

# COMMS, CONTENT AND CREATIVITY

## COMMS HIGHLIGHTS IN 2015 & KEY TRENDS FOR 2016



# Summary

In 2015, more than any other year - thanks to the pace of media and technological change - we've seen and experienced a plethora of events, challenges and opportunities to learn from as we head into 2016.

This White Paper rounds up some of the bigger and more interesting industry moments in the UK, selects the five best – and most diverse – campaign case studies featured on Gorkana News, and, with the help of key industry insiders, highlights five 2015 trends for you to take note of as we head into the New Year.

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# Introduction

It's unlikely - in this always-on, 24/7, uber-connected media world – that PRs and comms professionals will get the chance to relax completely at Christmas, but if there is a time to look back and reflect on the lessons and learnings of 2015, it's surely now at the end of the year.

Unsurprisingly, as technology continues to progress and media channels proliferate and fragment, 2015 has seen a lot of comms activity and innovation, and brands and their advisors have championed change and creativity in order to get noticed.

In comms, the “PR Stunt” took centre stage, with highlights including Hope&Glory floating a house down the Thames for Airbnb and Engine's #MissingType campaign for NHS Blood and Transplant, which saw several high-profile brands, including the Daily Mirror, remove letters from their name to mark the start of National Blood Week.

Elsewhere, Taylor Herring unleashed an eight-foot long animated, adult male polar bear on the streets of London to mark the launch of Sky Atlantic's new arctic crime drama, Fortitude, which is set in Svalbard, Norway.

Industry-side, we witnessed the first global Measurement Month from AMEC, which launched an updated version of the Barcelona Principles (2.0) with a commitment to tackle, and, ultimately, replace the use of AVEs as a measure of the effectiveness of PR campaigns.

Elsewhere there was the big name buyouts and mergers, including the formation of FleishmanHillard Fishburn in the UK, the usual raft of exciting start-ups launching as journalists and senior PR professionals set out on their own and there was much expansion as agencies sought to delve into new markets, both home and abroad.

But, what does this all mean? As ever, there are lessons to be learnt about where the industry has been, where it is going and what this means for PR campaigns and their success in 2016.

So, to close the year, Gorkana has asked several key industry professionals to list their highlights and lowlights of 2016, alongside our round-ups of the best case studies, success stories and news of the year, as we identify five key trends to be aware of as you go into the New Year.

# Gorkana News 2015 round-up

**The year was filled with the usual mix of new start-ups, mergers, buyouts and expansion. Here are some of the highlights from Gorkana News over 2015.**

## Mergers and Acquisitions



WPP and Providence Equity Partners bought Chime Communications for £374 million, Teneo acquired Blue Rubicon and Stockwell, while Four secured £10 million investment and has bought Broadgate Mainland, MSA Media and Francis Balsom Associates.

Omnicom agencies FleishmanHillard London and Fishburn also confirmed plans to merge operations, forming a 200-strong agency called FleishmanHillard Fishburn.



Creative comms agency Capitalize acquired PR and social agency Tea & Cake PR, Instinctif extended its corporate affairs offering by buying London-based corporate consultancy Wriglesworth, and NextFifteen-owned Text100 bought brand marketing consultancy IncrediBull.



Havas Group merged its consumer agencies Havas PR London and One Green Bean, while Havas SE Cake was also formed as a partnership between Havas Sports & Entertainment and Havas-owned brand entertainment PR agency Cake in the UK.

Comms agency Way To Blue also acquired UK and Australia-based digital creative firm The Project Factory.

## International

LEWIS received a \$27 million funding injection from HSBC and re-launched as a global marketing agency offering, dropping the PR from its name. The firm plans to extend its digital marketing capabilities and expand further in India, China, South America and the US.





Frank PR established its presence in Scotland with the creation of McFrank in Glasgow, W Communications made its debut in Asia with the opening of a Singapore office, while Brazen launched its first international office in the United Arab Emirates.

Manifest London also opened a New York office as part of international expansion plans which will see the company open offices in three more countries in the next five years.

Independent comms agencies Hanover and Powerscourt also forged an alliance to offer a wider range of services to their clients.



## Start-ups and new agencies

New kids on the block this year included The Romans, which was launched by former Citizen Relations MD Misha Dhanak and creative director Joe Sinclair, with backing from ad agency Mother.

