

*September 2003*

**Special Issue**

# **The World of Kids Marketing**

**Challenges and Opportunities**



**The New England Consulting Group**

# The NECG Edge

## NECG PREDICTS

**Florida Times-Union (June 2003):** "The Learning Channel's hit reality program 'Trading Spaces' is going the family route." TLC builds upon the original series' cult-like following with "Trading Spaces: Family," aimed at the entire household - mom, dad, daughter and son.

**Edge:** This is a natural extension of a high-potential concept that could be a boon for networks and retailers alike. Kids' bedrooms, playrooms, basements and family rooms will grab the spotlight, generating lucrative opportunities for manufacturers and retailers of kids-oriented furniture, clothing and home furnishings.

**Adweek (June 2003):** "What governs the food choices young people make? Not health and nutrition." A survey of 13- to 24-year-olds by Alloy's Y-Access unit found a majority chose "how good it tastes" (84%) and/or "how much it costs" (53%).

**Edge:** Today's kids are more aware of nutrition than previous generations were, but their choices are being governed by other motivations. Kids are snacking more (not necessarily on celery) and substituting computers and video games for physical activity. We predict increased pressure for food manufacturers to improve not only their product offerings, but also their messages as kids' motivations for food choices take center stage.

**USA Today (June 2003):** "Cellphones give voice to a cool trend in teenage communication." 37% of teen cell users use text messaging, with numbers rising every year.

**Edge:** This is a marriage of two powerhouse trends - cell phones and instant messaging (IM). In just a few short years, the first generation to grow up on IM will be entering the workforce. We predict this will lead to an explosion of IM and text messaging in the workplace (boosting its already high popularity), along with the expectation that personal interaction is optional.

**AP (July 2003):** "Wal-Mart becomes threat in critical back-to-school season." Wal-Mart is becoming more of a fashion retailer in the teen and pre-teen market, posing a major threat to apparel retailers and department stores during back-to school.

**Edge:** We predict that Wal-Mart's expansion into the teen/pre-teen fashion market is just the tip of the iceberg. While today's mothers didn't grow up shopping at Wal-Mart, their kids will. The true impact of Wal-Mart will be seen 20 years from now when today's kids become parents themselves.

**Business Week (May 2003):** "The new gender gap." From kindergarten to grad school, boys are becoming the second sex as girls are outperforming them in all fields, including grades, extracurricular activities and life balance.

## In This Issue

1. NECG Predicts . . . . .	2
2. What's Hot, What's Not . . . . .	2
3. The Advertising Edge . . . . . (Chestah Cheetah)	3
4. Leaders on the Edge #1 . . . . . (Jeffrey Dunn, COO, Nickelodeon)	4
5. Leaders on the Edge #2 . . . . . (Carlin West, SVP, 4Kids Entertainment)	7
6. Leaders on the Edge #3 . . . . . (Warren Kornblum, EVP, CMO, Toys "R" Us)	9
7. The NECG Way . . . . .	11
(Kids Marketing Approach)	
8. Books on the Edge . . . . . (Street Trends)	12

**Edge:** We predict that the long-term impact of this gender gap will result in two major shifts in marketing - reaching women will become harder because most of them will be busy executives, and men will become an important target because they will have to shop more often for the household. ■

