



香港印刷業商會主辦

Organized by The Hong Kong Printers Association



# SPECTRUM ASIA

亞洲首辦  
印刷媒體及設計出版大型研討會  
December 8, 2015 • Hong Kong

職業訓練局綜藝館

VTC Auditorium

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Mr. Marc Levine



Mr. Joseph S. Cha



Mr. Paul Cousineau



Mr. Davide Nicosia



Mr. Lior Meron



Mr. Ron Ellis



Ms. Dianne Kennedy



Mr. Rob Wallace



Mr. David Steinhardt





香港印刷業商會會長  
趙國柱先生

Mr. Chiu Kwok Chu,  
Chairman of  
The Hong Kong Printers Association

## 歡迎辭

各位嘉賓、各位同業好友：

大家好！歡迎大家撥冗蒞臨由香港印刷業商會主辦的 SpectrumASIA。首先，特別感謝香港特別行政區政府工業貿易署「中小企業發展支援基金」撥款資助舉辦此活動。

面對急速變遷的世界，印刷商、出版商和設計師都必須增強自身競爭力為客戶提供增值服務。近年，跨媒體是行內熱話，為印刷業帶來了衝擊及新機會。因此，如何結合和管理媒體及工作流程策略，是非常重要的一環，當中包括印刷工作流程和品質管理的全球化、有效的品牌管理、如何提供跨媒體服務、了解內容管理及出版標準等。有見及此，香港印刷業商會與美國Idealliance合作，舉辦亞洲首屆SpectrumASIA，邀請了多位海外知名講者前來分享他們在印刷、設計及出版的寶貴經驗及策略。SpectrumASIA將會在香港、韓國和印度舉行，而我們感到很榮幸能成為首個舉辦的城市。

在此，我謹代表香港印刷業商會感謝多個機構的鼎力支持，包括合作單位：印刷科技研究中心；協辦單位：香港知專設計學院和Idealliance；支持單位：香港工業總會、香港設計師協會、香港設計中心、香港印刷業工會、香港出版總會、印刷媒體專業人員協會及永經堂印刷有限公司。同時，亦特別感謝各位在百忙中抽空出席及遠道而來的嘉賓，我相信這次研討會能為大家提供良好的交流平台。

最後，非常感謝籌備委員會在籌辦過程中出謀獻策。我現在宣佈研討會正式開始！祝願香港印刷業前途一片光明，各位有豐富收穫的一天！





## Welcome Address

Honourable guests and friends of the printing industry:

Good morning. Welcome to SpectrumASIA organised by the Hong Kong Printers Association, and we are happy to have your presence today. We would also like to thank the Trade and Industry Department of the Hong Kong SAR Government and the SME Development Fund, which has generously sponsored this event.

In this rapidly changing world, printers, publishers and designers must all enhance their competitiveness to offer customers with value-added services. In recent years, cross-media has become the hot topic of our industry. Indeed, it has brought the printing industry new momentum and new opportunities. Knowing how to integrate and manage media, workflows and strategies, therefore, is crucial. This would involve globalising the printing workflow and quality management; effective brand management; how to offer cross-media services; as well as understanding contents management and publishing standards, etc. In light of the above, the Hong Kong Printers Association has partnered with Idealliance of the U.S. to host Asia's first SpectrumASIA. We have invited many renowned speakers from overseas to share with us their invaluable experiences and strategies in printing, design and publishing. SpectrumASIA will take place in Hong Kong, Korea and India. Hong Kong is extremely honoured to be the first hosting city.

Taking this opportunity and on behalf of the Hong Kong Printers Association, I would like to thank a number of organisations for their support. These include our collaborating organisation the Advanced Printing Technology Centre; our co-organisers Hong Kong Design Institute and Idealliance; our supporting organisations: Federation of Hong Kong Industries, Hong Kong Designers Association, Hong Kong Design Centre, Hong Kong Printing Industry Workers Union, Hong Kong Publishing Federation, Institute of Print-media Professionals and Wing King Tong Printing Limited. I would also like to thank everyone for joining this forum out of your busy schedules, as well as our guests who have travelled long distances to be with us today. I believe this seminar will provide all of us with an excellent platform for experience and ideas exchange.

Last but not least, we thank the organising committee for their wonderful ideas along the way. The forum is now officially kicked off. May we wish the printing industry of Hong Kong a bright future, and let's enjoy a rewarding day!





**Idealliance**  
**主席及行政總裁**

Mr. David Steinhardt  
President & CEO, Idealliance

## 閉幕辭

隨著首屆SpectrumAsia即將閉幕，讓我們花幾分鐘回顧這項盛事。

首先，感謝各位的參與！同時亦感謝研討會的主辦單位香港印刷業商會、協辦單位香港知專設計學院，以及各位讓這次研討會成功舉行的合作夥伴。

我們印聯成員的領導、印刷科技研究中心的彭安琪女士在8個月前與我聯繫，提出在香港舉行研討會的建議，希望藉此匯聚價值鍊上的媒體製作專才，包括印刷、出版、平面設計師、印刷買家、和品牌擁有人。我們希望把焦點放在整個供應鍊上，並提供一個互相學習的平台，分享我們如何可以更瞭解業界內不同崗位的不同期望，令製作的工作流程發揮最大作用。由1980年代至2005年，Idealliance在美國舉辦了名為Spectrum的會議，討論廣告、出版和印刷的供應鍊。彭女士和我參考了這個做法，並決定在首次亞洲會議中使用上Spectrum這個名稱。

在整天的過程中，我們談及了整個供應鍊，從發展內容的品牌與出版商，至印刷與數碼平台之間從事生產及內容溝通的印刷與電子媒體供應商。我們今天就兩個大範圍進行了討論：

1. 工作流程的標準基礎 — G7與ISO15339、電子出版標準，以及適用於包裝及專色的新ISO 倡議，以及
2. 在多渠道出版、綜合媒體、流動及個人化間溝通的動態變化。

在座很多位最初投身這個行業時用的是紙張和油墨，你的主要關注的是印刷。儘管坊間對「數碼」趨之若鶩，特別是流動已成為很多內容創建人的基礎。不論是出版商、編目商或品牌，它們的盈利能力都以印刷為基礎。大家不要忘記這個問題！如果我們把目光放到阿里巴

## Closing Remarks

巴、亞馬遜或Facebook之外，我們未來幾個月，要向品牌與出版商提出的主要問題，就是數碼的盈利能力在哪兒？

- 建築物上的廣告牌；
- 店內的包裝；
- 印刷雜誌上的廣告；
- 還是在阿里巴巴網站上出現的流動廣告。

建立為多渠道發佈而設計的有效數碼工作流程，能讓你公司應付現時印刷業客戶的要求，以及照顧未來流動用戶的需要。

全球化是我們所有人都在面對的動態課題。我們會被要求管理世界各地的內容和色彩保真度。包裝印刷公司會被要求在墨西哥城、上海、羅徹斯特、孟買或里約熱內盧的廠房中，確保Nike專用的橙色或可口可樂專有的紅色準確無誤。生產時的需求，是在整個供應鏈中確保顏色和印刷指引得到遵循，這對於人們和系統都很關鍵。今天，我們學會了更多有關精簡這種溝通的新標準，這些標準正在不斷演變，包括G7、PQX和專色校準。為更有效服務來自世界各地的客戶，你用以建立數碼工作流程的技術，必須與已證實有效的環球標準整合。

對於圖像傳訊的同業而言，現在是既令人雀躍但又叫人氣餒的時期。我們兩至三年前學過已經在改變。到了2019年，我們的情況又會如何？Idealliance與印刷科技研究中心等亞洲夥伴攜手合作，我們計劃透過本身在推動標準和最佳作業方式方面的經驗與表現，助你邁步向前。誠意邀請各位於2016年和我們一起前往韓國參加第二屆SpectrumAsia年會。

再次感謝各位出席首次舉辦的SpectrumAsia。



# 閉幕辭

As we come to the close of our first SpectrumAsia I would like to take a few minutes to reflect on this momentous day.

First, THANK YOU for coming! I also want to thank the organizers of the conference – The Hong Kong Printer Association and co-organizer Hong Kong Design Institute – as well as all of the supporting organizations for making this event a success.

Our Idealliance China affiliate leader, Brenda Pang from APTEC, approached me eight months ago about conducting a conference in Hong Kong for media production professionals across the value chain – printing, publishing, graphic designer, print buyer, and brand owner. We wanted to focus on the TOTAL supply chain and provide a forum to learn how we can better understand each of our different expectations and maximize the production workflow. From the 1980's to 2005 Idealliance produced a conference in the United States called Spectrum – about the advertising-publishing-print supply chain and Brenda and I decided to use the Spectrum Brand for this first Asia conference.

Over the course of the day we covered the TOTAL Supply Chain – from the brand owner and publisher who develop the content – to the print and electronic media providers who produce and communicate the content across the print and digital platforms. Throughout the day we had two broad areas of discussion:

1. the standards foundation of the workflows – G7 and ISO 15339, digital publishing standards, and new ISO initiatives in packaging and spot color – and
2. the changing dynamics of communication with multi-channel publishing, integrated media, mobile, and hyper-customization.

For many of you in the room, you start with ink on paper. Your primary interest is print. Despite all the hype about “digital” and mobile in particular, the foundation of many content creators’ profitability – whether publisher, cataloger, or brand – is based on print. Let’s not forget that! If we look beyond the Alibaba’s or Amazon’s or Facebook’s – where is the profitability in digital? – that is the key question in the coming months for brands and publishers.

The way we communicate and the evolving demands of consumers is changing how each of us in this room work. We are being asked to become “digital first” – moving content seamlessly to any substrate whether:

- a sign on the side of a building,
- to a package in a store,
- to an advertisement in a printed magazine,
- or to a mobile advertisement on Alibaba.

Building an efficient digital workflow designed for multiple distribution channels will allow your company to serve your print customers today, and your mobile customers tomorrow.

Another dynamic we are all facing is globalization. We are asked to manage content and color fidelity around the globe. A print packaging company is asked to insure the Nike orange or the Coca-Cola red at manufacturing facilities in Mexico City, Shanghai, Rochester, Mumbai, or Rio. The demands of production – insuring the color and the print instructions – up and down the supply chain is critical for people and systems. Today we learned more about evolving and new standardization to streamline that communication – G7, PQX, and Spot Color



## Closing Remarks

Calibration. The technologies you use to build your digital workflows must integrate proven global standards, to best serve a global customer.

These can be both exciting and frustrating times to work in the graphic communications industry. What we learned two or three years ago is already changing. Where will we be in 2019? Idealliance – working with its partners in Asia like APTEC – plan to help you move forward with proven performance in standards and best practices to achieve our shared challenges and opportunities. Please join us in Korea in 2016 at the 2nd Annual SpectrumAsia.

Thank you for coming to the first SpectrumAsia.



# 鳴謝

## Acknowledgement

主辦單位  
Organizer :



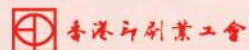
合作單位  
Implementing  
Organization :



協辦單位  
Co-organizers :



支持單位  
Supporting  
Organizations :



「中小企業發展支援基金」撥款資助



工業貿易署  
Trade and Industry Department

在此刊物上/活動內(或項目小組成員)表達的任何意見、研究成果、結論或建議,並不代表香港特別行政區政府、工業貿易署或中小企業發展支援基金及發展品牌、升級轉型及拓展內銷市場的專項基金(機構支援計劃)評審委員會的觀點。

# 籌委會委員

## Organizing Committee Members

### 項目統籌人：

任德聰先生  
香港印刷業商會副會長

### 副項目統籌人：

彭安琪女士  
印刷科技研究中心總監

### 委員：

何家鏗先生  
香港印刷業商會永遠榮譽會長暨理事

梁兆賢先生  
香港印刷業商會副會長

馮文清先生  
香港印刷業商會副會長

Mr. David Steinhardt  
Idealliance主席兼行政總裁

### Project Coordinator:

Mr. Alex Yan  
Vice-Chairman, The Hong Kong Printers Association

### Deputy Project Coordinator:

Ms. Brenda Pang  
Executive Director, Advanced Printing Technology Centre

### Members:

Mr. Ho Kar Hun  
Life Honorary President and Executive Committee Member, The Hong Kong Printers Association

Mr. Jackson Leung  
Vice Chairman, The Hong Kong Printers Association

Mr. Percy Fung  
Vice Chairman, The Hong Kong Printers Association

Mr. David Steinhardt  
President & CEO, IDEAlliance



# SpectrumASIA - 程序

## 時間 Time

10:00am

## 程序 Agenda

開幕禮

Opening Ceremony

10:30am

印刷在跨媒體中的角色

Print in the Media Mix?

- Mr. Lior Meron  
Director, Asia Pacific Operations, InfoTrends

11:00am

專色校正及控制新方案

New Efforts in Spot Color Calibration & Control

- Mr. Marc Levine  
Director of Enterprise Print Quality, Schawkl

11:30am

小休 Break

11:45am

成功個案：G7印刷品質控制如何改變你的業務

Best Success Stories: How G7 Makes a Difference – 2 Case Studies  
that demonstrate how G7 workflows can change your business

- Mr. Ron Ellis  
President, Ron Ellis Consulting LLC  
Chair, GRACoL Working Group, Idealliance

12:15pm

論壇及答問時段

Forum / Q&A

- 主持人 Moderator: Mr. David Steinhardt, President & CEO, Idealliance
- 參與者 Panel members:
  - Mr. Lior Meron
  - Mr. Marc Levine
  - Mr. Ron Ellis

1:00pm

午膳 Lunch

2:00pm

綜合媒體工作流程

Integrated Media Workflow

- Mr. Joseph S. Cha  
President, HipZone, Inc.

## 時間 Time

2:30pm

## 程序 Agenda

多媒體出版標準及技術發展趨勢

### Multi-Channel Publishing Standards and Technologies

- Ms. Dianne Kennedy,  
Vice President of Digital & Emerging Technologies, Idealliance

3:00pm

印刷、顧客與流動裝置（數碼）

### Print, Customers and Mobile (Digital)

- Mr. Paul Cousineau  
Vice President of Prepress, Continuous Improvement and IT Operations  
Dow Jones & Company, Inc

3:30pm

小休 Break

3:45pm

吸引消費者的個人化品牌體驗

### Hyper Customization – Engaging Consumers with Personalised Brand Experiences

- Mr. Rob Wallace  
Managing Partner, Best of Breed Branding Consortium

4:15pm

創作完美品牌的秘訣

### The best kept secrets of the perfect Holistic Brand Creation

- Mr. Davide Nicosia,  
Founder, NiCE Ltd.

4:45pm

論壇及答問時段

### Forum / Q&A

- 主持人 Moderator: Mr. David Steinhardt, President & CEO, Idealliance
- 參與者 Panel members:
  - Mr. Davide Nicosia
  - Ms. Dianne Kennedy
  - Mr. Joseph S. Cha
  - Mr. Rob Wallace
  - Mr. Paul Cousineau

5:25pm

致閉幕辭

### Closing Remark

- Mr. David Steinhardt  
President & CEO, Idealliance







# 1

## 第一節

### Session

印刷在跨媒體中的角色  
Print in the Media Mix?





InfoTrends  
亞太區業務總監

Mr. Lior Meron  
Director, Asia Pacific Operations,  
InfoTrends

## 印刷在跨媒體中的角色

### Print in the Media Mix?

Lior Meron於2010年加入InfoTrends出任亞太區業務總監。InfoTrends是一所國際性的市場研究及策略顧問公司，主要針對圖像、印刷生產、數碼媒體行業。Lior從事印刷工藝逾10年，曾為多間首屈一指的企業帶領其亞太區活動，包括ScanvecAmiable Inc (SAi)、Matan Digital printers、Digilabs Inc、Scodix Ltd等。Lior擅長建立市務和策略聯盟，繼而向亞太地區引入來自領導市場印刷及印刷工藝相關製造商的突破技術。此外，他曾在亞太地區多個地方，就廣泛格式、POD、油墨再製造、印刷成本分析等進行牽頭研究和項目。Lior擁有以色列耶路撒冷希伯來大學經濟學院的經濟及政治學雙學士學位。

Lior Meron joined InfoTrends in 2010 as the Director of Asia Pacific operations. Mr. Meron has been in the graphic arts industry for more than a decade having lead the Asia Pacific Activities at leading names such as ScanvecAmiable Inc (SAi), Matan Digital printers, Digilabs Inc, Scodix Ltd and others. Lior's expertise is in introducing new breakthrough technologies of leading printing and graphic arts related manufacturers to the Asia Pacific region by setting up the marketing and strategic alliances. He has conducted lead studies and projects on wide format, POD, ink remanufacturing, printing cost analysis, in addition to others all over Asia Pacific. Mr. Meron holds a dual BA degree in Economics and Political Science from The Hebrew University of Jerusalem, School of Economics.



**SPECTRUM ASIA**  
8 December 2015 · Hong Kong

**Where Does Print Fit in the Media Mix?**  
**印刷在跨媒體中的角色**  
By Lior Meron

Organiser



Collaborating Organisation



Co-organisers



**InfoTrends**

Industry analyst firm focused on the consumer imaging, office document technology, and production printing and publishing industries.  
行業分析公司專注於消費影像、辦公文檔技術、以及印刷和出版業。



**Focused**  
專注的

**Credible**  
可信的

**Responsive**  
反應的

**Visionary**  
有遠見的

第一節  
Session 1

第二節  
Session 2

第三節  
Session 3

第四節  
Session 4

第五節  
Session 5

第六節  
Session 6

第七節  
Session 7

第八節  
Session 8



## Topics 題目

- **Digital Print is Alive and Well**
- **Print is Interactive!**
- **Mobile: Bridging the Digital and Physical Worlds**
  - QR codes
  - NFC tags
  - Augmented reality
  - Image recognition
  - Print-to-mobile
- **Print is Driving the Customer Experience**
- **You Need To Get in the Game!**
- 數碼印刷是存在及良好的
- 印刷是互動的!
- 流動電話: 連接數碼與現實世界
  - QR codes
  - NFC tags
  - 擴增實境
  - 圖像識別
  - 從印刷到流動電話
- 印刷正在推動客戶的體驗
- 你需要參與這遊戲!

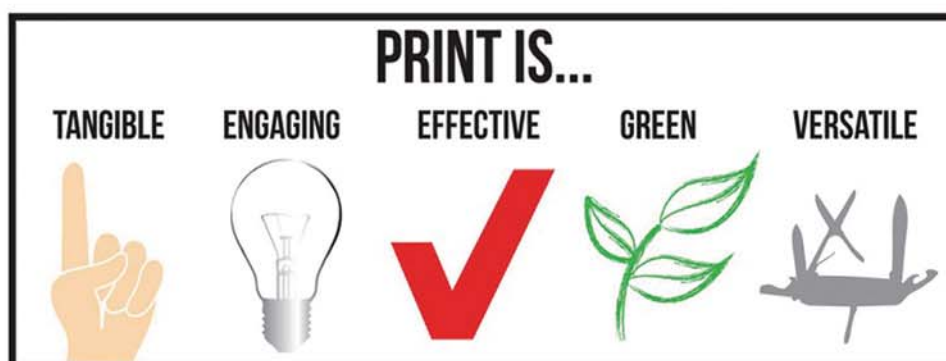


## DIGITAL PRINT IS ALIVE AND WELL 數碼印刷是存在及良好的





# Print is **NOT** Dead!

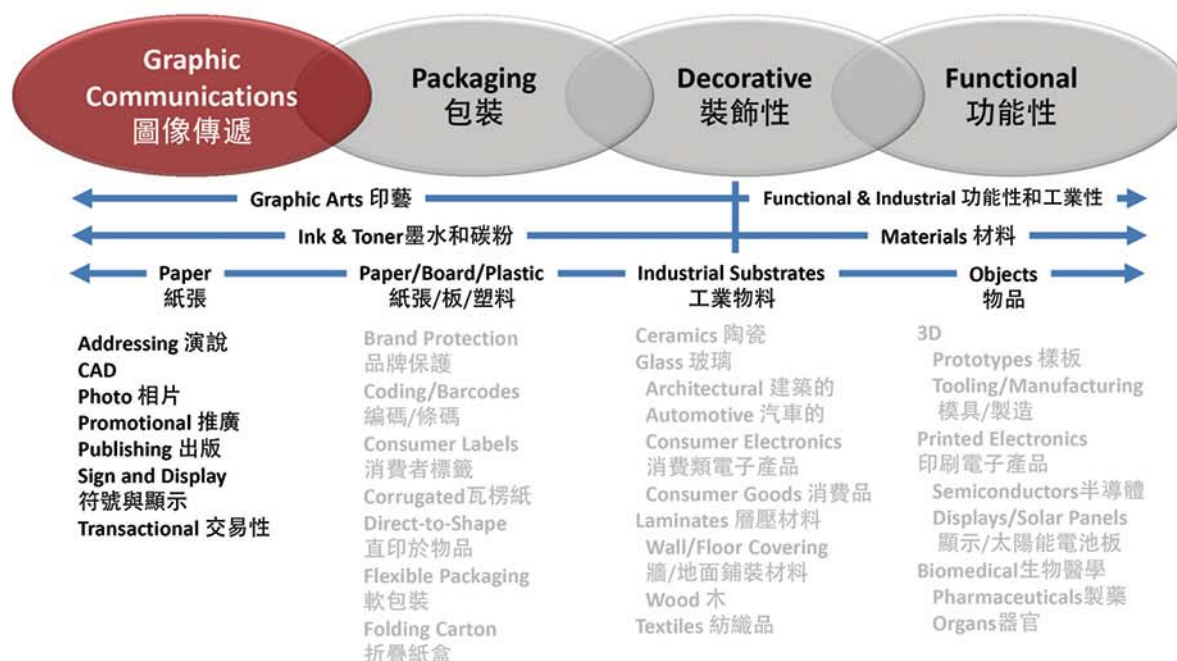


## The Production Digital Printing Application Landscape 數碼印刷生產的應用概覽

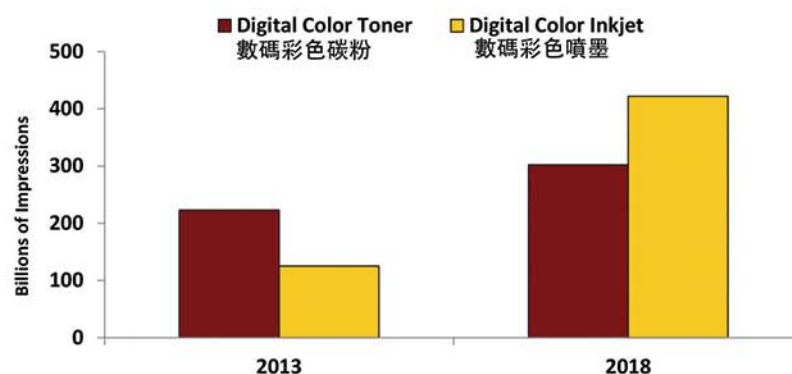




## The Production Digital Printing Application Landscape 數碼印刷生產的應用概覽



## Global Digital Production Colour Print Volume by Technology 按技術全球數碼彩色印刷印刷量



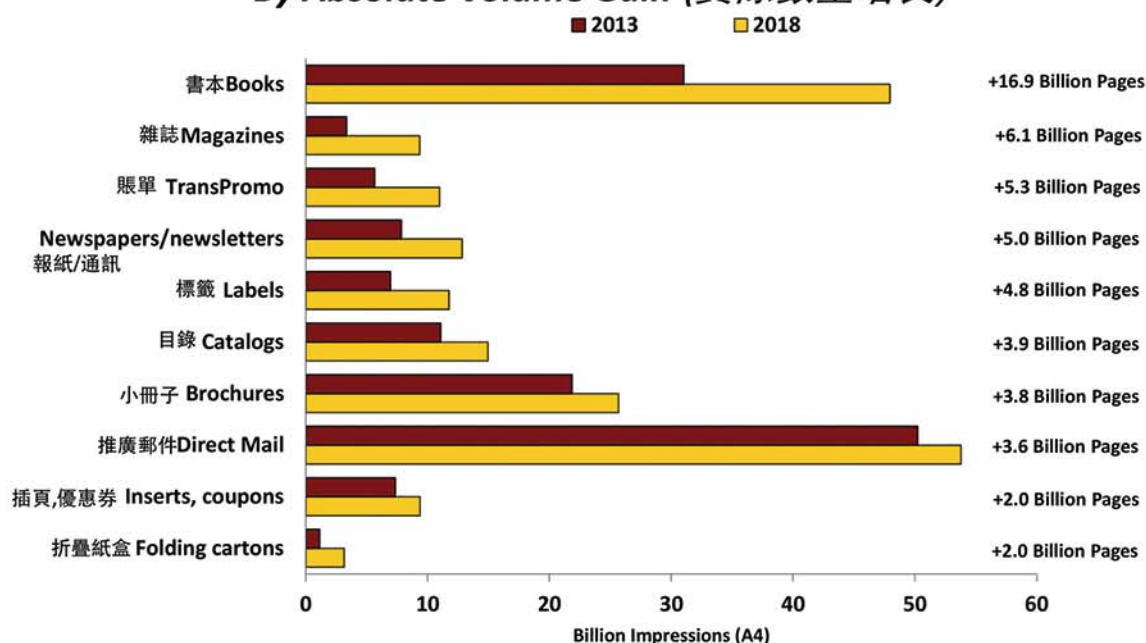
- Global digital production colour volumes totaled about 348 billion impressions in 2013, and InfoTrends expects them to reach 725 billion by 2018.  
在2013年，全球數碼彩色生產量達約3480億，InfoTrends預期在2018年將達7250億。
- Production colour inkjet accounted for 36% of the total production digital colour volume in 2013 and will account for 58% in 2018.  
在2013年，彩色噴墨生產佔整體數碼彩色生產量的36%，在2018年將佔58%。
- This occurs despite the fact that digital colour toner is also growing at a healthy rate.  
即使數碼彩色碳粉亦以良好的速度地增長。

Source: Global Production Printing & Copying Market Forecast: 2013-2018, InfoTrends 2014

## Fastest-Growing Digital Print Applications in Western Europe

在西歐增長最快的數碼印刷應用

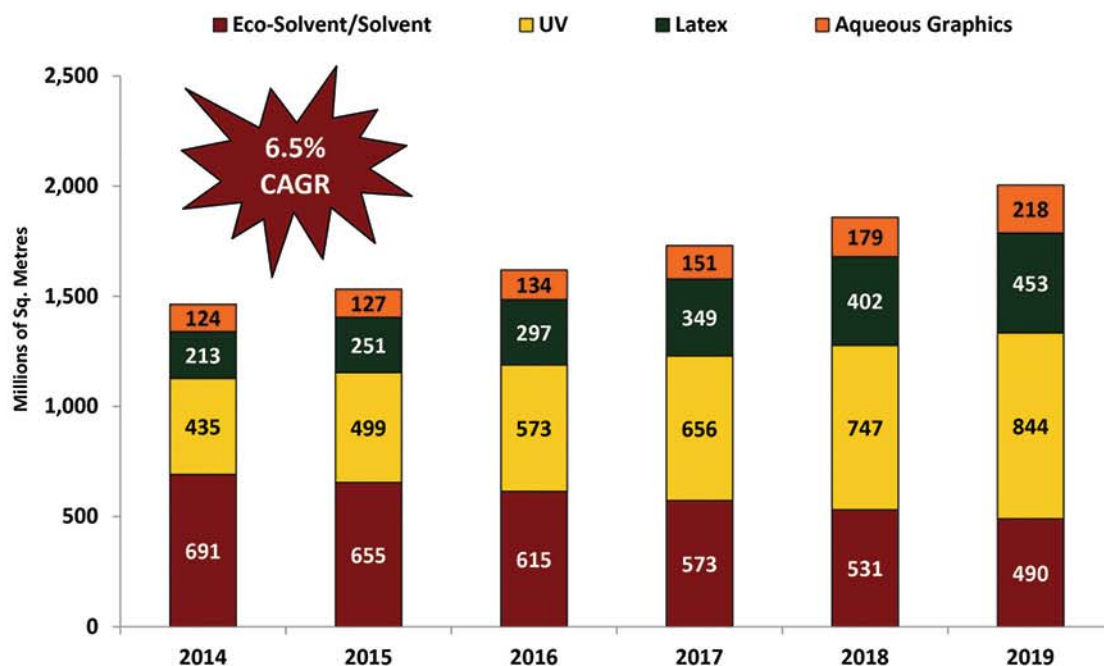
By Absolute Volume Gain (實際數量增長)



Source: Western European Digital Production Printing Application Forecast: 2013-2018, InfoTrends

## Global Wide Format Production Graphics Print Volume

全球大幅面印刷生產的圖像印刷量

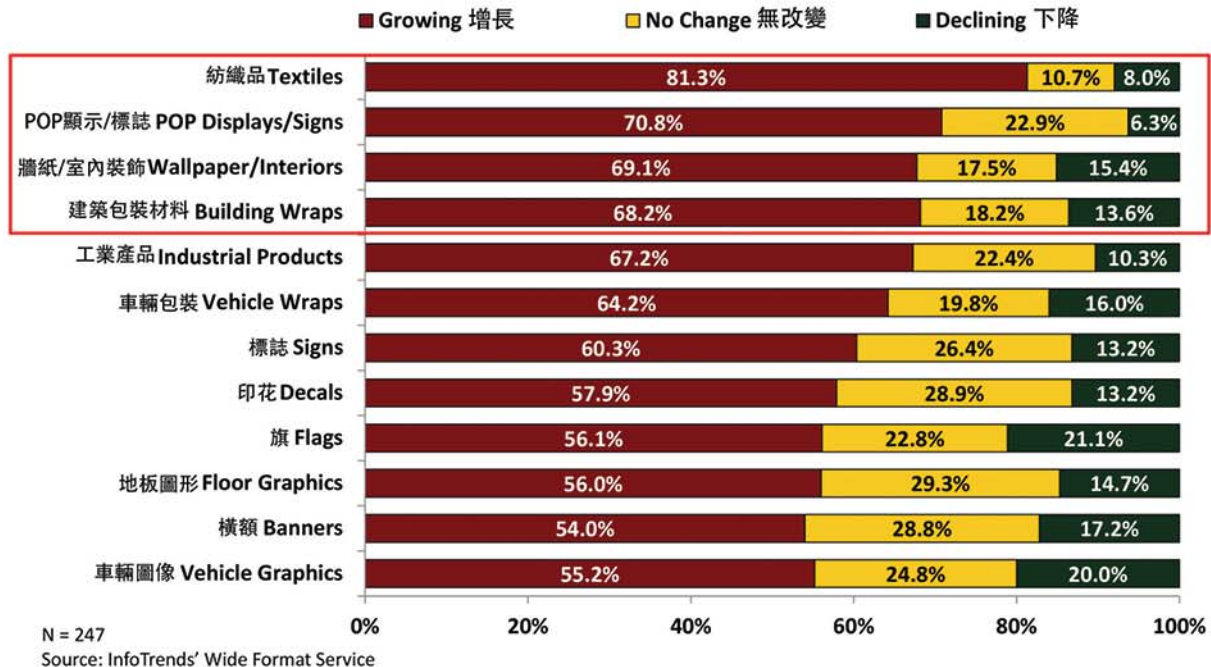


Source: InfoTrends' Wide Format Service

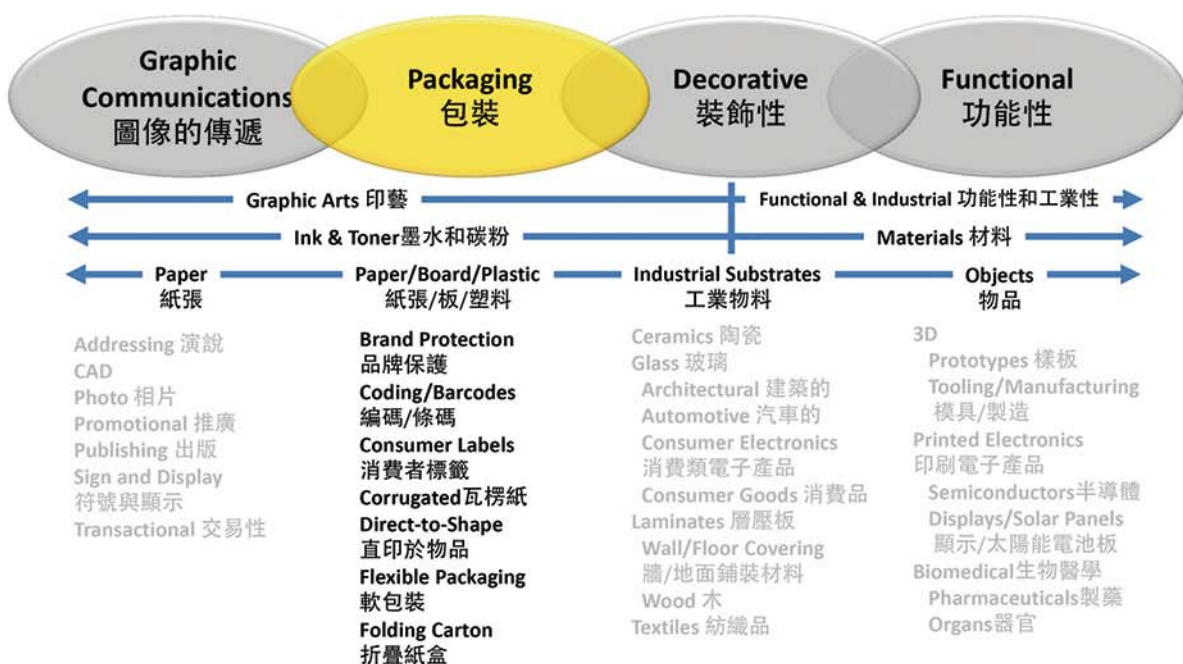


## Fastest-Growing Applications 發展最快的應用

How are the following applications changing as a percentage of your wide format printing business?  
在你的大幅面印刷業務中，以下應用如何以百分比的改變？



## The Production Digital Printing Application Landscape 數碼印刷生產的應用概覽



## From Personalised Labels and Cartons to Direct-to-Shape Bottle Printing 從個人化標籤及紙相，至直接印刷在瓶上

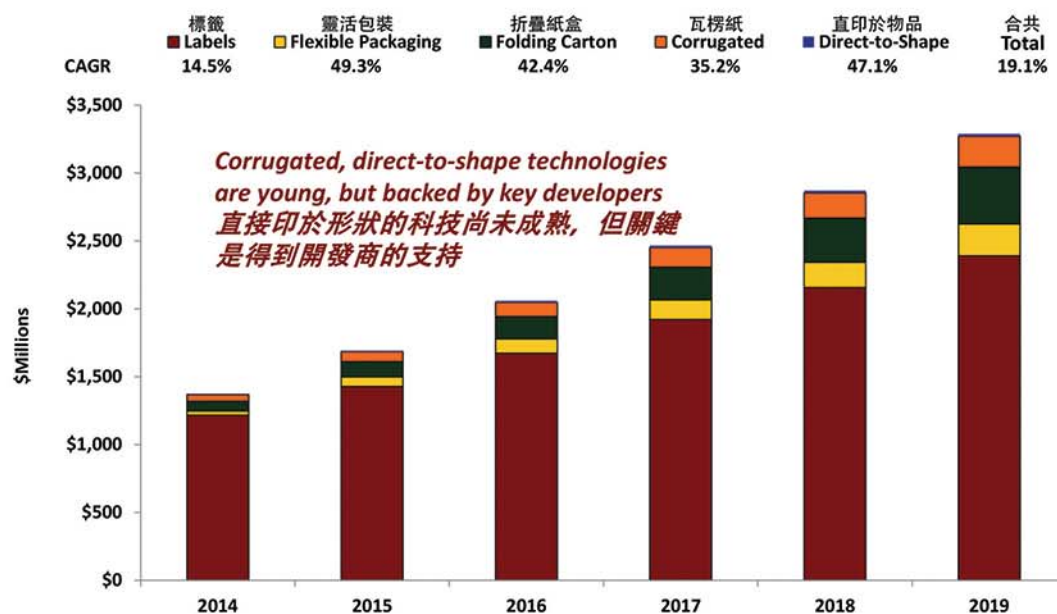


## Colour Digital Packaging Press Value of Print by Application

Europe/Middle East/Africa

以應用計算彩色數碼包裝的印刷價值

歐洲/中東/非洲

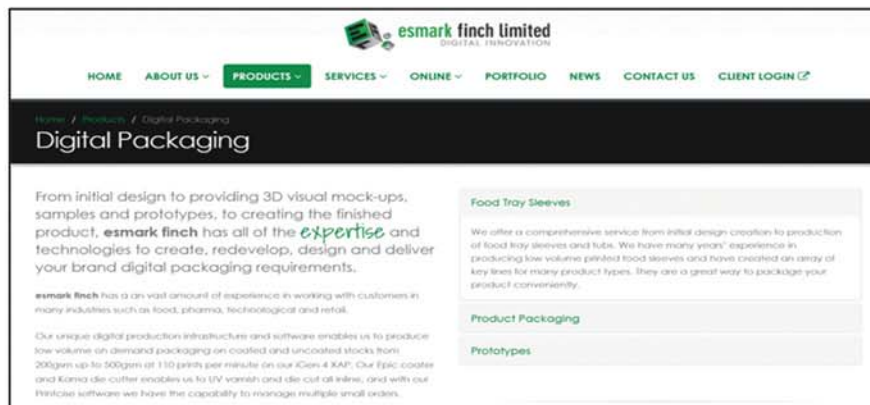


Source: Color Digital Label and Packaging Press Market Forecast: 2014-2019, InfoTrends 2015