Tom Harvey and Steven Duke, two former journalists for the The Sunday Times and BBC News at Ten, launched creative advisory agency Spoke, while Brighton-based consumer PR agency Switched On was formed by former Hope&Glory senior consultant Carl Steer and House PR media director Lauren Libin.

Lexis' former client services director, Lynda Redington, and corporate director, Nichola Mughal, opened Another Word Communications, while the former editor of Process Engineering, John McKenna, setup an industrials-focused PR and content marketing agency, AmpUp.



Garnish Communications, a PR agency to service the UK premium drinks market, was launched by Langley's No.8 Gin's former brand manager, Nik Koster, while Edelman London's former consumer brands director, Paul McEntee, opened brand marketing agency Mc&T.

Stewarts Law's former head of media relations, Alon Riza, opened a boutique litigation PR consultancy called Burlington Sage, and ex-Cubitt MD Simon Barker launched Barker Communications to advise on reputation management and thought leadership.



Way to Blue's former UK entertainment director, Laura Pettitt, also teamed up with AKA Group to launch a new entertainment PR agency called Untitled Communications, while Mark Antelme, a former head of natural resources at Bell Pottinger, created financial and corporate comms firm Celicourt Communications.

## Notable mentions



A number of events took place in September, including global webinars and thought-leadership sessions, to mark the International Association for Measurement and Evaluation of Communication's (AMEC) Measurement Month.

A commitment to tackling the use of AVEs in PR measurement was at the heart of AMEC's revised Barcelona Principles (2.0), announced during Measurement Month. The updated guidelines asked PR professionals to take a more holistic approach to comms reflecting the significant changes in media since the Barcelona Principles were first launched in 2010.

Two months after Measurement Month, AMEC CEO Barry Leggetter was chosen to enter the ICCO Hall of Fame, which aims to recognise the progress its members have made towards the internationalisation of the PR industry.

Comms companies which made it onto this year's Sunday Times 100 Best Companies to Work For were Karma Communications Group (which includes PR firm Kaper amongst its roster), Edelman, Engine Group (which owns MHP and Mischief) and Weber Shandwick.



Ogilvy & Mather Group UK also launched Ogilvy Pride, a new offer to provide insights into the LGBT community, led by Andrew Barratt, who was also named this year's Young Communicator of the Year by the PRCA.



Nicola Green, director of comms and reputation for O2, was named the winner of the second Suzy Ferguson Spirit Award, a unique award which recognises an exceptional PR and comms professional.

The PRCA also appointed Ketchum's David Gallagher as chairman of Fellows, its group of outstanding contributors in the PR industry.

# Five campaigns of the year



## **End Marmite Neglect** **Unilever / W Communications** (January – April 2015)

The 'Marmite Neglect' idea was born out of Unilever's insight that while awareness of the product was high, frequency of use was slipping. Britain had already been introduced to the "Marmite Neglect" through a TV campaign that made headlines when it first screened in 2013.

With a second on-screen run planned for January 2015, W grasped the potential to extend the Marmite Neglect idea, by re-imagining Marmite Neglect as an unfolding real-life scandal. An online 'End Neglect trailer' was timed to create maximum anticipation and drama in the week prior to the TV campaign being re-aired.

As the TV campaign went live, W immediately responded by launching its Marmite Neglect Helpline. It also negotiated a partnership with social dating platform MySingleFriend that encouraged singletons to state their Marmite preference in their profiles.

W then widened the "Marmite Neglect Squad's" remit to end "Celebrity Neglect". Resulting in an even more ambitious piece of content - the "rescue" and career resurrection of Eastenders actor Dean Gaffney. The film became the springboard for a media blitz in which Gaffney became the "face" of Marmite.

## **Results:**

The initial 'End Neglect' trailer smashed expectations, achieving 1.5 million views within the first week, and clocking up the highest Twitter engagement rate of any Unilever video ever.

The 'Celebrity Neglect' film with Dean Gaffney went on to achieve 90,000 organic views in the first 48 hours, while further personalised Marmite-themed Vine messages prompted huge spikes of consumer engagement on both brand- and media-owned channels.

The campaign delivered more than 150 pieces of premium coverage and helped drive an impressive 9% sales increase during the launch period.