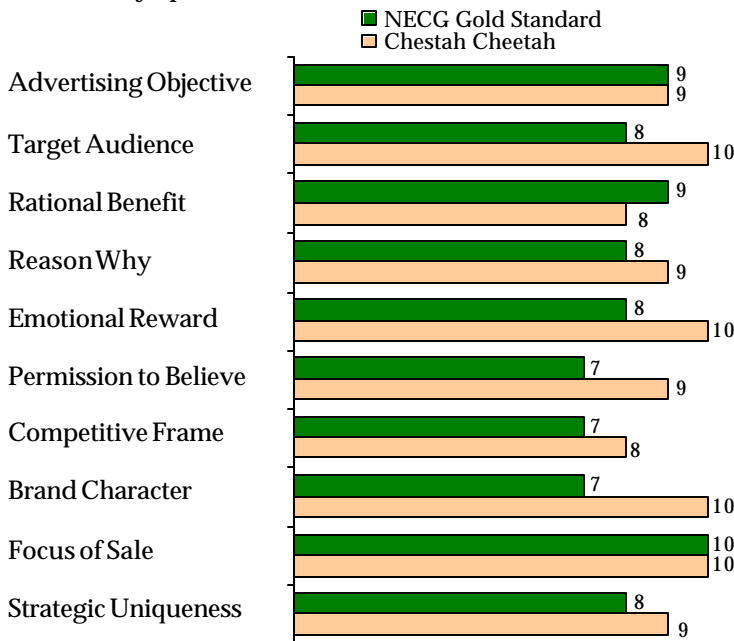
## What's Hot, What's Not

Hot!	Not!
"iTunes	"Napster
"Trans fats	"Low fat
"Punk'd	"Jackass
"Blogs	"Diaries
"Beyonce	"J. Lo




# Chestah Cheetah

Chestah (a.k.a. Chester) Cheetah is one of the all-time great examples of a kids campaign that truly turned a brand around. Prior to Chestah’s launch, Cheetos was positioned to moms with a message focusing on real cheese. With Chestah Cheetah, Frito-Lay repositioned Cheetos to kids, infusing “fun” into the brand and making Cheetos the “choice for cheddar” among choosy children. Gary Stibel and Bob Lepre revisit the success of the celebrity spokescat . . .

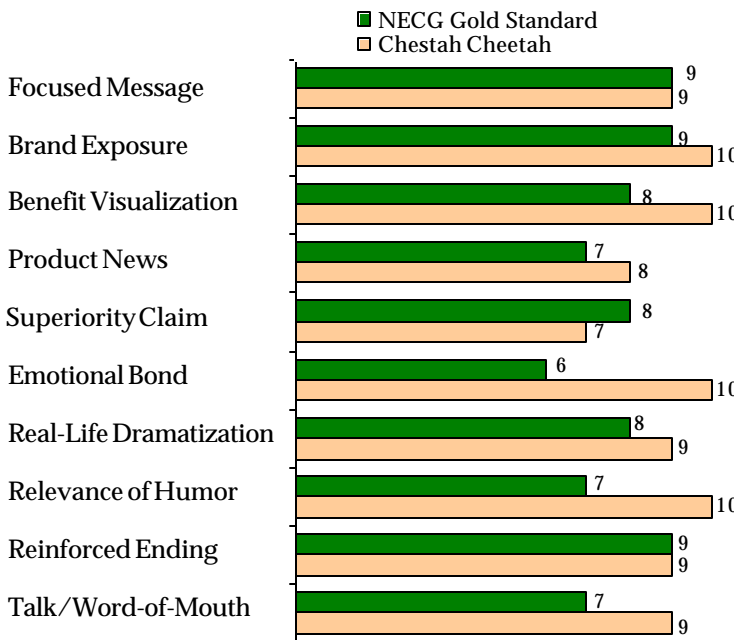


**STIBEL ON STRATEGY**

“While it’s hard to be objective about a business we worked so hard on, arguably Chestah Cheetah is one of the most successful strategic kids initiatives undertaken in recent decades. It transformed a maturing business, and did so effectively and efficiently in all but a cheesy (pardon the pun) manner.”




**NECG Gold Standard = 81/100**  
**Chestah Cheetah = 92/100**



**LEPRE ON EXECUTION**

“Executionally, Chestah falls short only on the absence of the superiority claim except for the provision that he (could Chestah be female?) clearly communicates Cheetos are more fun. Quick, change that score to a 99.”



**NECG Gold Standard = 78/100**  
**Chestah Cheetah = 91/100**

# Jeffrey Dunn

## COO of Nickelodeon



### On-the-Edge Accomplishments

- ☞ Responsible for Nickelodeon's off-channel businesses, including consumer products, online, *Nickelodeon Magazine*, *Nick Jr. Magazine*, recreation and new business development
- ☞ Led explosion of Nickelodeon's consumer products business, which now sells over \$2.6 billion in Nickelodeon toys, games, books, apparel and interactive software

**NECG:** You've got some properties and characters which have been very popular and successful for a long time. How does Nickelodeon manage to be so consistent?