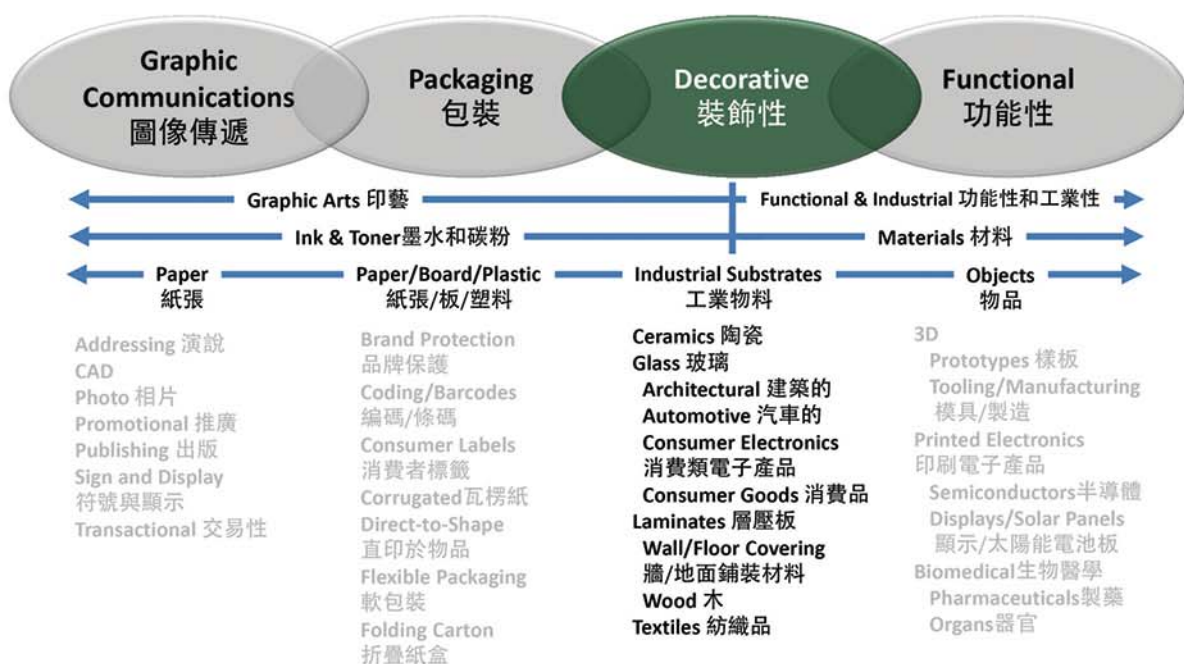
## Esmark Finch: Innovative Digital Packaging Solutions

## Esmark Finch: 創新數碼包裝方案



## The Production Digital Printing Application Landscape

## 數碼印刷生產的應用概覽



## Digital Textile Printing is Going Mainstream 紡織品數碼印刷成為主流

### Garments 服裝



Digitally printed fashions typically used in women's & men's wear, children, sports apparel, accessories, and intimate apparel  
時裝數碼印刷通用於女裝和男裝、童裝、運動服裝、配飾、以及內衣

### Décor 裝飾



Digitally printed décor fabrics typically used for curtains, bed & bath, wall coverings, and upholstery  
數碼印刷的裝飾物料通用於窗簾、床和浴室、牆面裝飾、和室內裝飾品

### Industrial 工業



Printed fabric typically used for tarpaulin covers, carpets, and industrial fabrics  
印花織物通用於防水帆布罩、地毯和工業物料

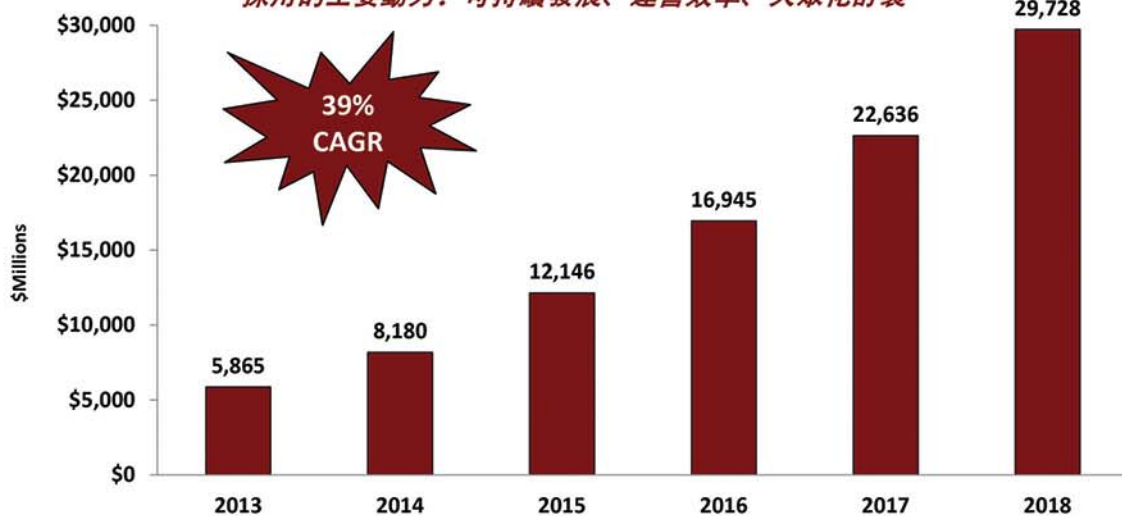
*This DOES NOT include soft signage or T-shirt printing*  
這不包括軟標牌或T-shirt印花



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## Digital Textiles: The Value of Print 數碼紡織品：印刷的價值

*Key Adoption Drivers: Sustainability, Operational Efficiency, Mass Customisation*  
採用的主要動力：可持續發展、運營效率、大眾化訂製



Source: Color Digital Label and Packaging Press Market Forecast, InfoTrends 2015



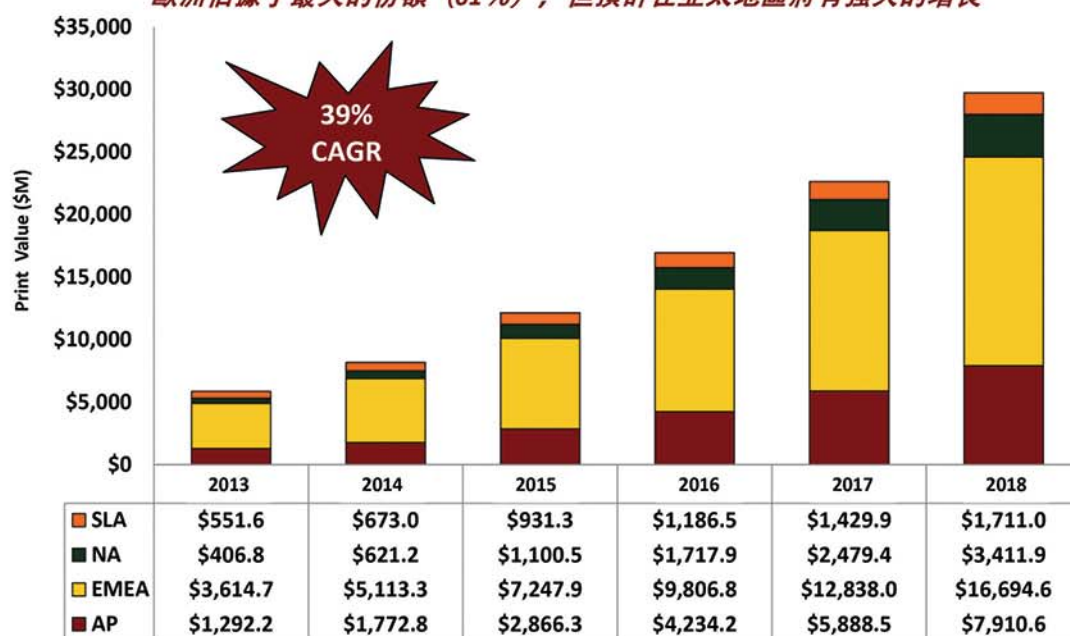
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## Digital Textiles: The Value of Print by Region

### 數碼紡織品：印刷的價值(地區)

Europe accounts for the lion's share (61%), but strong growth is expected in the Asia-Pacific region  
歐洲佔據了最大的份額 (61%)，但預計在亞太地區將有強大的增長



Source: Color Digital Label and Packaging Press Market Forecast, InfoTrends 2015

## Digital Textiles: The Value of Print by Application

### 數碼紡織品：印刷的價值(應用)

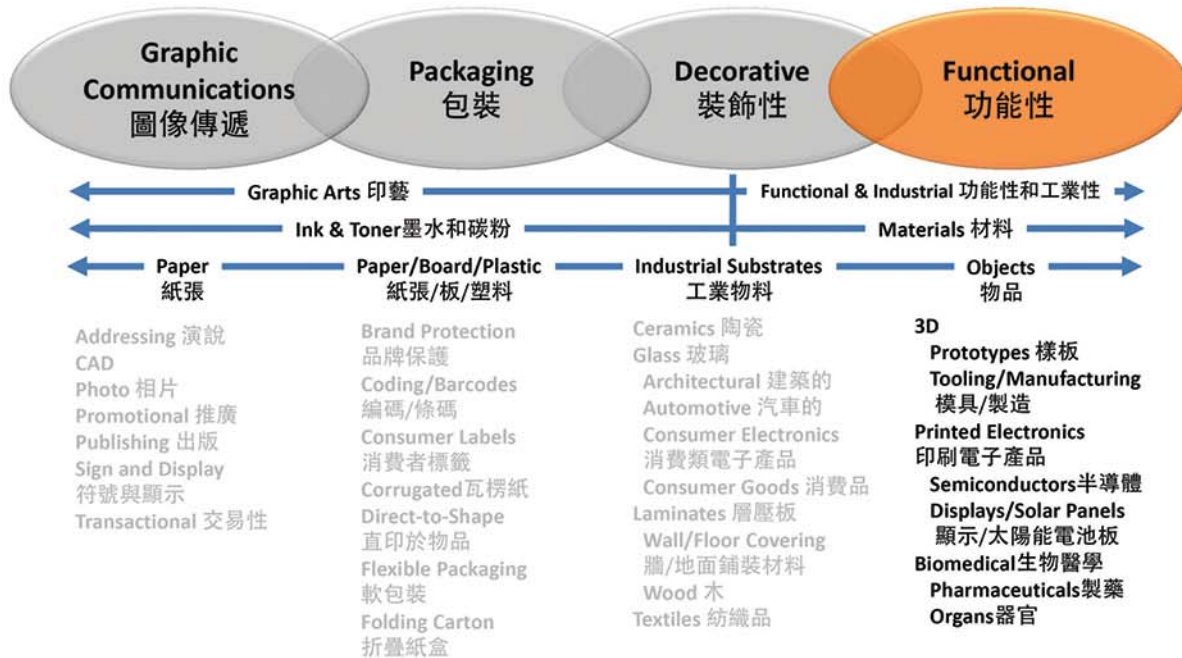
Garments are the leading digital textile printing application with 65% of print value  
成衣是紡織品印刷應用的先驅，佔65%印刷值



Source: Color Digital Label and Packaging Press Market Forecast, InfoTrends

# The Production Digital Printing Application Landscape

## 數碼印刷生產的應用概覽

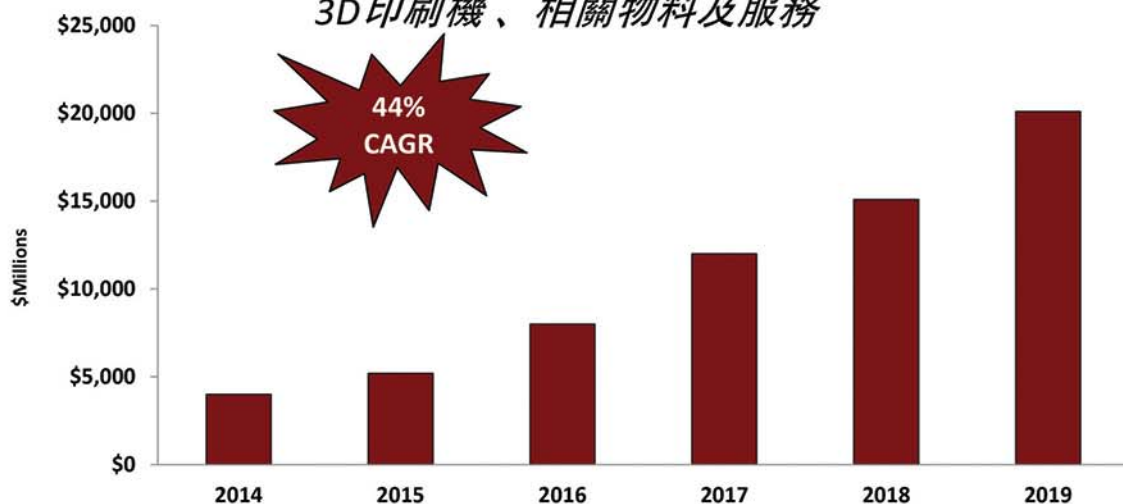


## Worldwide Forecast Revenues

### 全球收入預測

### 3D Printers, Associated Materials, and Services

### 3D 印刷機、相關物料及服務



Source: Canalsys 2015

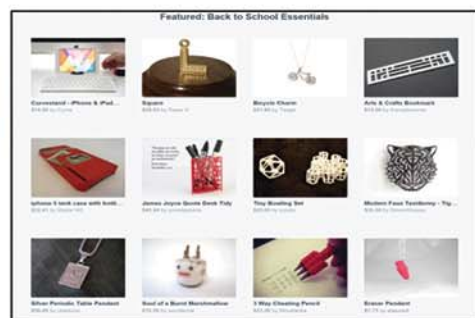
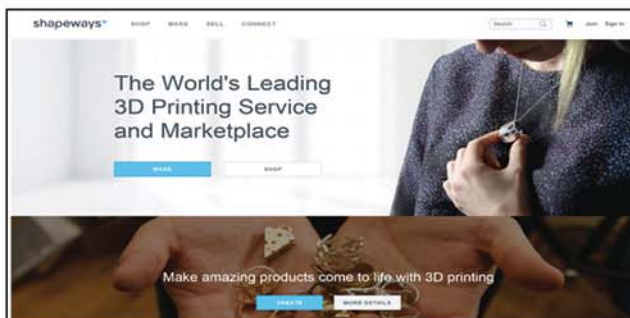




## Applications Abound! 大量不同的應用



## Shapeways: Transforming Business through Print Innovation Shapeways：透過印刷創新轉型業務



# PRINT IS INTERACTIVE! 印刷是互動的!



## New Media Channels, New Opportunities 新媒體渠道，新機遇



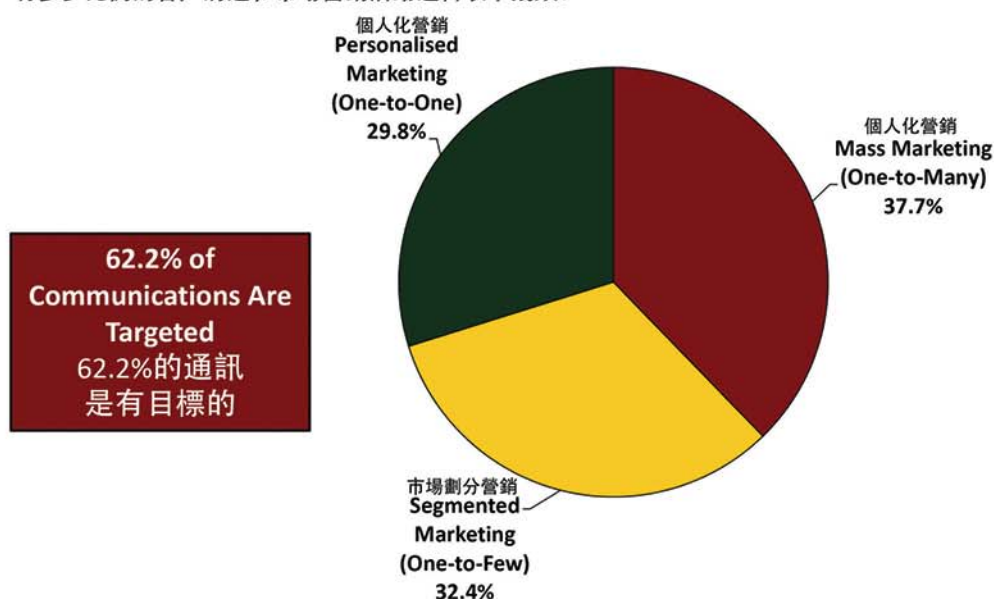


## Data Relevance is Critical! 數據的相關性很重要!



## Audience-Targeting Approaches Favour Personalisation 以觀眾為本的方法有利於個人化

What percentage of your customer communications or marketing campaigns fit into the following categories?  
有多少比例的客戶溝通和市場營銷活動適合以下幾類?

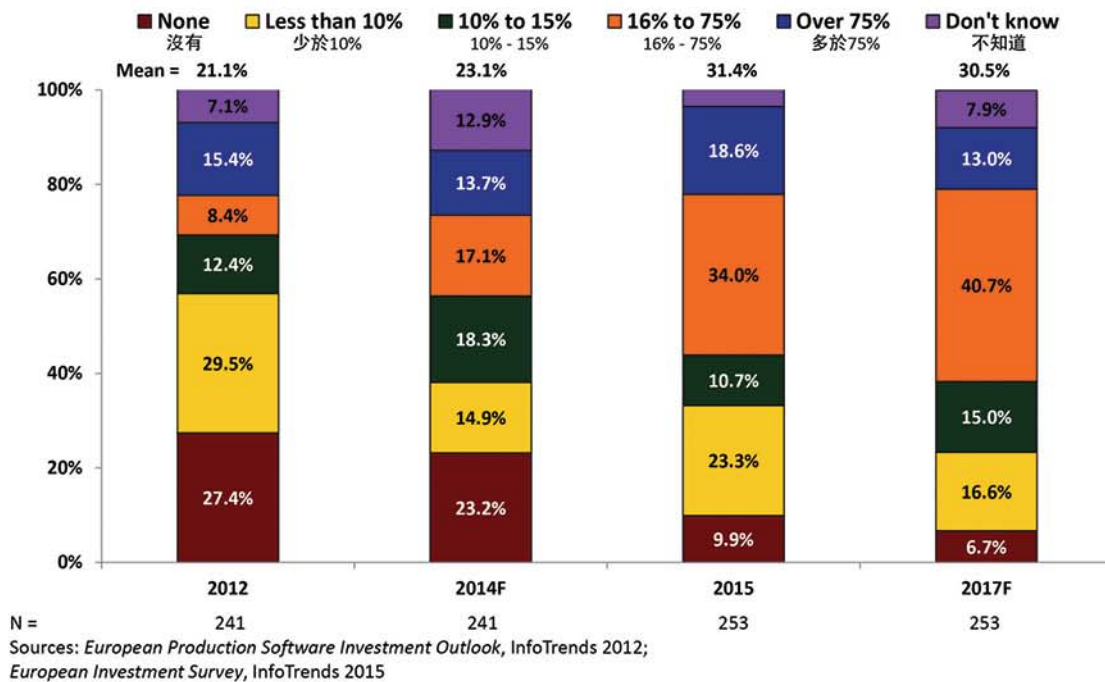


N = 509 Respondents 受訪者

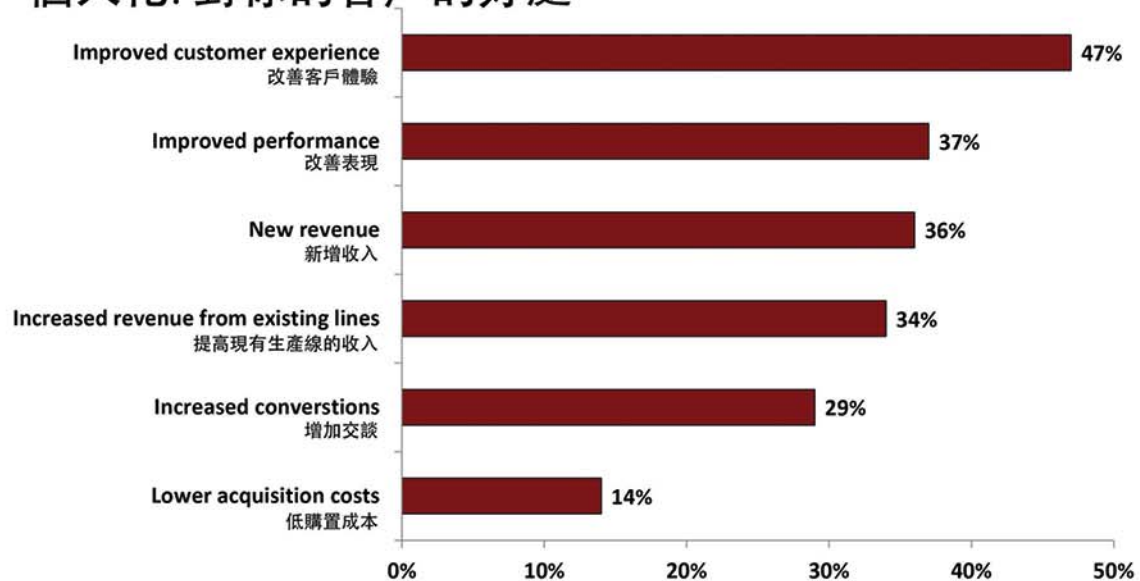
Source: Understanding Vertical Markets in Western Europe: Corporate Communication Requirements, InfoTrends 2014

## Total Variable Print Volume Produced 總可變印刷量

What percentage of your company's total print volume is variable?  
你公司的總印刷量有多少個百分比是可變的?



## Personalisation: Benefits to Your Customer Base 個人化: 對你的客戶的好處



Source: Enterprise Priorities in Digital Marketing, Teradata and Econsultancy 2014





## Service Providers Must Turn Data into Insight

### It's Time to Get More Data-Savvy!

服務供應商必須將數據轉化為洞見，是時候獲取更多精明數據



## UNDERSTANDING YOUR CUSTOMER'S CUSTOMER WILL BE A FUNDAMENTAL SERVICE!

理解你客戶的客戶將會是基本的服務！

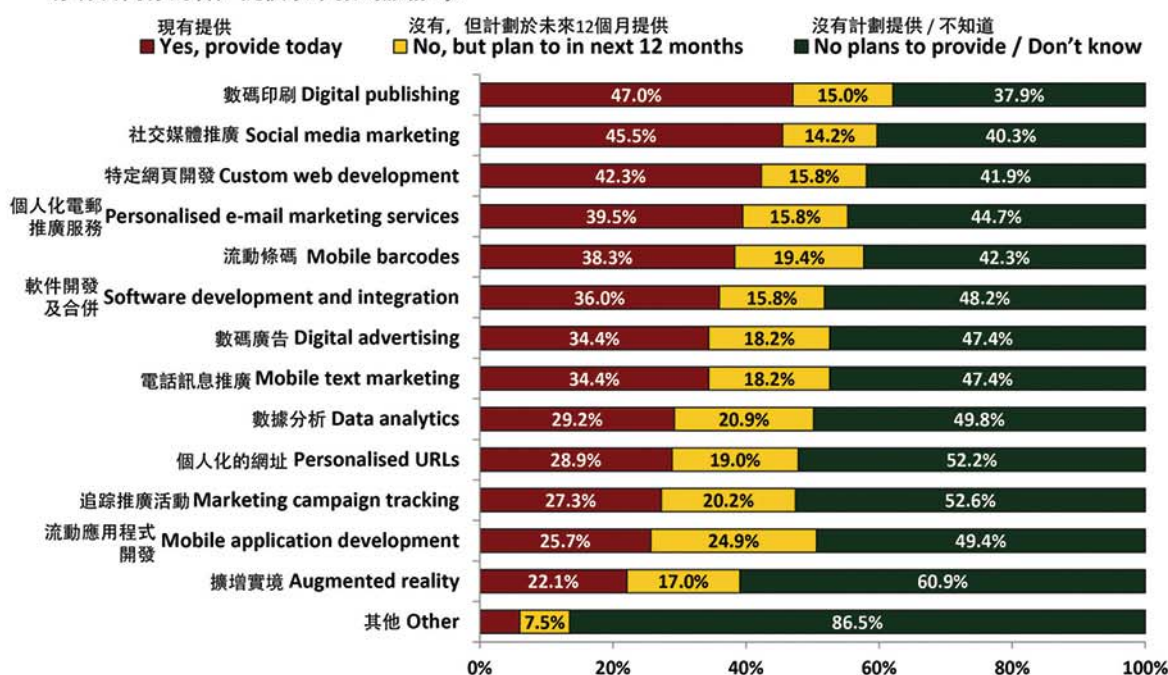


## Print is Being Blended with Digital Services

### 印刷已被混合於數碼服務

Do you offer the following digital services to your customers?

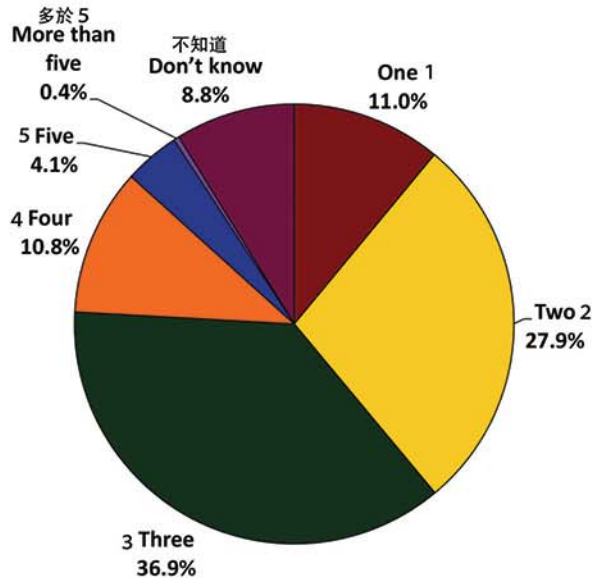
你有否向你的客戶提供以下數碼服務嗎？



Source: European Investment Survey, InfoTrends 2015

## Number of Media Channels 媒體渠道的數量

How many types of media does your company use for typical customer communication or marketing campaign?  
貴公司使用多少個媒體用作向你的客戶宣傳或推廣活動?



N = 509 Respondents 受訪者

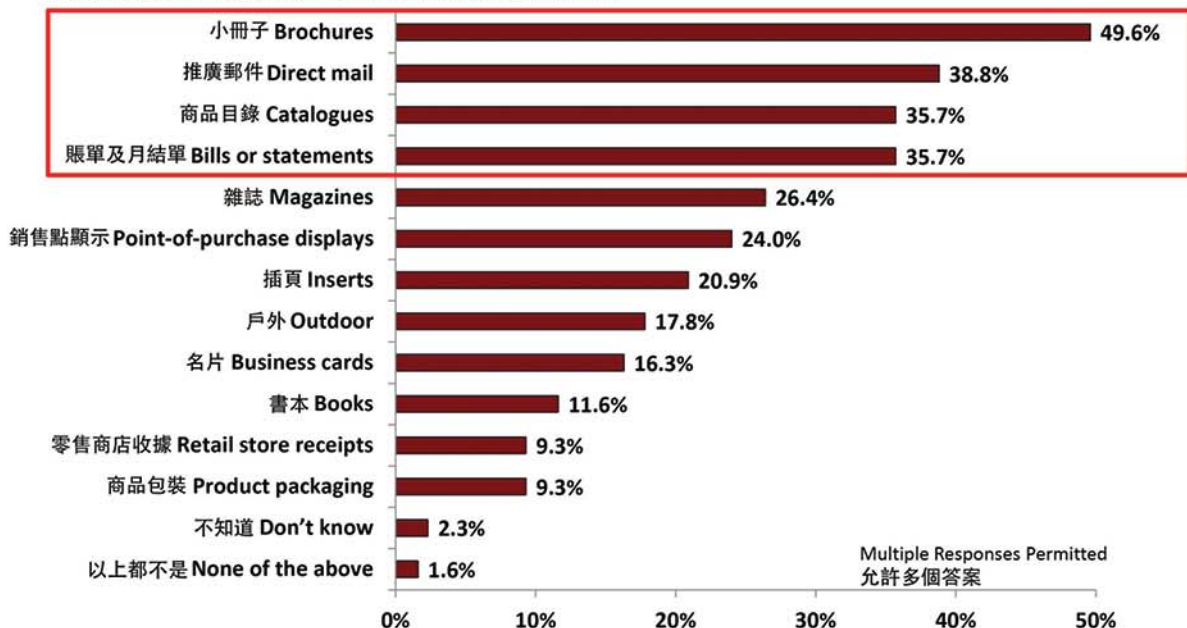
Source: Understanding Vertical Markets in Western Europe: Corporate Communication Requirements, InfoTrends 2014

### Key Findings 主要調查結果

- Average number media types used in a campaign: Three  
平均有三種媒體使用於推廣活動
- Respondents blending media report that 42% of printed marketing materials were linked to digital media in the past 12 months  
在過去12個月，受訪者表示42%的印刷推廣與數碼媒體連結。
- 40% plan to combine print and digital media  
40%計劃結合印刷與數碼媒體
- 31% report that print is now part of a blended communication mix and used in conjunction with other communication media to provide more effective and efficient communications  
31%表示印刷現在是混合傳訊的一部分，並使用於連接其他通訊媒體，以提供更有效的通訊。

## Connecting Print to Digital Channels 連接印刷與數碼渠道

What types of printed media have you blended with digital channels over the past 12 months?  
在過往12個月，你曾將以下哪些印刷媒體混合數碼渠道？



N = 129 respondents who are familiar with and use technologies that combine print with digital media channels

Source: Understanding Vertical Markets in Western Europe: Corporate Communication Requirements, InfoTrends 2014

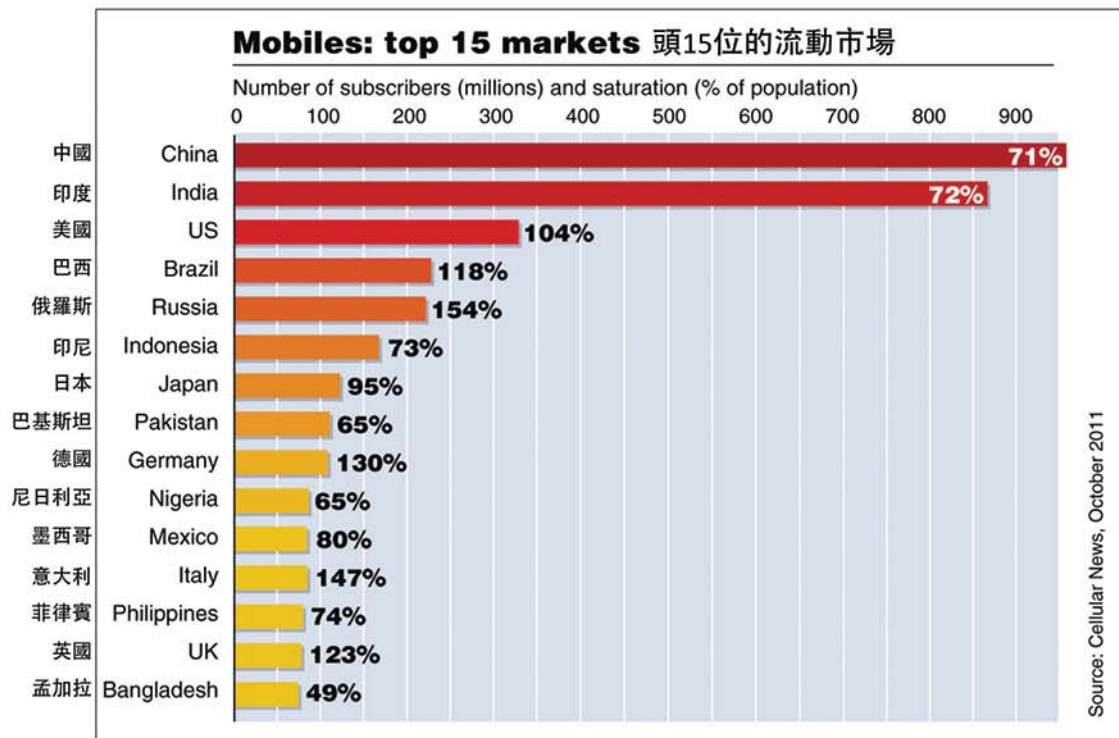
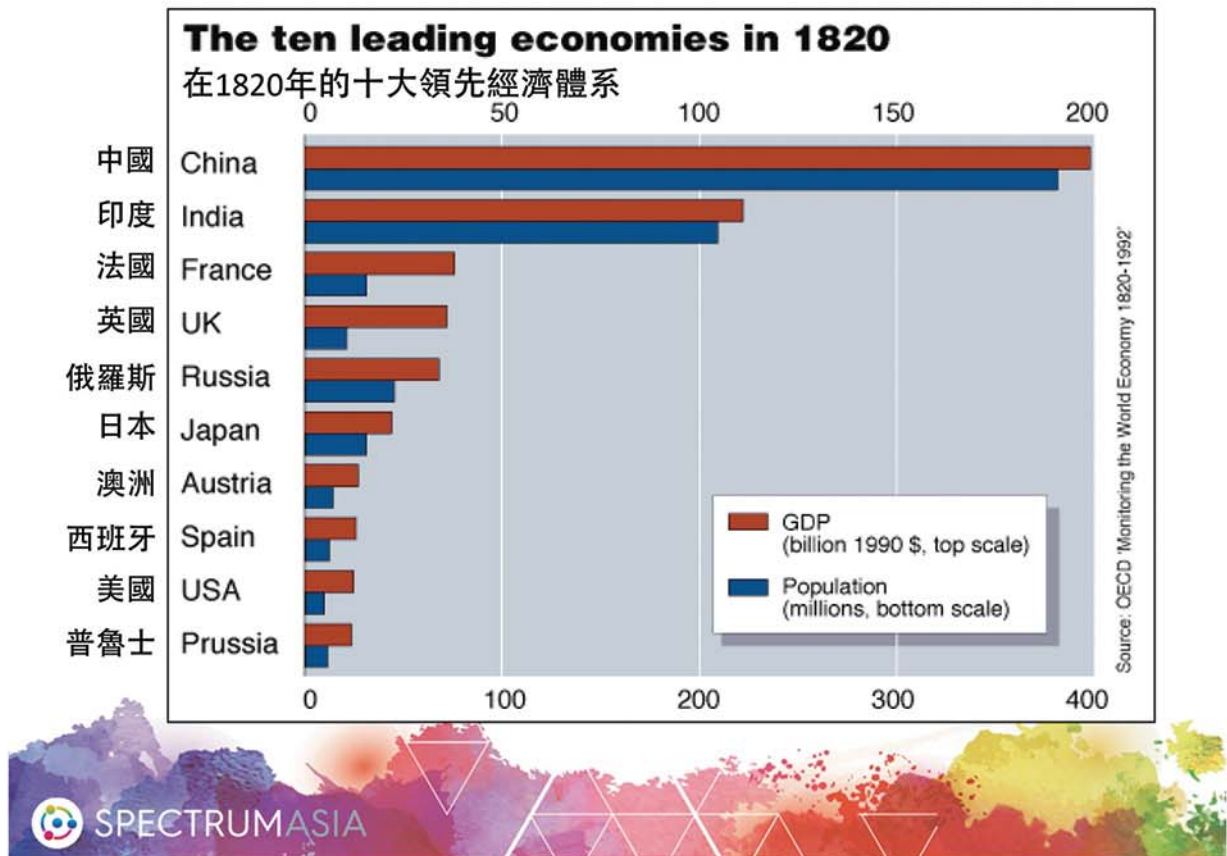


## **Consumers Have Forgotten About Desktop Computers!** **消費者已忘記桌面電腦!**



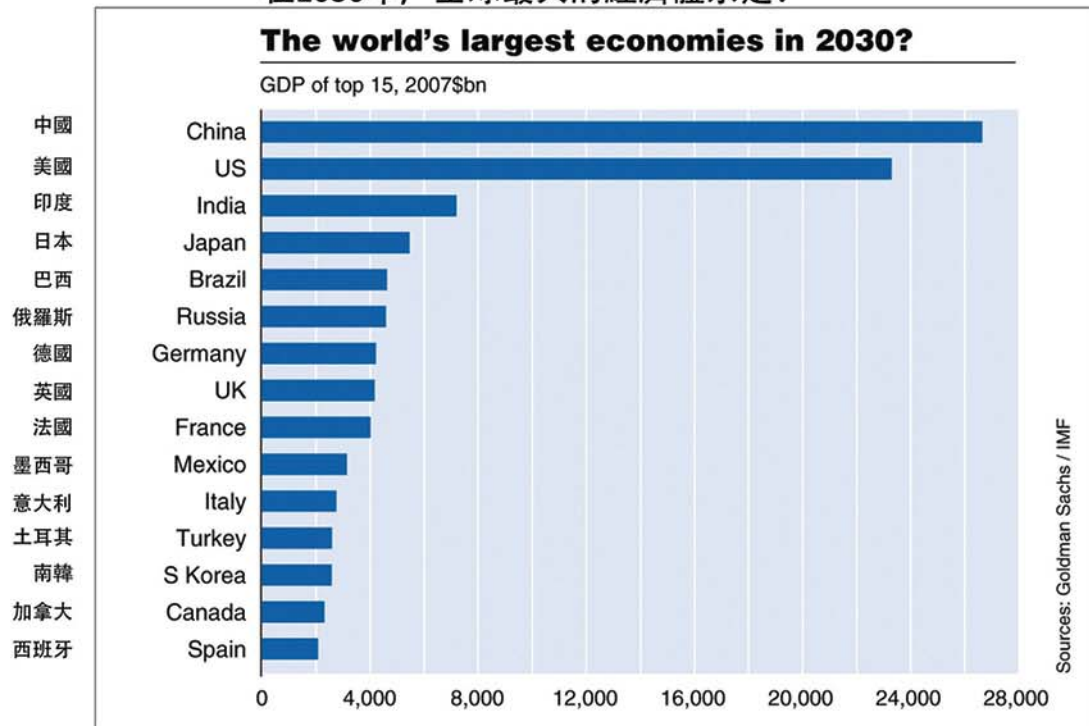
## **Now They're Addicted to Mobile** **現在他們沉迷於手機**







在2030年，全球最大的經濟體系是？



**87% of Millennials say their phone  
never leaves their side**

87%的千禧世代表示他們的手機從不離開他們的身邊



## The Facts 實況

- 1.76 billion people are using smartphones; up more than 25% in relation to 2013.
- Smartphone sales will grow from 1.2 billion in 2014 to 1.7 billion in 2018.
- 227.3 million tablets were sold in 2013; surpassing portable PCs.
- 55% of American adults have smartphones, while 42% have tablets.
- More Americans use smartphone and tablet apps than PCs to access the Internet.
- U.S. adults spend an average of 2 hours and 51 minutes on their mobile devices each day.
- 17.6億人正使用智能手機；相對於2013年增長了超過25%。
- 智能手機的銷量將從2014年的12億增長至2018年的17億。
- 在2013年共出售了227.3百萬的平板；超越手提電腦。
- 55%的美國成年人擁有智能手機，當中42%擁有平板電腦。
- 更多美國人使用手機及平板應用程式多於使用電腦上網。
- 美國成年人每天平均花2小時51分鐘在他們的流動設備上。



