

NICKVISION

vision is the art of seeing what's invisible to others
- jonathan swift

- nick kids on the block
- 2014 summer associates program
- augmented reality application

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PS: References available upon request.

RESEARCH

research is formalized curiosity. it is poking and prying with a purpose.
- zora neale hurston

- defining augmented reality
- examples of ar across industries
- kids' preferences and tech trends

ALL ABOUT

AUGMENTED

REALITY

Mobile Augmented Reality (MAR or just AR) involves the dynamic overlay of digital information in the user's view through mobile devices. It's "an increasingly popular technology for enhancing the way that people interact with... the physical world."

In other words...

AR is a live experience where digital and physical worlds merge, and it's incredibly popular.



DID YOU KNOW?

Augmented Reality has been a concept for almost two decades now; most of the research, however, focused on making it technologically feasible. Now that the tech exists, companies, schools, and even folks in the ivory tower are looking for creative implementations.

AR makes us think of...

EXPLORATION

n. the act of examining; investigation; scrutiny

ENGAGEMENT

n. the act of engaging (i.e., to gain or win over)

EXPECTATION

n. looking forward to an event as it is about to happen



INGRESS



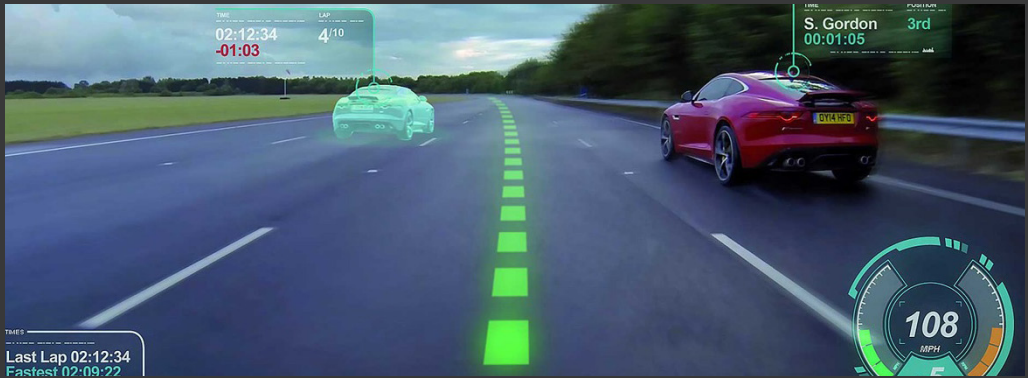
Google Niantic Lab's *Ingress* is a science fiction massively-multiplayer augmented reality app that uses Google Maps to place collectible items and portals. It embodies exploration by getting Android users out into the world, encouraging them to look more closely at the world around them. It takes the familiar and makes it extraordinary.

EXPLORATION

encouraging audiences to seek out content by adding layers of entertainment to an already exciting place and reshaping their points of access



DisneyNature is an app that allows children to explore their backyard as a rainforest and see the world through their favorite animal's eyes. While this doesn't rely on Disney's intellectual property, it gets kids outside and encourages them to poke around by leveraging (instead of fighting against) their excitement about using cutting-edge technology.



Jaguar's *Virtual Windshield* helps people fulfill their fantasy of being a racer by incorporating elements like AR cars for drivers to compete against on a racetrack. It takes all of the fun of a racing game, the adrenaline of being behind the wheel of a real vehicle, and forges them into a single, highly engaging experience for users.

familiarizing and including the audience in the character's world through active participation and two-way conversations with content

ENGAGEMENT



Instead of just telling their audience about an upcoming show, Cartoon Network invites users to test their identity in a game. Facial recognition software analyzes the user to decide whether he or she is a "nanite" creature from the show, which immediately immerses them in the show's world. This is a great example of how AR can literally "show" rather than tell.



The Ikea Catalog app allows customers to see how furniture will fit into their space before they buy it. This helps the consumer make an informed decision, but it also helps expose them to that red chaise that they never knew they needed. There's a sense of urgency, an internal buzz, when customers are able to actually see the furniture in their home.