**JD:** First and foremost, we do more research on kids than probably anybody else in the world. The big change in Nickelodeon's history came probably about 15 years ago. Prior to that, we operated much the same as many kid television companies had — a group of adults putting on what they thought children would like, but no one was really talking to the kids themselves. No one was treating kids as legitimate consumers. We decided to find out what kids really like. I think that's probably the single most important factor that has kept us where we are today.

Second, I think we were the earliest network to embrace the diversity of the American population. Research told us that the shifting demographic trends were affecting kids earlier than they were affecting other parts of the population — not surprising, because kids are always the front line of the next generation. We knew that the white audience was declining, and that certain elements of the minority audience were growing. We made a commitment to programming for all kids, and so we began to develop shows that embraced girls, not just boys. We embraced African Americans, Hispanics, Asian-Americans and were the first network to feature them in title roles in shows.



Finally, the dual audience nature of what we do is one of the reasons we stay on top. If you look at our competitors, they are either more girl-focused or more boy-focused. The history of kids programming suggested that if you program to boys you could get girls to watch, but if you program to girls you couldn't get boys. Saturday morning cartoons were very boy-focused in the way they were programmed. We stood that idea on its head and demonstrated that you could, in fact, develop shows that put girls in what might have been considered boy roles, and boys would watch. So we attracted a dual gender audience. This is quite different from our primary competitor cartoon, which tilts more towards boys, and from Disney, which tilts more towards girls.

**NECG:** Have you also used research to segment the market beyond just boys and girls...to identify groups of kids who think differently?

**JD:** Yes, we have. Some kids age quicker than others and, as a result, psychologically, they are more interested in certain programs than others. As they get older, girls are interested in the dramatic long-form type of thing, and boys move toward action programming. We still have the largest kids audience, and we have

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(Continued from page 4)

the largest “tween” audience. But kids get older and expand their viewing choices past Nickelodeon at different points.

**NECG:** Once you’ve got properties like Rugrats or SpongeBob, how do you keep them relevant? Do you ever actually modify the content over the years?

**JD:** Not really. The kids business is sort of like the bridal magazine business. Those magazines don’t really change – they’re constants. Women come in when they’re engaged or thinking about getting married. This is different than adults overall. Once you become an adult, your average life span is another sixty years. Kids grow up and move on. Remember that we already segment by age with Nick Jr. for ages 2-5 and Nickelodeon for ages 6-11, even though we appeal to ages beyond that.

We have not yet taken the step of placing programs on the shelf and bringing them back, which I imagine will happen at some point. The closest we’ve come to that has been with Rugrats – the new spin-off, “Rugrats Grown Up,” which shows them having aged up. We’re about to enter a new period of our history. Our first Nick generation of kids is now old enough to start hitting their 20’s, get married and have kids of their own.

**NECG:** There is so much buzz about “buzz,” especially in the kids arena. How do you make it work?

**JD:** Obviously, we have the best vehicle around for reaching kids, which in itself creates buzz. Kids are very efficient for creating buzz, because they go to school together every day and they’re all talking to each other. The Internet has forwarded that. Kids today probably interact with more people than adults do by vir-

tue of being online. So we have a multi-platform business, and kids are interacting with us in a lot of different ways.

This is not just about kids. When we found that SpongeBob was actually quite a hit among teens and on college campuses, so we began merchandising at college book stores.

We also learn from our sister networks Nick at Nite and TV Land. One of the things that they did to create buzz was to make statues of famous people from TV’s heritage, calling attention to it as an art form. They started with Jackie Gleason’s Ralph Kramden character from the “The Honeymooners,” and put it down at the Port Authority because he was a bus driver. The press coverage was huge. Then they did Mary Tyler Moore in Minneapolis. When they unveiled that statue, it was carried live on NBC’s Today Show, Good Morning America, and CNN. You could not have bought that kind of coverage.

**NECG:** How do you minimize the negative component of “buzz?” Or is that a problem for you at all?

**JD:** I don’t know if we can think of an example where we’ve been hurt by it. I think we try to have really good quality products up front. Eventually things that were popular will sort of cool off and other things will replace them, but we haven’t really experienced a situation where somebody has said, “Oh, this is just awful.”