Sources: eMarketer, IDC, Pew Research Center



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## Mobile is a Bridge, Linking the Physical with the Digital 手機是一道連接實質與數碼的橋樑



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## Why Integrate Print and Mobile? 為何要結合印刷與手機？

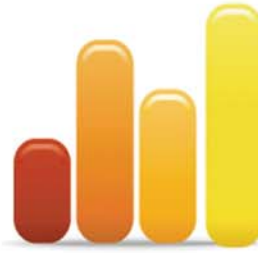
**Interactivity**  
互動



**Media Extension**  
媒體擴展



**Measurability**  
可量度



***Increased Value to Print***  
***增加印刷的價值***



## An Integrated Approach to Engaging Consumers 增加消費者互動的綜合方案

**Mobile Codes**  
流動程式碼



**Mobile Messaging**  
手機短訊



**Print-to-Mobile**  
印刷至流動



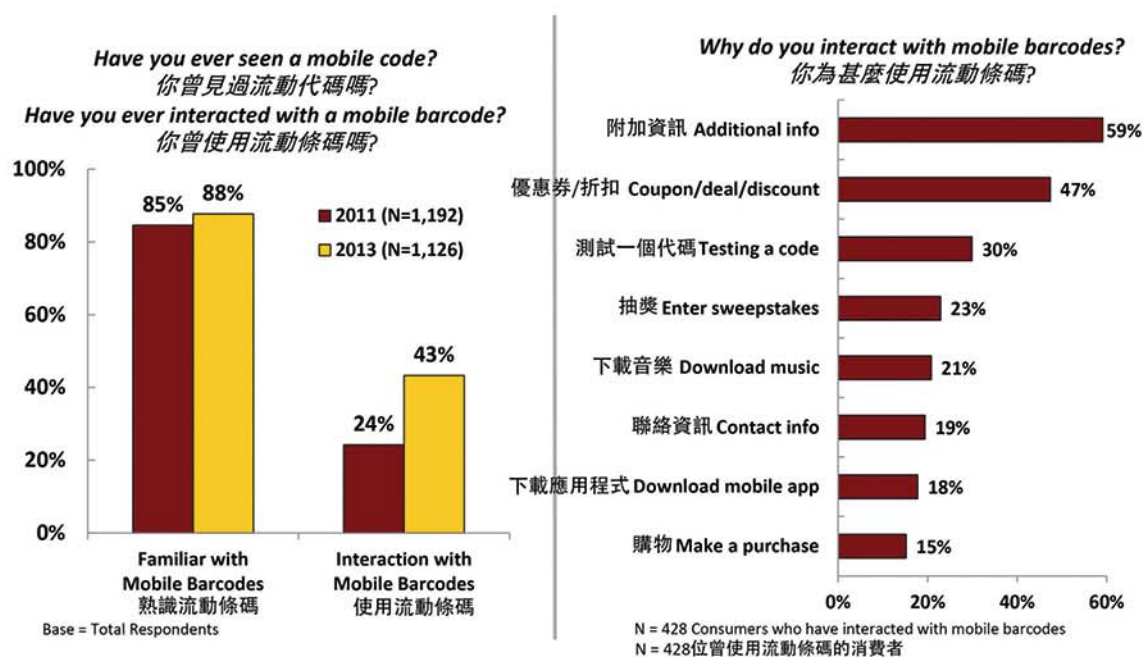
**NFC Tags**  
NFC標籤



**Image Recognition/AR**  
圖像辨識/ 擴增實境



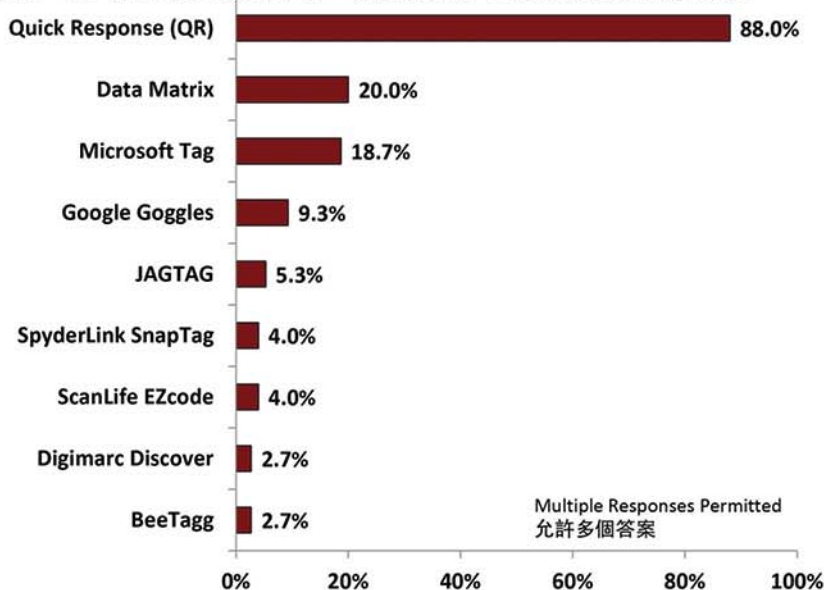
## Mobile Barcode Use Among Consumers 在消費者中使用的流動條碼



Sources: *Mobile Technology: Making Print Interactive* (2011) and *Consumer Media Trends Survey* (2013), InfoTrends

## Mobile Codes in Use 流動條碼的應用

Which of the following mobile codes has your company used in marketing campaigns/initiatives in the past year?  
在過往一年，你公司曾使用以下哪一項流動條碼，並應用於推廣活動/行動?



Quick Response (QR)



Data Matrix



Microsoft Tag



N = 75 Marketers that use technologies 75位市場推廣人員曾使用流動反應碼科技  
Source: *Mobile Technology: Making Print Interactive*, InfoTrends 2011



## QR Codes: Educating and Informing Donors QR碼：教育及通知捐贈者



**CARD**

**StopAfib.org**  
For patients by patients  
www.StopAfib.org

**PATIENT CARD WITH QR CODE**

*StopAfib.org patient card offers Atrial Fibrillation information right on your smart phone! Just scan the QR Code to access the StopAfib.org mobile directory.*

**Why visit StopAfib.org?**

- Learn what afib patients need to know
- Understand afib treatment options
- Read the latest atrial fibrillation news
- Watch video interviews with doctors
- Find afib patient services and resources
- Talk with others in forums & blogs

HON Code Certified by Health on the Net Foundation

Scan this QR Code with your smart phone! Scan with i-nigma, Optiscan, QuickMark, BeeTagg, Google Goggles or download the scanner of your choice.



## Toys For Tots: A Special Store Window 為孩子而設的玩具：一個特殊的櫥窗



## Or Maybe a Virtual Store 或是可能是一間虛擬商店



TESCO at Gatwick



Peapod in the U.S.



## Near-Field Communications: Enabling Interaction 近場通訊：啟用互動

- **Close proximity radio communications between NFC devices or unpowered chips (tags)**  
NFC設備或無動力芯片間的近距離無線通信（標籤）
- **NFC tags can be affixed to any surface**  
NFC標籤能貼於任何表面
- **Enables offline-to-online engagement**  
從離線到在線也能參與
- **1 billion+ NFC-enabled phones by 2015**  
在2015年有超過10億NFC手機



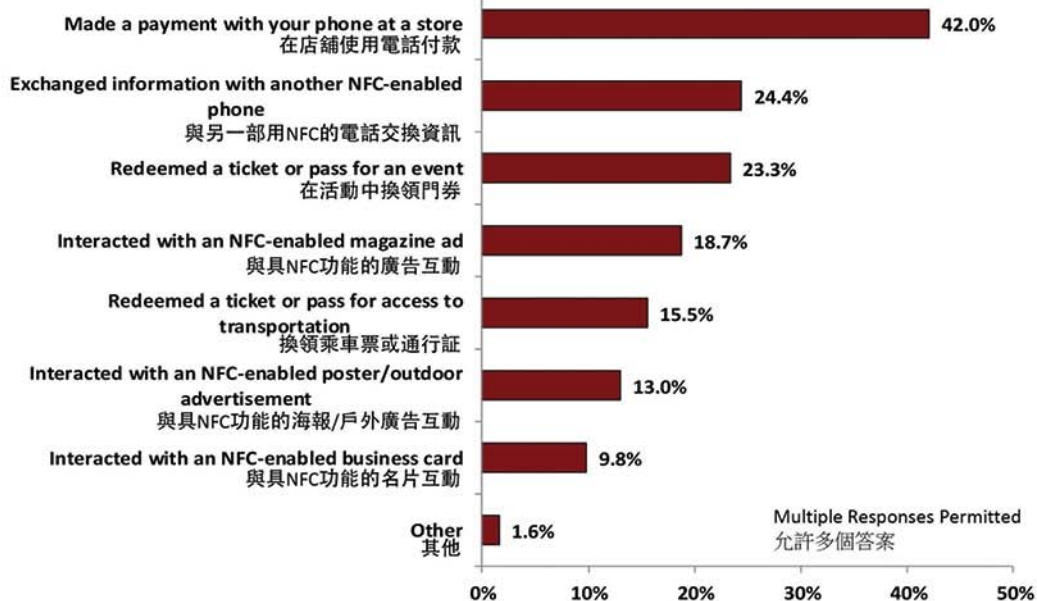


## Big Brands Are Testing the Options 大品牌正在測試選項



## Consumer Use of NFCs 消費者如何使用NFCs

Which of the following activities have you used NFC technology for in the past 12 months?  
在過往12個月，你曾在以下那些活動使用NFC科技？



N = 193 Respondents who own a mobile phone that includes support for near-field communication technology  
N = 193 位擁有支援NFC科技的受訪者  
Source: Consumer Media Trends Survey Q2-2013, InfoTrends

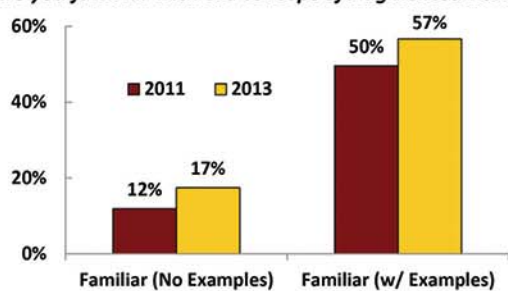
## NFCs Meet Apple? NFCs 符合Apple?



## AR is Gaining Awareness 擴增實境的意識正在增加

你熟識擴增實境的概念嗎?

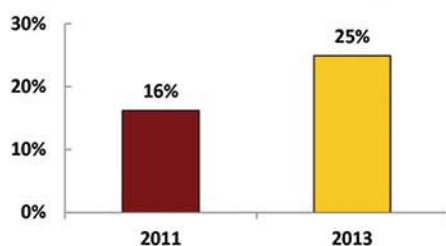
**Are you familiar with the concept of Augmented Reality?**



2011 N = 1,192 Consumers | 2013 N = 1,126 Consumers

你曾使用擴增實境的應用程式?

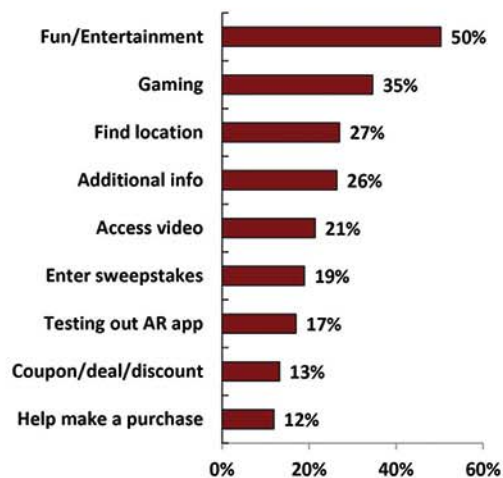
**Have you ever interacted with an AR application?**



2011 N = 591 Consumers | 2013 N = 639 Consumers

為何你使用擴增實境的應用程式?

**Why do you interact with Augmented Reality applications?**



N = 159 Consumers who have interacted with AR applications

Sources: *Mobile Technology: Making Print Interactive* (2011) and *Consumer Media Trends Survey* (2013), InfoTrends



## AR Devices and Apps Are Increasing 擴增實境設備和應用程式都在增加

According to Semico Research, the number of AR-enabled smartphones is...

據研究公司Semico Research, 允許AR功能的智能手機共有...

**864 Million**

AR apps currently generate \$300 million in revenues, according to Juniper Research. By 2017, this value will approach...

AR應用程式目前帶來了\$3億美元的收入, 根據Juniper Research公司的數字, 這數值在2017年將達到...

**\$5.2 Billion**

According to Juniper Research, the number of mobile AR apps downloaded to smartphones and tablets by 2017 will exceed...

根據Juniper Research公司的統計, 被下載至智能手機及平板的AR應用程式, 在2017年將超越...

**2.5 Billion**

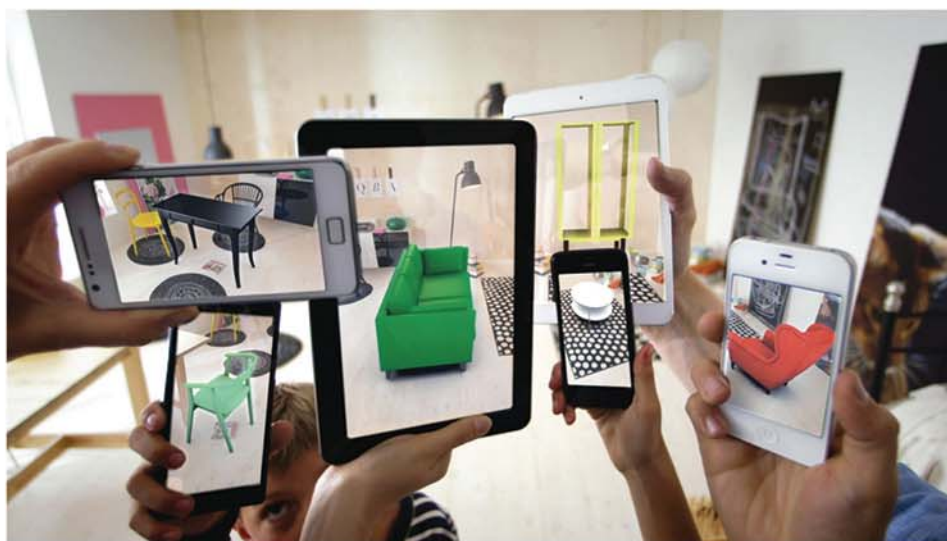


## Print Plus AR: Enhancing Value 印刷加上AR: 提升價值

- **AR is surfacing across a variety of applications:**
  - Catalogues
  - Publications
  - Product packaging
  - Books
  - Signage
- **AR marketing techniques are shifting from gimmicks to practical uses**
- **Useful, practical AR print applications will drive market demand**
- AR 正介入不同的應用:
  - 產品目錄
  - 出版
  - 產品包裝
  - 書本
  - 廣告牌
- AR推廣技巧正從噱頭轉變為實質應用
- 有用的、實際的AR印刷應用程式將推動市場需求



## IKEA: Projecting Virtual Furniture 宜家：投影的虛擬家具



## Making Dinner with Heinz Ketchup 使用Heinz番茄醬預備晚餐





## Image Recognition from Tap Tap 從Tap Tap識別圖像

**Elle Magazine  
mobilises print  
edition and sees a 4X  
lift in engagement**



## Repurposing and Customising Content: Print-to-Mobile 重新定制內容：印刷至手機

### Tools that:

- Provide multi-channel publishing through workflow automation
- Support a broad mix of your customers' communication needs
- Deliver rich content where and how consumers prefer it—print, Web, smartphone, tablet, mini-tablet, app, social media, laptop (PC or Mac), etc.
- From marketing to customer service and support documentation
- With robust analytics: watch, track, and measure usage

### 工具:

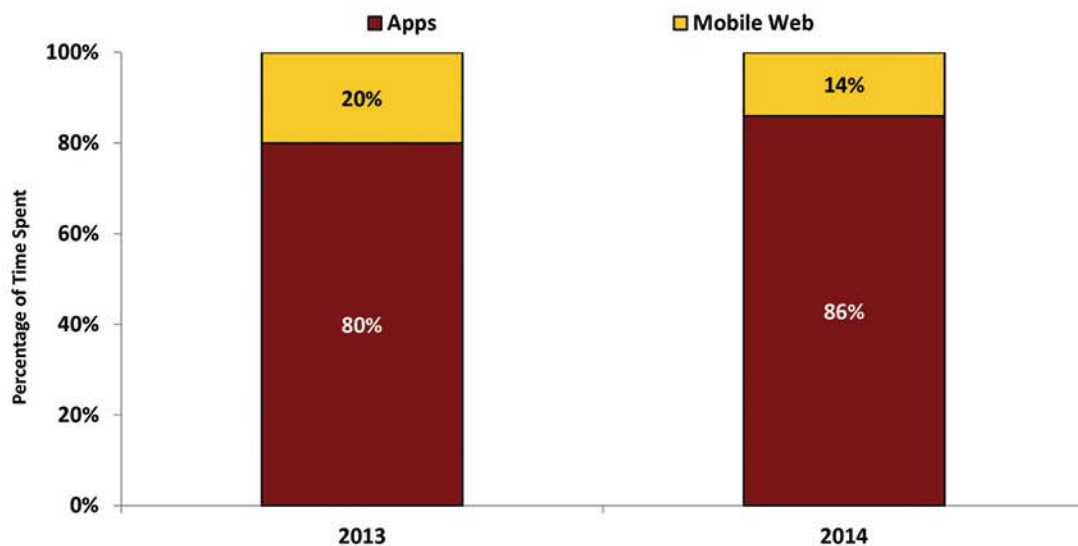
- 通過自動化工作流程提供多渠道發佈
- 支援客戶通訊需求的廣泛組合
- 提供消費者喜歡的內容 - 印刷、網絡、智能手機、平板電腦、迷你平板電腦、應用程式、社交媒體、筆記本電腦（PC或Mac）等。
- 從市場營銷到客戶服務和支援文檔
- 有著強大的分析：觀察，跟踪和測量使用率



## Publishing and Delivering Content Across Channels 跨渠道出版及發表內容



## Mobile App Development: Taking Centre Stage 手機應用程式發展: 取得中心階段





## Apps Drive Data! 應用程式驅使數據!

*Consumers Are More Willing to Share Data via Mobile Apps from Trusted Sources*  
消費者更願意透過可信的手機應用程式提供數據

*How likely would you be to provide personal information if doing so resulted in the following benefits?*  
提供你的個人資料為你帶來以下哪些好處?

|  | 1 (Very Unlikely)<br>不太可能 | 2   | 3   | 4   | 5 (Very Likely)<br>極有可能 | Mean<br>平均值 |
|--|---------------------------|-----|-----|-----|-------------------------|-------------|
| Receiving relevant product/ service discounts or coupons<br>收到有關產品/服務的折扣或優惠券   | 11%                       | 11% | 24% | 32% | 22%                     | 3.4         |
| Earning incremental loyalty rewards<br>賺取忠誠的獎勵   | 10%                       | 10% | 23% | 33% | 24%                     | 3.5         |
| Receiving relevant information while you're browsing the Internet, shopping online/in store, or traveling<br>當您在瀏覽互聯網時、網購/商店購物時、或旅行時接收相關資訊 | 20%                       | 18% | 27% | 20% | 14%                     | 2.9         |
| Being able to personalise the look and feel of the mobile app<br>讓你將手機應用程式個人化  | 20%                       | 17% | 28% | 21% | 13%                     | 2.9         |

N = 1,050 Mobile Users

Source: mCordis/Mobilco 2015

## Print is Integral to the Mobile App Experience 印刷是不可或缺的流動應用體驗



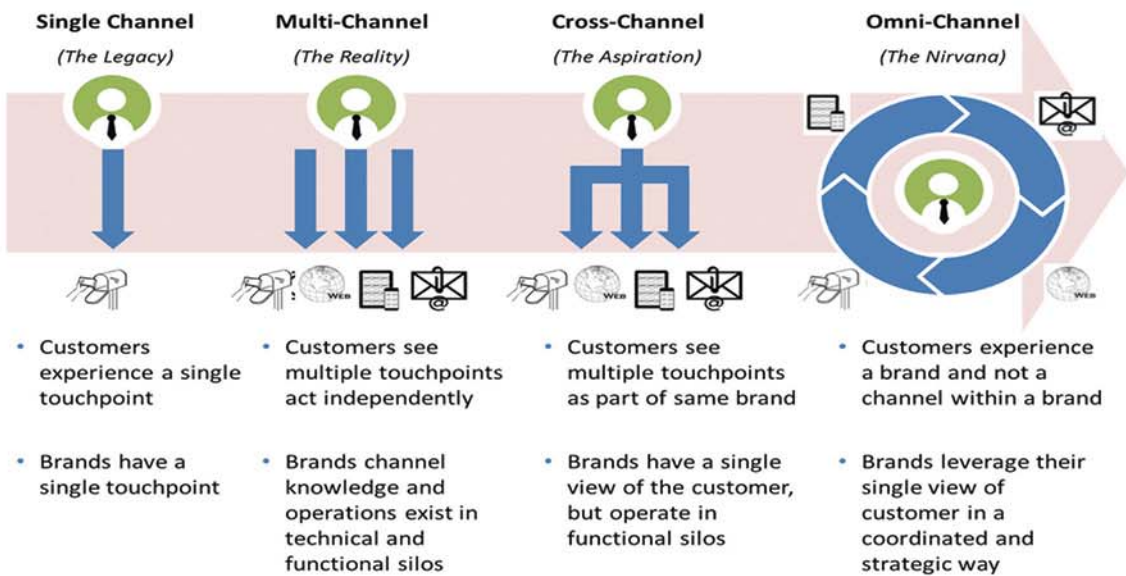
## Ultimately, It's About Delivering an Omni-Channel Experience

根本上，這是有關如何實行全渠道的體驗





## 傳播渠道策略的演變



## 全渠道體驗



## Target Stores: Mastering the Omni-Channel Experience 目標商店：掌握全渠道體驗



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## Target Has Also Simplified Holiday Shopping! 目標還簡化了假日購物！



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## RECOMMENDATIONS

### 建議



**It's Game Time!**  
**遊戲時間!**

**2013 was practice**

**2014 was the warm-up**

**2015 is game time**



## It's Time to Deliver a Customer Experience! 現在是推動消費者體驗的時間!

- Print is not going away, but digital print will drive the market
- Data-driven relevant communications across all channels are critical
- Print is the bridge between the physical and digital worlds
- It is time to think mobile first!
- The omni-channel customer experience will drive print and the digital opportunity
- 印刷不會消失，但數碼印刷將帶動市場
- 在所有渠道，數據推動相關通訊是關鍵
- 印刷是實質與數碼世界的橋樑
- 現在是時候先考慮流動手機了!
- 全渠道消費者體驗能推動印刷及數碼機會



# Thank you









# 2

## 第二節

### Session

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#### 專色校正及控制新方案

#### New Efforts in Spot Color Calibration & Control





Mr. Marc Levine  
Director of Enterprise Print Quality,  
Schawk!  
SCHAWK! 企業印刷品質總監

## 專色校正及控制新方案

### New Efforts in Spot Color Calibration & Control

Marc Levine是Schawk的企業印刷品質總監。Schawk屬於環球供應商Mathews International公司SGK的一部分，提供印前多媒體和印刷品質管理方案，保護品牌的資產以提升品牌的盈利能力。Marc在業內擁有20年經驗，曾效力於多家技術及服務公司，並與他們緊密合作，協助推動更佳的作業方式以及提高多種類印刷的效果。Marc現時主要負責包裝業務，協助不少品牌為其陳列貨品的包裝帶出最理想的色彩，並建立更一致、更長遠的品牌價值。Marc管理Schawk旗下印刷品質平台ColorDrive的發展，該平台在印刷品質數據的匯報上融入了ISO標準。Marc也領導專家團隊，集中推廣最佳作業方式和標準化，包括G7企業印刷認證。Marc是Idealliance的G7認可專家，也是G7流程控制專家和FTA實施專家。Marc是Idealliance印刷品質委員會成員，致力推廣最佳作業方式和印刷方法，協助不同品牌和印刷供應商更有效的顏色溝通。

Marc Levine is the Director of Enterprise Print Quality program at Schawk, a global provider of premedia and print quality management solutions that protects brand equities to make brands more profitable. Through Marc's 20 years in the industry, he has worked for and with several technology and services companies, helping to drive better practices and higher print performance in multiple print verticals. In his current role, Marc is focused on packaging, helping brands optimize their packaging color on shelf and produce a more consistent and durable brand equity. Marc manages the development of Schawk's print quality platform ColorDrive, which incorporates ISO standards for reporting of print quality data. He also manages a team of experts focused on implementing best practices and standardization including G7 Master Printer Qualifications. Marc is an IDEAlliance G7 expert, a G7 Process Control expert, and an FTA implementation specialist. Marc sits on the IDEAlliance Print Properties committees, promoting best practices and methods that help brands and print supplier better communicate color. Schawk is part of SGK, a Mathews International Company.



# SPECTRUMASIA

8 December 2015 · Hong Kong



## Spot Color Common Appearance - New methods for calibrating spot colors

### 專色校正及控制新方案

By Marc Levine

Organiser



Collaborating Organisation



Co-organisers



## Who am I? 自我介紹

- Director, Enterprise Print Quality at **SCHAWK!**
- Work with large consumer product companies
- Manage supply chain print quality
- Help brands realize consistent design intent
- Not a scientist
- Not a professor
- Not a mathematician
- SCHAWK! 的企業印刷品質總監
- 與大型消費品公司合作
- 管理供應鏈印刷質量
- 幫助品牌實現一致的設計意圖
- 不是科學家
- 不是教授
- 不是數學家



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# Industry Challenges

## 行業挑戰

- Spot colors are commonly used in packaging to reproduce equity brand colors.
- It is **increasingly common** for packaging artwork to include spot color solids, tints, overprints and **extended color process** in artwork designs.
- Brands are increasingly looking to **standardize quality through specifications**.
- Today's specifications for print **do not address** these important needs.
- 專色通常用在包裝上，以複製品牌顏色
- 包裝的設計稿件中越來越普遍包括專色實地色、專色平網、專色疊印及多於四色
- 品牌公司漸漸地要求透過規格去將品質標準化
- 今日的印刷規格沒有提及此重要的項目



# Background on this effort

## 此項目之背景

- Measuring TVI of a spot color, April 2013
  - John Seymour for IDEAlliance
  - Computing TVI of spot colors using wavelength of maximum density DOES NOT WORK for a whole lot of spot color inks.
  - Colorimetric Tone Value (CTV) – Bill Birkett & Charles Spontelli, TAGA 2005
- Spot Colors and Tone Value, September 2013
  - Mark Samworth
  - deltaE-to-paper is a little better than Murray Davies spectral TV, but not as good as we would like it to be.
  - Future work should test different metrics as well as different data sets
- A Regression-Based Model of Colorimetric Tone Reproduction for use in Print Standards, April 2005 2013
  - William Birkett & Charles Spontelli for TAGA
  - Introduces Colorimetric Tone Value (CTV)
- 2013年4月：量度專色的階調增值(TVI)
  - John Seymour for IDEAlliance
  - 利用波長最高密度計算專色的階調增值(TVI)，對很多專色是不成功
  - 色度階調值(CTV) – Bill Birkett & Charles Spontelli, TAGA 2005
- 2013年9月：專色與色調值
  - Mark Samworth
  - deltaE-to-paper這個方法比Murray Davies所提出的光譜階調較好，但未是我們想要的
  - 將來工作將會測試不同的方法以及不同的數據庫
- 2005年、2013年4月：用於印刷標準的色度階調重現的回歸模型
  - William Birkett & Charles Spontelli for TAGA
  - 介紹色度階調值(CTV)



# Idealliance SCHMO Committee

## Idealliance SCHMO委員會

- Spot 專色
- Color 顏色
- Halftone 半色調
- Metric 方法
- Optimization 優化
- Organization 組織



# Idealliance Committee Members

## Idealliance 委員會成員

### Consultants 顧問

- Don Hutcheson @hutchcolor
- Steve Smiley @smileycolor
- Bob Hallam @pixelologie
- Ron Ellis @ronellisconsulting
- Mike Rodriguez @consulting
- Mike Strickler @mspgraphics

### Ink Companies 油墨公司

- Rich, Danny @sunchemical
- Paula Gurnee @INX
- Jim Roth @flintgrp

### Industry Groups 工業群組

- Fazzi Joe @idealliance
- Dave McDowell @npes

### Technology providers 技術供應商

- John Seymour @quadtech
- Ray Cheydleur @xrite
- Chris Halford @xrite
- Thomas Lianza @xrite
- Stone Xianfeng Zhao @xrite
- Hanno Hoffstadt @gmgcolor
- Juergen Seitz @gmgcolor
- Mark Samworth @esko
- Service Providers
- Marc Levine @schawk
- Garrett Long @sgs
- Gary Russell @phototype
- Donald Schroeder@fujifilm
- Phil Sylvester @fujifilm
- Sam Ingram @clemson

### Printers 印刷商

- Steve Balschi @printpack
- Kiran Deshpande @chesapeakecorp
- Eileen Henry @hammerpackaging
- Bill Pope @graphicpackaging
- Awadhoot Shendye @northamericancolor





## A quick example...

### 快速例子

- Photoshop on the bottom, linear Status T MD on top.  
下圖顯示Photoshop, 上圖顯示線性 Status T MD。



## A quick example...

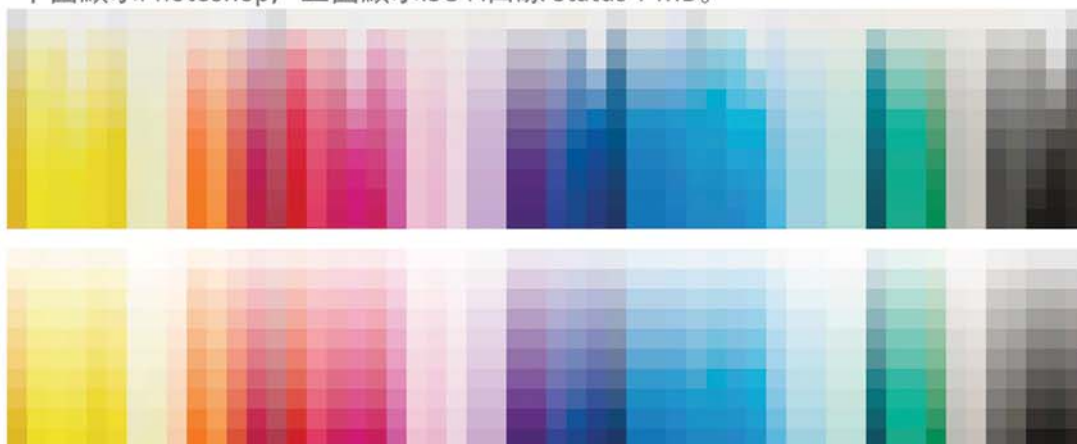
### 快速例子

- Photoshop on the bottom, ISO Curve A Status T MD on top.  
下圖顯示Photoshop, 上圖顯示ISO A曲線 Status T MD。



## A quick example... 快速例子

- Photoshop on the bottom, ISO Curve A Status T MD on top.  
下圖顯示Photoshop, 上圖顯示ISO A曲線 Status T MD。



## Challenges with current methods 現時方法的挑戰

- Density-based calibration is..
- Not consistent across different print processes
- Not consistent across different ink colors
- Not consistent across different substrates
- In general, does not correlate with expected visual behavior (smooth, even development from substrate to solid ink)
- 以密度為基礎的校準
- 不同印刷方法不能達到一致
- 不同油墨不能達到一致
- 不同承印物不能達到一致
- 總括來說, 不能達到目測的預期 (順滑, 即是研發由承印物發展至油墨)





# Objectives

## 目的

- Identify a new metric for computing tone that will...
- Produce a **consistent visual tone** behavior
- Produce a consistent result across **different inks, substrates, processes, and colors**
- Use a **standard tone target** across different inks, substrates, processes, and colors (50 is a 50)
- Better mirror the design intent of the artwork
- Create a method that can easily be implemented into color measurement devices & QC tools
- 訂明了一個新方法以計算色調將會...
- 產生一個一致的目視色調
- 不同油墨、承印物、流程以及顏色產生一致的結果
- 使用一個標準色調目標，不論是不同油墨、承印物、流程以及顏色 (50%是印刷至50%)
- 更好地將設計複製至稿件
- 開發一個方法較容易使用在色彩量度器材及質量控制工具



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## ISO 20654 [draft]

- Spot Color Halftone Metric Optimization
- A color-based method for calculating tone value
- Brings “common appearance” to spot colors
- Produce a consistent visual result across different colors, inks, processes, or substrates.
- Uses a single, linear curve as the calibration target
- 專色半色調優化
- 一個以顏色為基礎計算階調值的方法
- 為專色帶來一致的外觀
- 從不同的色彩、油墨、流程或承印物產生一致目視效果
- 使用一個單一、線性曲線作為校正的目標



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## Not Objectives 並非目的

- Matching the tint dE between different print conditions
- Perfect visual behavior
- 在不同的印刷條件匹配平網色差
- 完美的目視行為



## Test Data 測試數據

- Collect spectral ramp data (54 ramps)
- Paper to solid in discrete steps
- Mixture of processes, substrates, inks, and colors
- Create Lab tif for visual evaluation
- 收集光譜色塊數據 (54組色塊：每組11個色塊，由0%至100%，每10%一個色塊)
- 紙張至實地有明顯跳級
- 混合了流程、承印物、油墨及顏色
- 製作LAB TIF作為目視評估





## Test Metrics

### 測試方法

- 9 different metrics, spectral and colorimetric
- Status T Murray Davies (STD)
- Spectral Density (max filter) Murray Davies (SPD)
- Integral Base Normalized Value (IBNV) - Lianza
- Coefficient-based spectral filter (PTRU) - Russell
- Colorimetric Tone Value (CTV) - Birkett
- Colorimetric STR (STR) - Hoffstadt
- XYZ Magnitude (XYZ) – Long
- DeltaE-to-Paper (DEP) - Samworth
- L-star linearization (LSD ) - McDowell



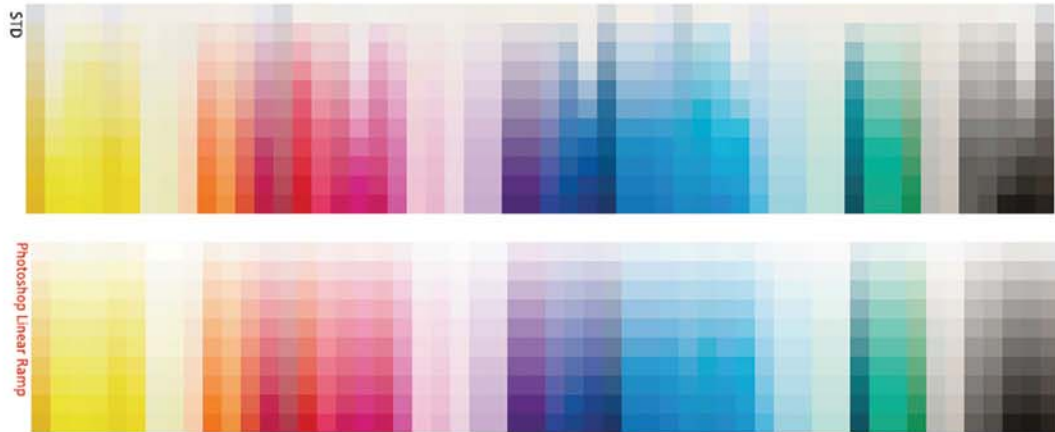
## Test Procedure

### 測試步驟

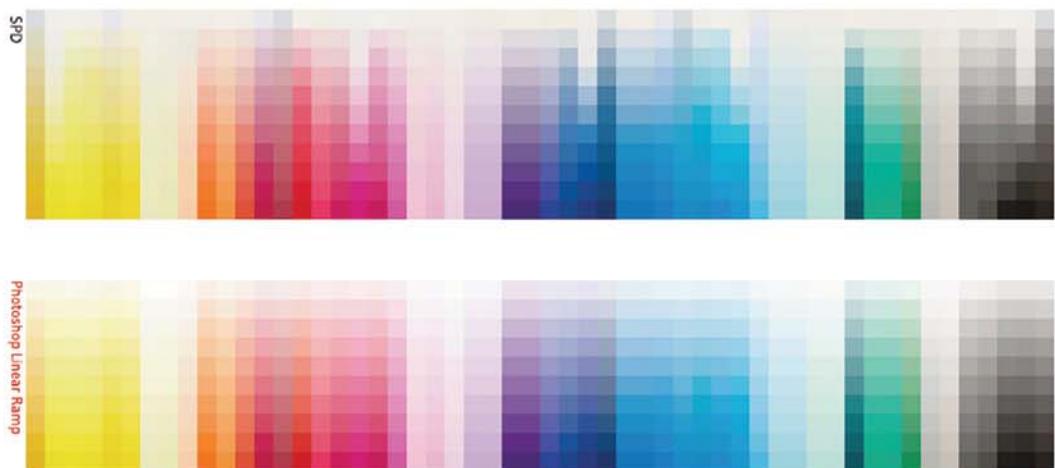
- Compute tone value for each metric
- Compute linear tone correction curve
- Compute corrected Lab or spectral value
- Render corrected Lab values to bitmap image for evaluation
- Final print run test using selected metric (TBD)
- 計算每個方法的色調值
- 計算線性色調修正曲線
- 計算正確的LAB或光譜值
- 產生正確的LAB數值為點陣圖像作為評估
- 使用被選的方法進行最後印刷測試 (有待決定)