EXPECTATION

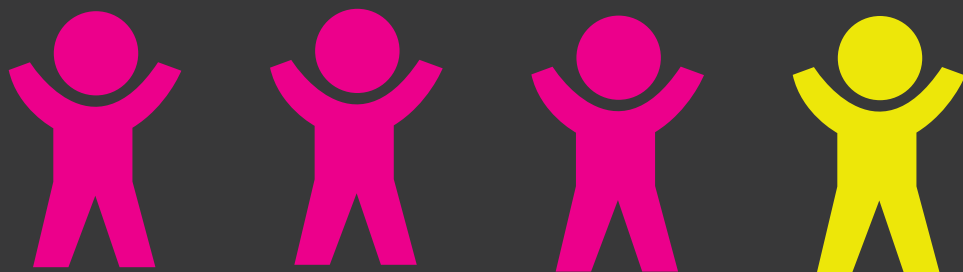
generating excitement, interest, and confidence in products by injecting it directly into the consumer's world



Lego's Digital Box shows consumers inside the store EXACTLY what a set of legos can build. While it's one thing to see the image on the cover, it's another to see a fully rendered 3-D version of the model sitting on top of the box. Kids get a taste of the Lego creation in augmented reality, and that helps get them inspired to turn the augmented reality into a physical reality.

STATE OF THE MEDIA

Kids are choosing to use smart and mobile devices when they want to consume content. For example....



3 out of every 4 kids have access to smart devices...

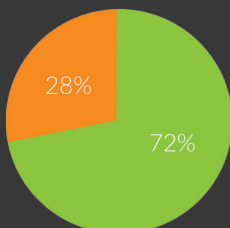
14,000,000

unique visitors used the Nick apps (iOS, Android, Kindle Fire) in the past year...

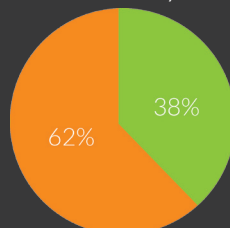
... And according to Common Sense Media, the number of kids under the age of 8 who are using mobile devices has increased dramatically.



LEGEND
Not Using
Using



2011



2013

NOW IS THE TIME.

Qualitative research on the concept of play show that kids today are excited about things like augmented reality. Kids are...