## **Grolsch's 400th Anniversary** **Molson Coors / Eulogy** (March 2015)

Molson Coors brought in Eulogy earlier this year to mark its 400th anniversary with a campaign that would grab the attention of 25 to 34-year-old drinkers. The objectives were to make the global Grolsch 400th anniversary campaign famous in the UK, ensuring art, originality and the swing top bottle were key themes in the UK activation.

With art as an existing global platform for Grolsch, Eulogy wanted this to be the springboard for activity. As thoughts around the swing top bottle, art and the need for a celebration collided, the team decided on a stunt that built excitement, was truly unique and showcased what Grolsch stood for.

The idea? To create a giant swing top bottle from 400 individually customised swing tops as a living billboard, all in the space of 400 minutes.

Enlisting the talent of street art collective Graffiti Life to bring the concept of a live art installation/billboard build to life, Eulogy identified and secured a high footfall location that the target audience would see as trendy, relevant and inspiring – the Shoreditch Art Wall.

### **Results:**

According to Eulogy, the campaign saw a social reach of 1.2 million, with 100% positive sentiment.

During the campaign period, which was aligned with ATL activity, Grolsch increased sales in the On Trade and Multiple Grocers by 3.26% with sales specifically in Multiple Grocers increasing by 38% year-on-year.

Grolsch also increased household penetration for the first time in three years during this period and subsequently secured a listing with Morrisons supermarket.





## **#Harrysback** **FLEXISEQ Sport / Threepipe** (June 2015)

Drug-free pain relief gel brand FLEXISEQ Sport tasked Threepipe to launch a campaign around its sponsorship of Bowls England that would enhance the brand's profile in the UK market, with a particular focus on its target sporting audiences of 20 to 45-year-old men.

In light of media speculation around Harry Redknapp's departure from professional sport due to knee problems, as well as his rumoured return to management, Threepipe spotted an opportunity to hijack the sporting news agenda and stage a fake hiring of Redknapp, allowing him to finally manage England, albeit not the national football team.

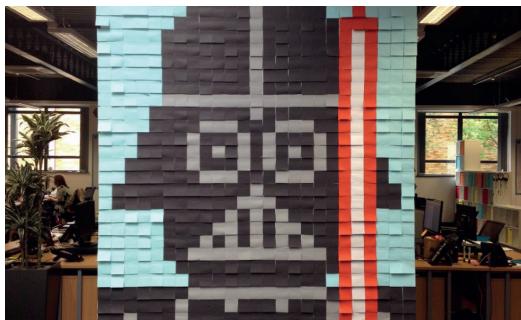
The campaign was designed to leverage the brand's association with Bowls England whilst showcasing FLEXISEQ Sport as a key facilitator of Redknapp's return to management after knee injury.

Threepipe filmed a mock documentary in advance of revealing the "new England bowls manager" to the media where, in addition to interviewing Harry, national, sport and lifestyle media were invited to take to the bowling green, with Harry providing journalists with a unique insight into the campaign.

The mockumentary was simultaneously sold into national, lifestyle and sport online media, as well as general sports and football specific blogs, supported with a news story and branded imagery.

## **Results:**

After two weeks, the campaign generated 54 pieces of media coverage across the UK, Europe, US and Australia and there was a 121% increase in website traffic to the FLEXISEQ Sport website.



## **Star Wars Post-it Note Murals** **Viking / Search Laboratory** (August - September 2015)

Office stationery retailer Viking wanted to inspire office creativity and ensure its stationery offer was front of mind for business decision makers. To enhance its SEO value, Viking brought in PR and SEO specialist Search Laboratory, which decided to benefit from the interest around the upcoming release of Star Wars The Force Awakens.

With the film due to be released in December, there was, and still is, a large volume of web users searching for Star Wars content. Inspired by an article by Ben Brucker, the team decided to produce giant Post-it note murals of iconic Star Wars characters. A designer pixelated the images and calculated the amount of Post-it notes and colours required, as well as how to arrange them on the office walls.

A team of four then set to work creating the murals which took around five hours to be completed.

In order to encourage news sites and blogs to hyperlink back to the Viking website, a "linkable asset" was required. Therefore a post on the Viking blog, which carried exclusive rich content such as a gallery of images, time-lapse video, GIFs, grid designs and the data behind the project, was provided to media.