## Status T Density – Murray Davies

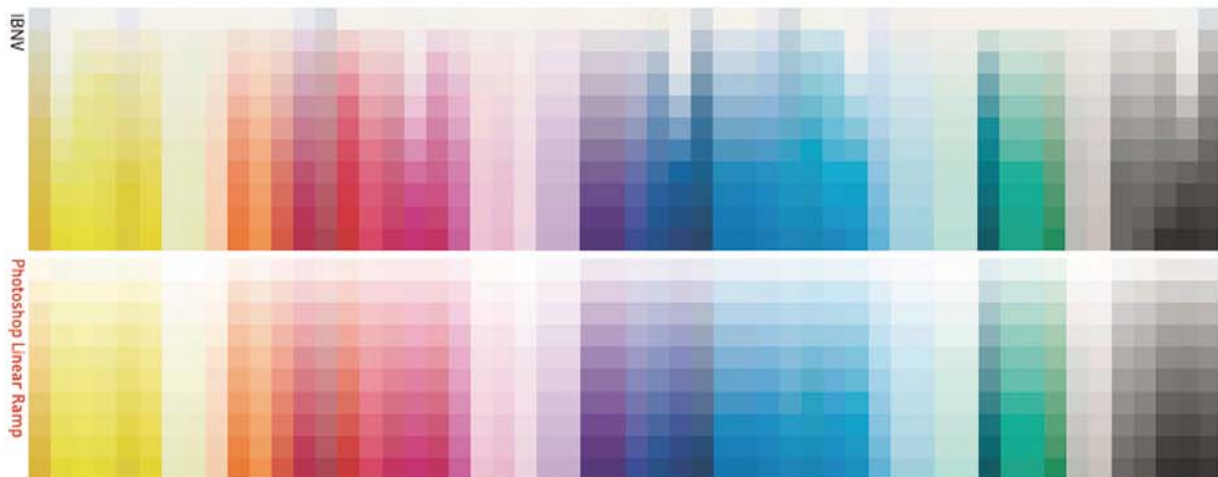


## Spectral Density – Murray Davies

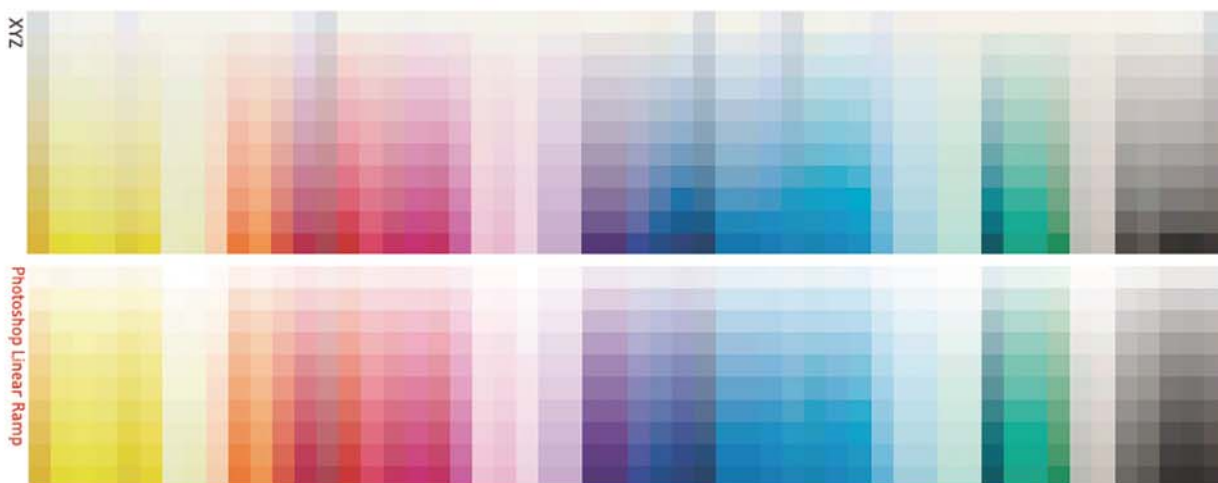




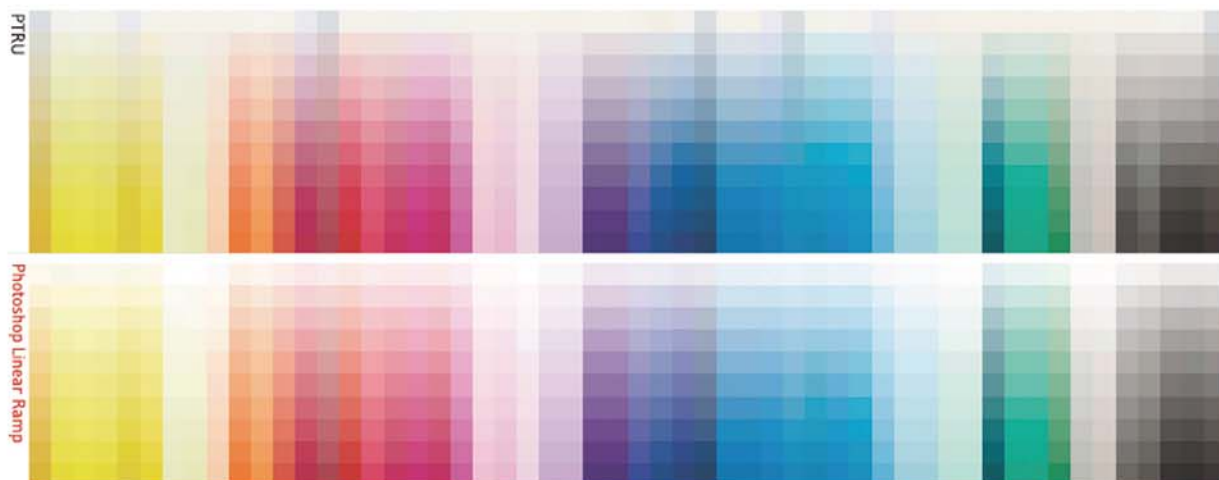
## Integral Base Normalized Value (IBNV)



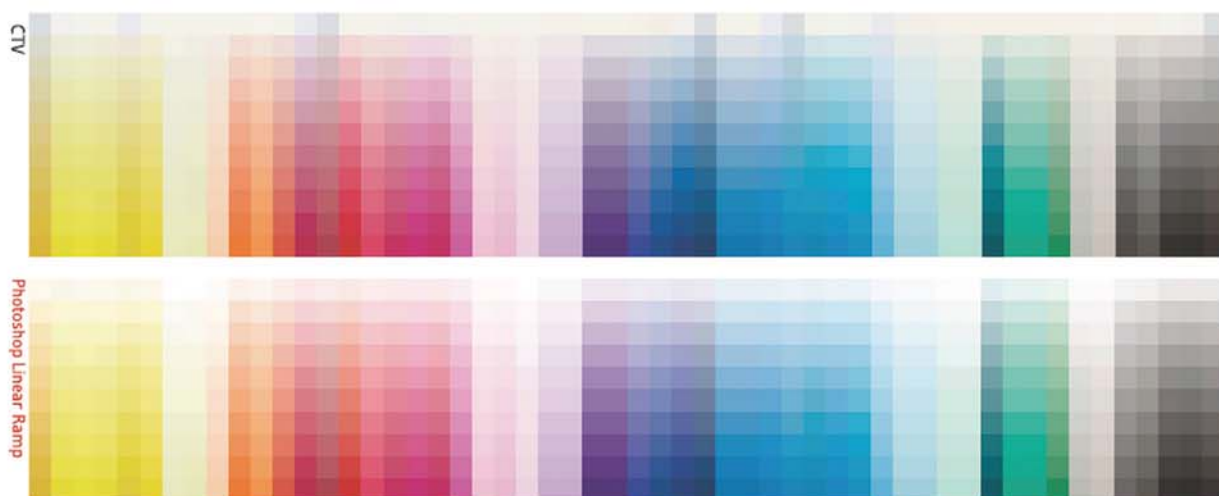
## XYZ Magnitude (XYZ)



# PTRU

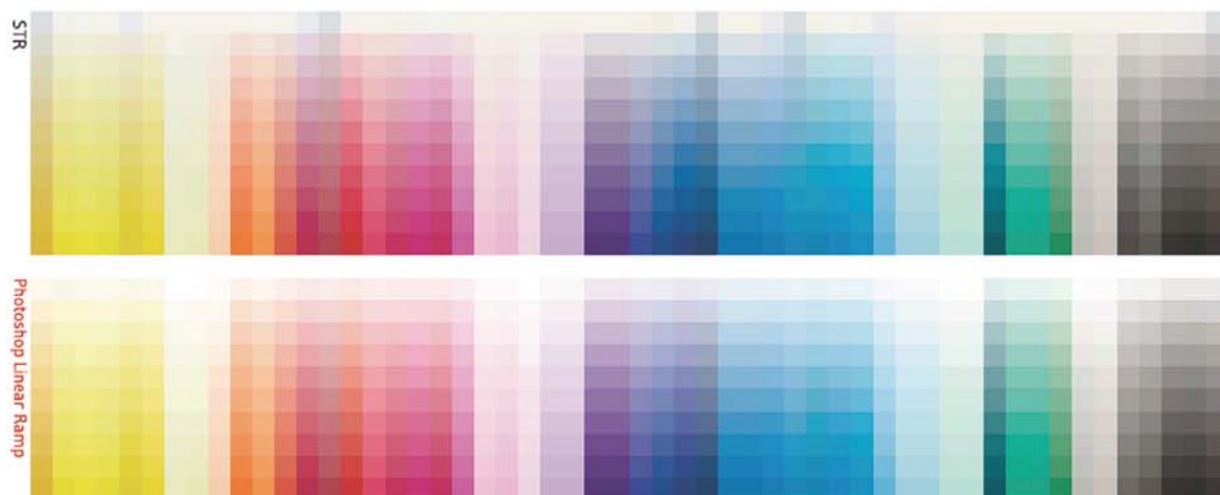


# Colorimetric Tone Value (CTV)

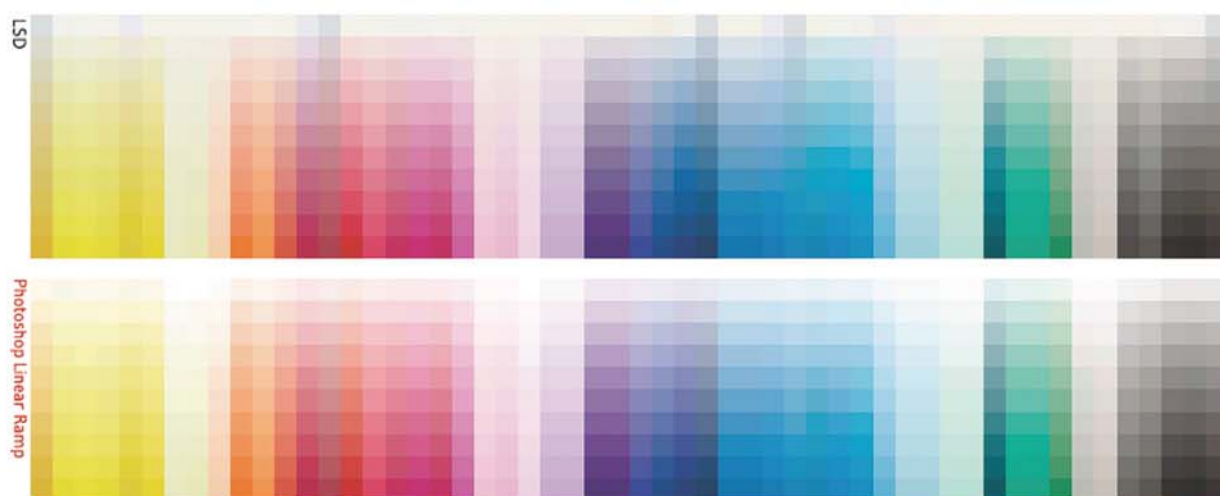




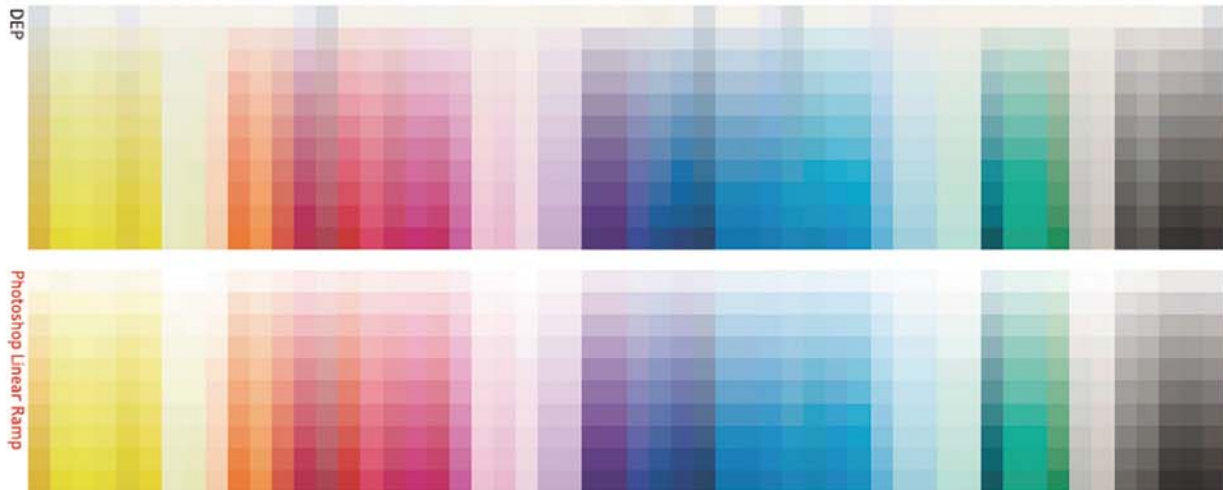
## Colorimetric Tone Value (STR)



## Linear L-star (LSD)



# DeltaE-to-Paper (DEP)



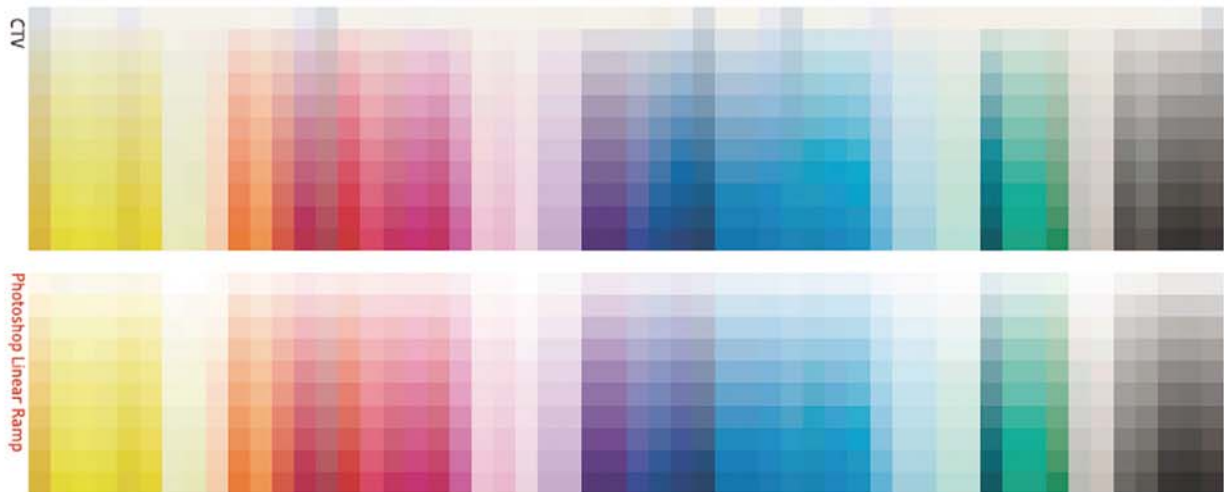
## Findings 結果

- Overall, colorimetry-based metrics produce more consistent visual development
- Status T & Spectral Density produce similar results
- PTRU showed best performance of spectral formulas, but requires use of coefficients for calculations
- CTV and STR are effectively the same formula
- LSD has appealing visual result, but requires thresholds to switch between L, a, and b linearization.
- 整體來說，以顏色為基礎的方法能產生更一致的目視效果
- Status T 以及 Spectral Density 產生相似的結果
- PTRU在光譜方程式上產生最好表現，但需要使用係數計算
- CTV 和STR 是使用相同方程式
- LSD 能達到好的視覺效果，但需要在L、a、b的線性上再進行數學轉換

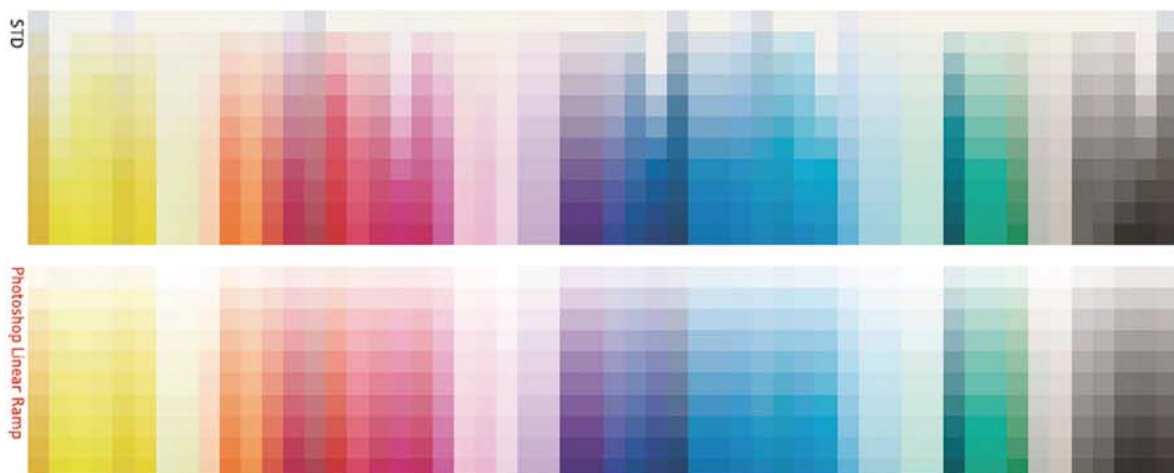




## Colorimetric Tone Value (CTV)



## Status T Density – Murray Davies



## Results – CTV is preferred metric 結果－CTV是較佳的方法

- Produces consistent visual results across all samples
- Aligns with Adobe Creative Suite color rendering
- Colorimetric formula easily integrates in PDF
- Simplified formula easy to use in spreadsheet form
- Can be used with both spectral and colorimetric data
- 為所有樣本產生一致的目視效果
- 與Adobe Creative Suite 顏色轉換一致
- 顏色方程式很容易地整合在PDF內
- 簡化的方程式容易使用在工作表中
- 可以與光譜及顏色數據一同使用



## CTV Formula CTV方程式

To convert from Lab to  $L_xL_yL_z$ :

$$L_y = L$$

$$L_x = L + \frac{116a}{500}$$

$$L_z = L - \frac{116b}{200}$$

To convert from  $L_xL_yL_z$  to Lab:

$$L = L_y$$

$$a = \frac{500(L_x - L_y)}{116}$$

$$b = \frac{200(L_y - L_z)}{116}$$

To compute CTV from Lab values, first convert the Lab values to  $L_xL_yL_z$ , then evaluate CTV:

$$CTV = \sqrt{\frac{(L_{xp} - L_x)^2 + (L_{yp} - L_y)^2 + (L_{zp} - L_z)^2}{3}}$$



## What does this mean for the industry? 對行業有什麼意義？

- Calibrated color on the press looks like, naturally looks more like the artwork design.
- Brands can specify a sign tone value target for all colors (a 50=50)
- Brands can now create specifications for other tint patches such as “25” and “75” (like G7)
- For G7 printers who print spot colors, they can now calibrate all inks using a common appearance strategy
- 已校正的印刷顏色看似設計稿件
- 品牌公司可以為所有顏色指定一個色調目標值 (50%印出50%)
- 品牌公司現在能夠為其他平網色塊製作規格，例如25及75 (就像G7)
- 如果G7認可企業需要印專色，現在可以使用一致外觀的方法去校正所有油墨



## Acknowledgements 鳴謝

- Steve Smiley
- Mike Rodriguez
- John Seymour
- Danny Rich
- Bill Birkett
- Tom Lianza
- Gary Russell
- Garrett Long
- Mark Samworth
- Hanno Hoffstadt
- Dave McDowell





# 3

## 第三節 Session

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印成功個案：G7印刷品質控制如何改變你的業務  
Best Success Stories: How G7 Makes a Difference –  
2 Case Studies that demonstrate how G7 workflows  
can change your business



Mr. Ron Ellis  
Consulting LLC 主席  
Idealliance GRACoL 工作小組主席

Mr. Ron Ellis  
President, Ron Ellis Consulting LLC  
Chair, GRACoL Working Group,  
Idealliance


## 成功個案： G7印刷品質控制如何改變你的業務

Best Success Stories : How G7 Makes a Difference –  
2 Case Studies that demonstrate how G7 workflows  
can change your business

Ron Ellis 是色彩管理、自動化和工作流程整合的專業顧問，也是 Idealliance G7認可專家、G7 Process Control專家、G7認可專家培訓導師，以及GRACoL工作小組主席。Ron曾主講數以百計的G7認可培訓，並參與制訂標準。他於歐洲、亞洲和北美洲主持培訓課程及為各類型的顧客提供顧問服務。他對ISO標準瞭如指掌，擁有PSA顧問及FTA Flexo 二級實施專才的資格，是Idealliance的G7 Process Control 計劃的主要開發人，也是G7 PC 企業認證培訓導師。Ron擅長為品牌及廣告代理創作和推行色彩流程管理，讓他們可以更有效地與供應商合作，節省時間和金錢。


Ron Ellis is a consultant specializing in color management, automation and workflow integration. An Idealliance G7 Expert, G7 Process Control Expert, G7 Expert Trainer, and chair of the GRACoL Committee, Ron has performed hundreds of G7 training and calibrations. He has conducting training and consulting for a wide range of customers in Europe, Asia, and North America. Well versed in ISO standards, he is certified as a PSA consultant as well as an FTA Flexo Level 2 Implementation Specialist, and was the primary developer of Idealliance's G7 Process Control program, and is the G7 PC Master Trainer. Ron specializes in creating and implementing working spaces for brands and agencies that allow them to work more efficiently with vendors, saving both time and money.





# SPECTRUMASIA

8 December 2015 · Hong Kong



**How G7 Makes a Difference**  
 – 2 Case Studies that demonstrate how G7 workflows  
 can change your business?  
 成功個案：G7印刷品質控制如何改變你的業務  
 By Ron Ellis

Organiser



Collaborating Organisation



Co-organisers



## Agenda – Case Studies

### 議程 - 案例分析

- The story of a brand 關於一個品牌的故事
- The story of a printer 關於一家印刷公司的故事

*And how G7 changed their business...*

以及G7如何改變你的業務



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## Perspective 觀點



## The Story of a Brand 有關一個品牌的故事



## Initial Encounter 初次見面

- Discussion about print efficiency
- Observations
  - No print standard in place
  - No way to communicate with supply chain
  - No way to assess results
- Print standardization not in budget
- 討論有關印刷效率
- 觀察
  - 沒有適當的印刷標準
  - 沒有辦法與供應鏈溝通
  - 沒有辦法評估結果
- 印刷標準化不在預算之內



## “No Print Standardization” 沒有印刷標準

- Designing on press/no design intent
- Multiple definitions of same colors across product lines
- Every pressrun requires on-site press approval
- 為印刷設計/沒有設計意圖
- 在跨產品線的相同顏色有多個定義
- 每個印刷測試需要實地批准



## No Budget 沒有預算



- 2 weeks later major packaging failure based on color quality
- Production line stopped for 2 days
- Budget Found
- 兩週後因顏色品質問題, 大量包裝不合規格
- 生產線需擱置兩日
- 找到預算



## G7 Standardization Started G7 標準化啟動

- Written G7 Specification based on substrate adjusted version of GRACoL
- Spot colors based on LAB values
- Proofs for all based on above specification
- Supply chain required to be G7 Masters
- 一份基於承印物而修改的 GRACoL調整版本的G7規格
- 基於LAB數值定義的專色
- 所有打稿基於上述規格
- 供應鏈需要成為G7應可企業





## Design Intent 設計意圖

- All design done using proofs based on specification
- No more 'design on press'
- 所有設計以按照規格的打稿完成
- 不再是「專為印刷而設計」



## Supply Chain 供應鏈

- All proofs aligned to print specification and brand proofs
- All spot colors aligned to LAB values
- All printers required to be G7 Masters
  - Required 'true' G7 Master status
- Specifications clearly communicated to supply chain
- 所有打稿需對應印刷規格和品牌的打稿
- 所有專色需對應LAB值
- 所有印刷商需要成為G7認證企業
  - 必需是「真正的」G7認證企業身份
- 能清楚地傳達規格給供應鏈

| Reference Print Condition | Paper Substrate    | TAC | Nonflat Paper Lab | Solid Primary Colorimetry (L*a*b*) |    |    |   |   |    |     |     |     |    | Solid Overprint Colorimetry (L*a*b*) |    |    |    |     |    |    |    |     |     |    |
|---------------------------|--------------------|-----|-------------------|------------------------------------|----|----|---|---|----|-----|-----|-----|----|--------------------------------------|----|----|----|-----|----|----|----|-----|-----|----|
|                           |                    |     |                   | K                                  |    | C  |   | M |    | Y   |     | R   |    | G                                    |    | B  |    | CMY |    |    |    |     |     |    |
|                           |                    |     |                   | L                                  | a  | L  | a | L | a  | L   | a   | L   | a  | L                                    | a  | L  | a  |     |    |    |    |     |     |    |
| GRACoL 2006 Coated1       | Grade # 1-2 Coated | 200 | 96                | 0                                  | -2 | 15 | 0 | 0 | 0  | 0   | 0   | 0   | 0  | 0                                    | 0  | 0  | 0  | 0   | 0  | 0  | 0  | 0   | 0   | 0  |
| SWOPB 2006 Coated3        | Grade # 3-4 Coated | 200 | 63                | 0                                  | 0  | 18 | 0 | 0 | 0  | 57  | -37 | -45 | 48 | 72                                   | -3 | 89 | -5 | 88  | 47 | 66 | 45 | 52  | -45 | 25 |
| SWOPB 2006 Coated5        | Grade # 5 Coated   | 200 | 90                | 0                                  | 4  | 19 | 1 | 1 | 57 | -38 | -41 | 48  | 70 | -4                                   | 86 | -6 | 85 | 47  | 64 | 43 | 52 | -42 | 27  | 19 |



## G7 for Brand Summary – 2014

### G7的品牌概要 - 2014

- Project objective to communicate print aims and expectations to G7 Certified print faculties
- Print supply chain approved through alignment of proof and print tests and samples
- Internal contract proofing installed at brand
  - Printers match brand proofs instead of brand designing to the variety of print supply chain results
- 10 Vendors certified as brand G7 Print Partners
  - 2 gravure printers, 6 offset printers, 2 non-standard
- Brand staff trained and quality assessment system and database installed
- 項目的目標是要傳達印刷目標及期望予G7認證的印刷單位
- 印刷供應鏈通過校準打稿、印刷測試和樣本以獲得批准
- 內部合約打稿建立於品牌
  - 印刷商匹配品牌的打稿而非品牌設計配合印刷供應鏈的不同結果
- 10位供應商認證為品牌的G7印刷合作夥伴
  - 2間凹版印刷，6間柯式印刷，2間其他印刷
- 品牌員工需已受培訓、設置了質量評估體系和數據庫



## Benefits of G7 Standardization

### G7標準化的好處

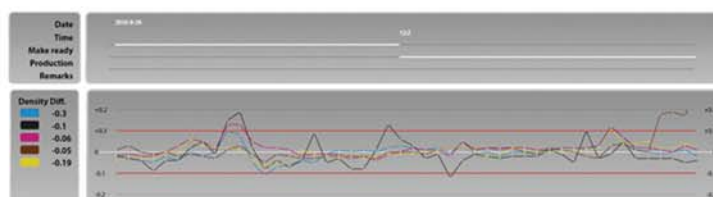
- Reduced design times, faster turnaround as design occurs internally rather than on press.
- Reduced cost of proofing and shipping prior to print
- Reduced need for on-site press checks, travel, and other tasks based on visual approval methods
- Reduced waste and make ready time during press runs
- Data for purchasing and print buyers to assess supply chain performance
- Clear expectations for supply chain partners regarding acceptable work
- Overall increase in consistency, efficiency and savings
- Higher consistency in reprints
- 因為是內部從事設計而非印刷，因而縮短設計時間，加快周轉期。
- 減低打稿及事先運送往印刷的成本
- 減低目視批核的需要如現場檢查印張、往返等
- 減少印刷生產時帶來的浪費及準備時間
- 提供數據讓採購和印刷買家評估供應鏈的表現
- 為供應鏈合作夥伴對可接受的工作提供清晰的期望
- 全面提高一致性、效率及節約
- 讓重印有著更高的一致性





# Business Change 行業的轉變

- Design intent
- Cost savings
  - Clear communication results in lower costs, less waste, faster turn around times
- 設計意向
- 節省成本
  - 清晰的溝通帶來更低的成本、更少浪費、及更快的周轉期。



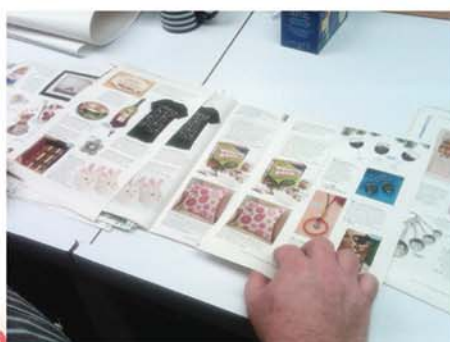
# The Story of a Printer 關於印刷的故事





## The Story of a Printer 關於印刷的故事

- “We can’t match our proof”
- “Our digital and offset don’t match”
- 「我們不能匹配打稿」
- 「我們的數碼與柯式不能取得一致」



## Initial State 起始狀況

- Initial contact because of major customer unhappiness
- No consistent proof to press match
- No match between different presses
- No match between offset and digital
- 開始接觸是出於大客戶的不滿
- 沒有一致的打稿以對應印刷
- 不同的印刷機未能取得一致
- 柯式與數碼間未能取得一致



## 2006 G7 Calibration 2006 G7 校準

- G7 Calibration performed for specific client
  - G7 Master status
- Proof to pressmatch for customer achieved
- General proof to pressmatch improved
- Printer trained on how to maintain G7
- 為特定的客戶進行G7校準
  - G7認可企業地位
- 為客戶達至印刷和打稿的匹配
- 一般打稿與印刷匹配能得以改善
- 印刷商受訓如何維持G7



SPECTRUMASIA

## Forward to 2010: Digital 進展至2010：數碼

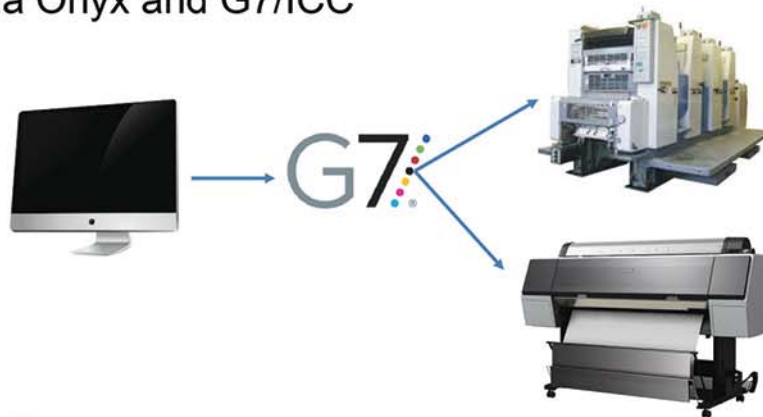
- 2 HP Indigo printers added
- 2 HP T200 web inkjet printers added
- Large format printers: Mimaki/Epson SC
- 加入兩台HP Indigo印刷機
- 加入兩台HP T200 web 噴墨打印機
- 大幅面打印機：Mimaki/Epson SC



SPECTRUMASIA

## Print Machine Alignment via G7 透過G7使印刷機達至一致

- Indigo via G7 LUT & ICC
- HP T200 via G7 and VPR/ICC
- Epson SC via Onyx and G7/ICC



## CMYK Expanded Gamut CMYK色域擴展

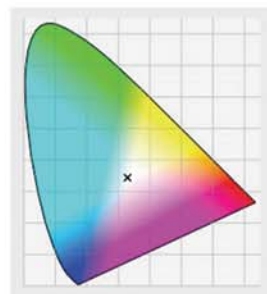
- Participated in offset GRACoL CMYK testing
- Beginning alignment of offset and digital devices with larger gamut than GRACoL 2006
- Beneficial for direct mail and presentation markets
- 參與柯式 GRACoL CMYK測試
- 相對GRACOL 2006, 開始令柯式與數碼設備有更廣闊色域的對應
- 有利於推廣郵寄及演說市場





## Looking Forward: G7 Alignment 展望：G7擴闊色域

- Many digital machines have larger gamut than offset
- GRACoL CMYK Extended Gamut project provides a wider gamut that can be shared with offset and digital
- 很多數碼設備擁有比柯式更闊的色域
- GRACoL CMYK 色域擴展項目提供更廣闊的色域，並可與柯式及數碼共同使用



## Business Change 業務的轉變

- No loss of time in makeready and color matching
- All print machines match same print across offset and digital
- All print machines have rapid calibration techniques
- Large gamut in use for both offset and digital results in higher end clients
- 在準備印刷與對色時並沒有損失時間
- 橫跨柯式至數碼，所有印刷設備之印張均能匹配
- 所有的印刷設備具有快速的校準技術
- 在柯式及數碼上使用大色域能得到更多的高端客戶







# 4

## 第四節

### Session

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#### 綜合媒體工作流程

#### Integrated Media Workflow





Mr. Joseph S. Cha  
President, HipZone, Inc.  
HipZone, Inc. 主席

## 綜合媒體工作流程

### Integrated Media Workflow

Joe Cha是綜合媒體系統供應商HipZone, Inc.的主席，HipZone於洛杉磯和三藩市設有辦事處。Joe曾任QuebecorWorld Premedia主席及雅虎公司企業服務的策略副總裁，擁有與《財富》五百強客戶合作開發及交付新媒體工作流程策略與方案的豐富經驗。加入雅虎前，Joe創辦了XUMA並擔任其行政總裁。XUMA是一間雲端服務應用程式公司，現為Verizon公司商業服務的一部份。Joe曾出任多個策略顧問職位，包括羅兵咸永道會計師事務所的大中華區策略顧問首長，及曾於三藩市效力Accenture，主理改變管理工作。Joe是Idealliance理事會成員，持有史丹福大學的榮譽學士和碩士學位，也是哈佛商業學院的工商管理碩士畢業生。

Joe Cha is the President of HipZone, Inc, an integrated media systems provider with offices in Los Angeles and San Francisco, CA. As the former President of QuebecorWorld Premedia and Vice President of Strategy at Yahoo! Inc. Enterprise Services, Joe has extensive experience working with Fortune 500 customers to develop and deliver new media workflow strategies and solutions. Prior to Yahoo! Joe founded and ran as CEO, XUMA, a cloud services application business that is now part of Verizon Business Services. Joe has also served in a number of strategic consulting positions including: PricewaterhouseCoopers, where he was a Principal in strategy consulting for Greater China and Accenture where he served in Change Management in San Francisco, CA. Joe sits on the board of Idealliance, has a Bachelors with honors and Master Degree from Stanford University and is an MBA graduate of The Harvard Business School.