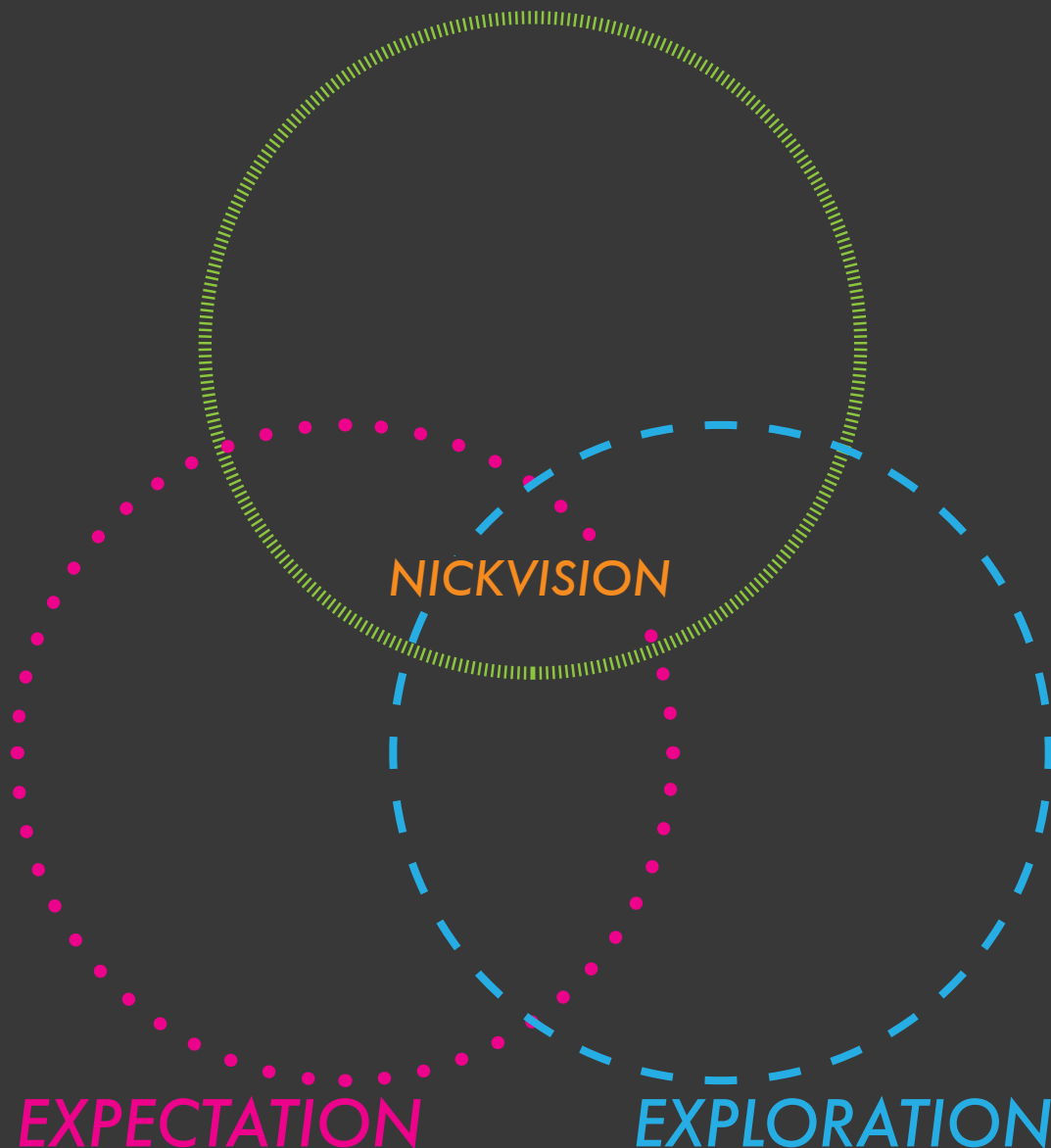
SELF-DIRECTED,

PROCESS-ORIENTED,

& KNOW GAMES.

Kids are ready to explore their world because they know how to do things systematically. Rather than shying away from rules, they want to understand how to do something effectively; in their game-filled world, rules are thought of as *mechanics* that make the world work. Kids are willing - and eager - to work with a set of limitations, because that's not a restraint to them. Instead, it's an opportunity for creativity, like trying to beat a boss level, or playing a game of Monopoly. Kids know that there's always a way to win (without cheating, of course.)

ENGAGEMENT



Nickelodeon has a strong digital presence and tremendous brand power. Augmented reality has finally reached a point where it works well. We believe that Nick can take augmented reality to the next level - a multidimensional, interactive experience that users can have anywhere at anytime.

Nick can combine the strengths of AR: engagement, expectation, and exploration. We call it **NICKVISION**.

PRODUCT

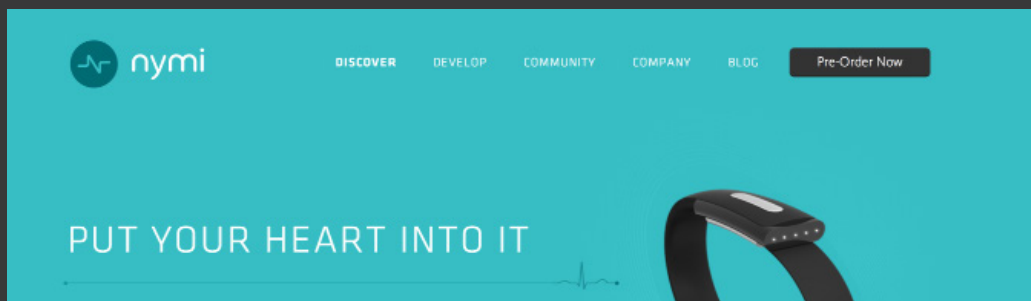
design is not just what it looks like and feels like. design is how it works.
- steve jobs

- 
- design inspiration
 - our design process
 - how nickvision works

DON'T MAKE ME THINK



We wanted to build an app that utilized the elegance of **FLAT DESIGN**...



... the simplicity of a **LEAN USER INTERFACE**...