Once all the content was ready and published to the Viking blog, posts were created for social sites Imgur and Reddit to seed the project socially before the 'official' launch of the outreach campaign.

Following the August Bank Holiday weekend, outreach was initiated to pop culture, design and other sci-fi websites, including high authority tech blogs like Mashable and CNET.

### **Results:**

The campaign resulted in 147 online articles (as of October), of which 86 were hyperlinked back to the Viking website. Coverage appeared in authoritative and influential tech and design sites on the web, including Mashable and CNET, and was shared on those site's Facebook and Twitter channels.

Social analytics showed that articles covering the campaign were shared over 75,000 times, and that in the first 24 hours after the campaign went live, the Mashable article became one of the top 10 most shared articles on the web with over 40,000 shares.



## **National Wallpaper Week** **Graham & Brown / Citypress** **(October 2015)**

Invited by designer wallpaper brand Graham & Brown to launch the very first National Wallpaper Week, Citypress came up with the idea to position wallpaper as a piece of art that can influence the way you feel.

Citypress worked with the designers at Graham & Brown to launch seven wallpapers for every day of the week, each developed to inspire a specific mood. The campaign launched with 'Kinky Vintage', a wallpaper created to get pulses racing in the bedroom created in collaboration with TV sexpert Tracey Cox and designer Laurence Llewelyn-Bowen.

As well as Laurence, Citypress teamed up with established and up-and-coming designers such as Kelly Hoppen, Barbara Hulanicki and Julien Macdonald to share exclusive blogs on the National Wallpaper website. Topics included their own inspiration behind their homes and individual wallpaper designs.

Retailers, including B&Q, Homebase, Very.co.uk, Laura Ashley, Debenhams and House of Fraser held events in stores, shared competitions on social media and placed editorial content in a wide range of titles to celebrate everything great and good about wallpaper.

### **Results:**

The campaign secured 110 pieces of media coverage in a single month, with coverage for the Kinky Vintage wallpaper featuring the Daily Mirror, Metro, The Sun, ShortList and Daily Star.

Broadcast coverage included a dedicated feature on The One Show, with a heritage film focusing on Graham & Brown and National Wallpaper Week. Presenter Alex Jones said it was her "favourite ever film" on the programme.

Guest Steve Coogan and presenter Matt Baker rolled out a bespoke wallpaper print created for the show, featuring the hashtag #wallpaperweek, which trended on Twitter on Wednesday 7 October.

During National Wallpaper Week, sales at Graham & Brown increased by 20%, while in the following week, sales of purple wallpaper – aka the shade designed to improve your sex life – were up 52%.

# What the industry thought



**Mandy Sharp • founder • Tin Man**

## **Campaigns with heart**



I really like these campaigns and can immediately see why they've been selected as examples of great PR. For me it's a no brainer – they all evoke emotional reactions within their target audiences. We call it Campaigns with Heart and it's pretty much the ethos on which we founded Tin Man.

In essence, to make campaigns memorable and sharable they must make people feel something – whether it's humour, sadness or even horror – audiences only engage if they can relate to the content emotionally.

They also have to be relevant to target consumer, and most importantly, have a twist – something clever and 'more-than-just-a-stunt' element to them – these are the campaigns that really impress me.

The quirky and humorous nature of the #harrysback film immediately captures our attention but because it has been set within the news agenda of the Harry Redknap rumours it becomes clever and timely.

The End Marmite Celebrity Neglect content is also funny but plays on the nation's nostalgic love for the brand so we, as the audience, feel a sense of warmth towards the content.

For me, The Star Wars Post-It campaign is particularly clever as it not only joins the biggest news conversation of that time to secure awareness, but it also places the product right at the heart of the idea so has a very strong sales call-to-action. You 'want' to buy those particular Post-Its to get involved.

Creating engaging, interesting content will be essential for any PR campaign for next year. There is so much out there now, that a campaign needs something a little bit different to cut through. With lower budget campaigns, it's all about the idea. With bigger budgets and paid-for support, it means awareness is guaranteed and that idea can travel that be further.

As the PR space gets more and more competitive, we're conscious of pushing our creative and strategic boundaries as much as possible to secure cut through for our clients. Successful campaigns must tick a lot of boxes to be memorable, plus they need a variety of content driven assets that work on various different platforms. If a campaign can do all of this – you're on to a winner!