Part of that is due to the fact that we do research, and that we get a lot more bites of the apple than broadcast does. Broadcast networks make a bunch of shows and cancel them. We don’t really get into that. First of all, we have so many more programming hours during the course of a week than they do. There are a lot of places to put things and find an audience. Second, kids like repetition. Unlike

**“Nickelodeon was the first to slice away at the networks demographically, along with MTV, as if to say ‘we’re specialized, we’re not for everybody’.”**

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adults, who get tired of things much quicker, kids will watch the same episode of SpongeBob over and over again. Until they almost know it by heart, it's not their true friend yet.

Our research tells us pretty clearly what won't work. What we can't predict is a massive, off-the-chart hit. Part of that is about the buzz, about kids watching and talking to each other and making it even more popular, which you really can't get from focus groups.

**NECG:** The networks have had a hard time branding themselves. You are more than a network obviously. Talk to us about the Nick brand.

**JD:** You're right. Historically, NBC, CBS and ABC have not been branded. If you walk into a house with a kid and ask what they're watching, they'll say "I'm watching Nickelodeon" or "I'm watching SpongeBob." If they're watching NBC, they're giving the name of the show, not that they're watching NBC. Nickelodeon was the first to slice away at the networks demographically, along with MTV, as if to say "We're specialized, we're not for everybody."

We still believe we're the first network for kids – "first" meaning being original, a leader, and focused. There's a lot in that word. We're humor-based. We believe funny is money, looking at the humor quotient in everything we do. Over time, we've been able to expand the brand to be not just about kids, but within kids, for all kids, for "me." Most kids look at Nickelodeon and say, "Nickelodeon is for me." We've worked at creating this sense of inclusion.

The one thing that most people keep the same is the one thing we don't – the logo. If you look at Coca-Cola, there's only one way to write it. It is what it is. There are very strict

rules about it. Within Nickelodeon, we vary the shape and size of it all the time. It changes because that's the way kids are. It becomes fun, playful and almost interactive. Again, it's very kid-like in that regard.

**NECG:** Who do you admire outside of your industry?

**JD:** I absolutely admire MTV, and our competitors. I admire what Disney has built over years and years. We're different, but you have to sit back and admire what they've done because they have been incredibly successful. We're also grateful that they opened up a door and gave us an opportunity.

***"Kids were not being served by the broadcast networks. The broadcasters were just that – very broad. Cable was about 'narrow casting.' That's what made it a success."***

When cable came along, they didn't appreciate it for the medium that it would become. Generation X, the generation that is now in college and twenty-something, is the first cable TV generation. As a result, we own the hearts and minds of this generation. On the other hand, I think that Disney has done a remarkable job at being consistent with their brand.

**NECG:** What are the biggest challenges you have now?

**JD:** The challenges that face a big business are different than the challenges that face a small business. When I first came here ten years ago, this was a much smaller business. Today, it's one of the largest businesses in all of entertainment. Achieving the kind of growth that we have achieved in the past today – when the numbers are so much bigger in absolute terms and the competition is so much greater – becomes the biggest challenge.

Remember the first rule of marketing – focus, focus, focus. We went after the networks with a focus on kids. Kids were not being served by the broadcast networks. The broadcasters were just that – very broad. Cable was about "narrow casting." That's what made it a success. ■

## Carlin West

### SVP of 4Kids Entertainment



#### On-the-Edge Accomplishments

- ☞ Responsible for national marketing and licensing programs for the return of the Cabbage Patch Kids, Clear Channel entertainment Motor Sports' Monster Jam, and Artlist Collection The Dog.
- ☞ Involved in the creation and execution of marketing and licensing programs for Pokemon and World Championship Wrestling.



**NECG:** One of the things that people struggle with in kids marketing is segmentation. Kids are constantly evolving. A 5-year-old can be dramatically different from a 6- or 7-year-old. How has 4Kids managed to attack this problem?

**CW:** When we launch a property, we focus on the oldest sector of the market that would be accepting of that property. For example, when we brought Pokemon to the United States in 1997, it was basically for kids 7 - 14, but it has now gone to the younger audience.

We tier our licensing programs and our promotions around things that would first start with older kids and then trickle down. When Pokemon became something that the younger brother or sister was getting involved in, we introduced Yu-Gi-Oh, which has been licensed and marketed to an older segment of the market. In a couple of years, Yu-Gi-Oh will trickle down to the younger kids.