# SPECTRUMASIA

8 December 2015 · Hong Kong



## Integrated Media Workflow 綜合媒體工作流程

By Joseph S. Cha

Organiser



Collaborating Organisation



Co-organisers



## Market Trend for Your Clients 你的客戶趨勢

- Projects evolve as digital media expands
- Pressure to development cross-channel content
- Staff working in multiple media and often across brands and products
- Schedules continue to shrink, increasing the need for real-time communication
- Traditional management of creative budgets, freelancers and projects doesn't scale
- 項目隨著數碼媒體發展而開展
- 有發展跨頻道內容的壓力
- 員工往往工作於多個媒體和經常跨越幾個品牌和產品
- 日程不斷縮減，增加了即時通訊的需要
- 傳統管理創作的預算，自由工作者和項目未能擴展



## Your Clients' Media Mix 你的客戶的媒體組合



## Your Clients' Organization 你的客戶使用的媒體





# Integrated Media Workflow

## 綜合媒體工作流程

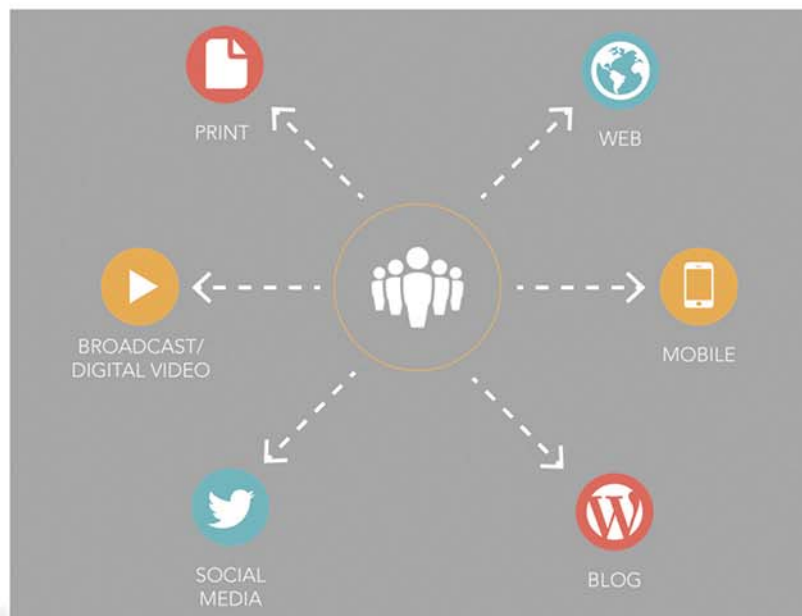
- Core Tenet: Build content for multiplatform distribution from the beginning
  - Process, leverage and technology in combination to manufacture and distribute multichannel content at lowest possible expense
  - Centralized, integrated media production
  - Automation technology
  - Media synchronization technology
  - 核心原則: 一開始建構能於多平台發放內容
  - 結合過程、影響力和技術, 以最低成本製作及分發多頻道的內容
  - 集中和結合媒體製作
  - 技術自動化
  - 媒體同步技術
- “如果你使用一個綜合的媒體工作流程, 你就有一個綜合媒體系統。”*

*“If you use an integrated media workflow, you have an integrated media system.”*

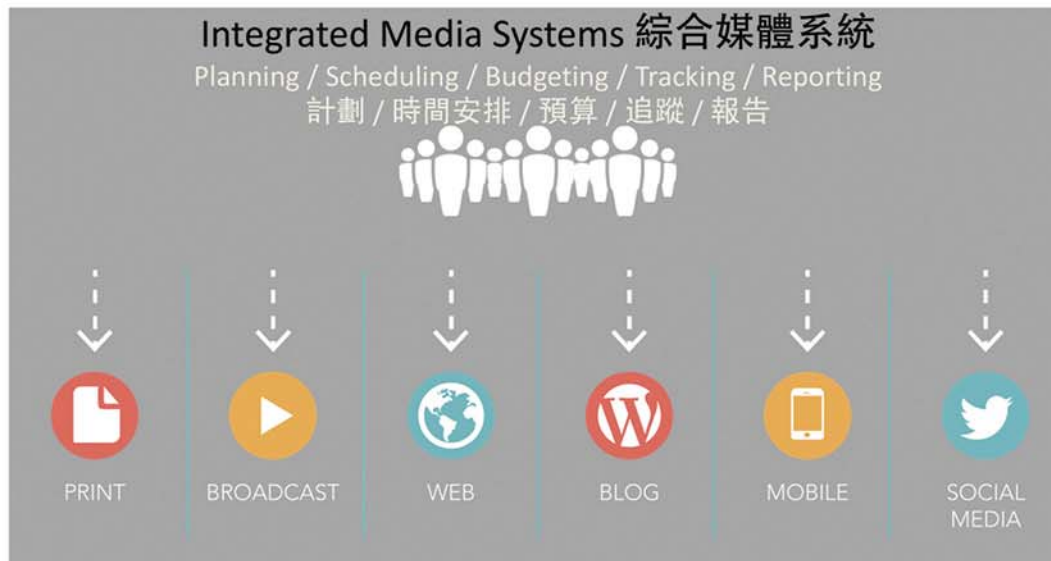


# Integration Enables Coordination

## 一體化有助協調



# Printers Can Help Clients Build 印刷商可以協助客戶建立



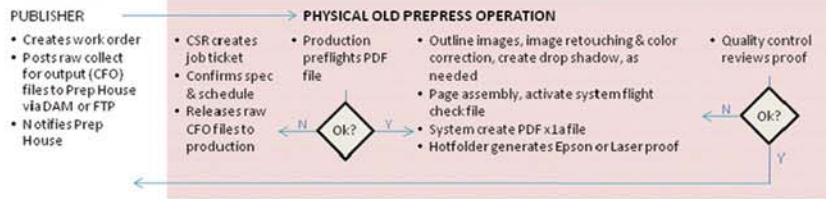
## Integrated System Benefits 綜合系統的好處

- One unified system providing turnkey services
  - Central place to collect and organize production
  - Linked ideas to content-related assignments and projects
  - With both top-down and bottom-up views of what's going on
- Production from start to finish
  - Tie workflow and asset management with digital, design and premedia
  - Scaled across multiple client procurements for service and consumables
  - No standalone or partial outsourced team can deliver
  - Support content creation at earliest stages possible
- 提供整套服務的統一系統
  - 收集和組織生產的中心點
  - 把與內容相關的任務和計劃與構思聯繫
  - 具備對所發生事件中由上而下及由下而上的觀點
- 從開始到結束生產
  - 把工作流程和資產管理連結於數碼、設計和印前
  - 擴展橫跨多個用戶的採購服務和消費品
  - 沒有獨立或部分外購的團隊能夠提供
  - 在可能的最早階段支援內容創建

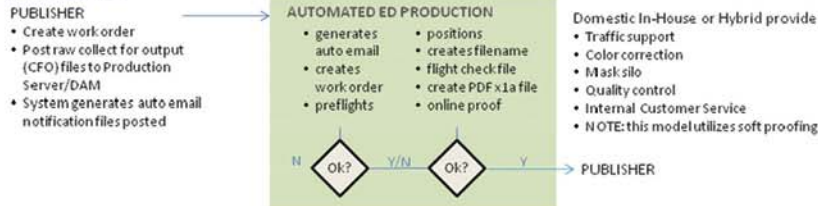


# Integration Smooths Workflow 一體化流暢工作流程

Traditional...



Automated...

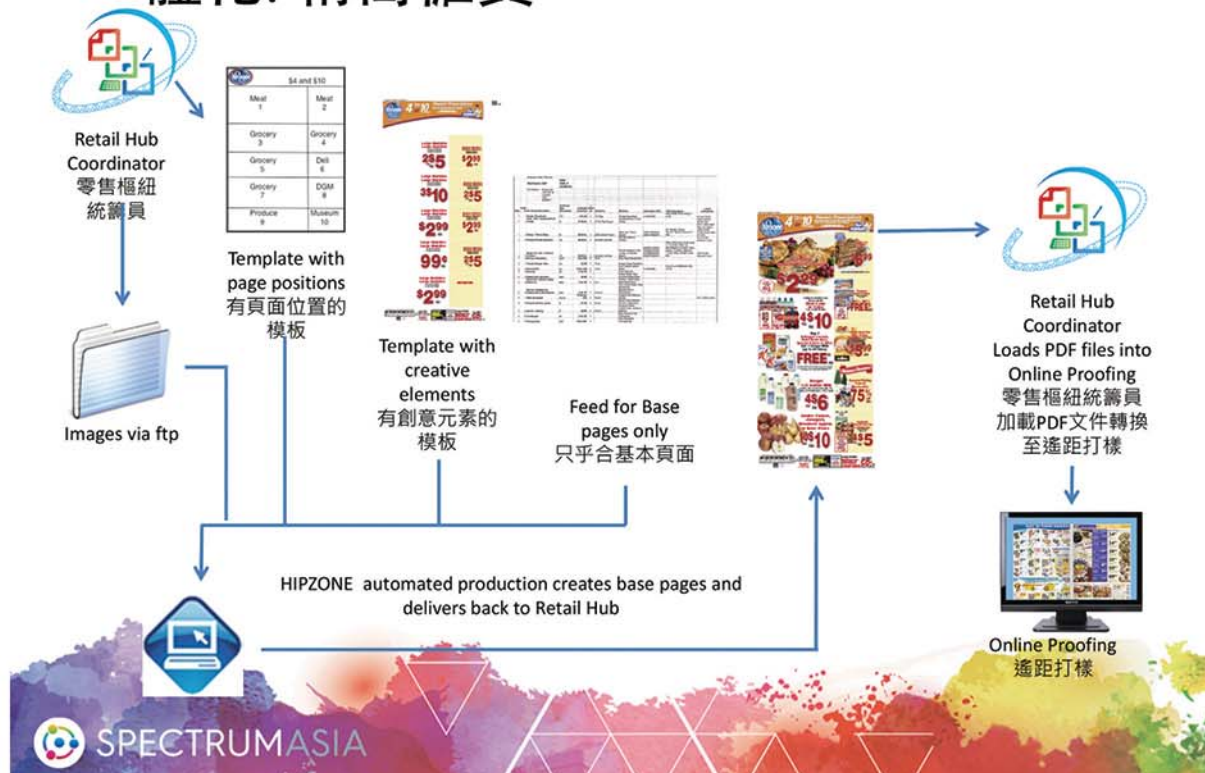


Benefits...

| Cost               |    | Traditional  | In House      | Hybrid        |
|--------------------|----|--------------|---------------|---------------|
| Ad Page            | \$ | 30.00        | 14.58         | 11.00         |
| Editorial page     | \$ | 40.00        | 38.54         | 29.00         |
| Average price      | \$ | 35.00        | 26.56         | 20.00         |
| Total Amount       | \$ | 1,050,000.00 | 796,875.00    | 600,000.00    |
| Savings Amount     |    |              | \$ 253,125.00 | \$ 450,000.00 |
| Savings Percentage |    |              | 24%           | 43%           |



## Integration: Takes Out Labor 一體化: 精簡僱員





## Case Study: Integration Helps 個案探究：一體化的幫助



Largest Private Printer in the United States  
Three (3) Plants: California, Texas, Florida  
Trend Systems: Helping Clients with Integrated Media Workflow  
[www.trendoffset.com](http://www.trendoffset.com)

在美國的最大私人印刷商  
三間廠房：加利福尼亞，德克薩斯州，佛羅里達州  
Trend系統：以綜合媒體工作流程協助客戶



## Trend Offset Sales Approach Trend Offset 的銷售方式

### CLIENTS AND PROSPECTS SAY SAME THING: DO MORE WITH LESS

- Print evolving (sometimes shrinking) as digital expands
- Pressure to re-align content development to be multi channel
- Shorter schedules, more editorial content from outside freelancers
- Flat to smaller budgets with no ability to hire new resources
- Traditional sales approach hard: no lunch, just price, 'under contract'

### 客戶和潛在客戶說出同一件事：以 更少資源做更多的事

- 隨著數碼的推展，印刷不斷變化 (有時收縮)
- 具壓力以重新調整內容開發至多頻道
- 時間越短，自由工作者的編輯內容越多
- 因著更少的預算，沒有聘用新資源的能力
- 傳統銷售方式困難：沒有午餐、唯有價格、「在合約之下」



# Trend Offset Sales Approach

## Trend Offset 的銷售方式

### SELL WHAT THEY WANT AND BUNDLE WHAT YOU NEED

- Help them find savings not just in dollars but in time with innovation
- Help find savings, make client a 'hero' and part of the solution
- Package improvements with Trend infrastructure and core service
- Maintain new relationships based on relevant skills and new solutions
- Defend against commoditization with custom offering

### 銷售他們想要的並捆綁銷售你所需要的

- 讓他們知道儲蓄並不只是貨幣，而是及時創新
- 讓他們知道儲蓄能使客戶成為「英雄」和解決方案的一部分
- 結合Trend的基礎設施及核心服務以改進包裝
- 根據相關的技術和新的解決方案維繫新關係
- 以訂制服務抵禦商品化



# Trend Offset Sales Approach

## Trend Offset 的銷售方式

- Defense:
  - Introduce consultative discussions to deepen existing relationships, not just lunch and phone calls
  - Offer additional services not available from competitors
  - Increase switching cost
  - Protect margin during bid review

- 防禦
  - 介紹協商討論深化現有的關係，不只是午餐和電話
  - 提供競爭對手沒有的額外服務
  - 轉移成本的增加
  - 在檢討標書期間維護邊緣





# Trend Offset Sales Approach

## Trend Offset 的銷售方式

- Offense
- Introduce consultative discussions to broaden perception of a more modern, valuable Printer
- Every print RFP today asks what else your company can do
- Build a relationship where you can bill and gain insights before the next print review even begins
- 進攻
- 提出諮詢性討論以擴闊更現代及有價值的印刷商的認知
- 今天每個徵求印刷報價者都會詢問你的公司能做什麼
- 在下一次印刷評估之前，建立一種關係讓你能贏取深刻的印象



Thank you

A screenshot of the HIPZONE Integrated Media Planner (IMP) software interface displayed on a computer monitor. The interface shows a table with columns for Project, Asset, Type, Manager, Status, and Date. The table contains several rows of data, including project names like "Project 1" and "Project 2", asset names like "Asset 1" and "Asset 2", and various dates. To the right of the monitor, the text "INTEGRATED MEDIA PLANNER" is displayed in large, bold, white capital letters. Below this, a smaller text block states: "HIPZONE's Integrated Media Planner (IMP) tool coordinates the development, digital rights and labor costs of content across an enterprise." At the bottom right, there is a button labeled "Learn More" with a right-pointing arrow.

[www.hipzoneinc.com](http://www.hipzoneinc.com)







# 5

## 第五節

### Session

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#### 多媒體出版標準及技術發展趨勢

#### Multi-Channel Publishing Standards and Technologies



**Idealliance**  
**數碼及新興技術副總裁**

Ms. Dianne Kennedy  
Vice President of Digital & Emerging  
Technologies, Idealliance

## 多媒體出版標準及技術發展趨勢

### Multi-Channel Publishing Standards and Technologies

Dianne Kennedy是Idealliance數碼及新興技術副總裁。Idealliance是一個非牟利組織，會員超過1600間來自世界各地的公司，包括內容及媒體創作人員，以及其服務供應商、物料供貨商和技術合作夥伴。Dianne主要負責Idealliance的數碼技術規格發展，並管理綜合端對端媒體工作流程的最佳作業方式——由創建內容直至分銷及報告。在她的領導下，Idealliance促進了新一代出版工具的發展，令多渠道出版更簡單和更具效率。Dianne與領導市場的色彩管理專才合作發展了G7，又為印刷商創辦了G7企業認證計劃。今天，Kennedy女士負責指導Idealliance Print Quality eXchange計劃、PRISM Metadata計劃、MailXML，並擔任30多個Idealliance規格的編輯，以及Idealliance綜合媒體工作流程專業認證計劃的設計師及培訓導師。

Dianne Kennedy is Vice President of Digital and Emerging Technologies for Idealliance, a non-profit association of more than 1600 global member companies, comprised of content and media creators, and their service providers, material suppliers, and technology partners. At Idealliance, Ms. Kennedy oversees the development of digital technology specifications and best practices for managing integrated end-to-end media workflows—from content creation through distribution and reporting. Under her direction, Idealliance is fostering the development of next-generation publishing tools to make multi-channel publishing more simple and efficient. Ms. Kennedy collaborated with leading color management professionals in the development of G7 and founded the G7 Master program for printers. Today, Ms. Kennedy directs the Idealliance Print Quality eXchange Initiative, the PRISM Metadata Initiative, MailXML, serves as Editor for 30+ Idealliance Specifications and is the designer and instructor for the Idealliance Integrated Media Workflow Professional certification program.





By Dianne Kennedy

Organiser



Collaborating Organisation



Co-organisers



## About the Speaker 講者簡介

- Dianne Kennedy, VP Digital Media & Emerging Technologies
- Idealliance, Chicago, IL USA
- Digital Technology Specifications
  - PRISM Metadata
  - Digital-First Article Authoring
  - Multi-Rendition Content Distribution
  - Mobile Content Usage Rights
  - Print Quality Exchange
- Dianne Kennedy, 數碼媒體及新興科技副總裁
- Idealliance, Chicago, IL USA
- 數碼科技規格
  - PRISM 元數據
  - 數碼為首的文章編寫
  - 多種內容的分發
  - 流動內容使用權利
  - 有關印刷品質



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## Multi-Channel Publishing 多媒體出版

- Publishing is in a state of rapid change
- Print is no longer the only platform
- The Web and Tablets have a significant impact
- Mobile phones with a small screen are growing in popularity
- What Standards and Technologies can support the change?
- 出版正在快速變化
- 印刷品不再是唯一的平台
- 網絡和平板電腦均有著顯著影響
- 小屏幕的手機越來越受歡迎
- 有什麼標準和技術支持這樣的變化？



SPECTRUMASIA

## In 2010 Change Began. . . 變化從2010年開始...

- With the launch of iPad!  
隨著iPad的推出！



SPECTRUMASIA

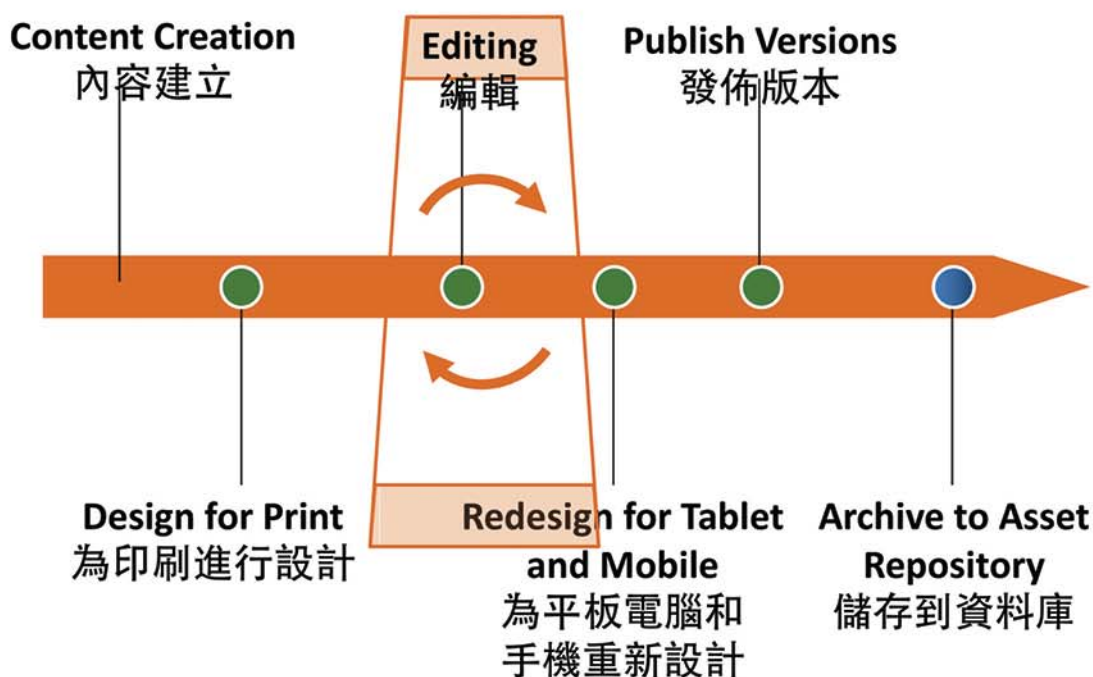
## Print Replicas can Work for Tablets 印刷品副本可使用於平板電腦



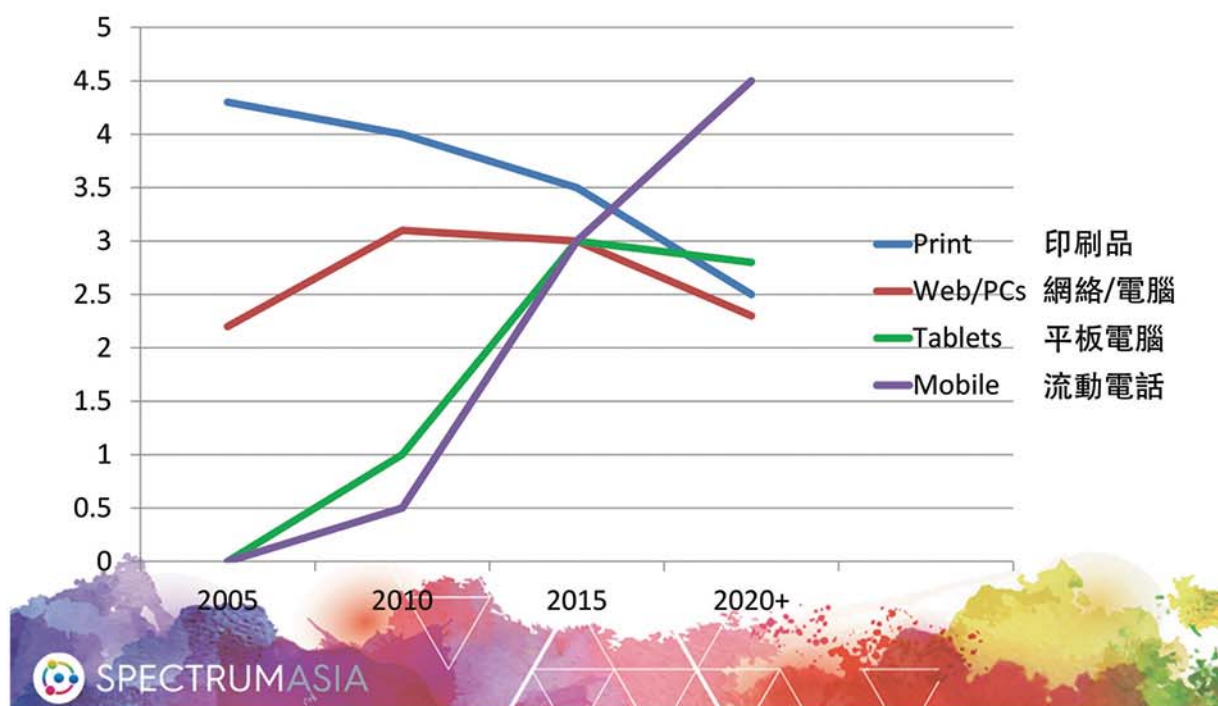
**So Adapted Print Workflows Were Used!**  
因此，要調整印刷工作流程！



### The Print/Tablet Publishing Workflow 印刷/平板出版流程



## New Distribution Platforms Emerging 新興的分發平台



## Growing Mobile Content Market 不斷增長的流動內容市場

- Content consumption on mobile devices continues to grow
- Next Generation consumes:
  - **only** the content that they want
  - **when** they want it
  - **where** they want it
  - and **on any device** they choose
- This is called **360 Publishing**
- 在流動設備上的內容使用量持續增長
- 新一代的消費:
  - 只是他們想要的內容
  - 甚麼時候他們想要
  - 在那裡他們想要
  - 並在他們選擇的任何設備上
- 這就是**360出版**





## Mobile ≠ Print-Based Pages 流動 ≠ 印刷為主的頁面

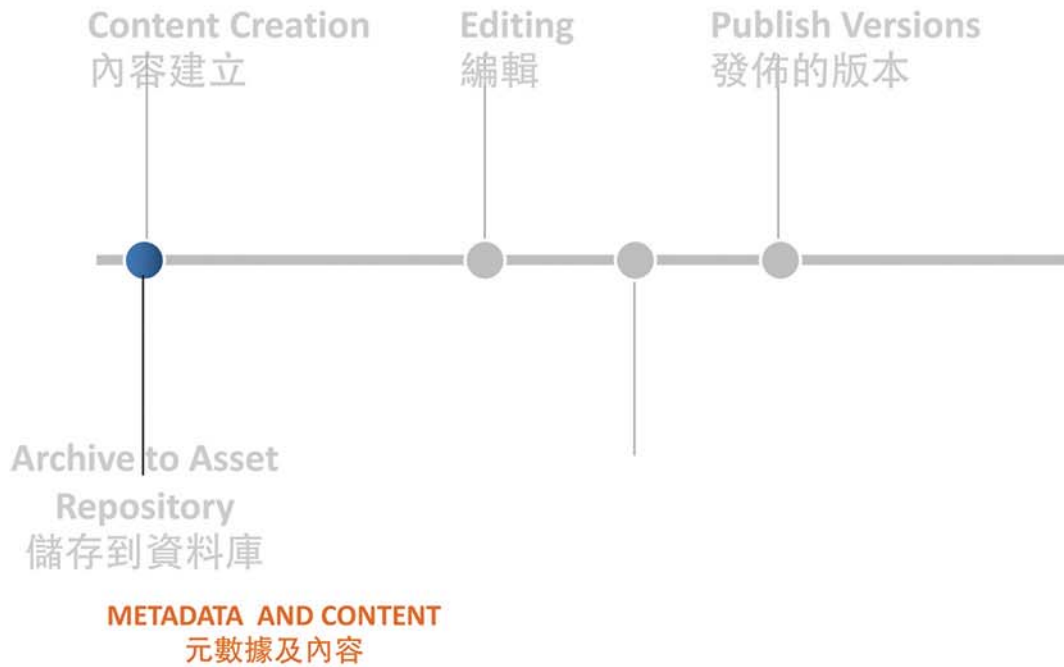
- Size of Mobile screen is much smaller
- Layout for print pages is not appropriate
- Content is expected to adapt to screen size
- So adapted print production workflows do not work well!
- This means Workflows must change
- 更小的手機屏幕尺寸
- 印刷品的版面並不適用
- 預期內容能適應屏幕尺寸
- 因此現使用的印刷生產工作流程運作得不太理想!
- 這意味著工作流程必須改變



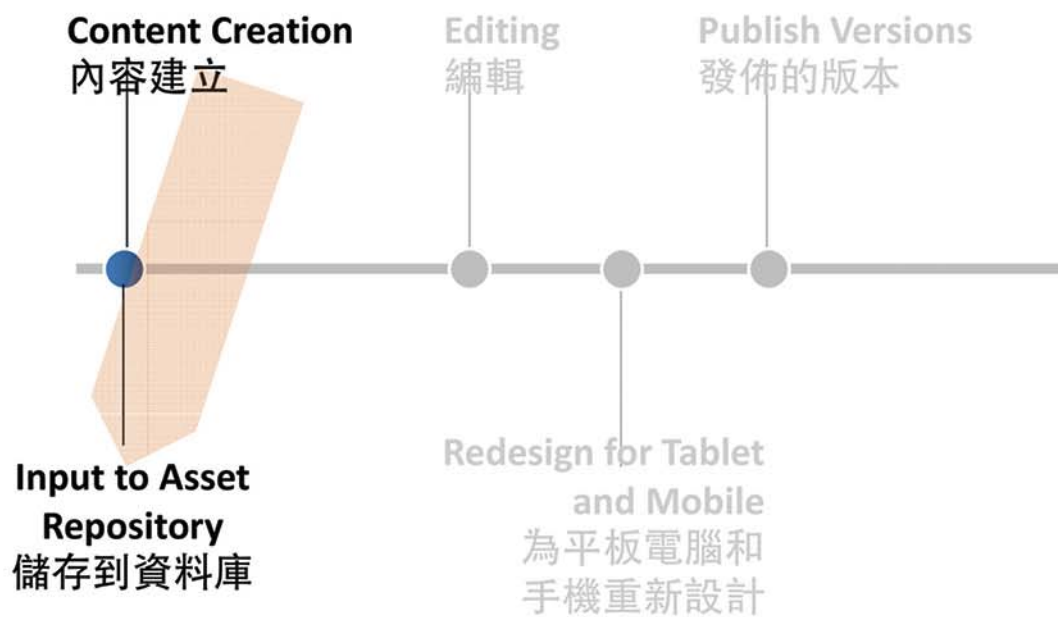
## The Publishing Timeline 出版的時間表



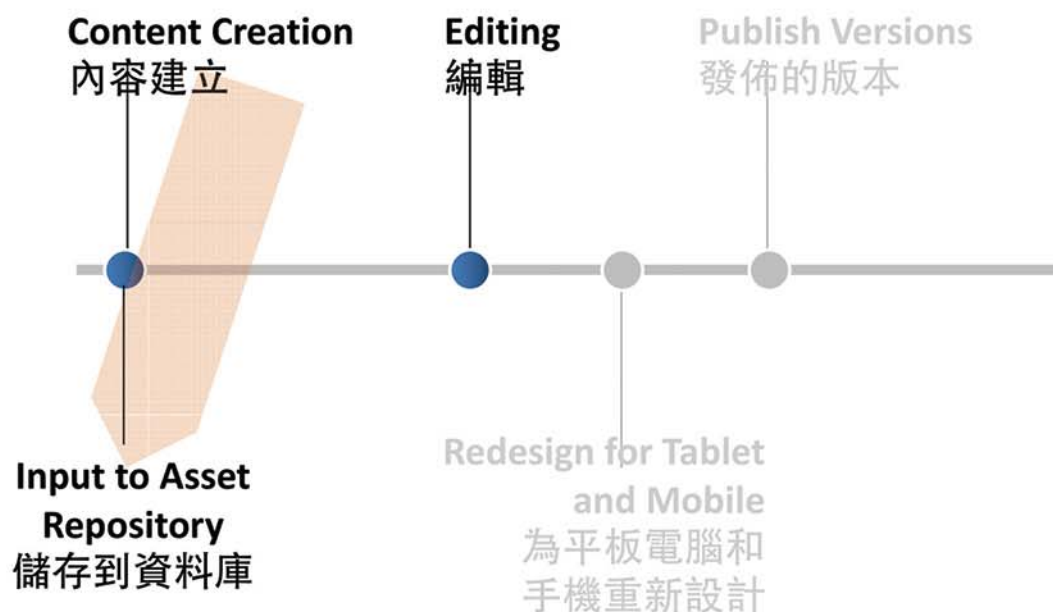
## The Publishing Timeline 出版的時間表



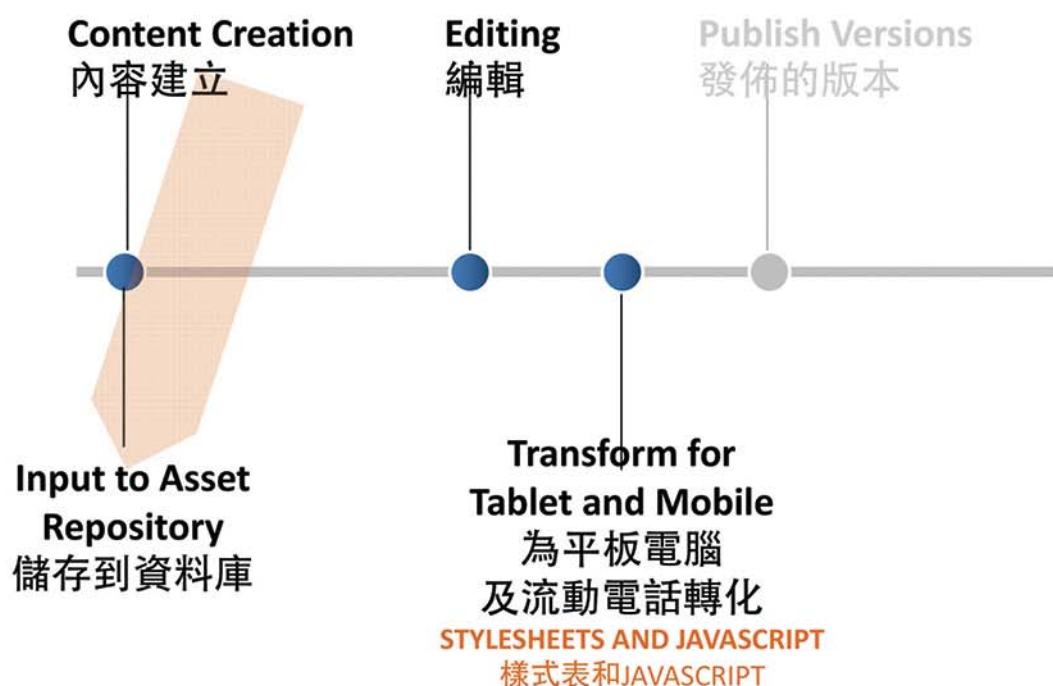
## The Publishing Timeline 出版的時間表



## The Publishing Timeline 出版的時間表

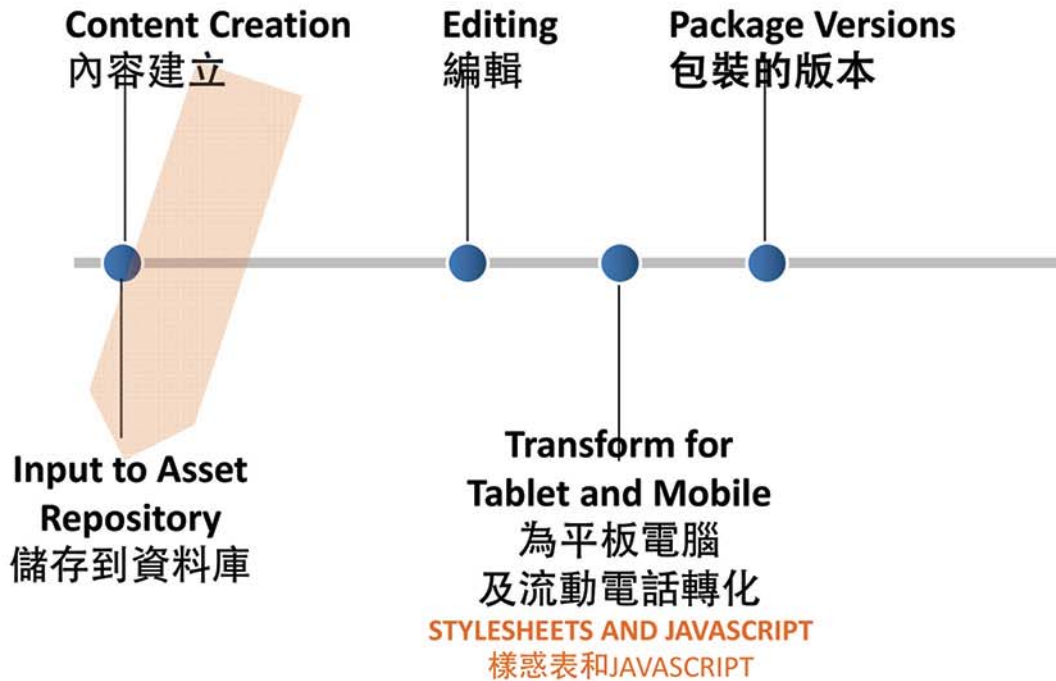


## The Publishing Timeline 出版的時間表

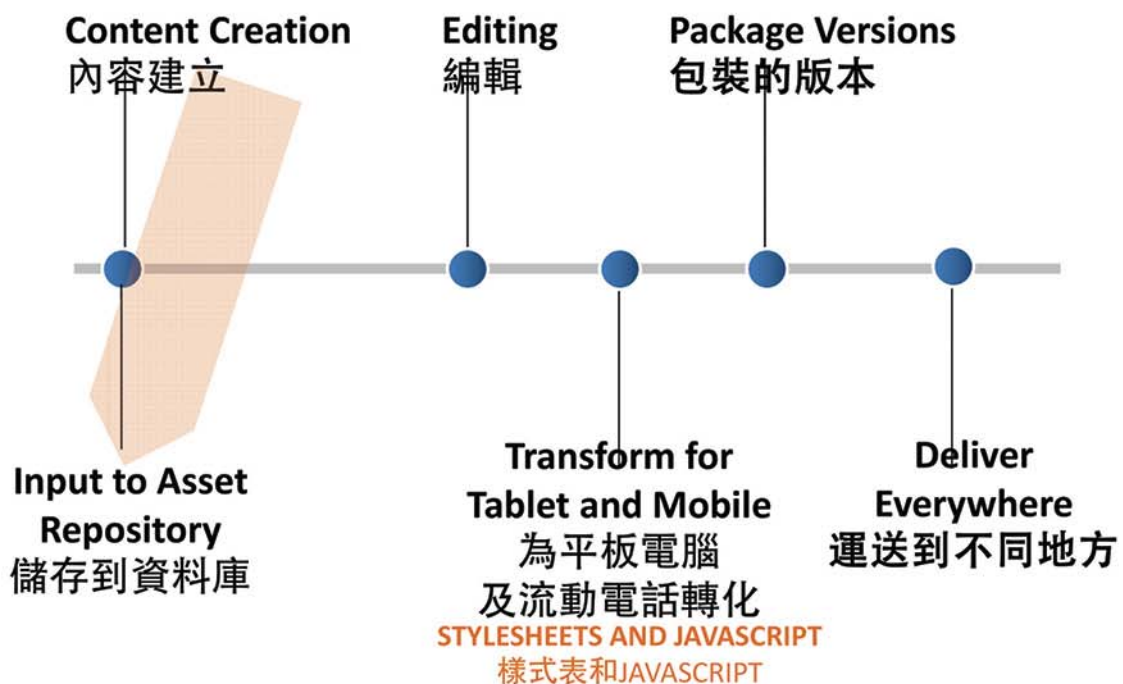




## The Publishing Timeline 出版的時間表



## The Publishing Timeline 出版的時間表



## Other Challenges 其他挑戰

- The trend is a move from distributing magazine *issues* to *articles*
- Article distribution provide the ability to *only* deliver content that is of interest to the reader
- Article Metadata is now Critical
  - Subjects and Keywords
  - Demographic Profiles
- 現時趨勢是從雜誌發行轉移至發佈文章
- 文章發佈具有只傳遞讀者感興趣的內容之能力
- 現在, 文章的元數據是關鍵
  - 主題和關鍵詞
  - 人口數據



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## The Goal 目標:

SOURCE = DIGITAL  
來源 = 數碼

SEPARATE SOURCE FROM LAYOUT  
版面中獨立的數據



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## Two Important Concepts 兩個重要的概念

- **Content:** building blocks for publishing
    - Text (articles, books, blogs)
    - Images
    - Video
    - Audio
    - Animations
  - **Metadata:** digital labels for content
    - Identify content
    - Describe content
    - Enable systems to manage content
    - Enable publishers to build media products
- **內容:** 為出版建立拼圖
    - 文字(文章,書本,網誌)
    - 影像
    - 影片
    - 聲音
    - 動畫
  - **元數據:** 為內容建立數碼標籤
    - 識別內容
    - 描述內容
    - 使用系統管理內容
    - 允許出版商建立媒體產品



## Standards for Multi-Channel Publishing 多媒體出版的標準



- Metadata 元數據: PRISM 3.0
- Text Content 文字內容: HTML5





# About PRISM

## 有關PRISM



- Standard Metadata labels for
  - Magazines, issues, articles
  - Images
  - Usage Rights
  - Video & Audio
- 30 Controlled Vocabularies (metadata field values)
- Available at [www.prismstandard.org](http://www.prismstandard.org)
- 標準元數據標籤
  - 雜誌、期刊、文章
  - 影像
  - 使用權
  - 視頻及音頻
- 30控制詞彙（元數據字段值）
- 可瀏覽：  
[www.prismstandard.org](http://www.prismstandard.org)







# 6

## 第六節

## Session

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印刷、顧客與流動裝置（數碼）

Print, Customers and Mobile (Digital)





道瓊斯印前、持續改善及資訊科技副主席

Mr. Paul Cousineau  
Vice President of Prepress, Continuous Improvement and IT Operations,  
Dow Jones & Company, Inc

## 印刷、顧客與流動裝置（數碼）

### Print, Customers and Mobile (Digital)

Paul 從事印刷業有39年之久，當中包括在新聞集團旗下的道瓊斯工作多於30年，並在美國不同地區的生產部門擔任多個崗位。他開發了多個獨有的技術，這些技術現正應用在《華爾街日報》及財經雜誌《巴隆氏》的日常生產中，他被公認為其中一個在報業中顯赫的生產和印刷專家。

Paul在多個行業協會及教育界擔任多個要職，包括美國聖路易斯的加州理工大學Graphic Communications Department Board的主席、Journalism Department Board前主席、Printing Industries of America (PIA) 的研究主席和董事會成員、Technical Association of the Graphic Arts (TAGA)前主席等。

Paul亦曾帶領團隊取得多個引人注目的成就，例如道瓊斯印刷設備以提供額外的顏色（2011）、制定成為首個冷固卷筒報紙印刷標準ANSI CGATS/SNAP TR 002-2007 (2007)、重新設計《華爾街日報》以及推出WSJ 3.0 (2007)等。

Paul has 39 years in the printing industry including over 30 years with Dow Jones/News Corp. in various capacities within the production organization at several locations in the United States. He has developed several unique technologies that are currently employed in the daily production of the Wall Street Journal and Barron's. He is recognized as one of the leading production and printing experts in the newspaper industry.