**Rhodri Harries • Managing Director • Kaizo**

## **Scandal, stunts and Star Wars**



PR was prominent in shaping news and everyday conversations this year, with those tasked with managing reputations as busy as those promoting brands.

No doubt many corporate agencies had mixed feelings at the scandals in sports largest organisations FIFA and IAAF. Shocked at the allegations of corruption and mismanagement, but supportive of the succession of reputation and issues briefs this created; from the individual, to sponsors, to rival sponsors. Surely a 'campaign platform' that will last years.

And with an ever relentless increasing emphasis on images not just words (let's not call it content please!), best emphasised in the growth of Instagram, it was perhaps not surprising that some of the most memorable campaigns of the year were highlighted by creative stunts. Memorable for the wrong reasons were Ed Miliband's Ten Commandments, no doubt destroyed soon after Election Day, and John McDonnell's almost laughable brandishing of Mao's Red Book in the Commons.

Even big ad agencies can have an off day - witness Havas Hats at the Cannes Lions, those two words too close together surely caused a bit of a stink for some! But for many brands an iconic shareable image was the heartbeat of the best campaigns. From Airbnb's floating house, to Grolsch's swinging bottle top, this was the year that saw the re-emergence of the stunt as a bona fide PR tactic that can actually help drive sales not just social shares.

Finally Star Wars well and truly dominated news in the final quarter of 2015 and will do so for the next few years as brands tap ever deeper into the phenomenon. Whether through the profile of toys and product inspired by the film like our client Sphero's BB-8 which has featured on ten front pages in December alone and commanded a five minute interview on the BBC for its founders, or hijacking the moment with some creative thinking like Viking's Post it Note murals, it's tough to ignore the power of the Force...

If 2015 has provided any insights into 2016 for agencies, it's that media will always try to make the drama play out of a crisis so make sure clients are prepared; if you can't tell a story visually then maybe don't bother telling it at all; and even if you can, is it memorable for the right reason...

One last point, if you are in consumer PR and can't tell your Wookie from your Ewok or R2-D2 from C-3PO then ask for the Star Wars Box Set for Christmas now!



**Steve Earl • Managing Director, Europe • Zeno Group**

## **Happy Know Year**



It's always a bit tough to reflect on changes and major events in the communications field over a 12-month period. Things move so quickly these days that we see trends and talking points come and go in a matter of weeks.

And beyond that, it makes me feel like the Queen to sit here and bash out some annual thoughts. But putting pace of progress aside, and channelling my best HRH, here goes.

When I think back about all that happened in 2015, one thing pops into my mind more than anything else – that the work we do has to be based much more on what we know, rather than what we think we know.

Everyone is seeking new creative edges that can disrupt perceptions, reputations and even whole markets through more engaging and often more integrated communications. Yet the more we try to capitalise on the potential of media and societal change, the more our ability to be creative in doing that, or to exhibit changed behaviour, highlights the need to understand the people we're trying to reach.

There's a direct correlation between the level of creative ingenuity employed and the level of knowledge of the audience. Pushing things further means understanding people better.

Which means that while instinct has value, we need to avoid guessing when planning, so that creativity has real purpose and will strike the right chord. Too often during 2015 I judged award entries with phrases like "we knew people felt this way" in the insights and strategy write-up. Without demonstrable evidence or hard data to prove that, the campaigns were often seen as grounded in guesswork as a flimsy substitute for proper knowledge.

It's something Zeno has been focussed on across many types of client – delving deeper into audiences, understanding values and beliefs as well as raw statistics, and trying to better understand the human beings we're trying to reach and engage, not just the 'categories'. We've done sensitive work for health client Besins around low testosterone, for Verifone looking at how people really want to shop, and for almond milk maker Blue Diamond around how we drink and cook with milk. Very different areas, but all with a need to understand people in more depth, rather than with a broad brush.

This level of focus on the audience helps us better understand how to take an integrated approach across media too. Not just what people read, view and listen to, but how and where they do that, and how different pieces of content combine to develop stories and shape reputations.

So getting a mystic crystal ball out to predict what 2016 may hold feels a bit hypocritical, given the need for sharp, effective insight. I don't know what the year ahead will be like, but I know we need to know. If you know what I mean.