... and all of the **FUN** of a **NICK APP**.

ROUND TABLE WIREFRAMING

One of our brainstorming sessions involved strategies that were inspired by design thinking. Early in the design process, everyone on the team sat down and took out a sheet of paper. Then we spent the next 15 minutes writing, drawing, dancing - whatever it took to express exactly how we thought the NickVision app worked.

After that, we went around the table and shared each of our wireframes one by one. As a team, we talked about which features sounded awesome... And which ones were too ambitious, or just duds.

Surprisingly, most of the features we really liked didn't make it into the app. We had avatar guides for a tutorial, we had scavenger hunts complete with clues, and we definitely considered creating a method for users to save their augmentations. At the end of the day though, we simplified and evolved until we had the NickVision that we're presenting today. This not only created buy-in as our team committed to the app - it also generated a lot of creative, new ideas!

SO WE DESIGNED...

CREATING A CONVERSATION

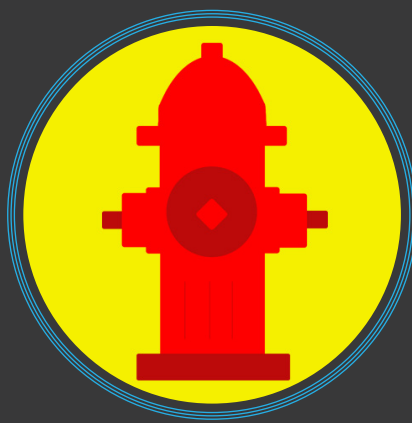
One afternoon in the International House, a few members of Nick Kids on the Block sat down and developed a scripted conversation between the user (your average, Nick-loving kid) and the NickVision user interface.

While this exercise might seem a little crazy, it actually helped our team create a user flow we felt proud to share. We started to understand the screens that were absolutely necessary for our users, while also developing the interactions (e.g., swipe vs. button) and copy (that means text or words) that would make sense for what the user needed to do at any given time.



DID YOU KNOW?

Our team met with a number of UX designers and product developers at Viacom and Nick; the most common advice was always, "Keep it simple, and avoid excess copy. Kids don't read it."



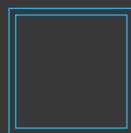
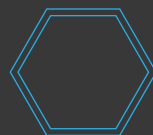
Fortunately, one of the other Summer Associates kept things real with us - the photo icons just weren't working for our project. The stock photography looked clean, but it gave our app an unsettling, almost corporate feel. We didn't have a great solution to the issue, but then we realized our flat design could really lend itself to some fun, minimalist representations of augmentable items. We fired up Adobe Photoshop and Illustrator, started drawing, and never looked back.

IRONING OUT THE REALISM

...AND WE ITERATED.

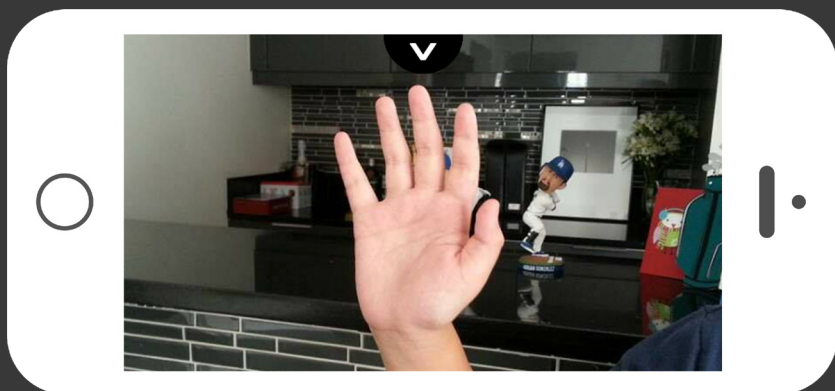
TOTALLY SQUARE

We toyed with the idea of using a honeycomb to house our list elements; this seemed like a fun and visually unique way to house the augmentable items, which would immerse users in the app from the very beginning. As we looked back to the Nick app, however, we saw the effectiveness and prominence of the grid and didn't want to lose it. Our honeycomb reverted to simpler squares, and we found ourselves using apps like Instagram as a reference because of the ubiquity of the grid. It really goes to show that certain design elements just *work*.