**NECG:** How does that impact your positioning or communication?

**CW:** It mostly impacts the products that are licensed. For example, an apparel program launched with a teen positioning might eventually get picked up by the younger brothers and sisters,

at which time we'll change the license to include smaller sizes. The same thing applies to toy design. For younger kids, you focus on role play, whereas a 9- or 10-year-old would be more interested in stickers, trading cards, back-to-school supplies and products of that nature. We understand the developmental patterns of the children so we can gear our products accordingly.

**NECG:** Many companies are dealing with the question of whether to speak to the child, the parent, or both. How do you handle this challenge?

**CW:** The majority of food products are – and should be – marketed to kids. This is because kids have a much more prominent position in the purchase of household products than they did, say, fifteen or twenty years ago. Now, kids are with Mom when she is shopping, and they're buying the products they want to buy. Kids like the fact that food is now cool.

I think one of the things we did early on in our licensing of Nintendo was the Super Mario

*(Continued on page 8)*

(Continued from page 7)

macaroni and cheese. This was one of the first examples of using licensed characters in the food sector, and it sent sales through the roof. Licensed characters add an element of familiarity to the product. If a kid sees his favorite character, it's just like adults spotting a familiar brand on a car or piece of clothing. There's a comfort level with it.

**NECG:** What is the plan for the 4Kids brand?

**CW:** 4Kids has built a business model that includes television production and syndication, media buying, and licensing, because we wanted to be able to provide our clients with everything they needed to bring a property to life.

We're not really about promoting the 4Kids brand. We're about our clients, so we like to pride ourselves on being really good representatives of the properties that we hold. 4Kids is really an industry name, and we're proud to work with great companies in every category of merchandise. To make our name for kids would put us in competition with our clients and that's not something we want to do.

***“Licensed characters add an element of familiarity to the product. If a kid sees his favorite character, it’s just like adults spotting a familiar brand on a car or piece of clothing. There’s a comfort level with it.”***

**NECG:** Companies like Leapfrog have made kids education as important as kids entertainment. What are your thoughts on that?

**CW:** What Leapfrog has done is incredible. They've made education entertaining – something that people said would never work. Leapfrog really owns a product type. We don't manufacture anything, and we don't sell anything except licenses and brands to companies that do manufacture products.

What we try to do is find the good things within a property that can work in an educational environment, but we're really in the business of entertaining kids. Instead of being totally educational, we'll look for opportunities to do good things with the brand. For instance, the Cabbage Patch Kids, which was founded by our

CEO Al Kahn, is all about being one-of-a-kind, and the idea that it's OK to be different.

**NECG:** How has today's retail environment affected your go-to-market strategy?

**CW:** In today's retail environment, you can buy the same toy that you purchased in FAO Schwarz at Toys "R" Us or Wal-Mart. Plus, you've got really educated consumers and the Internet. We're working with Toys "R" Us to come up with exclusive merchandise, such as the Cabbage Patch Kids which we've licensed to them as an exclusive doll brand. This provides Toys "R" Us with exclusive products, so people have to go to their stores to get something special.

We have a division called "Technology for kids," and a contract with Toys "R" Us to develop technology for them that can be used in toys. Frequently, those technologies come from the adult world. When DVD players first came out, they were hugely expensive. Now they're dropping in price because there is more and more of that technology available. The same thing happens in toys, where there might be something specific in an adult product that becomes affordable over time, allowing it to enter the toy market.

**NECG:** Major product manufacturers like P&G and Unilever are now asking media companies for an integrated plan to reach a target audience across properties. Can you give us an example of how you've approached this?

**CW:** People often look at licensing for just revenue, but it's so much more than that. For example, Coca-Cola uses licensing to protect their trademark. You can use licensing to give a strong platform to a brand across many different levels. For Pokemon, it went all the way across the board to every area of our company. So you could basically just plug in the property and "boom," it could come out in many different forms which gave it a very strong marketing base. ■

# Warren Kornblum

## EVP and COO of Toys “R” Us



### On-the-Edge Accomplishments

- ☞ Responsible for brand management for all six “R” Us divisions – Toys “R” Us, Toys “R” Us International, Kids “R” Us, Babies “R” Us, Imaginarium and Toysrus.com
- ☞ Formerly a managing partner at Bozell Worldwide in New York responsible for key accounts including Bell Atlantic Mobile and Levitz Furniture



**NECG:** Geoffrey the Giraffe has played a bigger role in the positioning of Toys “R” Us. What is your vision for Geoffrey?