**Paul Lucas • Director • Fever**

## Getting back to basics

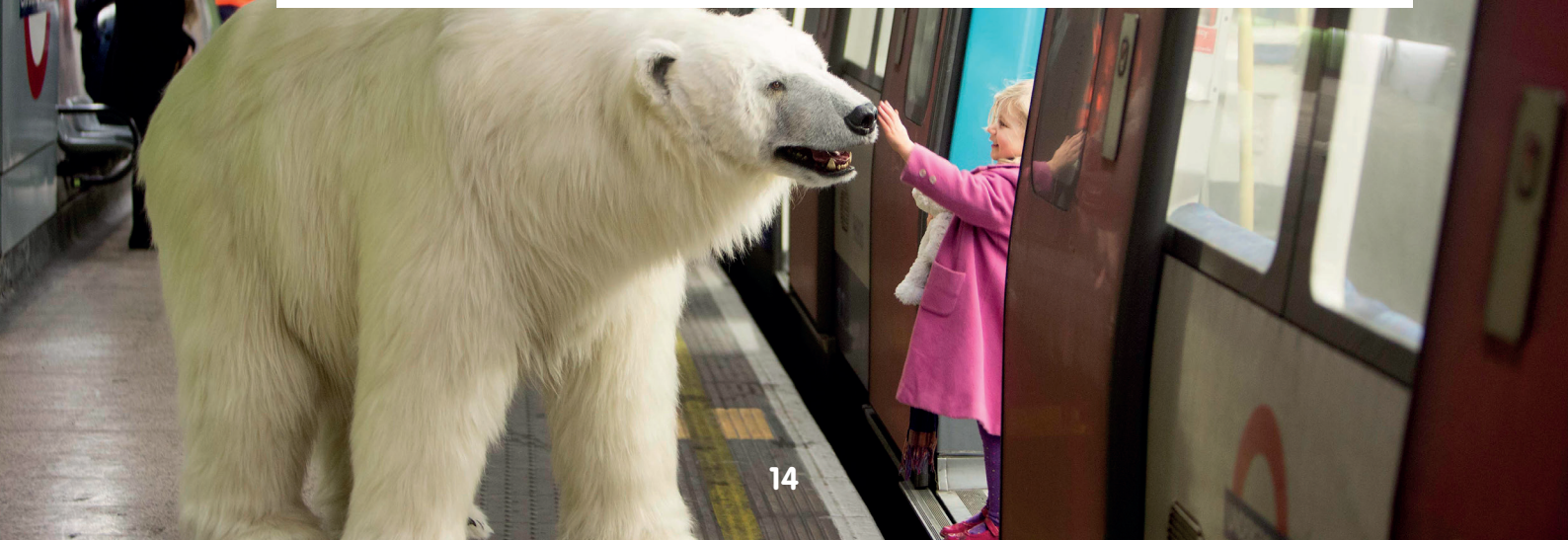
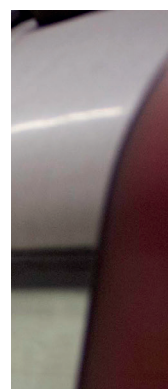
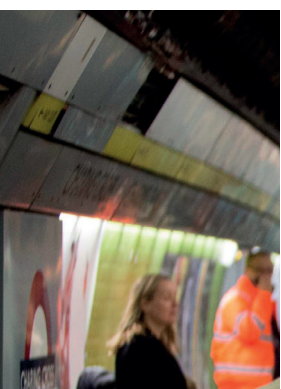


Get the basics right and the praise will follow sums up 2015 for me. A guiding principle that will be ringing in the ears of the folks at Volkswagen and Thomas Cook, who have been in the news for all the wrong reasons this year, but has also led to many a Champagne cork popping during the awards season – albeit with a dose of guffawing from agency land.

Basically, PR 101 has taken centre stage in 2015 as much parodied PR clichés such as “float it down the Thames”, “put it on the Tube” and “build a giant one” have won over the critics and landed the prize. But before we join in with the guffaws (and I must admit I shared Joe Sinclair’s how to win an award Tweet too) we should step back and ask why.

Essentially people need visual stimulation. Be it something to snap or film, something to watch and ultimately something to share, consumers crave content and that is something PR has always done well. Since year dot, PR s have always thought what will make a great picture (for the media) and get people talking (by seeing/reading/watching/ taking part) and that premise hasn't changed. The only difference now is that it all takes place socially not just in traditional media. So whether it is Airbnb's house on the Thames, the **Fortitude Polar bear on the Circle Line** (pictured below) or giant doughnuts for Krispy Crème, one thing they all have in common is that they created stand out content.

