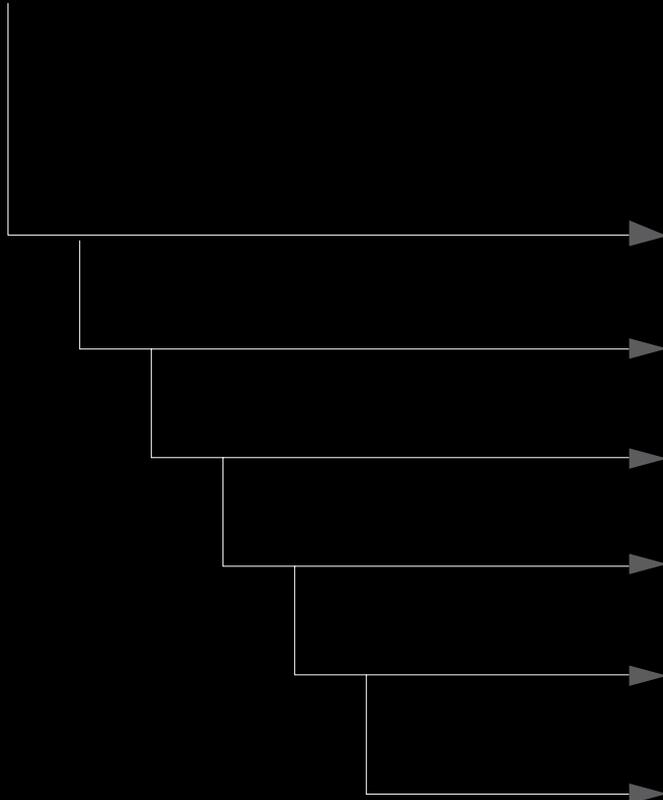
This draft board will disappear when the story is complete and edited in its final form. The select audience, therefore, no longer consumes but contributes to the research, editing, and localization.

RIGHT
TO LEFT
TOKYO
CAIRO
LONDON
LIMA
KABUL



To orchestrate this savant team play, and work by cells of production teams, creative conductors will mix complementary talents with leading-edge skills to:

COLLABORATIONS
COMPLEMENTARY TALENTS WILL BRING THE LEGACY OF PRINT MEDIA TOGETHER WITH FACT-CHECKED AND REFINED CONTENT FOR THE WEB'S OPEN-SOURCE CULTURE. THEY WILL EXAMINE CONTENT TO SEE WHAT IS MISSING, WHAT IS IN THE WAY, WHAT SHOULD BE INTERACTIVE, WHAT SHOULD EITHER FLOW OR BE BROKEN INTO MULTIPLE SCREENS, AND SO ON.



- Organize upstream research to dissect current online behaviors, while a nucleus think-tank brainstorms for content angles
- Assign documentary makers (both still- and motion- pictures), guided by community editors
- Team with IT architects on the site's foundations / organization (servers, databases, content providers, and community modules)
- Organize meeting points with print and web designers for collaborative thinking on new storytelling formats
- Assign text editors and copywriters to collaborate with motion graphic designers for a series of pre-set templates
- Work closely with a brand's existing communication team and marketing contributors

Content will be driving technology, speaking to defined audiences through templates that service the conversation instead of reducing it to flat blurbs.

Web 2.0 was an amazing rave at a huge parking lot that became too loud, eventually lacking edge in content display, content highlights, content hierarchy, and content specificity.



Web 3.0 should be more self-aware and mature, with content gaining consistency, precision, visual edge, and design quality, freeing users from constrained boxes—and breaking rules when needed.

Conversations will focus in on relevance for appropriate audiences. Web 2.0 connected us with many new friends; Web 3.0 will extend the reach to the people like us.

Incubator needed

To pioneer the type of media lab discussed here, we must mobilize socially conscious incubator brands:

— Brands that reflect ethics and a global aura, that are willing to share social responsibility.