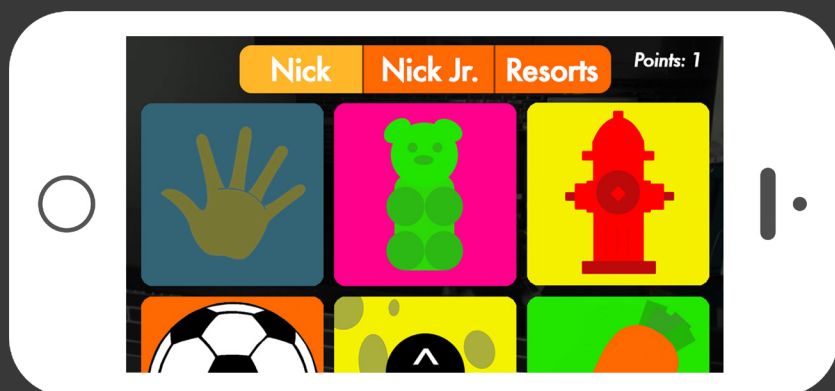


HOW [NICKVISION] WORKS

NickVision relies on two main screens:



the **CAMERA**...



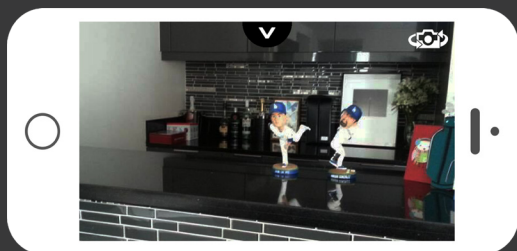
... and the **LIST**.

A CLOSER LOOK AT *LISTS*



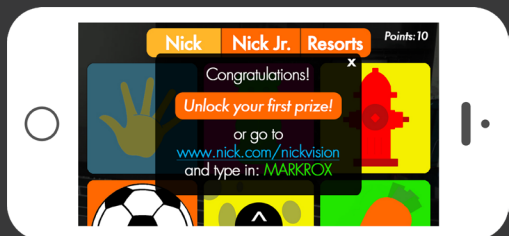
Our lists use flat images for Nick content, and photos for images at the Nick resorts. This makes sense, because the Nick content will update frequently, and the augmentable items will rely more heavily on illustrated content that guides users towards common household signs and objects. Meanwhile, the resorts have objects that every visitor will be able to see. Rather than trying to represent those images minimally, it's great to show the kids exactly what they need to find so they can explore the hotel and start using their NickVision!

SMILE FOR THE CAMERA

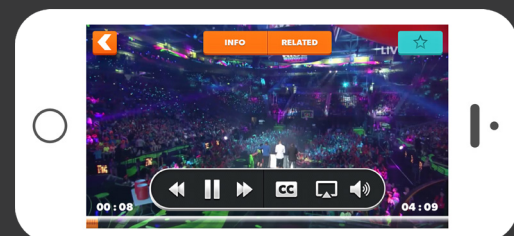


The camera features a **REGULAR** mode and a **SELFIE** mode.

SOME QUICK POINT-ERS



>



Once a user gets a sufficient amount of points, the points tally will “shudder” to let them know that they’ve unlocked exclusive content. This content can be overlaid onto the screen (by clicking on the orange button) or by using a code that would work on the Nick website. Note that the *overlayed* content would use either a direct link to mobile Nick content, or use a native player that mimics the mobile Nick experience. We want video players to be consistent.

While we've always worked to be intentional in our design, we understand that we're not necessarily the end user. Even if we were, though, there's something to be said about asking for other people's opinions. Our team was eager to accept and incorporate the feedback we gleaned from users outside of our team.

WHAT DO YOU THINK...

EXCITING

We wanted NickVision to be entertaining and interesting. We wanted to create an augmented reality experience which had the sole purpose of making sure that kids are having fun.

.....EPHEMERAL

Our augmented reality is fleeting, and that's part of the fun. The content is constantly refreshing, and the augmentations are never recorded: everything happens in real time.

.....EASY

Clarity above all else.