Paul sits in the boards of different industry associations and educational institutes, including Chair of the Graphic Communications Department Board and immediate past chair of the Journalism Department Board at California Polytechnic State University in San Luis Obispo, is Research Chair and Board member for Printing Industries of America (PIA), is a Past President of the Technical Association of the Graphic Arts (TAGA), etc.

Notable accomplishments have included working on the core teams, such as Dow Jones press infrastructure to provide additional color (2011), establishing ANSI CGATS/SNAP TR 002-2007 as the first cold-set newspaper printing standard (2007), redesign of the Wall Street Journal and the launch of WSJ 3.0 (2007).



# SPECTRUMASIA

8 December 2015 · Hong Kong



## Print, Customers and Mobile (Digital)

### 印刷、顧客與流動裝置(數碼)

By Paul Cousineau

Organiser



Collaborating Organisation



Co-organisers



## Print, Customers and Mobile (Digital)

### 印刷、顧客與流動裝置(數碼)

- Dow Jones and its products
- How Customer Segmentation is used to drive offerings
- Digital and Mobile
- 道瓊斯及其產品
- 如何使用客戶細分來推動銷售
- 數碼及流動裝置



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Print, Customers and Mobile (Digital)  
印刷、顧客與流動裝置(數碼)

## DOW JONES AND ITS PRODUCTS 道瓊斯及其產品



### Dow Jones – Beginnings 道瓊斯 – 起源

- Founded in 1882
  - Charles Dow, Edward Jones, and Charles Bergstresser
  - Bulletins, Customers' Afternoon Letter
- The Wall Street Journal.
  - Monday July 8, 1889
  - Expansion began in 1940s
  - Celebrates 125 Years in 2014
- The Dow Jones Industrial Average (1896)
- Ticker
- 於1882年成立
  - Charles Dow、Edward Jones及Charles Bergstresser
  - 通訊、客戶晚函
- 華爾街日報
  - 1889年7月8日(星期一)
  - 擴充始於1940s
  - 於2014年慶祝其125周年
- 道瓊斯工業平均指數(1896年)
- 行情





## Journey Print/Digital 印刷/數碼旅程

- The Ticker/Newsires
- 1973 Dow Jones News/Retrieval
- Mid 80s:
  - DAIRS–Direct Access Information Retrieval System
    - Thinking Machines
  - DowPhone
  - DowVision X.25
- 1984 Electronic Pagination and Computer to Plate
- 1996 WSJ.com
- 行情/通訊社
- 1973道瓊斯新聞/檢索
- 80年代中期:
  - DAIRS–Direct Access Information Retrieval System
    - 思考的機器
  - DowPhone
  - DowVision X.25
- 1984 電子分頁和電腦直接製版
- 1996 WSJ.com



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## Fast Forward to the Present 快進到現在



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## Dow Jones – Today 道瓊斯 – 今天

- Research and Insight
    - Factiva
    - Private Equity & Venture Capital
    - DJX
  - Risk and Compliance
  - Integrated Solutions
- 研究及見解
    - Factiva
    - 私募股權與創業投資
    - DJX
  - 風險及規則
  - 綜合解決方案



## Dow Jones – Today 道瓊斯 – 今天



- News and Information
  - The Wall Street Journal  
華爾街日報
  - Barron's 巴倫周刊
  - Financial News 財經
  - Dow Jones Newswires  
道瓊斯通訊社
  - WSJ Pro
  - MarketWatch

THE WALL STREET JOURNAL.

BARRON'S

FINANCIAL NEWS

WSJ PRO

MarketWatch



# Dow Jones – Today

## 道瓊斯 – 今天



**29TH YEAR**  
**第29年**

ranked most believable and  
credible newspaper in the country  
在全國排名為最可信及可靠的報紙

*(Pew Research Center)*

**\$3 IN EVERY \$5**  
**在每\$5的\$3**

Spent on business expenditures  
In the U.S. last year was influenced  
by WSJ readers  
花費在營業支出  
去年在美國被華爾街日報的讀者影響



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Print, Customers and Mobile (Digital)  
印刷、顧客與流動裝置(數碼)

## HOW CUSTOMER SEGMENTATION IS USED TO DRIVE OFFERINGS

## 如何使用客戶細分來推動銷售



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## Customer Segmentation 客戶細分

- By Opportunity 機會
  - Core 核心
  - High 高
  - Low 低
- By Income 收入
  - Low 低
  - Medium 中
  - High 高
- By Platform 平台
  - Radio 電台
  - Print 印刷
  - Computer 電腦
  - Mobile 流動電話
  - Television 電視



## Customer Segmentation 客戶細分

- Membership /Subscription
- Getting to know the customers
- Obsess over competition
- Empower the newsroom
  - Journalists, Designers, Developers
  - Data usage – data sciences
- Align offerings with customer growth
- 會員/訂閱
- 認識客戶
- 競爭之困擾
- 授權予編輯部
  - 記者、設計師、開發人員
  - 數據使用 - 數據科學
- 把推廣與客戶增長看齊



## Social Media Mavens 社交媒體專家



## Career Driven Leaders 職業導向領袖



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# Application to Offerings 用於銷售的應用程式

**Apple Watch April, 2015**

- Alerts and top stories  
提醒及要聞
- Pushes customers to read in other products  
強迫客戶瀏覽其他產品
- Market data  
市場數據



**WSJ.D**

**WSJD**

**January, 2014**

- Dedicated technology section on WSJ  
在WSJ的特有科技版
- International technology conference  
國際科技研討會



**WSJ.com April, 2015**

- Responsive website
- Mobile ready  
流動已準備就緒
- Faster & more visual  
更快及更奪目
- Sells more subscriptions  
帶來更多訂閱

**Android March, 2015**

- Improved experience  
改善經驗
- Combines the paper and 24/7 news in both tablet and smartphone  
結合紙及在平板及智能電話的24/7新聞



**WSJ+**

**WSJ+**

**September, 2014**

**Invites + Offers + Inspiration**

A complimentary addition to your subscription that gives you access to curated events and offers  
一個訂閱附加的贈品，給予你獲取活動資訊及優惠



**SPECTRUMASIA**

## WSJ. Magazine WSJ. 雜誌



- Asia 亞洲
- Europe 歐洲
- Latin America  
拉丁美洲
- US 美國



**SPECTRUMASIA**



## One Journal. – Sept 14



US 美國



Europe 歐洲



Asia 亞洲



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Print, Customers and Mobile (Digital)  
印刷、顧客與流動裝置(數碼)

**DIGITAL AND MOBILE**  
**顧客與流動裝置**



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## Innovation Unit 創新小組

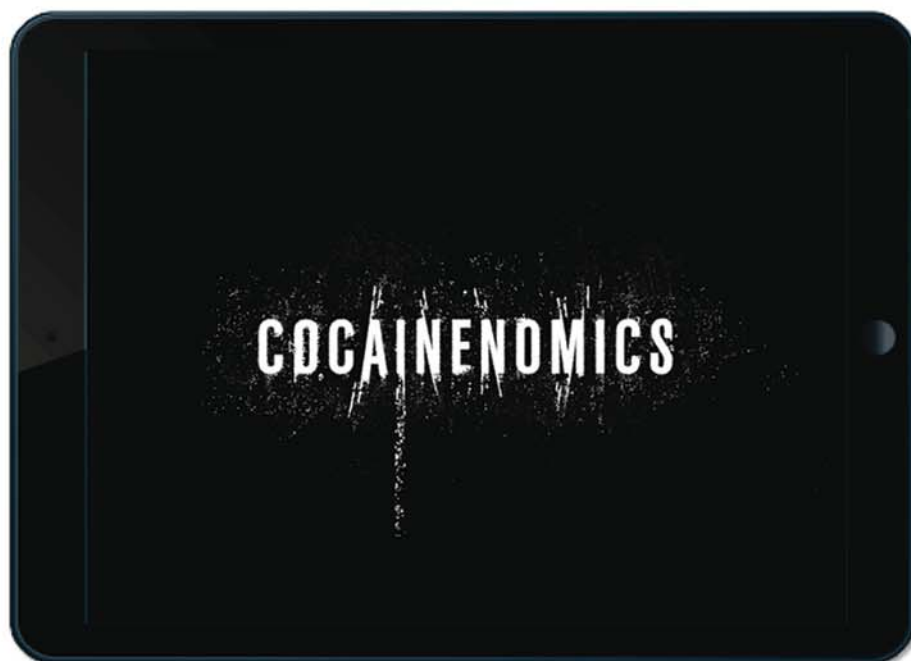
- Fanning the flames of innovation across Dow Jones
- Focus on Mobile:
  - THE platform for the next 10 years
- Disrupting ourselves before others do it for us
- Move fast, learn fast
- Organization, talents
- 煽動道瓊斯內創新的情緒
- 專注於手機：
  - 是未來10年的平台
- 在被別人擾亂前，先擾亂自己
- 快速行動，快速學習
- 組織、人才



## Dow Jones News Hub 道瓊斯新聞中心

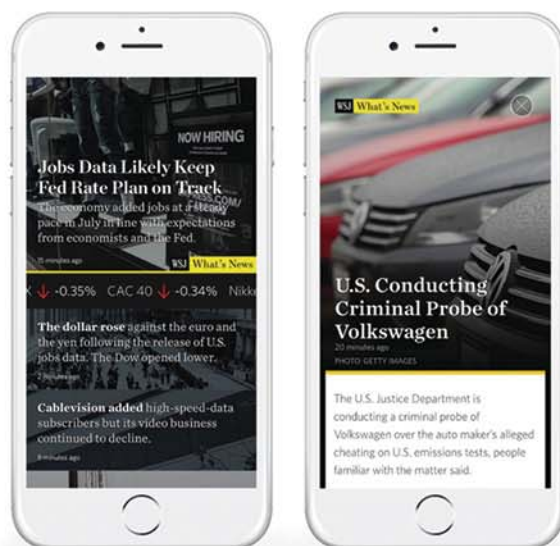






## WHAT'S NEWS 最新消息

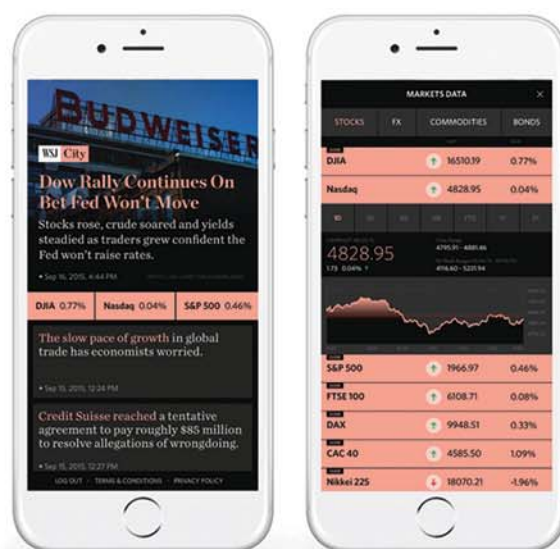
Barney Kilgore's  
App: Giving You  
Your Time Back.



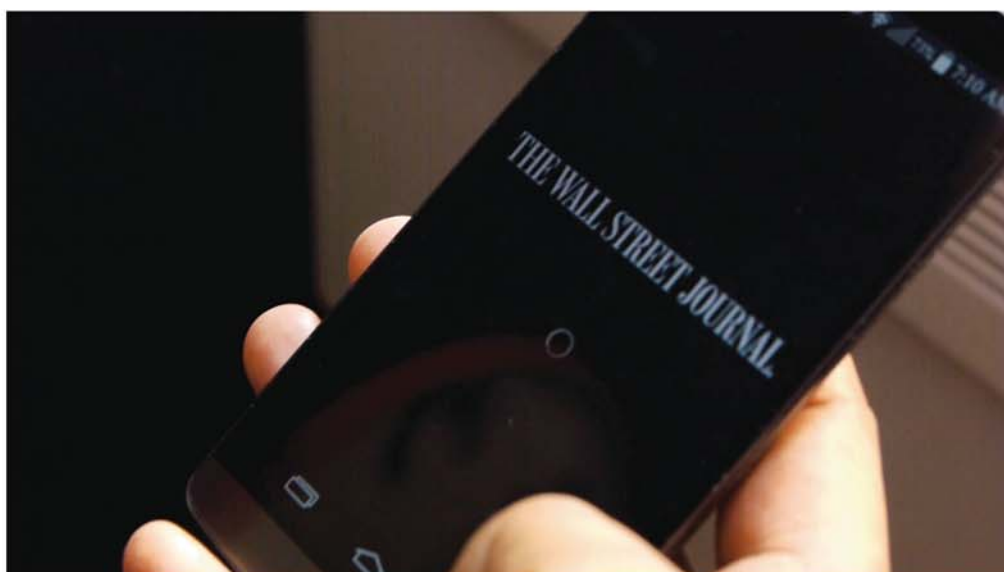


## WSJ CITY

Who's Winning,  
Losing In The City?  
誰獲勝，  
誰迷失於都市？



## Mobile Week





Thank You!  
謝謝!

**Print, Customers and Mobile (Digital)**  
印刷、顧客與流動裝置(數碼)

Paul Cousineau

VP Prepress, Continuous Improvement and IT Operations

[paul.cousineau@dowjones.com](mailto:paul.cousineau@dowjones.com)









# 7

## 第七節

### Session

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吸引消費者的個人化品牌體驗  
Hyper Customization – Engaging  
Consumers with Personalised  
Brand Experiences



**Best of Breed Branding  
Consortium  
管理合夥人**

**Mr. Rob Wallace  
Managing Partner, Best of Breed  
Branding Consortium**

## 吸引消費者的個人化品牌體驗

### Hyper Customization – Engaging Consumers with Personalised Brand Experiences

作為Best of Breed Branding Consortium (BBBC) 的管理合夥人，Rob領導著一支跨界別的品牌顧問團隊，致力證明在所有消費者接觸點整合真實品牌信息的價值。創辦BBBC之前，Rob曾效力Wallace Church, Inc近30年，擔任該公司的管理合夥人期間，Rob曾與一些世界上最出色的品牌宣傳公司合作打造他們旗下最成功的全球品牌。Rob的客戶包括寶潔公司、百事、雀巢、輝瑞、亨氏、高露潔棕欖、露華濃、克羅格、百加得、微軟、The Vitamin Shoppe和超過三十多間地位不相伯仲的企業。Rob曾在美國、歐洲、拉丁美洲和亞洲主講超過50項業界活動，現時是設計管理學院（Design Management Institute）的董事會成員，也是該院設計價值項目的聯席主席。他曾為哥倫比亞商學院、喬治城大學、視覺藝術學院和其他多個工商管理碩士課程授課。品牌形象不僅是Rob的工作，也是他醉心的領域。Rob經常被稱為「量化設計投資回報的思想領袖」，他的主要目標是證明品牌形象或包裝設計是市務推廣人員最有效的品牌工具。

As Managing Partner of Best of Breed Branding Consortium, Rob leads an interdisciplinary team of branding consultants dedicated to proving the value of true brand message integration across every consumer touch point. Prior to founding BBBC, Rob was the managing partner of Wallace Church, Inc for nearly 30 years, where Rob worked with some of the world's smartest consumer brand marketers on their most successful global brands. Rob's clients have included Procter & Gamble, Pepsico, Nestle, Pfizer, Heinz, Colgate-Palmolive, Revlon, Kroger, Bacardi, Microsoft, The Vitamin Shoppe and more than three dozen corporations of equal caliber. Rob has lectured more than 50 industry events across the US, Europe, Latin America and Asia. He serves on the Board of Directors of the Design Management Institute, and co chairs its Design Value Project. He lectures at Columbia Business School, Georgetown University, The School of Visual Arts and several other MBA programs. Brand identity is not just Rob's job; it's his passion. Often referred to as "the thought-leader on quantifying design's return on investment", Rob sees his primary goal as proving that brand identity/package design is a marketer's single most effective branding tool.





# SPECTRUMASIA

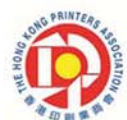
8 December 2015 · Hong Kong



## The Age of Hyper Customization 個人化的時代

By Rob Wallace

Organiser



Collaborating Organisation



Co-organisers




## The Age of Hyper Customization 個人化的時代

Rob Wallace/ Best of Breed Branding/ SPECTRUM Asia/ 8 December 2015

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# A LOOK INTO THE FUTURE

## 未來的展望

### AGENDA 議程

- > Next generation of retailing and branding  
新一代的零售業與品牌創建
- > New consumer demands of brands  
品牌的新消費者需求
- > Next generation case study  
下一代的個案研究
- > Solicit your partnership/ your vision!  
徵求你的合作夥伴／你的視野！



SPECTRUMASIA

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# A LOOK INTO THE FUTURE

## 未來的展望

### AGENDA 議程

- > 4 generations of retailing and branding  
零售業與品牌創建的四個時代

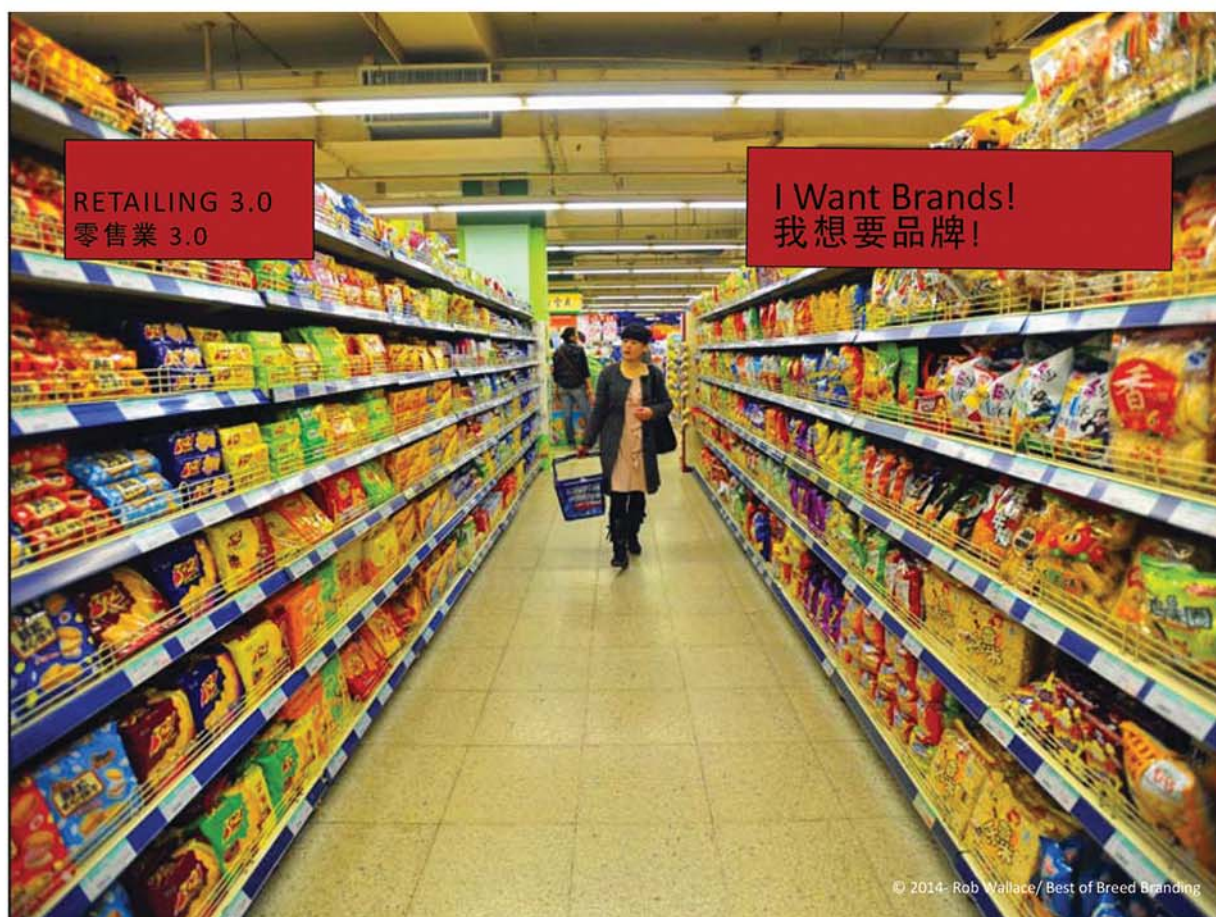
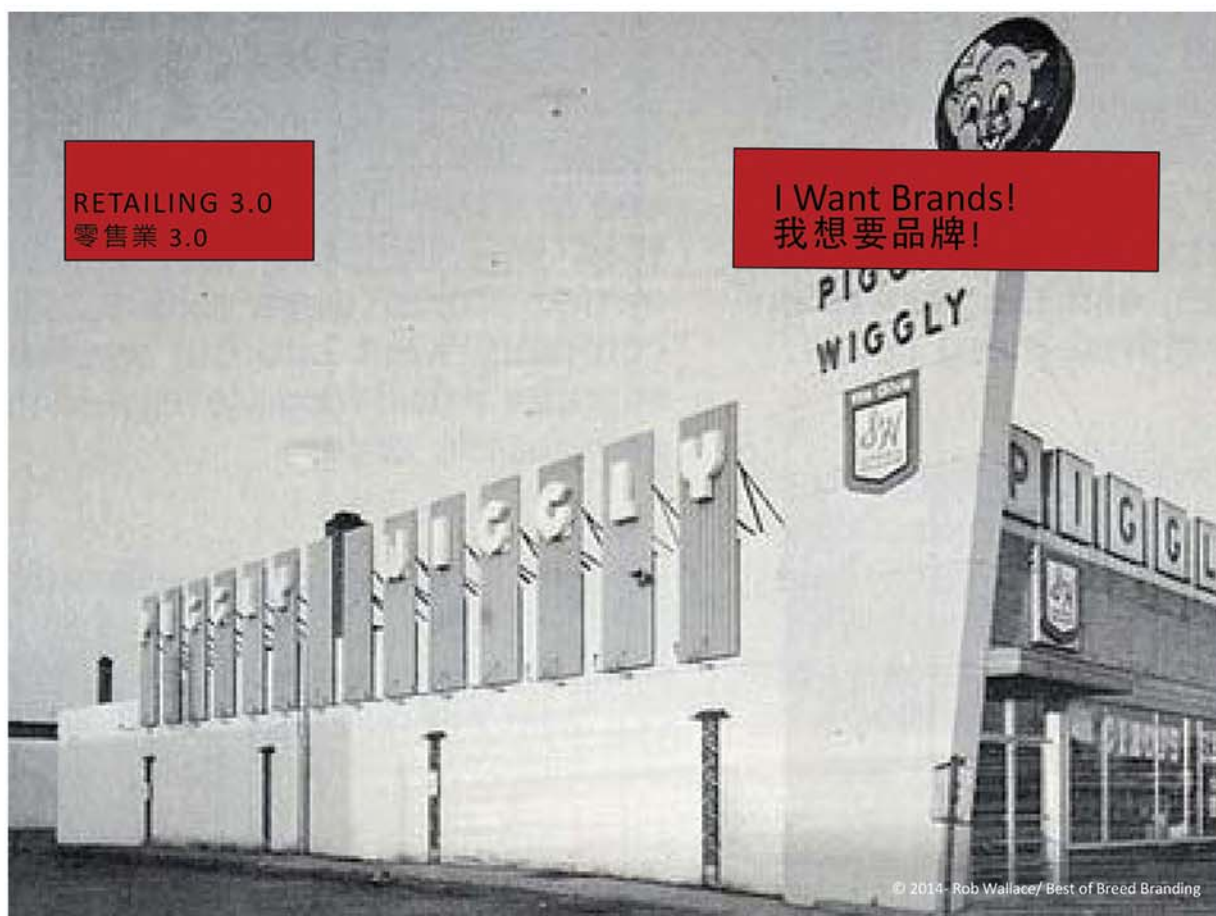


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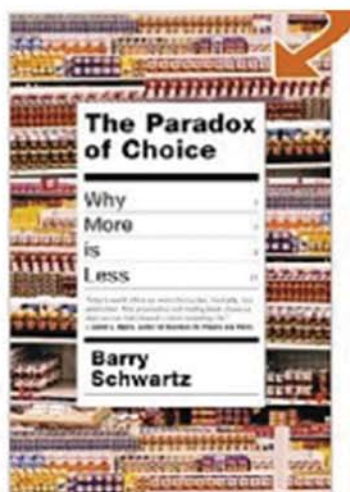






RETAILING 3.0  
零售業 3.0

I Want MY Brands!  
我想要我的品牌!



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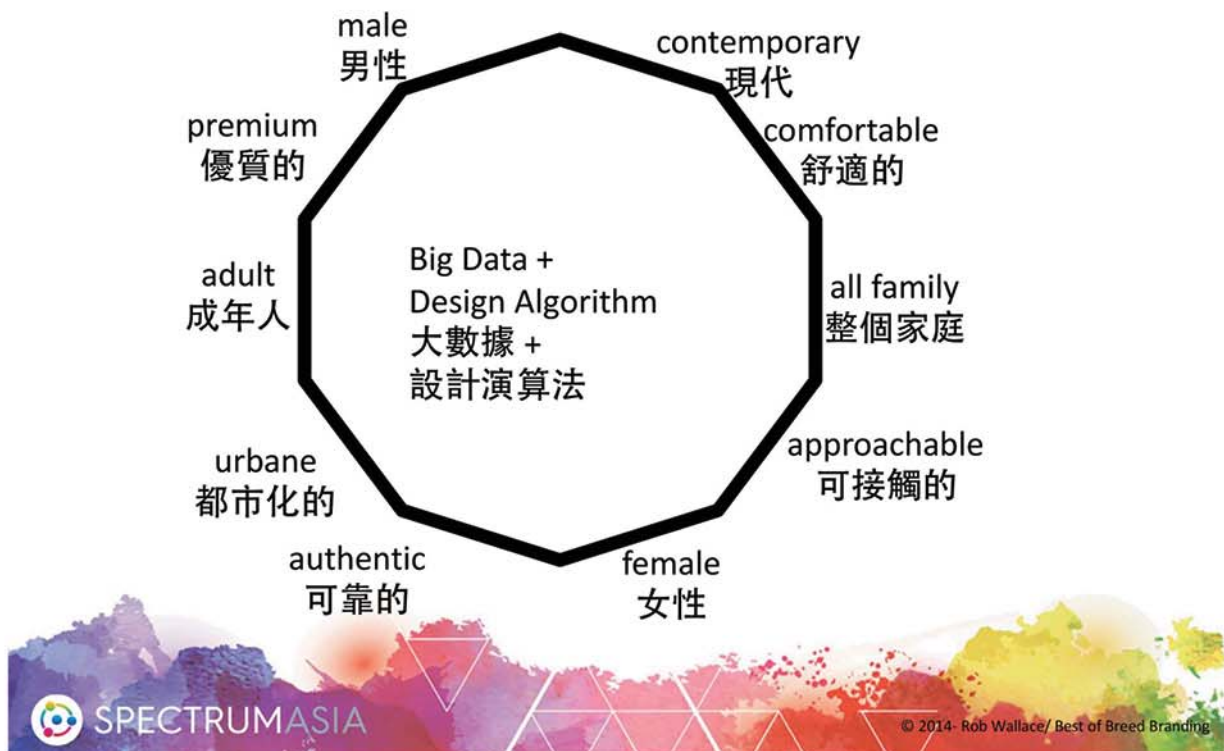
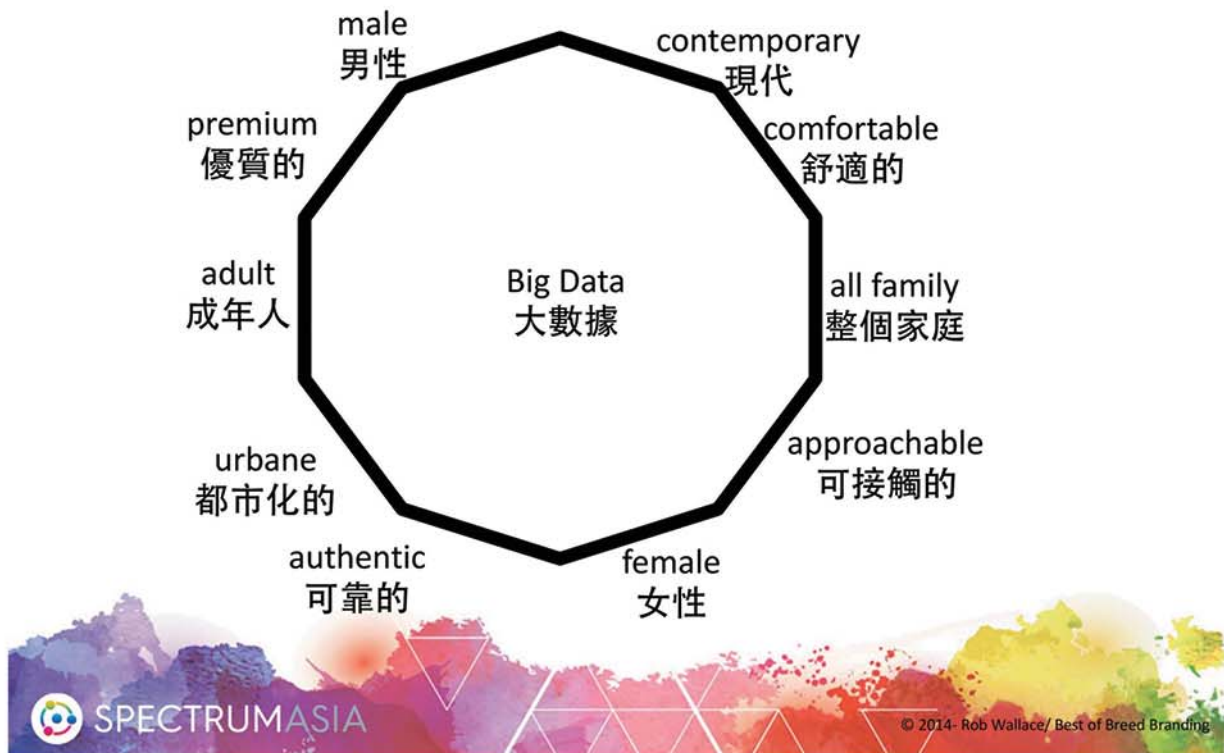


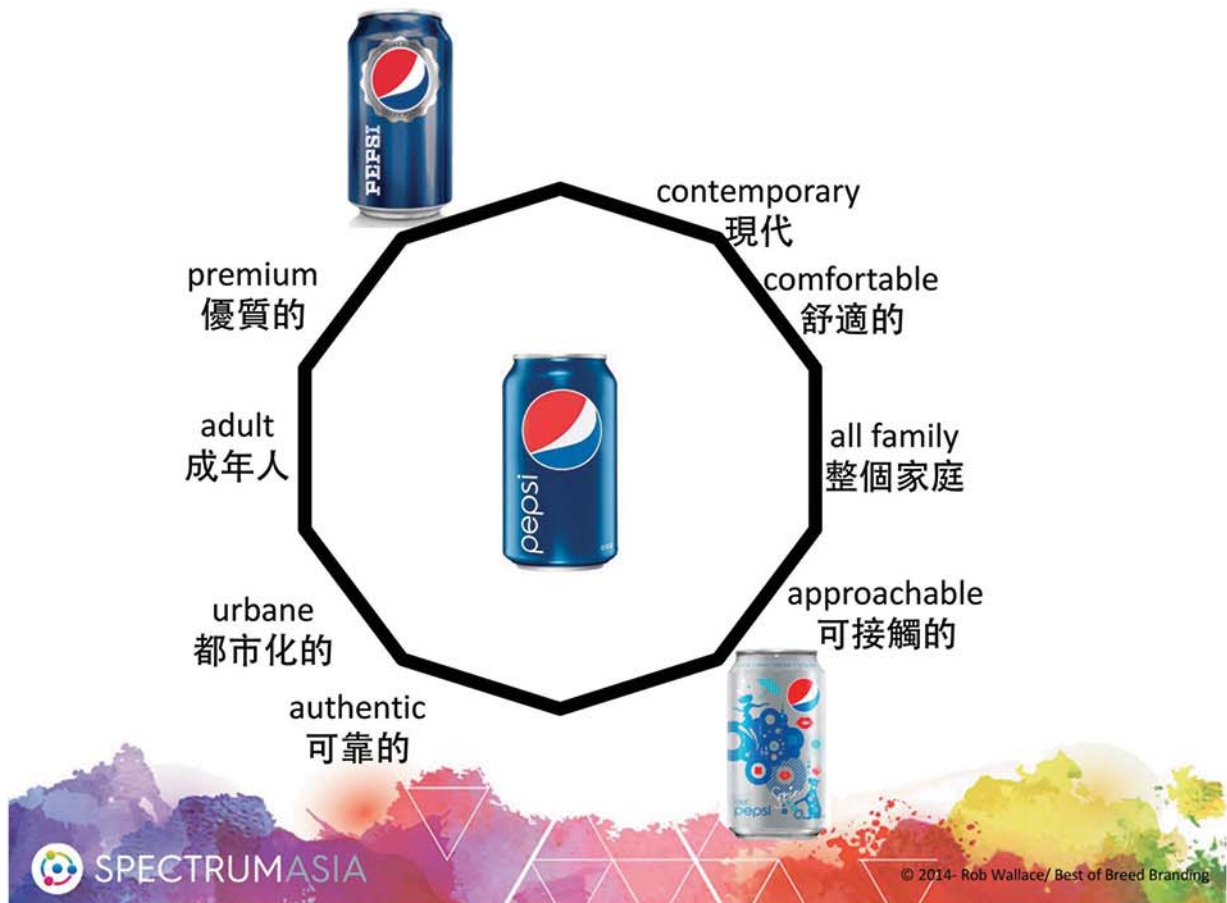


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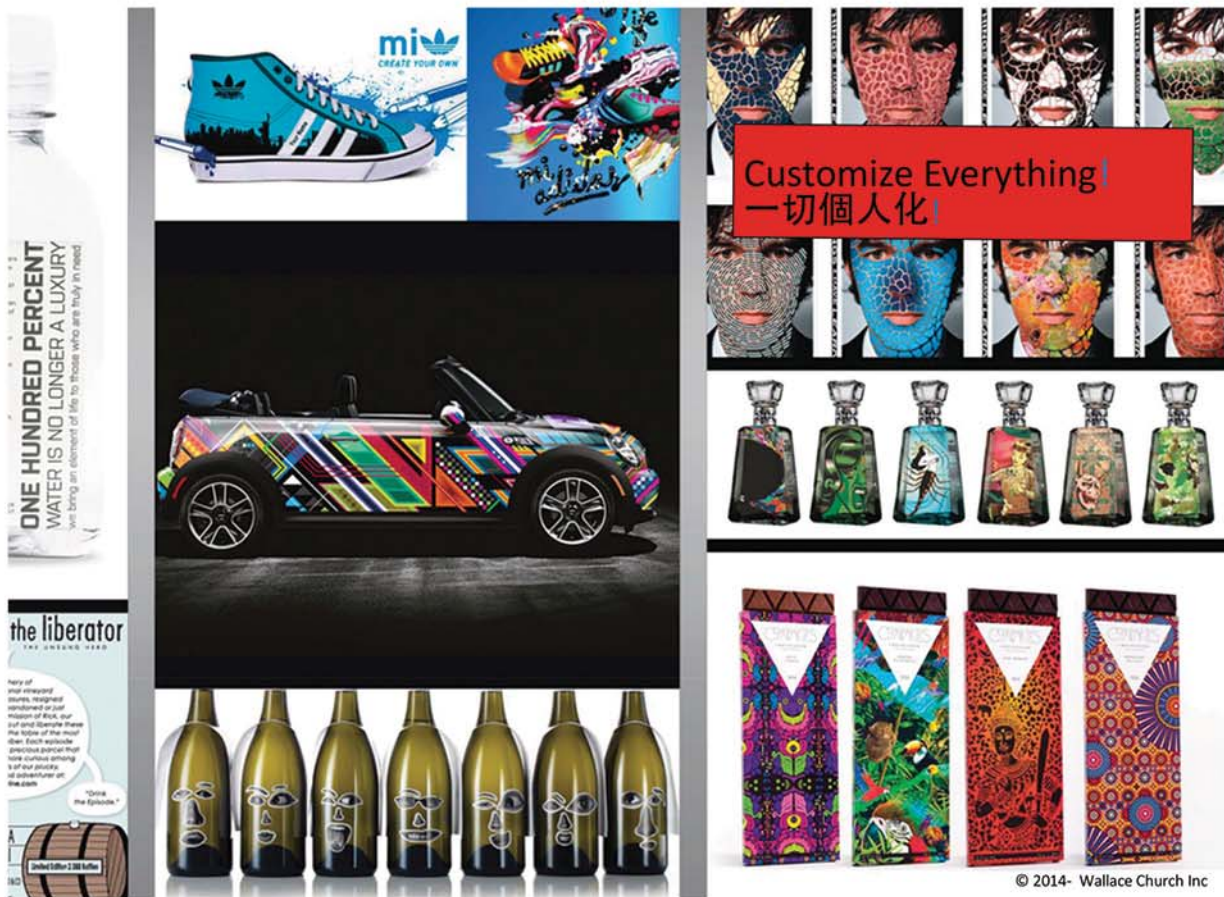








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One of the 2,000 ways to  
customize your motoX phone

2000個把你的motoX電話個人  
化的其中一個方法





About Unique:  
有關獨特：

4 million customized  
bottles, increased ROI  
以四百萬個訂造的裝瓶  
增加投資回報



Share a Coke:  
Launched this summer

Share a Coke:  
在這夏天上市





Share a Coke:  
Australia, Asia,  
Europe, US

+7% Sales Increase

Share a Coke:  
澳洲、亞洲、歐洲、  
美國

+7% 銷售量增長



What's next?  
下一步?