**WK:** After a broad-range senior management change in the last 4 to 5 years, we took a hard look at the assets of the company and decided to create the Toys “R” Us of the future, as opposed to one that was deeply embedded in its past. The name Toys “R” Us, and in many ways the multicolored logo, had literally a 100% aided recall. So we weren’t going to mess with that, because it was a strong asset. However, we did want to make it more contemporary. We started to look at how we could signal a change in our marketing. The natural tendency, particularly for an advertising agency guy like me, is to go out and bring in the Rockettes and the marching bands, to say, “Hey, look us over, we’re brand new.” It was going to be very difficult to be credible in that kind of messaging.

Geoffrey the Giraffe was dated, and had not been utilized in an active way for a number of years. We wondered if we couldn’t take advantage of the association people have with our brand from the past, and utilize [Geoffrey] to say that it’s different, it’s changed. Specifically, we wondered what would happen if we turned Geoffrey from a two-dimensional caricatured ad into a three-dimensional, live, walking, talking giraffe.

Clearly, there was huge risk, and there were many sleepless nights because we did have something that was a very strong brand icon, albeit not defined. When you change something as dramatically as we did, you run the risk of damaging people’s perceptions of what Geoffrey would be. We got great support from [CEO] John Eyler, the executive committee and our agency, Leo Burnett, and decided we were going to contemporize Geoffrey. He was going to not only continue to be our brand icon, but would truly become the spirit of the new Toys “R” Us.

That was about 2 years ago, and it’s been a phenomenal success for us. We see Geoffrey being an integral part of everything we do. We have a very clearly defined understanding of Geoffrey’s personality, his character, what he will do, what he won’t do, and we stay very true to it.

**NECG:** You adopted a co-branding approach online with Amazon.com. What are the implications of this relationship on your brand?

**WK:** When I first started here, you couldn’t open the paper on any given day without seeing us get bashed about Toysrus.com. That was the season when, like a lot of people, we were in jeopardy of not shipping holiday goods. A

*(Continued on page 10)*

(Continued from page 9)

bunch of smart people around here and in our dot-com division sat down and looked at what our strengths and weaknesses are.

Marketing and merchandising are our strengths. Amazon is clearly state-of-the-art in terms of the site, the infrastructure, the way they move goods to market, distribution, etc. And over the last three years, it's just worked magically. We've grown at or ahead of our expectations. We've expanded our Internet operations to include things like BabiesRUs.com and Imaginarium.com, and I think that they would agree that our relationship has been good for them as well. I think that a partnership is about finding a situation where the sum of the parts is greater than any of the individual ingredients.

**NECG:** How will the entertainment or toy/gaming needs of today's kids change in the future? How is that going to impact Toys "R" Us?

**WK:** More and more of the software people, and the big three platform companies, are talking about moving into family content, which plays into our "sweet spot." We've got a world within our stores called R-Zone which is completely dedicated to gaming. It's a huge business for us, and from our perspective, we, along with the industry, need to define its future. We intend to be on top of the technology. Kids and parents (we have adults shopping in our stores too, obviously) want this kind of stuff, and technology is just getting incredibly wonderful. We're going to stay with the technology, and we're going to be conscious and cognizant of appropriate content where we can.

**NECG:** You seem to be holding your own against Wal-Mart. What is your strategy regarding your relationship with them?

**WK:**

We have deep respect for Wal-Mart and what they do. I think anybody who's in the retail business or in business today has to admire what they've accomplished, how they operate their businesses and the power that they wield within virtually every core category there is in modern consumerism. Like many companies, you can sit and say to yourself, "Let's try to 'out-Wal-Mart' Wal-Mart." From our perspective, that's not a battle that we want to fight, and probably not a battle that we can win. We believe what we can do is be true to ourselves and to our brand, and clearly differentiate ourselves as an alternative way to shop. When you have 45,000 square foot boxes that are all about celebrating everything that's wonderful about being a child, we believe you have opportunities to really bring your brand to life in a different way.