MARKETING

audiences everywhere are tough. they don't have time to be bored or brow beaten by orthodox, old-fashioned advertising.

- craig davis

A vertical line with three white circles at regular intervals, serving as a bullet point for the list.

- nickelodeon tentpole events

- nick jr. permanent content

- nickelodeon suites resort

THE MAGIC OF AUGMENTED REALITY

The thing about augmented reality is that it's the most fun when you first discover it. The first time you see an augmented item, it almost feels like magic.

We want to preserve that magical feeling as much as possible. Therefore, we decided to make the Nick section of NickVision limited edition.

This increases the exclusivity and hype surrounding NickVision, which will also increase kids' excitement to use the app.

It also makes sense logistically. The app will be easier and cheaper to create and sustain if it is only available a handful of times per year.

Tentpoles like the Kids' Choice Awards (KCAs) are the best occasions to release NickVision.

There's always an increase in traffic and viewership during the KCAs, so launching the app during this event ensures that it gets as many eyeballs as possible.

For example, the app would launch three weeks before the KCAs and end one week after the KCAs. Before the KCAs, points could be cashed in for KCA pre-show content about how celebrities prepare for the show. After the KCAs, points could be cashed in to see exclusive behind-the-scenes content from the show itself.

Nick can also release the app in conjunction with other tentpoles besides the KCAs, as well during big events like season premieres.



DID YOU KNOW?

Planning for live events can start up to 6 months in advance. We want to capitalize on this by getting sponsors and performers thinking about NickVision as early as possible.

MEETING OUR AUDIENCE

.....
We want to meet Nick kids through as many media as possible, including...

LINEAR

- bumpers
- lower thirds
- product placement
- 30s spot

DIGITAL

- banner ads
- ads on nick app
- video ads

FLOOR

- times sq. billboard
- orange carpet
- public transport

NICK JR.

The Nick Jr. section of NickVision will live year-round since Nick Jr.'s audience is considerably younger than the Nick audience. NickVision will bring the much-loved Nick Jr. characters to life in a way that they've never been seen before.

To keep the app as simple as possible for small children, there's no point system or exclusive content available in this section. We want to make the app easy for parents to engage with their kids.

To maintain the sustainability of NickVision and keep costs low for this section, it will only be updated with new animations when a new Nick Jr. TV show is released.

LINEAR

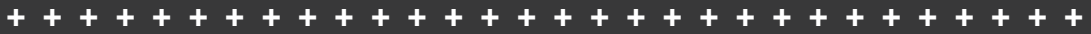
- bumpers
- lower thirds

DIGITAL

- banner ads

A SUITE

ADDITION



We think bringing NickVision to the Nick Suites Resort in Orlando, Florida is the perfect way to add an extra dimension to a family's vacation. The partnership with Nick Suites Resort would be a mutually beneficial relationship, with kids having even more opportunities for fun at the resort while also reinforcing their brand affinity.



Around 675,000 people visit the Nick Resort each year, with 3,000 - 4,000 of those people present at peak times like summer. It's a great place to get people using AR and getting a full Nick experience.

DON'T STOP ME NOW

We think AR provides an interesting opportunity to build stronger relationships between Nick digital and the Nick Resort, but it could extend to other hospitality ventures like Nick Cruises and Theme Parks.



SPLAT!

The resort's lobby is a great opportunity for AR. While the parents check in, the kids check out the splats, which augment and immerse them in the Nick experience.

We would work with the resort administration to turn existing structures (such as statues or murals) into augmented reality hot spots that are compatible with NickVision.

Noninvasive signs throughout the resort would direct kids to download NickVision to try out augmented reality around the resort.

Kids and their families can go on a treasure hunt for these hot spots and accumulate points for every item they find. These points can then be cashed in for NickVision-designated merchandise at the resort's gift shop.

STRATEGY

i believe that people make their own luck by great preparation and good strategy.

- jack canfield

- business goal
- logistics & monetization
- nick is where kids are

.....

SHORT TERM GOALS

- We'd look for increased app downloads, high ratings in the app store, and a buzz around the entire Nick experience. People should be thinking cohesively about the Nick Resort, app, website, etc
- SUCCESS!**

We want happy sponsors who keep coming back for more AR and an experience that is in demand outside of our tentpoles. Other Viacom brands will ask Nick about AR and start to use it as well.