Looking forward to 2016, we should all be mindful of the basics. With budgets remaining tight and agency consolidation prominently to the fore, visually stimulating PR can produce the content that will enable us to take centre stage with the client not just on the awards stage. Importantly, it will see PR driven ideas being amplified by other parts of the marketing mix and not leave us to pick up the budget crumbs amplifying others.



# The Gorkana Media Database guide

## Helping you start the right conversations

- Each journalist profile has an integrated Twitter feed so that you can always see exactly what they are talking, and writing about. You can even add your own handle to your account so you can communicate in-situ.
- We list all areas of expertise and topics a journalist writes about so you can guarantee that you are always pitching the appropriate message.
- You can download a media briefing pack directly from each journalist profile, which lists everything you need to know. Their career history, the last article they've written, where they like to have coffee, and their last ten Tweets...
- And, we're always innovating. The new social media topic search function provides real-time insight into what key influencers from the database are talking about. Use the tool to search for any keyword, phrase, hashtag and @ mention and you'll be presented with a contact list of the journalists who have mentioned that subject within the last 90 days.
- If you'd like more information contact your account manager, or email us at [sales@gorkana.com](mailto:sales@gorkana.com).





# More than this: Five key trends for 2016

## 01

### **More than this – stunts need to try harder**

The PR stunt works but there needs to be a “more than just...” element. Whether brands revel in triumph or come to rue the day, the “successful” PR stunt must be one thing... memorable. The stunts that created the most buzz were the ones that could emotionally content with the consumer, be it a love/hate thing for food or a nostalgic delight for a galaxy far, far away.

The success of the PR stunt among industry awards this year showed that not only can they create excitement, entertainment and shareability among audiences, but gain a far more desirable result...a healthy boost in sales.

## 02

### **Visual means shareable**

Instagram reached 400 million users this year, making it one of the fastest growing social networks of all time. The success of the five-year old social platform (and the fact that its users share more than 80 million photos each day) tells PR professionals that engaging, visual and, most importantly, shareable content will need to sit at the very centre of campaigns in 2016 if they want to get people talking.

## 03

### **Campaigns need to engage emotions**

To make campaigns memorable and sharable they must make people feel something – whether its humour, sadness or even horror – audiences only engage if they can relate to the content emotionally.

They also have to be relevant to target consumer, and most importantly, have a twist – something clever and ‘more-than-just-a-stunt’ element to them.

## 04

### **Hard audience data is more important than ever – you need to understand your audience better**

There's a direct correlation between the level of creative ingenuity employed and the level of knowledge of the audience. Pushing things further means understanding people better – while instinct has value, guessing should be avoided when planning, so that creativity has real purpose and will strike the right chord.

## 05

### **Stick to the fundamentals of comms - back to basics is no longer a forbidden phrase**

With budgets remaining tight and agency consolidation prominently to the fore, visually stimulating PR can produce the content that will enable us to take centre stage with the client not just on the awards stage. It will see PR driven ideas being amplified by other parts of the marketing mix and not leave PRs to pick up the budget crumbs amplifying others.

# Conclusion

Unsurprisingly, 2015 has seen brands and businesses work harder, if not spend more, to get their PR and content campaigns to cut through the clutter in an increasingly crowded media marketplace to reach more sophisticated and demanding consumers.

Looking at the success stories – which are those brands which have worked creatively as well as worked hard - there are lessons to be learnt.

Campaigns will still need to be emotionally engaging and consumers will need to find them memorable. Taking the cue from the campaigns that have featured on Gorkana News in 2015 and listening to the opinions of our experts across the PR and comms sector, we know that next year's stunts will need to be bigger and better, data will be increasingly important to ensure campaign success and visual content will be king.

The latter point is key. In 2015, whether it be polar bears walking through central London, missing letters from famous brand names or houses floating up the Thames, the image has taken centre stage. After all, strong images are shareable in the 21st Century and - without being able to offer that instant visual stimulation – triggering emotional engagement - a story just won't be worth telling, or, indeed, find a home on Instagram - in 2016.

# Sources

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