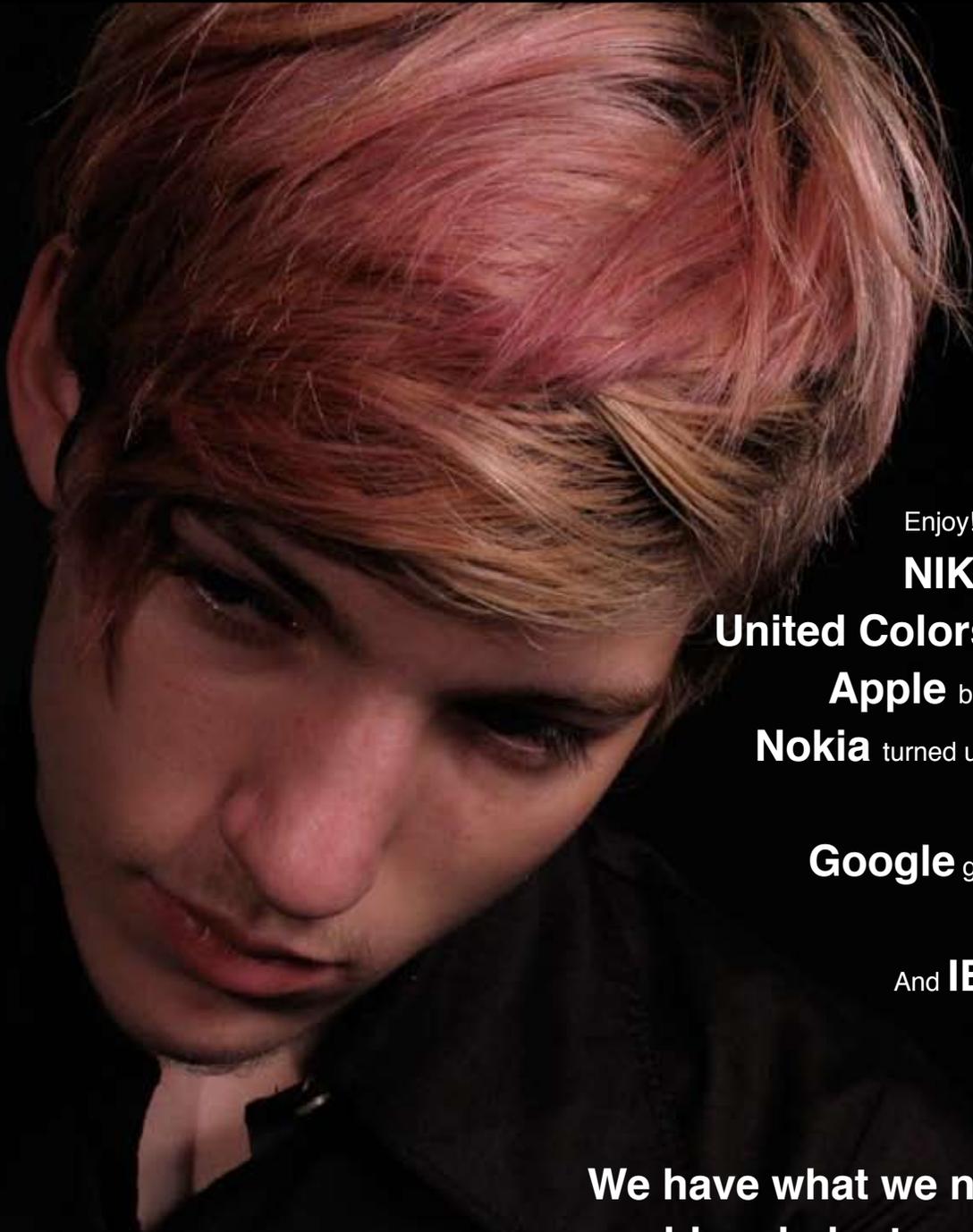
— Brands that offer a creative playground for global thinking, with realistic and appealing solutions that mix reality and fiction.