SUCCESS!

MAKING IT HAPPEN

We chose our potential partners based on factors such as capabilities, and company size.

Traditionally, Nick tries to work with companies that can afford a 5 million dollar insurance policy. We were able to narrow down our options to two companies, which are listed on the right.

Both companies offer high quality services that allow clients to create their own AR, and both apps operate on Android and iOS.



Owned by HP Autonomy, Aurasma has quickly risen to become the world's leading augmented reality platform with over 50,000 customers operating in more than 100 countries. Their clients include companies including Universal, DreamWorks, the BBC, and NBC.

AURASMA
LAYAR



Layar is the world's most popular AR app, which continues to grow by an average of almost 1 million downloads per month. Acquired by Blippar, a UK-based leader in AR, clients include Disney and the WB. Layar has 38M downloads, and is used by more than 90,000 publishers, marketers, brands, and agencies.

CASE STUDY

Kraft's Capri Sun partnered with Nickelodeon to promote the 2014 Kids' Choice Awards. Kids were invited to enter a sweepstakes for a chance to "Rock the Kids' Choice Award" and win a VIP KCA experience.

Nick and its partners created an app and temporary tattoos that had augmented reality capabilities. The Capri Sun boxes also held a code that could unlock exclusive KCA content. Kraft tracked the campaign's progress through the app's number of downloads and reviews. The sweepstakes was also successful, receiving 110,000 entries in the span of two weeks.



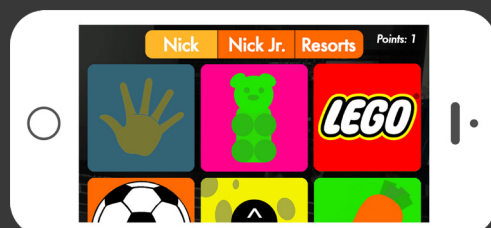
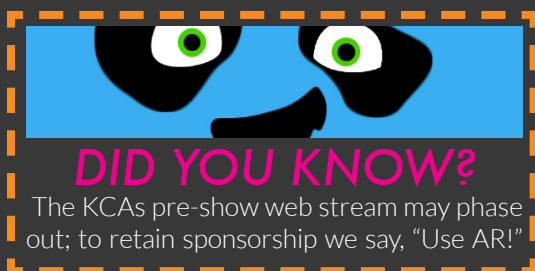
"GO WILD"

The Capri Sun KCA Cat, which was featured on the AR tattoo.