What's next?  
下一步?

Beyond a promotion?  
在推廣以外呢?



What's next?  
下一步?

Beyond a promotion?  
在推廣以外呢?

How to we use Hyper  
Customization as the brand's  
core essence?  
我們如何使用個人化作為品  
牌的核心要素?







### Next Gen Case Study: 下一代的個案研究

- Most challenging  
更具挑戰性
- Hyper proliferated  
超激增
- Under differentiated  
在差異之下



2,400 craft beer brews  
2,400罐手工精釀啤酒的釀製

Highly similar stories  
極相似的故事

No differentiation  
並無差異







Lets create a story  
and engage people  
like never before.  
讓我們創建一個從未有過的故事  
並吸引客戶。

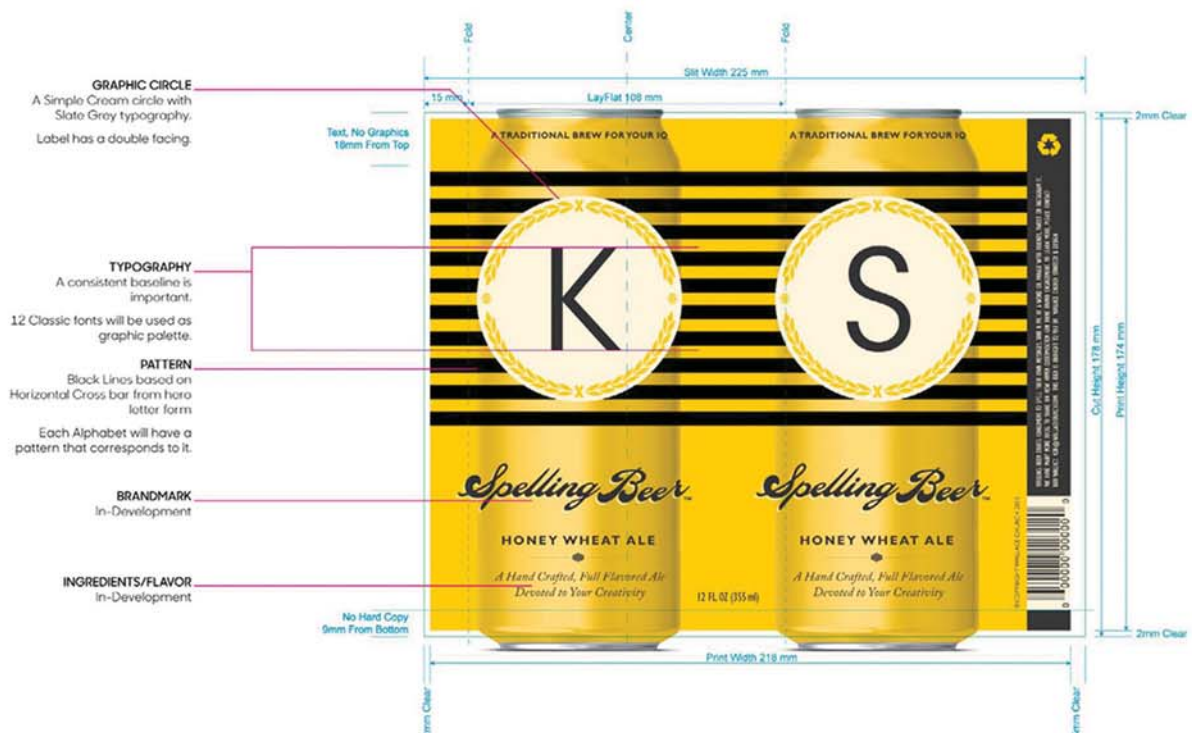
Allowing them to  
customize the brand  
to their desires  
讓他們因應需要使品牌個人化





啟迪：拼寫BEEr

罐上可列印文字、符號及數字，並讓大眾拼寫字詞。真正的“WORDS WITH FRIENDS”





# Brand Story: Spelling Beer®

*A Craft Brew for Your IQ.*

Engaging 有吸引力的

Expressive 生動的

Interactive 互動的



© 2014- Wallace Church, Inc.



WORD SWARM



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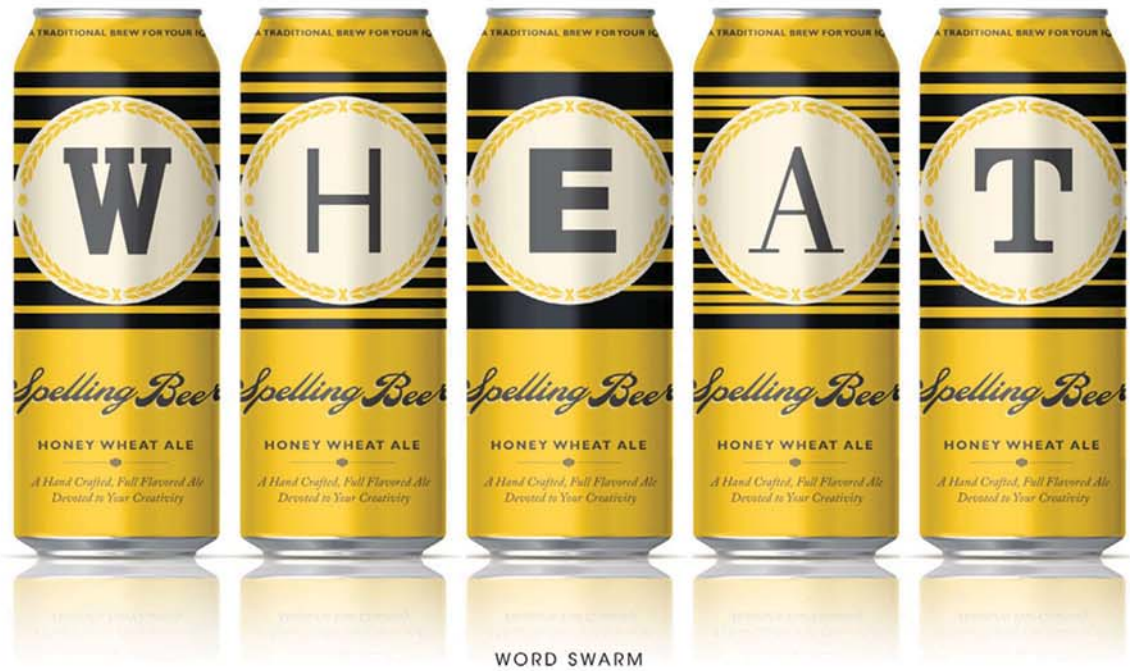
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FLYING BEER'S  
4 pack example



MMM SOPHISTICATION  
4 pack example

















# 8

## 第八節

### Session

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創作完美品牌的秘訣

The Best Kept Secrets of the  
Perfect Holistic Brand Creation



Mr. Davide Nicosia,  
Founder, NiCE Ltd.  
NiCE Ltd.  
創辦人


## 創作完美品牌的秘訣

### The Best Kept Secrets of the Perfect Holistic Brand Creation

Davide現於英國、西班牙和多明尼加共和國教授設計課程，他也在紐約流行設計學院（FIT）以及在隸屬帕森設計學院的阿爾托斯香凡設計學院擔任客席教授。

Davide曾為多位知名客戶創作出成功的創意策略，包括United Colors of Benetton、Calvin Klein、卡夫、紐約時報、Tiffany & Co.、萬寶龍、登喜路、Lab Series和寶潔。Davide針對產品造型至印刷技術等，開發了多項原創意念，並為美容業引入了嶄新的物料。他筆下一些神來之作，包括在Tiffany & Co.的家品設計元素中融入Fireslate 2，在Rocha的香薰中加入Zamac樹脂，以及為Calvin Klein和Bath & Body Works等品牌選用半透明磨砂膠片、瓦通紙板和紙漿模塑作為包裝物料。

Davide Nicosia 於1993年在紐約市創辦了Nicosia Creative Espresso, Ltd.，就是現時為人熟悉的NiCE。NiCE是一家提供創意策略和設計服務的全方位多文化創意代理公司，專注於環球消費品的專項推廣計劃，服務範圍涵蓋產品概念、廣告宣傳、包裝設計、品牌形象和互動媒體。NiCE曾獲多項業界殊榮，包括Association of Graphic Communications Certificate of Special Merit、Mobius Advertising Award Certificate of Outstanding Creativity、American Graphic Design Award 等。



Today, Nicosia lectures on design in the United Kingdom, Spain, and Dominican Republic and is a guest professor at FIT and Altos de Chavon, a division of Parsons School of Design.

Nicosia has produced many successful creative strategies for clients like United Colors of Benetton, Calvin Klein, Kraft, The New York Times, Tiffany & Co., Montblanc, Dunhill and Lab Series, Procter and Gamble. Nicosia has developed a number of original concepts from product forms to printing techniques and introduced new and innovative uses of materials to the beauty industry. Some of his most noteworthy innovations include the use of Fireslate 2 in the design elements of Tiffany & Co. home accessories, Zamac resin for Rocha's fragrance and frosted acetate, corrugated cardboard and molded pulp used for packaging of such brands as Calvin Klein and Bath & Body Works.

Davide Nicosia founded in New York City, Nicosia Creative Espresso, Ltd., which today is known as NiCE. In 1993, a full service multicultural creative agency that provides creative strategy and design services focusing mainly on global Consumer Products for projects ranging from product concept, advertising campaigns and packaging design to brand identity and interactive media. NiCE., has received a number of prominent industry awards including Association of Graphic Communications Certificate of Special Merit, Mobius Advertising Award Certificate of Outstanding Creativity, American Graphic Design Award, etc.





# SPECTRUMASIA

8 December 2015 • Hong Kong



The Best Kept Secrets of the Perfect  
Holistic Brand Creation  
創作完美品牌的秘訣  
By Davide Sergio Nicosia

Organiser



Collaborating Organisation



Cc-organisers



# NiCE



# THE BEST KEPT SECRETS OF THE PERFECT HOLISTIC BRAND CREATION

**NiCE**



OUR 22 YEARS OF HOLISTIC EXPERIENCE  
CREATING LUXURY BRANDS, PRODUCTS AND  
PACKAGING SHAPES OUR UNDERSTANDING  
OF HOW TO CREATE VALUE AND DEEP,  
MEANINGFUL CONNECTIONS WITH  
CONSUMERS AT DIFFERENT  
TOUCH POINTS.

**NiCE**



# A DEDICATED CREATIVE MINDSET HAS TO BE PASSIONATE ABOUT BUILDING PRODUCT BRANDS PEOPLE DESIRE

WE CONSIDER CREATIVE CORE SERVICES ESSENTIAL FOR THE MAKING AND THE EVOLUTION OF ANY BRAND:

RESEARCH & INSIGHT • INNOVATION • BRAND STRATEGY • BRAND VISION • GRAPHIC DESIGN • STRUCTURAL DESIGN • IN-STORE • ADVERTISING



## WE PUT LOVE TO WHAT WE DO!

- CLIENTS ARE VERY FOCUSED ON CREATING AND IMPROVING BRAND IMAGE BY PERFECT PRINT AND DIGITAL MATERIALS
- TRENDS IN THE CONSUMER BRAND INDUSTRY FAVOR CONTINUED STRONG GROWTH FOR EXCELLENT CREATIVE SUPPORT
- CLIENTS ARE WISER, SPENDING LESS ON GENERAL MARKETING WHILE THEY FOCUS ON QUALITY ON EVERY BRAND EXECUTION
- GIVEN ITS SPECIALTY, ONLY PROFESSIONAL CREATIVE PEOPLE ARE WELL-SITUATED TO CAPITALIZE ON THIS TREND

**NICE**





## OUR SUCCESS STARTED IN 1993

- EACH ENGAGEMENT SETS THE STAGE FOR THE NEXT ONE
- BEST IN CLASS CLIENTS WHO LOVE OUR WORK + LOW CLIENT TURNOVER
- WE UNDERSTAND THAT THE SERVICE WE PROVIDE, HOLDS A LARGE PROMISE TO EVERYONE
- WE EDUCATE OUR CLIENTS AND PROVIDE SECOND TO NONE HOLISTIC ORCHESTRATION OF THEIR BRANDS



**NiCE**



## BEING SENSITIVE AND ATTENTIVE TO FASHION TRENDS AND MEGA TRENDS HELPS US INCORPORATE MOST APPROPRIATE CREATIVE SUPPORT TO OUR BRANDS.

WE COMBINE FLEXIBILITY AND AGILITY WITH GLOBAL REACH AND A DEEP REGIONAL UNDERSTANDING

**NEW YORK - SINGAPORE - TOKYO - BANGKOK**

- AN IMPECCABLE HIRING CRITERIA BRINGS TOGETHER TOP NOTCH EMPLOYEES
- THEY ARE HIGHLY MOTIVATED BECAUSE THEY WORK ON THE BEST PROJECTS
- EMPLOYEE DEDICATION IS DEMONSTRATED BY HIGH EMPLOYEE RETENTION RATE AND CONTINUOUS SUCCESS
- IN ADDITION TO A HIGH LEVEL OF TECHNICAL SKILLS, OUR EMPLOYEES ARE MULTICULTURAL AND SPEAK OVER 25 LANGUAGES ENABLING US TO REACH CLIENTS ACROSS THE GLOBE

**NiCE**



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TEAM UP WITH HIGHLY SKILLED AND MOTIVATED EMPLOYEES  
ORIGINATING FROM ALL OVER THE WORLD



WHAT MAKES  
**NiCE** DIFFERENT








WHAT MAKES  
**NICE** DIFFERENT

**P**  
PRESTIGE HERITAGE  
OUR YEARS OF EXPERIENCE IN PRESTIGE  
ELEVATES EVERY BRAND WE TOUCH,  
CREATING STRONGER, MORE MEANINGFUL  
CONNECTIONS WITH CONSUMERS

 SPECTRUMASIA

WHAT MAKES  
**NICE** DIFFERENT

**P**  
PRESTIGE HERITAGE  
OUR YEARS OF EXPERIENCE IN PRESTIGE  
ELEVATES EVERY BRAND WE TOUCH,  
CREATING STRONGER, MORE MEANINGFUL  
CONNECTIONS WITH CONSUMERS

  
**CRAFT & ST STRATEGY**  
WE SEARCH FOR INSIGHTS AND BRING IDEAS TO  
LIFE, CONNECTING STORYTELLING AND CRAFTS-  
MANSHIP TO CREATE A POWERFUL BRAND VISION,  
FUSING STRATEGY AND DESIGN TOGETHER

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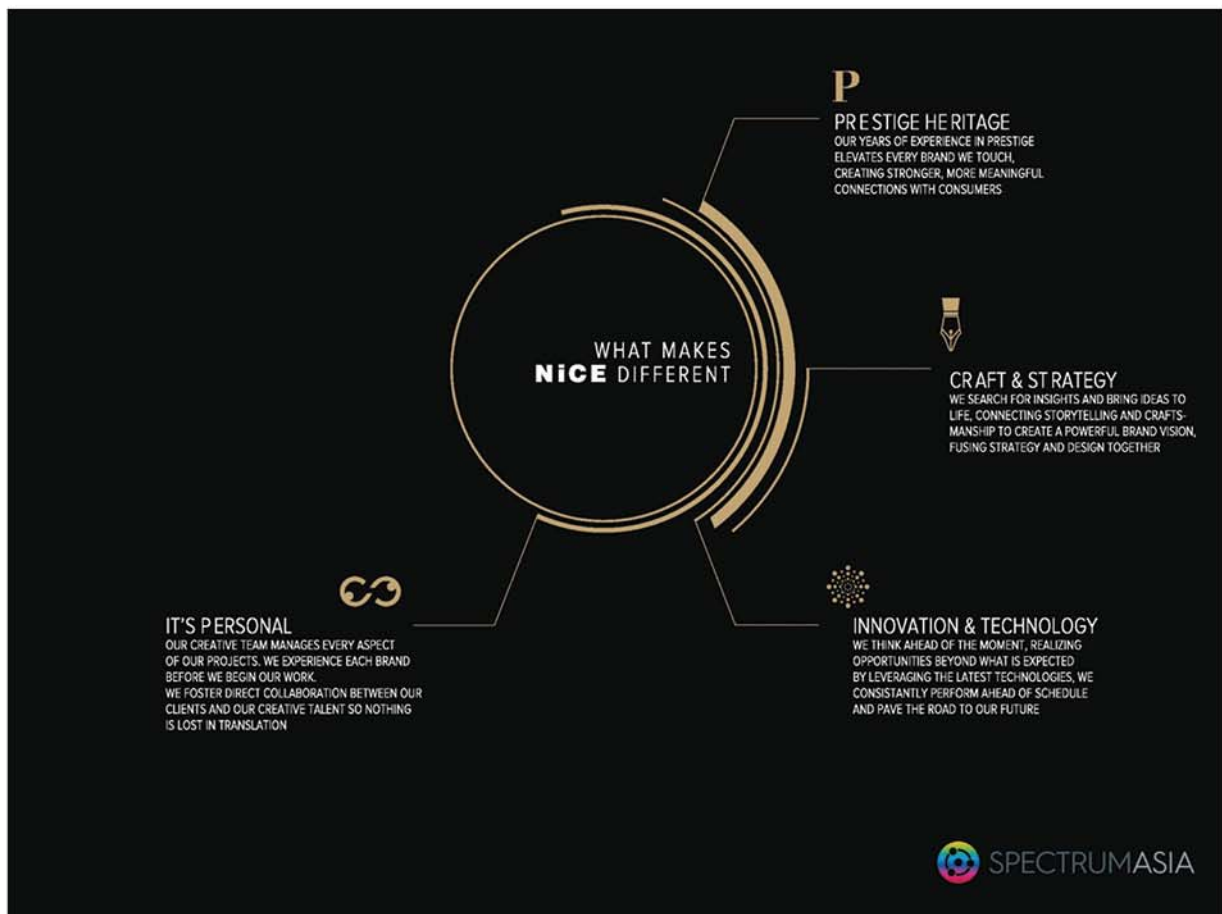


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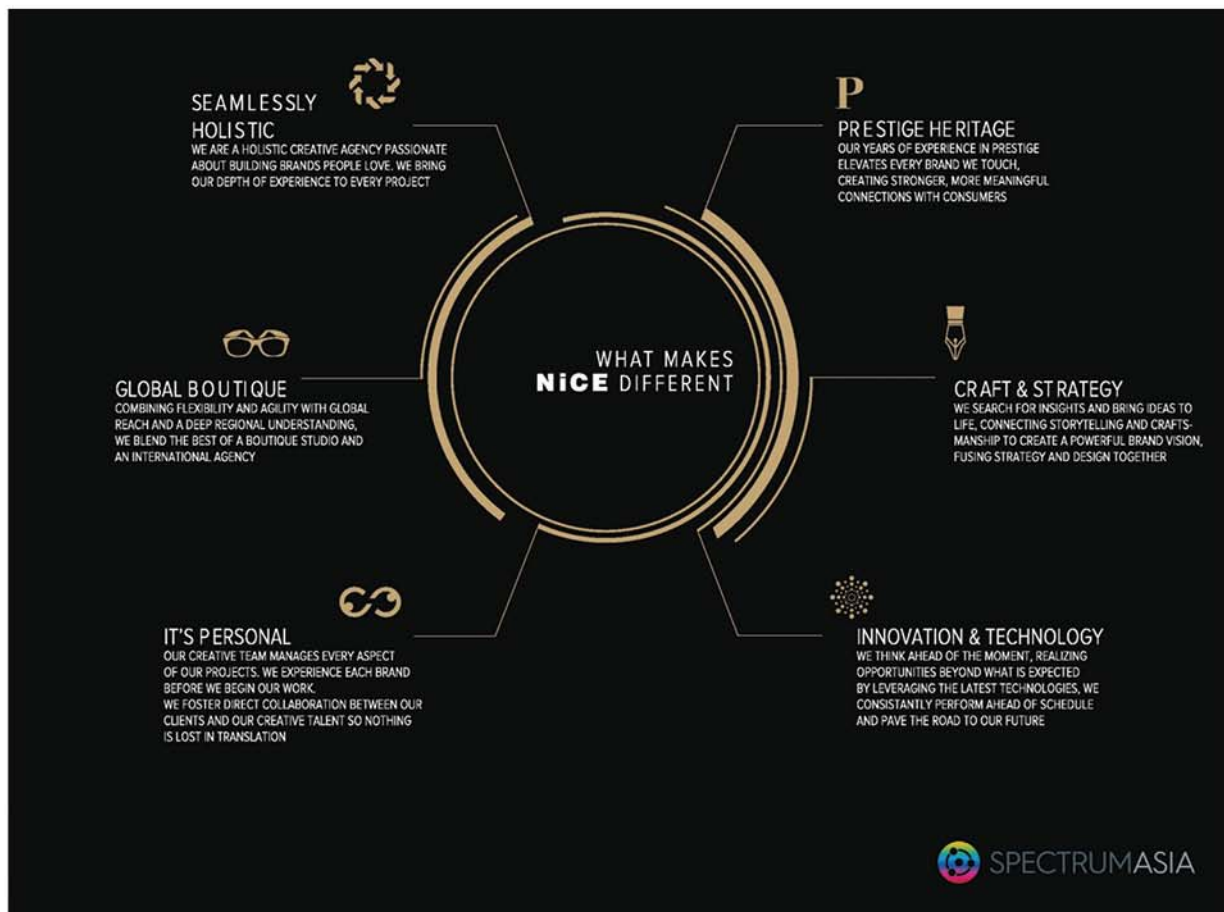
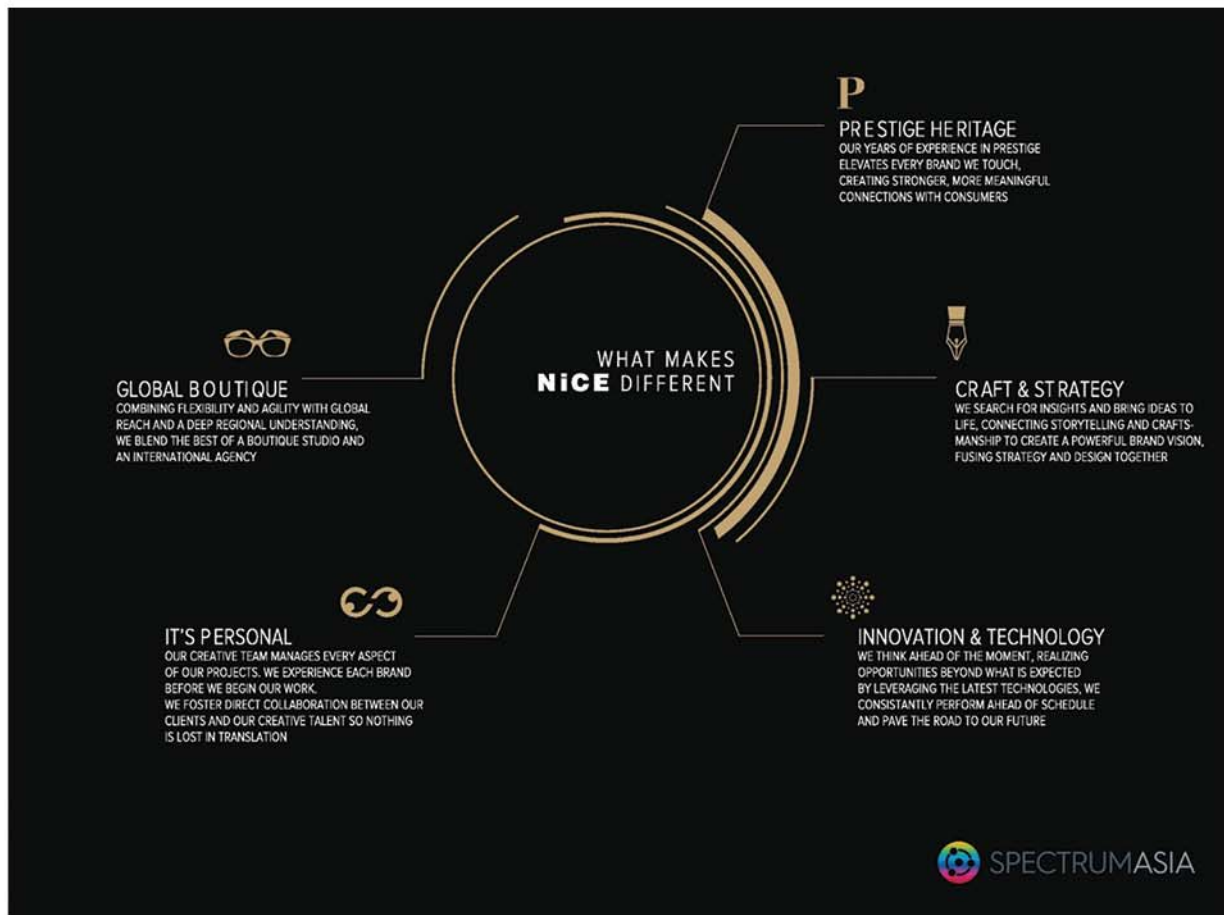


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# HELP SPREADING A GOOD STORY AS IT BECOMES ESSENTIAL TO BUILD AN AUDIENCE TO EACH BRAND

IT PROVIDES A PERPETUAL AURA TO CONSUMERS AND IT SHOULD MAKE  
FALL IN LOVE

- BE RESPECTFUL TO ITS ORIGINAL EXISTENCE
- TRY TO TELL THE STORY WHILE ASSOCIATING ITS CONTENT TO MULTIPLE HUMAN SENSES
- USE DIFFERENT MATERIALS AND FOCUS ON THE RIGHT AUDIENCE
- THE TRUE STORY SHOULD BE EASILY TOLD AND COMPELLING
- A STORY CREATES MEMORABLE REFERENCES EVEN IF A DREAM
- SENSE OF MAGIC MUST BE WEAVED INTO THE STORY CONCLUSION

**NiCE**



## SOME OF OUR RECENT SUCCESSES

**NiCE**



## HERA BY AMOREPACIFIC BRAND RELAUNCH

- PARTNERED WITH CLIENTS TO LEVERAGE GROWING MALE SKINCARE TREND IN SOUTH KOREA
- DESIGNED AN INNOVATIVE & INTUITIVE WAY TO COMMUNICATE REGIMEN USAGE
- ESTABLISHED BRAND'S TRUST FACTOR AS "ASIAN SKIN MASTER"



**NICE**



 SPECTRUMASIA

CASE STUDY

**NICE**

 SPECTRUMASIA

## LAB SERIES

### RE-ENERGIZING SKINCARE FOR MEN

- GLOBALLY RE-ESTABLISHED LAB AS THE #1 IN MALE SKINCARE
- HARMONIZED OVER 200 SKU IN MULTIPLE LANGUAGES
- INCREMENTAL SALES IN DOUBLE DIGIT % GROWTH SINCE RELAUNCH
- DESIGNED AND SIMPLIFIED BRAND AT EVERY TOUCH POINT

NICE



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NICE



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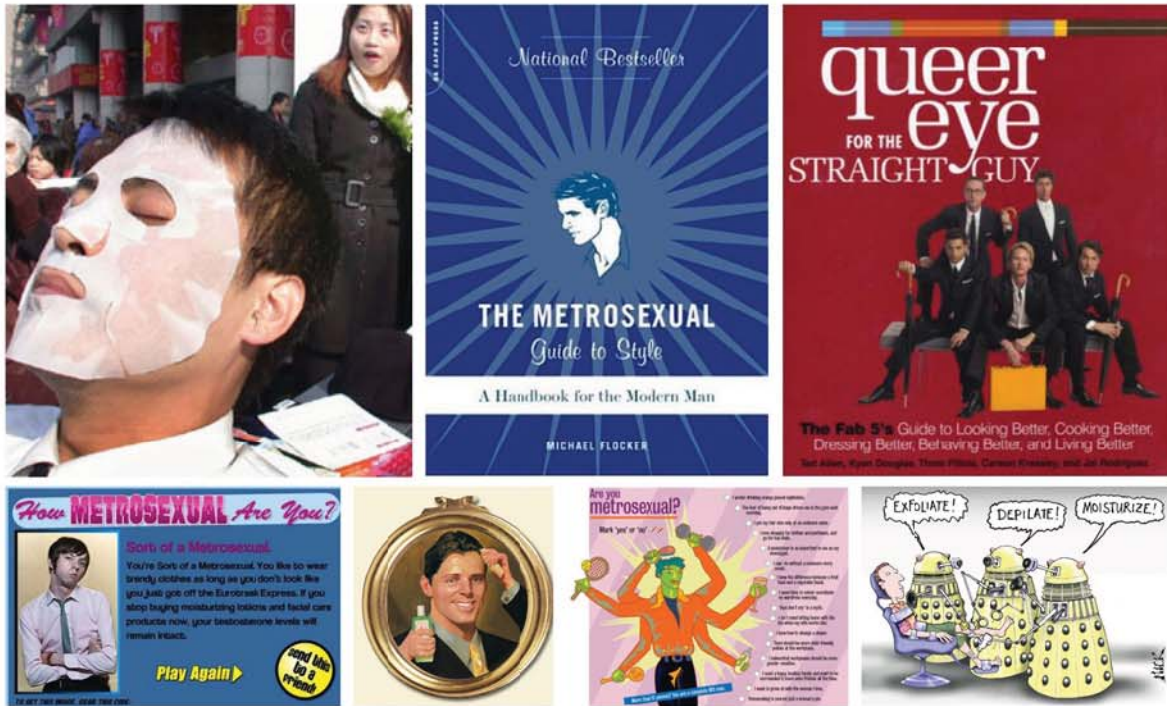
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**Gillette**

**Levi's**

*Miller*

**SAMSUNG**

**DELL**

**NIKE**

**McDonald's**

*H&M*

*Coca-Cola*

**LAB**

*Virgin*

**MOTOR HARLEY-DAVIDSON CYCLES**

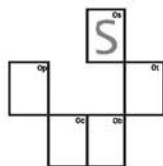
**Lee**



**adidas**

**AA**

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# LAB SERIES FOR MEN

Before

**NICE**

# LAB SERIES SKINCARE FOR MEN

After



**NiCE**



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**LAB SERIES**  
SKINCARE FOR MEN

**NUOVO AGE RESCUE**  
FACE LOTION & EYE THERAPY

**NUOVO PROILLS**  
ALL-IN-ONE FACE TREATMENT

**UN SOLO GESTO. ED E' FATTA**  
LA NUOVA CURA DEL VISO EFFICACE, VELOCE, FACILE.

**NUOVO MAXILLS**  
DENTRO LAB SERIES

**REGISTRATI ALLA NEWSLETTER**

ANAKOS AND DESIGNERPHARMACIES - A DIVISION OF ESTRO LAZIO S.R.L. - VIA TURATI 3, 20121 MILANO - TEL. 80077 1 - FAX 02/5843438  
Rappresentazione - Distributori: Via Galvani 10/12 - P. Lodi - 24139 (LODI) - Tel. 0376/210001 - Fax 0376/210002  
P.O. BOX 4 - 20131 MILANO - Tel. 02/5843438 - Fax 02/5843439

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## CASE STUDY

The SPECTRUMASIA logo, featuring a colorful circular icon and the brand name.



## SK-II GLOBAL CREATIVE PARTNER

- INTRODUCED BRAND TO NEW COUNTRIES
- AGENCY OF RECORD FOR GRAPHICS, STRUCTURE AND PROMOTIONS
- LED CREATIVE EXPANSION TO NEW LINES SUCH AS BRIGHTENING AND MEN'S PRODUCTS



**NICE**

 SPECTRUMASIA

## SK-II MEN GLOBAL CREATIVE PARTNER

- HOLISTIC EXPANSION TO MEN'S LINE
- AGENCY OF RECORD & BRAND GUARDIAN FOR STRATEGY, IDENTITY AND PACKAGING
- SUSTAINING CONTINUED LEADERSHIP AND EXECUTION FOR THE BRAND



**NICE**

 SPECTRUMASIA

## SK-II ICONIC PROMOTIONS

- EXPANDED BRAND ASSETS AND MEANING BY LEVERAGING RELEVANT EQUITIES OF PARTNER BRANDS
- ELEVATED LUXURY BRAND ASSOCIATION IN THE GIFTING OFFER
- CREATED GRAPHIC LANGUAGE FOR BRAND PARTNERSHIPS
- DROVE TRIAL WITH NEW USERS



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 SPECTRUMASIA

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## DUNHILL CUSTOM

GLOBAL CREATIVE PARTNER

- BROUGHT TO LIFE BRAND EQUITY - MASCULINE, MODERN & ECCENTRIC
- CREATED VALUE THROUGH CUSTOM INTERACTIVE FEATURE
- EMBRACED DUNHILL'S BRAND HERITAGE AS INSPIRATION FOR IT'S SIGNATURE FRAGRANCE
- THE PRODUCT HAS BECOME AN ICON FOR DUNHILL



NICE





# DUNHILL

## A MULTITUDE OF SUCCESSFUL LAUNCHES

BRINGING AN INNOVATIVE AND UNIQUE DETAIL TO A CLASSIC SHAPE WHILE MAINTAINING THE BRAND EQUITY AND A FUNDAMENTAL UNDERSTANDING OF THE TECHNICAL SCOPE. LONGEVITY OF DESIGN AS WITNESSED BY THE MULTITUDE OF SUCCESSFUL LAUNCHES.



DUNHILL LONDON 08      DUNHILL BLACK 09      DUNHILL 51.3°N 10

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# CHARLES JOURDAN



**THE PARFUM**

THE SEXIEST FRAGRANCE IN THE WORLD

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## DOLCE & GABBANA

### THE OBJECT OF DESIRE

FOLLOWING THE LAUNCH OF DOLCE & GABBANA'S THE ONE, WE CREATED AN IRRESISTIBLE OBJECT OF DESIRE - THE ICONIC REFILLABLE PURSE SPRAY. THE PRODUCT INSTANTLY DREW ATTENTION AND BECAME AN IMMEDIATE BLOCKBUSTER.



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## D&G

### ANTHOLOGY PRODUCT LAUNCH

- CREATED MANIFESTATION OF BRAND PERSONALITY
- SUCCESSFUL & ACCESSIBLE POINT OF MARKET ENTRY



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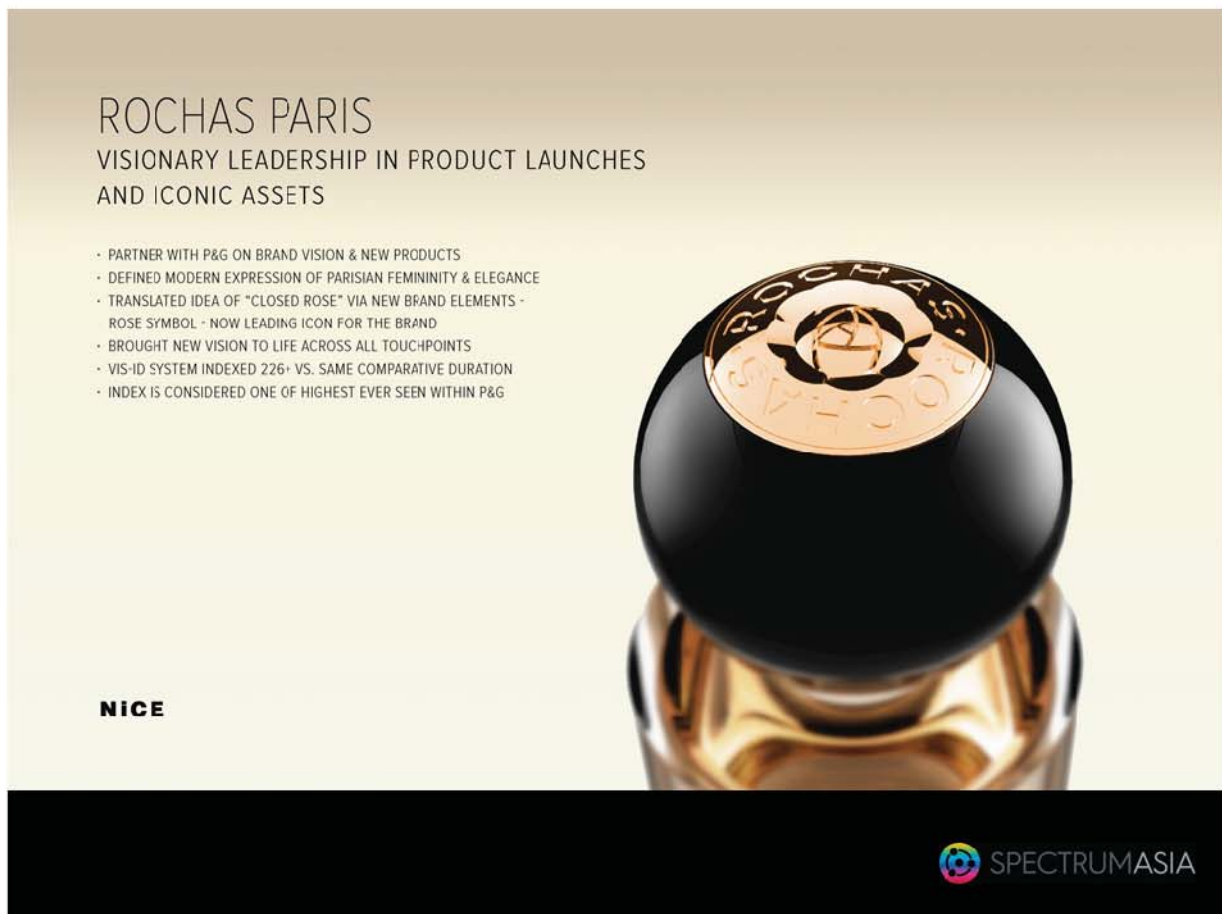


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# ROCHAS PARIS

LE SECRET & OUD

NICE



 SPECTRUMASIA



IS THAT YOU?