Mom is our core target, and if her purchase decision gets relegated to a commodity-based purchase, then I think we, along with every specialty retailer, will have a problem. The way to succeed is by fulfilling the aspirations of consumers who want more than just a commodity-based purchase. These consumers want to walk into an environment that celebrates kids and everything that's cool about them, rewards them for their patronage, has expert salespeople who bring products to life with demonstrations, and offers the products that they want.

Our pricing strategy is not to be a low-price leader. Our pricing strategy is to neutralize competitive disadvantage on price, but to make sure that we have what our guests want, when they want it and plenty of it with people who can help them not only understand it, but really bring it to life. We're basing our strategy on being much more than just a place where you have a perfunctory shopping visit. And I think, frankly, all specialty retailers, if they want to survive, have to do that. ■

***"The way to succeed is by fulfilling the aspirations of consumers who want more than just a commodity-based purchase."***

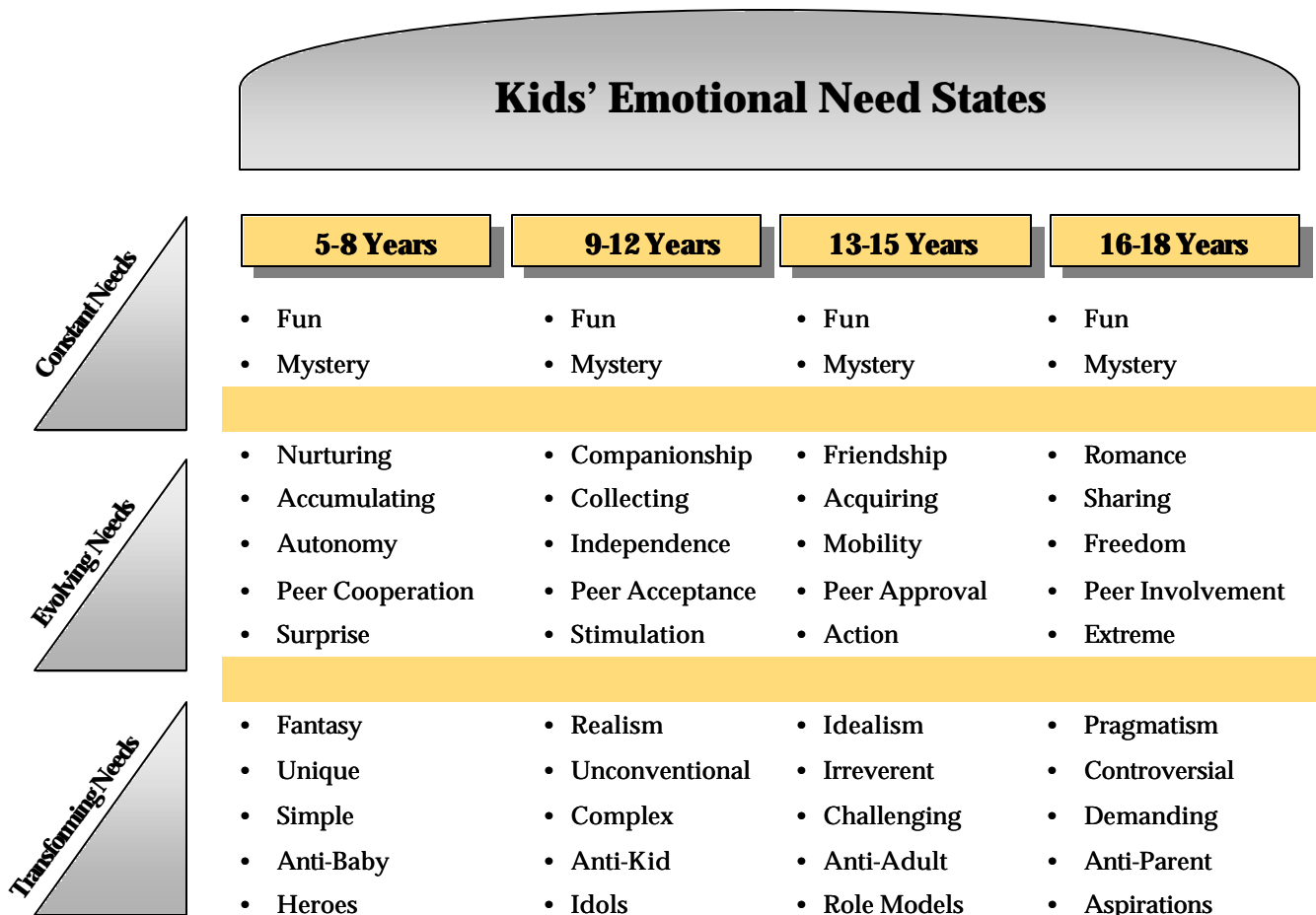
# “Focused Consistency” NECG’s Approach to Kids Marketing