POTENTIAL SPONSORS

MONETIZING THE IDEA



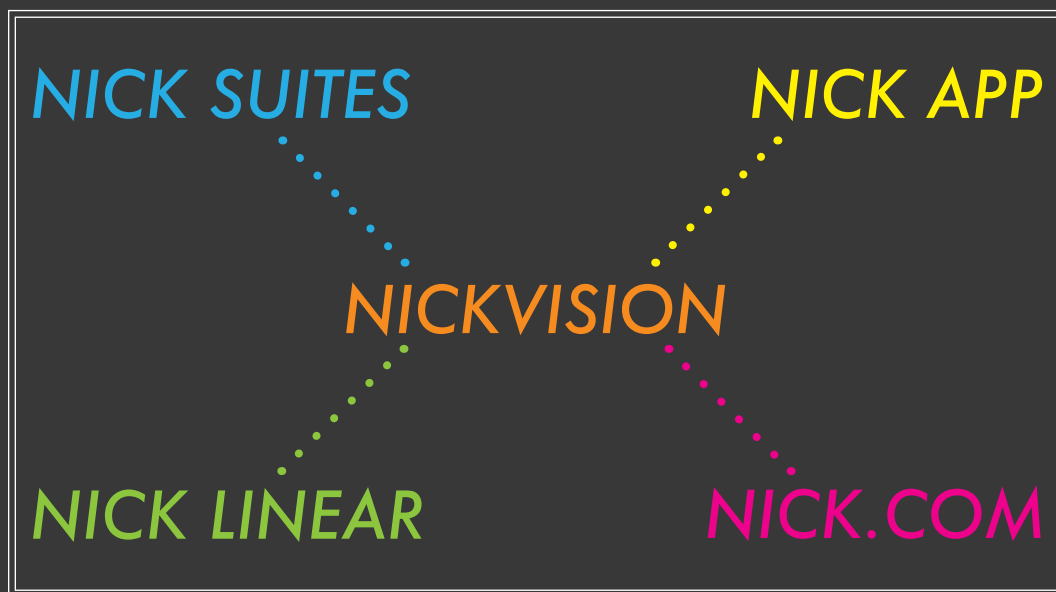
An example of Lego in NickVision

We can create an AR item specifically designed for the client that incorporates their logo or products. To generate more buzz, we'll reward app users with bonus points for augmenting these sponsored items.

In order to prevent competition and maintain a level of exclusivity for our premium sponsors, we will limit the number of sponsors for each tentpole. We would have to partner with the Sales Team to bundle the NickVision integration into the sales package.

SPONSORSHIP PACKAGE

CREATING AN ECOSYSTEM (NICK STYLE)



We want NickVision to live and grow within the Nick ecosystem. We plan to utilize the app's capabilities to drive traffic to our existing assets, and there are several ways to accomplish this. For example, users are redirected to Nick.com or the Nick App to cash in their points for exclusive content. Furthermore, NickVision builds buzz around linear tentpoles and physical assets like the Nick Suites Resort.

Viewer habits are changing. The media industry has to entertain a generation of kids that grew up with screens that aren't TVs or computers. NickVision is a unique way to interact with kids who have an intimate relationship with their smartphones.

NickVision lives and breathes Nick's mission: **TO BE EVERYWHERE KIDS ARE.**

NICKVISION
IS WHERE
KIDS ARE

NICK KIDS ON THE BLOCK



alma mater: savannah college of art and design
hometown: temple hills, md
nick show: welcome to the wayne
program in three words: flexing, special, promising.
 "c'mon spongebob... be a man!" - spongebob squarepants

AUDREY PRAY JR.



alma mater: university of pennsylvania
hometown: reading, pa
nick show: icarly
program in 3 words: create, evolve, laugh.
 "it's four in the morning, why on earth are you making chocolate pudding?"
 "because i've lost control of my life." - didi & stu from rugrats

DEEPA LAKSHMIN



alma mater: harvard university
hometown: atlantic city, nj
nick show: avatar, the last airbender
program in 3 words: it. was. awesome.
 "everything in nature is beautiful. unless it's ugly." - grandpa from hey arnold

FRANCES PAK



alma mater: university of southern california
hometown: los angeles, ca
nick show: fairly oddparents
program in 3 words: challenging, exciting, inspiring.
 "where on earth did you get heat vision?!" "uh... the internet?" "oh, he's good." - dad, timmy, and cosmo from fairly oddparents

JOANN PARK



alma mater: university of connecticut
hometown: san diego, ca
nick show: danny phantom
program in 3 words: vibrant, serendipitous, cool.
 "do you mean your salami leg, their salami leg, his salami leg, or carl's shoes?" - sheen from jimmy neutron, boy genius

RICKY HOLTZ

THE MAKING OF

MANY THANKS TO...

Tim Allen, Bryen Aoyama, David Beitzel, Todd Bender, Cecilia Blackwell, Mark Cheng, JM Chilgren, Ria Concepcion, Claire Curley, Sandy Deane, Jaime Dichtenberg, Matthew Evans, Eugene Goncharov, Max Goodman, Riley Haig, Evan Haviaris, Christianne Hedtke, Colin Helms, Meghan Knoll, Katie Knorr, Courtney Litvack, Anna Mabarak, Andrea MacRae, Rachel Marcus, Sean McEvoy, Daniel Montalto, Stephanie Nachman, Jason Oliveri, Jim Olstrom, Julia Reese, Suzanne Rosenthal, Tasha Ross, Marina Segal, Lisa Selden, Trish Stephens, James Stephenson, Ciel Vanderveen, Jason Vanderwalle, Matthew Vidal, Benjamin Wagner, Team #Spike, and of course...
Viacom!

We <3 you all!