PRESENCE  
THE FRAGRANCE FOR MEN

MONT  
BLANC

NICE

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# MONTBLANC

AN UNRIVALLED PORTFOLIO OF FRAGRANCES



**NICE**

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# MONTBLANC

## A 100<sup>TH</sup> YEAR ANNIVERSARY LAUNCH

FOR THE DESIGN OF MONT BLANC'S 100 YEAR ANNIVERSARY EDITION, NICE LEVERAGED THE MONT BLANC STAR TO CREATE A STUNNING, SPARKLING SCULPTURE THAT ALSO PAYS HOMAGE TO THE BRAND'S HERITAGE.

**NICE**



 SPECTRUMASIA


THE FRAGRANCE OF LOVE

GHOST

LIMITED SUMMER EDITION

GHOST

GHOST THE FRAGRANCE

 SPECTRUMASIA



# VALENTINO

## AN AWARD-WINNING BRAND ICON

- 2010 PENTAWARD WINNER & HOLISTIC BRAND ICON
- ESTABLISHED THE DESIGN VISION AND DEVELOPED CONCEPT DETAILS IN CLOSE COLLABORATION WITH P&G
- AWARDS REAFFIRM THE DESIGN BUT TRANSLATION OF INSIGHT TO DRIVE CONSUMER'S LOVE OF THE BRAND & PRODUCT IS KEY
- PERSONIFIED THE INHERENT FEMININITY AND TIMELESS CHARACTER OF THE BRAND



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## CASE STUDY

**NICE**

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**NICE**

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**NICE**

**ESCADA**  
MAGNETISM

 SPECTRUMASIA

a girl's best friend

**NICE**

**ESCADA**

The Fabulous New Fragrance for a Woman

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**NICE**

**ESCADA**  
PACIFIC PARADISE

1.6 FL.OZ./50ml

5.1 FL.OZ./150ml

**ESCADA**  
PACIFIC PARADISE

Body and Shower Oil  
Gel de Bain

5.1 FL.OZ./150ml

Moisturizing Body Lotion  
Lotion Hydratante

5.1 FL.OZ./150ml

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# ESCADA

## YEARLY PRODUCT SERIES LAUNCH

WE HAVE HELPED LAUNCH PRODUCTS OF RICH APPEARANCE FROM ULTRA-PREMIUM BLOCKBUSTERS LAUNCH OF A KIND TO SEASONAL FASHION FRAGRANCES. THE DESIGN OF ESCADA'S SEASONAL FASHION FRAGRANCES REMAINED COHESIVE TO THE BRAND LANGUAGE YET ESTABLISHED UNIQUENESS ON ITS OWN. THIS HEIGHTENED APPEAL TO NEW USERS WITHOUT DETRACTING THE BRAND'S CORE CONSUMERS.

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CASE STUDY

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# TIGER BALM

## GLOBAL CREATIVE PARTNER

- #1 OINTMENT USED BY OVER 2 + BILLION PEOPLE IN OVER 70 COUNTRIES
- SINCE ITS 2012 RE-LAUNCH DOUBLE TOTAL SALES GROWTH
- SHOWCASED THE POWER OF DESIGN IN ASIA TERRITORY
- BRANDING WAS SIMPLIFIED FOR IMPECCABLE CONSISTENCIES IN ALL MEDIAS
- FASHION COMPANIES PAID TIGERBALM TO USE THEIR BRANDING ON TSHIRTS
- DISCOVERY CHANNEL IS CURRENTLY AIRING A PAID FULL 1 HR DOCUMENTARY



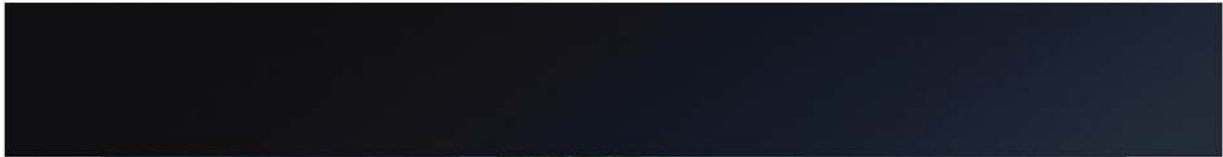
**NICE**



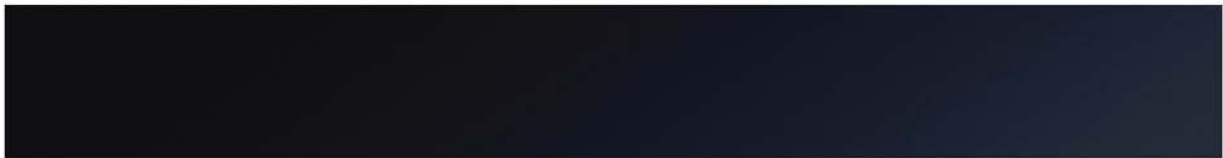
**TIGER BALM®**







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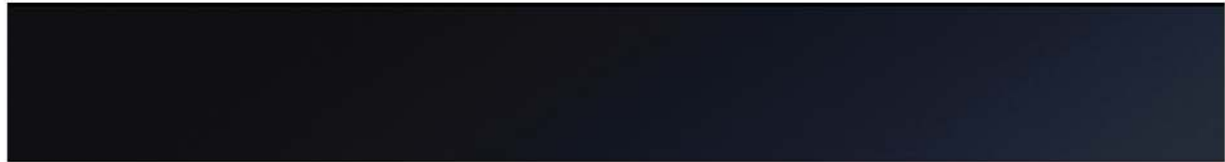
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# HAIRCARE

 SPECTRUMASIA

## HERBAL ESSENCES ICONIC PROMOTION

- PARTNERED WITH P&G ON PROMOTION STRATEGY
- VISUALIZED "FANTASY GARDEN" EQUITY
- CREATED DISRUPTION AT SHELF TO DRIVE TRIAL
- VARIANT BENEFITS ENHANCED FOR CONSUMERS
- HUGE SUCCESSFUL IN CORE CHINA MARKET NATURAL SEGMENT

NICE



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## HEAD & SHOULDERS GLOBAL CREATIVE PARTNER

- PARTNER WITH P&G ON 2D, 3D AND PROMOTIONS
- RESPONSIBLE FOR BRAND IDENTITY LEADERSHIP AND GLOBAL VISION CREATION
- DROVE REGIONAL VARIATION VIA TESTING LOCALLY
- WORLD'S LARGEST SHAMPOO BRAND BY VOLUME
- GLOBAL ARCHITECTURE BALANCES FUNCTIONAL AND EMOTIONAL

NICE



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## PANTENE

### GLOBAL CREATIVE PARTNER

- PARTNER WITH P&G ON 2D, 3D AND PROMOTIONS
- RESPONSIBLE FOR BRAND IDENTITY LEADERSHIP AND GLOBAL VISION CREATION
- DROVE REGIONAL VARIATION VIA TESTING LOCALLY
- SOLIDIFIED POSITION AS THE WORLD'S #1 HAIRCARE BRAND
- #1 IN JAPAN FOR THE FIRST TIME IN BRAND HISTORY



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**VS<sup>®</sup>**  
SASSOON

**NICE**

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## CHALLENGE

Nice was tasked with getting beauty addicts, who were using mass premium products (dove, l'oreal, syoss), to trade up to vs in the competitive chinese market.

We needed to create excitement about the brand and drive new trial on VS products to change consumer perception.

## OPPORTUNITY

The team leveraged the authentic vs hair design story (which overlaps fashion, art and style) to create consumer desire.

We used exclusive, limited edition packaging in china to reinforce the brand's edgy, fashion-forward and professional equity.

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## APPROACH

CHALLENGE THE EXISTING SITUATION AT SHELF.

The VS packaging nice inherited established a unified color block at shelf, however none of the brand's expressive nature or fashion credentials were evident. Because of this, VS felt like a clinical brand. Considering the clutter of irrelevant messaging in the wider category, powerful storytelling could be used to overcome this perception, create brand news (I.E. Be different to ourselves), break through and ultimately drive trial.



SHELF SITUATION Sea of sameness & clutter

**NICE**

PREVIOUS PACKAGING



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# APPROACH

EXPRESS BRAND HERITAGE IN NEW AND UNEXPECTED WAYS - "LOOK TO THE PAST TO ENVISION THE FUTURE".

"Vidal put the head on fashion. We could have hair wet or dry and the style was there, the shape was there. Sassoon revolutionized hair." - Mary Quant

"Before Vidal Sassoon, a trip to the hairdressers meant a shampoo and set, or a stiffly lacquered up-do that would last a week or more. After Vidal Sassoon, hair was sleek smooth and very very stylish. He is one of the few people who can genuinely be described as iconic."



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# CREATIVE EXPLORATION

EXPLORE AREAS OF POTENTIAL.

NICE gained inspiration from dynamic, artistic & disruptive premium brands that blend heritage with the sensorial. We then iterated around resulting themes of optical illusion, typography in motion, heritage detail and the dimensional.



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# CREATIVE FOCUS

COALESCE AROUND THE BIG IDEA OF "MOVEABLE SHAPE".

The team focused on a synthesis of the rich brand history of VS combined with an expressive and thoroughly modern attitude. The final foundation was defined by precision, geometric pattern and artistic motion.



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# RESULT

The moveable shape limited edition launch allowed vs to overtake Schwarzkopf and become #1 in China for the first time.

Our design system clearly stood apart while reinforcing the brand's Fashion-forward equity. This resulted in increased market share and a 30% sales boost vs. Regular.

The energetic graphic was then incorporated across touch points for added impact.

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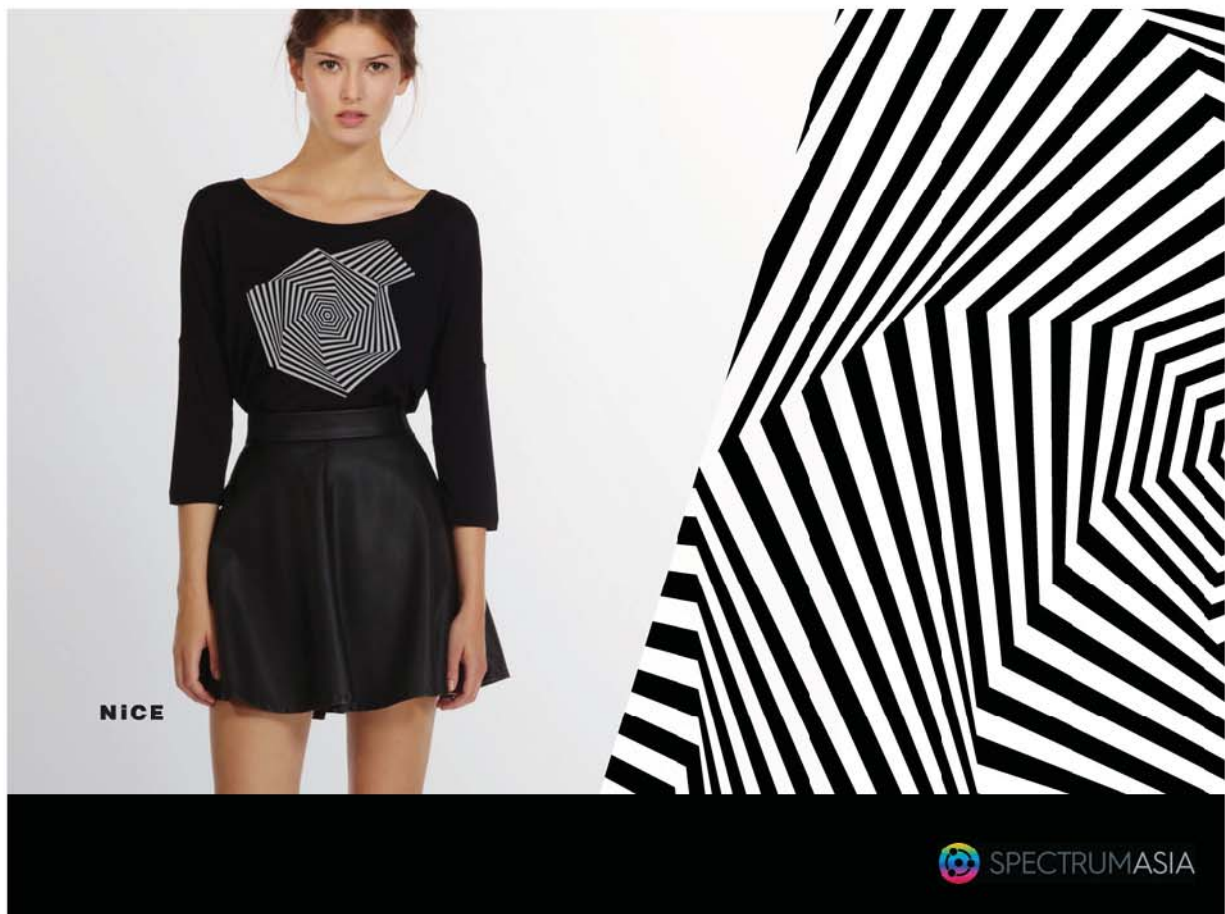
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# EXTENSION

The initial moveable shape, and ecommerce logo edition.



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# EXTENSION

Inspired by yoga movement, the "elastica" edition explores the elasticity product benefit through pattern and form.



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## EXTENSION & POS

For the latest edition, nice leveraged the design language to create all the in-store elements, including end-caps, table tops and stand alone displays.



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## ONGOING PARTNERSHIP

With the completion of the global restage, NICE is now focusing on developing the mega-brand strategy, instore/pos and advertising vision for 2015.

"I want to complement the level of strategic thinking and translation to execution I consistently see in NICE's decks. It's simply terrific! From high level, strategic programs to straightforward extensions, the thoroughness and consistency of NICE's thinking and beautiful execution is always impressive. Thank you!" -Amy Kelly, global brand manager P&G.

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## FOOD & BEVERAGES

**NICE**



## KRAFT - CRYSTAL LIGHT BRAND REDESIGN

- DESIGNED FOR MODERNITY AND RELEVANCE TO CONSUMERS
- HIGHLIGHTED HYDRATION & APPETITE APPEAL
- STRENGTHENED FLAVOR DIFFERENTIATION

**NICE**



## KOOL AID

### BRAND STRETCH TO REACH NEW CONSUMERS

- UNIQUE FORM AND EXPERIENCE DROVE CONSUMER DESIRE FOR STORIES AND AUTHENTICITY
- EXPANDED PRODUCT APPEAL TO OLDER CONSUMERS
- GDUSA AMERICAN PACKAGE DESIGN AWARD WINNER



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## CONTINUOUSLY RECOGNIZED WITH GLOBAL AWARDS AND BREAKTHROUGH INNOVATIONS

- KEY INNOVATION PARTNER
- ADDRESSED EXISTING BRANDS VS. NEW BRANDS
- DESIGN COMMUNICATES INTUITIVE BENEFITS
- DEFINED A NEW F&B PRODUCT CATEGORY
- EMOTIONAL AND FUNCTIONAL
- MOST SUCCESSFUL NEW PRODUCT LAUNCH AT KRAFT SINCE 1902



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## PLUM ORGANICS

### HOLISTIC PRODUCT CONCEPT

- CONDUCTED IMMERSIVE BABY FOOD CATEGORY AUDIT & FOCUS GROUPS
- LEVERAGED FUNCTIONALITY ACROSS NEW FORMS
- REDEFINED "HELPFUL" EQUITY
- APPEALED TO NEW USERS (AGES & STAGES) VIA 2D & 3D
- EXPANDED MEANING OF "SUPER-FOOD" - BEATING BIG FOOD AT ITS OWN GAMES (HEALTHY, FUN, USEFUL)
- NEW FORMS (FROZEN) HELPED EXPAND BRAND REACH
- PRODUCTS WERE FUNCTIONAL PROBLEM SOLVERS THAT MET CONSUMER NEED & SEGMENTS ON MANY LEVELS



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## ZICO

### FUTURE-FORWARD NOURISHMENT

IN ORDER TO APPEAL TO A NEW CONSUMER SEGMENT, LESS WILLING TO TAKE THE FULL LEAP INTO COCONUT WATER CATEGORY, CHILLED JUICE BLENDS ARE POSITIONED TO MERGE THE BEST OF TWO WORLDS: THE FAMILIAR FLAVOR OF JUICE WITH THE HEALTH BENEFITS OF COCONUT WATER.



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## CVS BIG CHILL REFRESHMENT MADE BIG

WE PARTNERED THE CVS TEAM TO LAUNCH A NEW PRIVATE BRAND SPRING WATER WITHIN THE GOLD EMBLEM UMBRELLA.

THE DESIGN CAPTURED CONSUMER ATTENTION AT SHELF WHILE CREATING A BRANDED LOOK IN WHAT IS TRADITIONALLY A COMMODITY SPACE. IN A CATEGORY THAT WAS LOOKING STALE, BIG CHILL INTRODUCED A NEW BRANDED APPROACH AND AN IMPACTFUL EMOTIONAL TONE.



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## CAMPARI X-RATED

### IDEA

- EXPRESS BRAND'S CORE FEMININE EQUITIES
- LOWER TOTAL MATERIAL COST VIA PROPRIETARY FORM

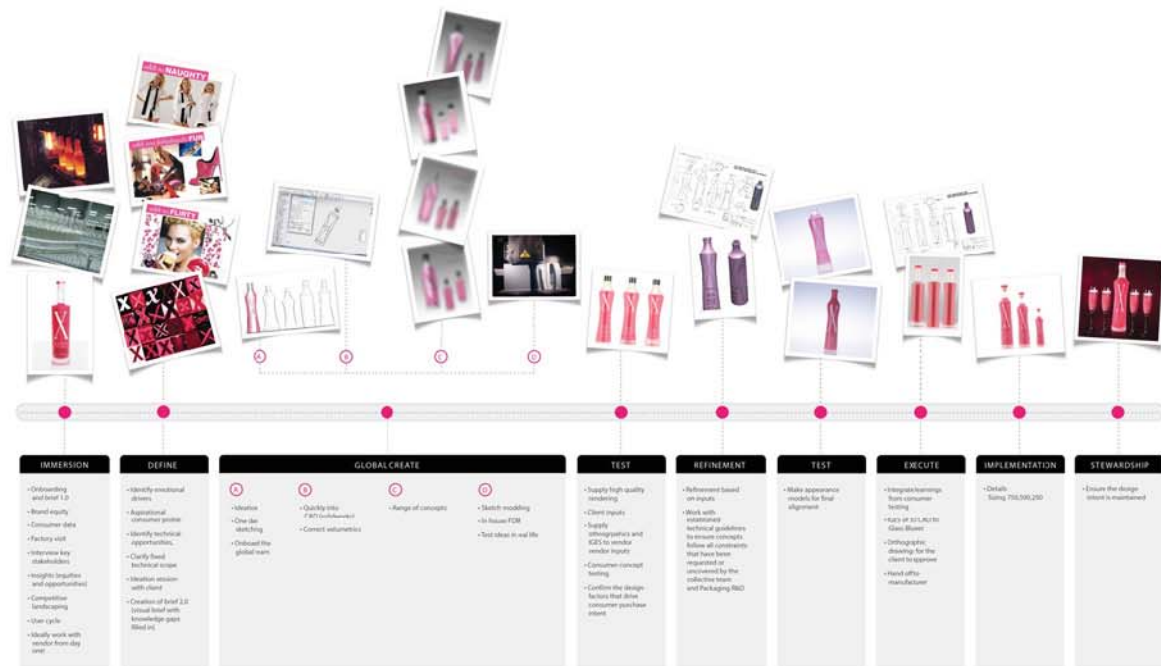
### ROLE

- PARTNERED WITH CAMPARI ON 2D AND 3D REDESIGN
- HELPED IDENTIFY FOCUSED TARGET CONSUMER
- UPDATED AND FEMINIZED BRAND MARK
- 2D AND 3D DESIGNED IN UNISON FOR AN IMPACTFUL AND INTEGRATED EXECUTION

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## CREATIVE PROCESS: X-RATED



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## CAMPARI X-RATED

### IMPACT

- GENERATED 30% COST SAVINGS IN MATERIALS USED
- SUCCESS LED TO EXTENSION INTO NEW FLAVORS AND EXPERIENCES

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**NiCE**

## 007 JAMES BOND DANGEROUSLY SOPHISTICATED FRAGRANCE WORLD

- DEVELOPED CREATIVE CONCEPT THAT ENCAPSULATED THE WORLD OF JAMES BOND
- LED RETAIL EXECUTIONS LEVERAGING ON THE DIAGONAL GRAPHIC DEVICE THAT IS KEY TO 007 SEVEN FRAGRANCE
- RETAINED PREMIUM PROPOSITION AND DEMONSTRATED LUXURY APPEAL VIA MATERIAL AND SURFACE TREATMENTS



LEVERAGING THE DIAGONAL FOR 007 SEVEN

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## 007 JAMES BOND TOUCH OF FEMININITY FOR WOMEN

- DEMONSTRATED THE AMPLIFICATION OF 007 ASSET - THE DIAMOND - THROUGH VARIOUS RETAIL TOUCHPOINTS
- THE DANGEROUSLY SEDUCTIVE STORY ENVISIONED AND EXECUTED WITH PREMIUM & FEMINE APPEAL DROVE TRIAL AMONGST FEMALE CONSUMERS



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## BOSS MA VIE

### HOLISTIC RETAIL AND BRAND EXPRESSION

- FIRMLY ESTABLISHED SIGNATURE FRAGRANCE INGREDIENT INTO A BRAND ICON
- CREATED A STRONG FEMALE PRESENCE THAT COUNTERBALANCED THE OVERTLY MASCULINE CONSUMER PERCEPTION OF THE BOSS BRAND
- AN ENCOMPASSING VISUAL STRATEGY THAT BUILT PRESTIGE CREDIBILITY & CONTINUITY FOR ALL 3 FRAGRANCES (NUIT, JOUR, MA VIE)
- PARTNERSHIP WITH P&G ON MULTIPLE BRAND LAUNCHES FOR THE BOSS BRAND THEREAFTER



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## BOSS OUD

### THE SYMBOL OF MASCULINITY

- BROUGHT TO LIFE THE INHERENT QUALITIES OF THE OUD FRAGRANCE AND ITS ARABIC HERITAGE WITHIN A MIDDLE EASTERN CONTEXT
- MAINTAINED EMINENT BOSS BLACK VISUAL CUES WHILST PROMOTING THE NEW INITIATIVE
- CREATED AN LUXURIOUS AURA OF MASCULINITY - THE SENSORIAL EXPERIENCE KEY TO THE OUD FRAGRANCE

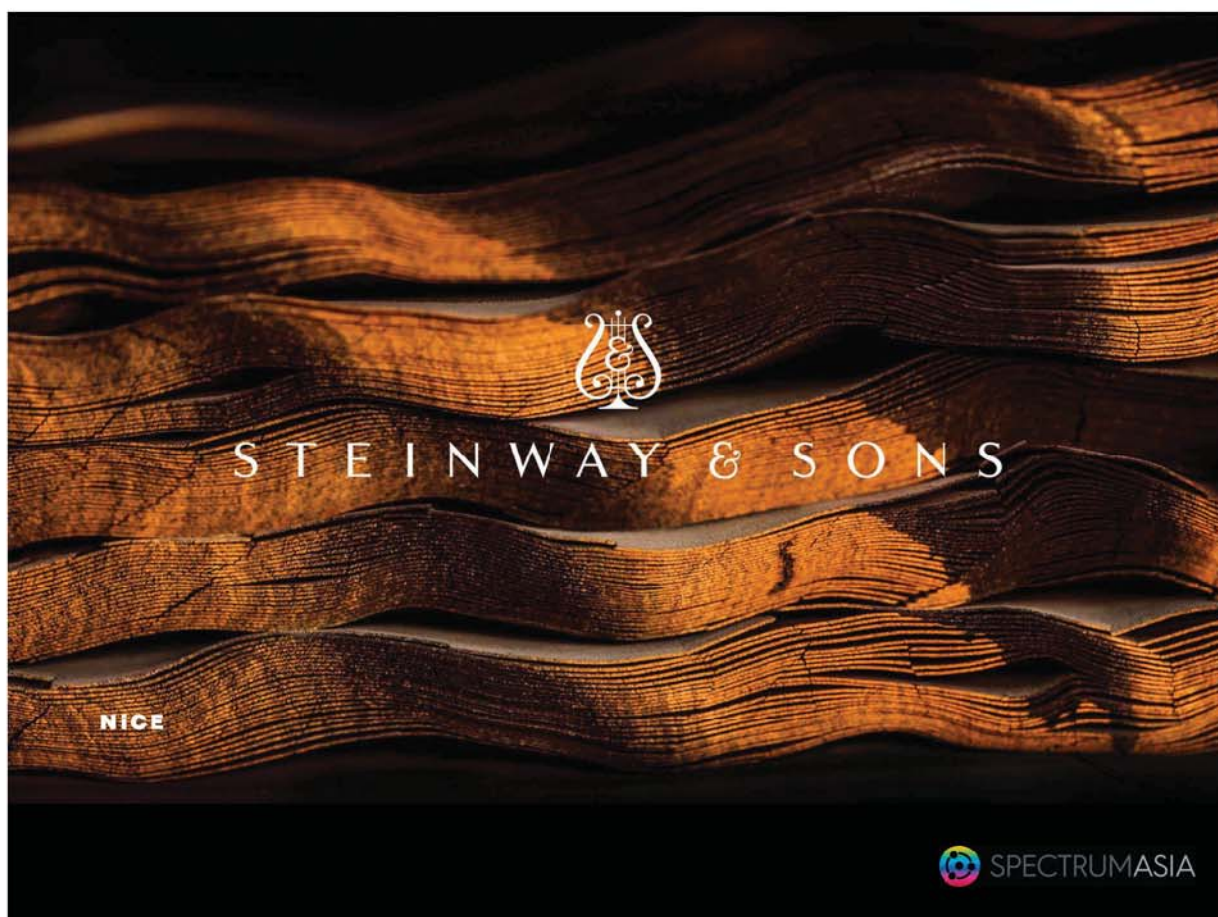
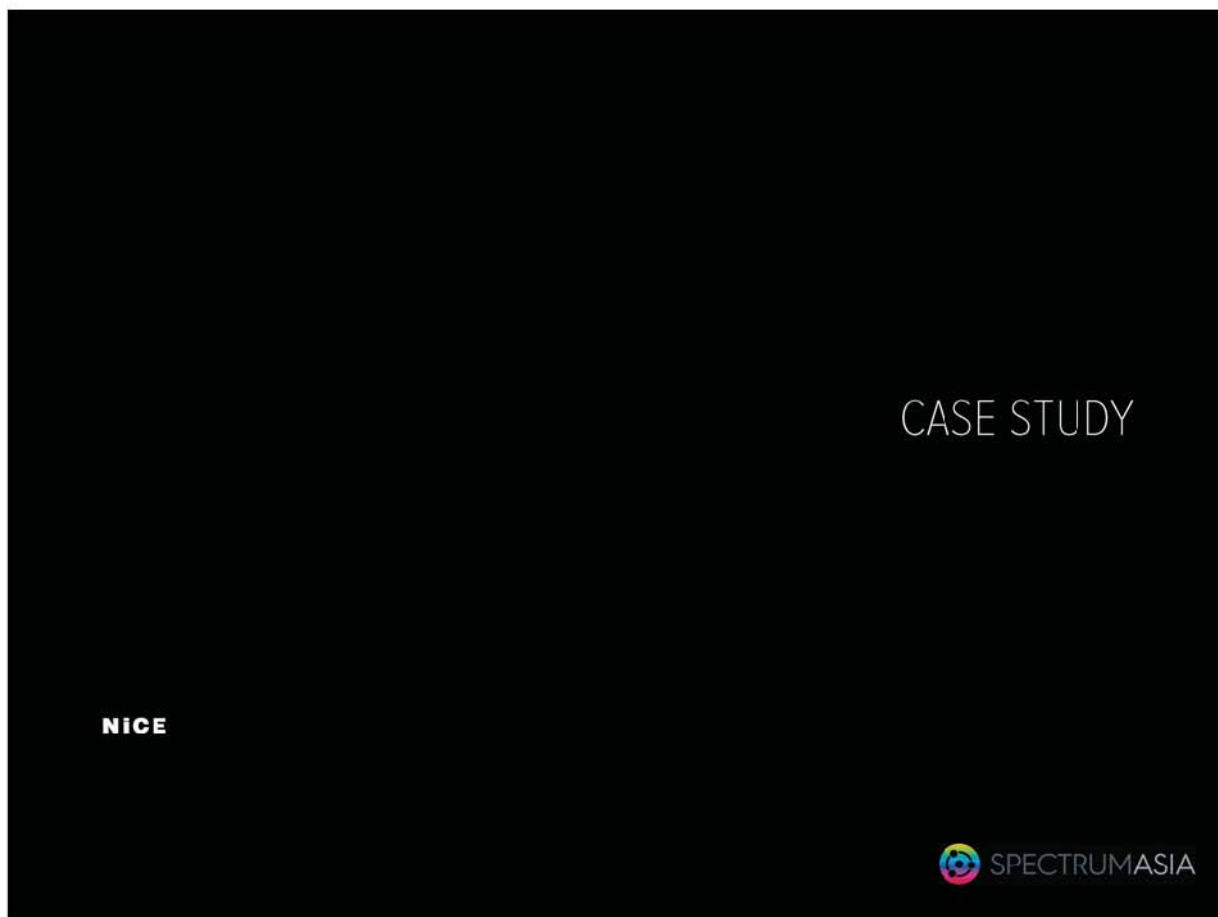


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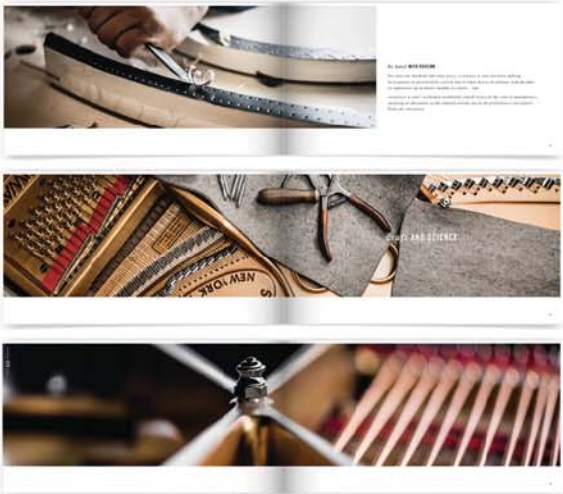


# STEINWAY & SONS

## GLOBAL CREATIVE PARTNER

From concept to production, we transformed an untouchable old-world brand into a 21st century cultural icon with a distinguished, modern visual identity unified by the creative idea: "uncompromising expression"

- Established core brand values to inspire and drive business into the future
- Refreshed the logo, visual identity & art direction
- Defined visual principles that guide modern identity while remaining true to brand heritage
- Artistic and flexible visual language comes alive across brand experiences & innovation pipeline



NICE



# TOOLKIT DEVELOPMENT

LOGO & TYPE



PHOTOGRAPHY STYLE



COLOR & TEXTURE



ART



FRAME CINEMATIC PROPORTION



TYPOGRAPHY

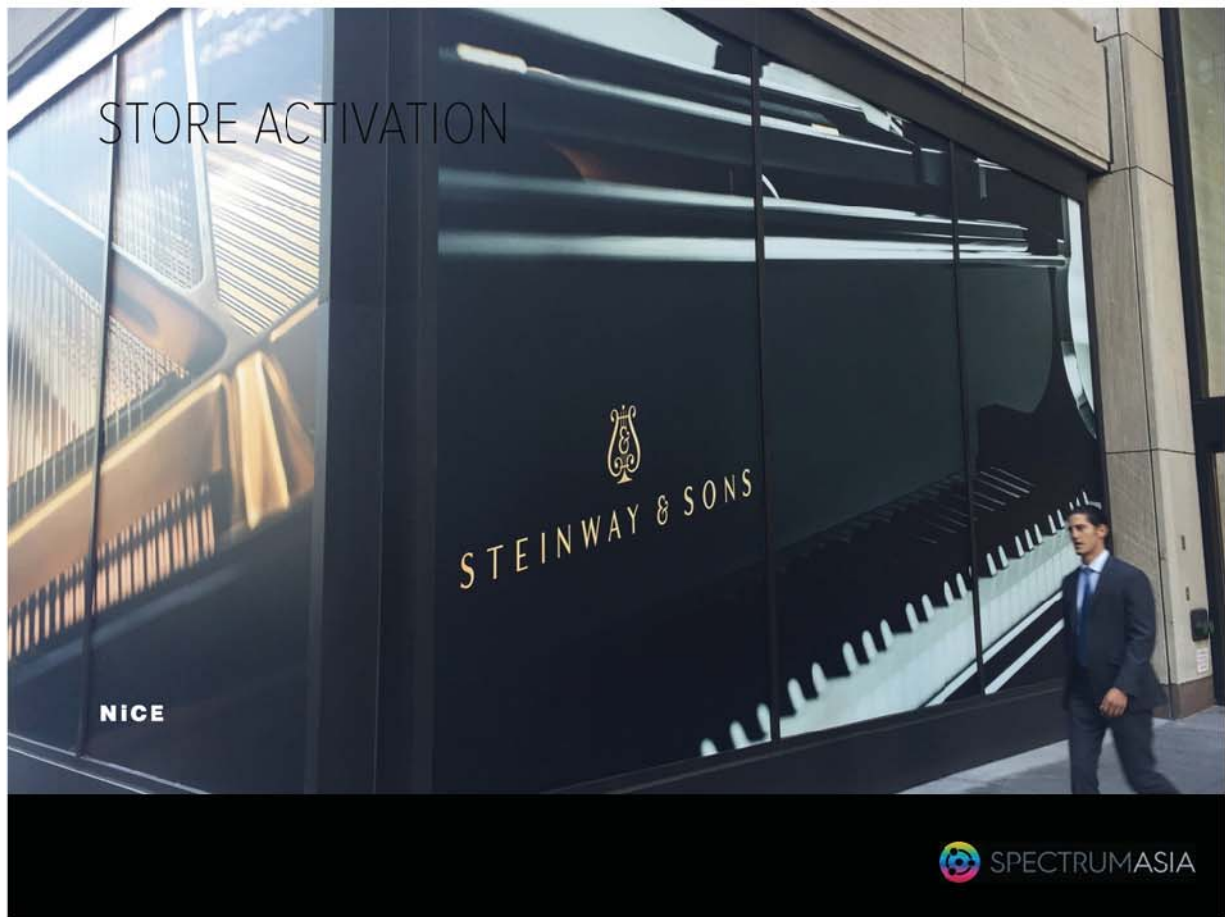
**KNOCKOUT 48 FEATHERWEIGHT**  
MINION DISPLAY SMALL CAPS & OLDSTYLE  
Minion Pro Regular  
Minion Pro Italic

STEINWAY DETAILS: STAMPS & SIGNATURES

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STEINWAY

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## HELP BRANDS SELL MORE SUCCESSFULLY OUR WAY: WE CREATE EXPERIENCES

CONSUMER ENGAGEMENT THROUGH HOLISTIC BRAND INTERACTIONS VISUALLY AND TACTFULLY TAILORED FOR EACH BRAND ENHANCE DESIRE

## WE TELL STORIES AND GROW AUDIENCES

IMAGINATIVE, INTRIGUING NARRATIVE IN A CHARISMATIC TONE OF VOICE WE TELL, PROMOTE, ADVERTISE AND PRINT CREDIBLE STORIES

## WE ARE MASTER CRAFTSMEN

CREATING THE EXCEPTIONAL, WITH FINESSE IN EVERY DETAIL, EACH OF OUR BRANDS ARE SIMPLY SET TO BECOME ICONIC

## WE FOSTER A SECOND TO NONE SPIRIT OF INNOVATION

KEEPING AHEAD OF THE CURVE IN AN INNOVATION-DRIVEN INDUSTRY, WE CONTINUOUSLY INVENT PRODUCTS, PROMOTIONS AND PRINTING TECHNIQUES

## WE GRAB ATTENTION

CONSUMERS' ATTENTION REQUIRES MAGIC IN THIS COMPETITIVE WORLD. WE CAREFULLY MERGE CREATIVITY, STYLE AND BRAND STRATEGY FROM DAY ONE

**NICE**

 SPECTRUMASIA

thank you

**NiCE**

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## 論壇



**Idealliance**  
**主席及行政總裁**

Mr. David Steinhardt  
President & CEO, Idealliance

David J. Steinhardt是Idealliance的主席及行政總裁，Idealliance是一所擁有超過1,600名會員的非牟利行業協會，會員包括廣告代理、品牌擁有人、印刷商、出版商、方案供應商和技術供應商，服務整個媒體價值鍊。David花了30年時間，建立、重組和管理在傳媒、印刷業和出版界成功的非牟利組織。他曾帶領過去以印刷為主Graphic Communications Association（簡稱GCA），轉型成為今時今日更具朝氣的國際數碼企業聯盟（International Digital Enterprise Alliance，簡稱Idealliance）。Idealliance為跨媒體製作及傳遞發展了最佳作業方式、規格和認證，包括了數碼及印刷。在David的領導下，Idealliance的工作已拓展至全世界，並促進了多項結盟和合併，促成了國際色彩標準及推出多項以新興數碼媒體渠道為焦點的新計劃。

David J. Steinhardt is President & CEO of Idealliance, a non-profit industry association boasting more than 1,600+ members – advertising agencies, brand owners, printers, publishers, solution providers, and technology suppliers – serving the Total Media Value Chain. David has spent nearly 30 years building, re-inventing, and managing successful non-profit organizations in media, print, and publishing. He led the transformation of the print-focused Graphic Communications Association (GCA) into the dynamic International Digital Enterprise Alliance (Idealliance) that exists today. Idealliance develops best practices, specifications, and certifications for cross-media production and delivery, both digitally and in print. Under his leadership, Idealliance has expanded operations internationally, fostered alliances and mergers, cultivated international color standards, and launched new initiatives focused on emerging digital media channels.



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贊助封面及內文紙、印刷及釘裝

Sponsoring cover and content paper, printing and binding