— Brands that show a mastery high technology and constant innovation, with clear campaigns featuring positive messages beyond mere political slogans, and a visual language that connects with popular culture.

— Brands that offer challenging storytelling in multiple formats, much in the vein of the best print design in recent decades.

- Brands that are capable of engaging participatory audiences with thrilling storytelling, that the people will have partly generated.

SUCH A MEDIA LAB WILL CONTRIBUTE TO CHANGING THE ICY, CRYPTIC, AND ICONIC IMAGES OF SOME GLOBAL CORPORATIONS INTO EMPATHETIC, SOCIAL PLATFORMS WHERE DIALOGUES OF SUBSTANCE AND DISCOVERY FORM THE NEXT GENERATION'S ENGAGEMENTS.



Enjoy! **Coca-Cola** built up our first right to addiction.
NIKE got us high from the weird smell of burned rubber.
United Colors of Benetton blurred borders and genders.
Apple built counterculture into the medium and the message.
Nokia turned us mobile thanks to that vibrating object in our pocket.
Muji erected silence into an empire.
Google got us to google, still searching and everyday smarter.
That is when we killed the **Marlboro Man**.
And **IBM** resurrected its Think concept with Smart Planet.

We have what we need to change the world and plant seeds for the future, with boldness and imagination.

We can build bridges beyond borders and governments to connect people and ideas in unique ways. We can intensify our perception of reality through intelligent collaborations.

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1990

ELLE MAGAZINE
PHOTO PRODUCER

0
1993

INEDITO / BENETTON
PHOTO PRODUCER

0
1995

COLORS MAGAZINE
MANAGING EDITOR

0
1998

LEMONDE.FR
MANAGING/CREATIVE EDITOR

0
2002

PARVAZ MAGAZINE
CO-FOUNDER/ CREATIVE DIRECTOR

0
2004

MAGNUM PHOTOS | IN MOTION
CO-FOUNDER/ CREATIVE DIRECTOR

0
2007

DANDY VAGABONDS
FOUNDER/ CREATIVE DIRECTOR

SIZED FOR THE GAME

My exploration in multi-media has set the bar for impossible missions. Thanks to my self-taught education, I built a sixth sense for active observation during social and technological shifts.

I came through media through fanzines, explored fashion and photography as a photo producer at French Elle, shared curiosity for 'GLOBAL-ANTHROPOP-CULTURE' as the managing editor of Colors Magazine.

Shifted online with high-rise challenges within difficult-to-move institutions such as Le Monde, Magnum Photos, and Human Rights Watch.

In 2002, I spent a year in post-war Afghanistan to create a magazine for Afghan children, a project dreamed up by Reza Deghati, photojournalist and founder of ainaworld.org.

With my passion for visual languages and storytelling, I created commented slideshows, online media players, and multi-screen showcases.

In 2007, I founded my own company, Dandy Vagabonds. A media lab rather than a business in its strict sense, it has become a collaborative forum for projects around

THE FUTURE OF DIGITAL MEDIA.

CLAUDINE BOEGLIN
CONCEPTUAL/ CREATIVE DIRECTOR



MY TRADEMARK

- TO START PROJECTS FROM SCRATCH.
- TO DRAW THEM INTO BOLD AND STRUCTURED CREATIVE VISIONS.
- TO USE MY EXPERTISE IN TALENT MANAGEMENT AND WORKFLOW BUILDING,
- TO SHAPE EDITORIAL ADVENTURES INTO SHARP AND SUCCESSFUL COLLABORATIONS.





The 21st century is audacious, innovative, in-depth, ethical, editorial, empathetic, engaging, immersive, mobile, and integral.

Our media labs will reflect these values, building bridges between people, institutions, and societies instead of competing against each other.

The adventure is just beginning...

We are the media.