Marketing to kids is much more challenging than marketing to adults due to their ever evolving physical and emotional need states. Kids’ emotional needs vary significantly across age groups. Marketing messages that appeal to one age group often don’t appeal to others.

Marketing to kids requires FOCUSED CONSISTENCY – focused because it is necessary to tailor messages to

narrowly defined age groups when targeting kids, and consistent because, unlike adults, kids enjoy repetition of marketing messages.

The exhibit below illustrates how kids’ emotional need states evolve across age cohorts and provide marketers of kids products a framework to develop consistent marketing messages for the age group they want to target. ■



This article was written by Gaurav Kapoor at NECG. Feel free to e-mail him your comments at [gk@thenecg.com](mailto:gk@thenecg.com)

# Street Trends

## How Today's Alternative Youth Cultures Are Creating Tomorrow's Mainstream Markets

-- Janine Lopiano-Misdorn, Joanne De Luca



Amazon Ranking

☆☆☆ 1/2

NECG Edge Ranking

☆☆☆ 1/2

*Street Trends* deals with and “sells” the concept that tomorrow’s mainstream markets are often shaped or created by today’s trends arising out of the youth fringe or, in consultant-speak, “divergent” segments. The fundamental precept is that this bubbling-up of trends is best observed in vivo . . . on the streets where the marketing microorganisms breed.

The chapter names are sufficient to get you to read the book. These include lively chapters such as “United Streets of Diversity,” “The Hip-Hop Nation” and “My Bologna has a new name, it’s V.E.G.A.N.” Some of these are devoted to characterizing a new “segment” of youth culture:

- **The Club Kids** - “They live out their fantasies in the clubs, the parties, and the shows, dressing like cartoon characters, space-age Raggedy Ann and Andy dolls, dominatrix queens, Princess Leia - or whatever they wish.”
- **The Computer Surrealist** - “Their aesthetics are visibly inspired by the computer, the germ of their visual stimulants. They have a natural acceptance of what is fragmented, fast and experimental.”
- **DIY**: “Do It Yourself - they’ve watched too many superstars fall and too many broadcasts about the sexual perversions and corruptions of authority figures. And

as a result, members of this generation, more than ever, look to themselves and their ‘crews,’ ‘communities’ or ‘tribes’ to institute change for the future.”

*Street Trends* is a clever “sell-piece” for “street-level” research. The fundamental concept is a portrayal of how the alternative youth culture - usually, but not always, urban - is creating tomorrow’s mainstream markets. Many ideas surface in so-called “fringe” elements, but few gather sufficient momentum to become a full-fledged trend. An excellent warning to marketers is that if you observe an emerging trend “at the mall,” you are well behind the trend.

The book is an honest and provocative look at how trends begin, the catalysts that ignite them and the resulting marketing opportunities. The language is refreshing and many, many quotable quotes are woven throughout the book. For instance, youth lives in their immediate circles, like the tight alternative sports cultures, and beyond, as in their definition of “family.” They view friends and their friends’ families as “family.”

One of the most appealing aspects of this book is that it reads fresh as of right now . . . even though it was first published in 1997. Overall, *Street Trends* is fast-paced and directly challenges many of the concepts of mass marketing. ■

**The Consultant**

Failure to frequently gauge the capricious characteristics of this consumer subset may truncate our capacity for success.

**The Client**

I think he means we need to research kids' trends more often.

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