THE SOCIAL METROPOLIS

THE
SOCIAL
METROPOLIS

PART THREE (B)

FINAL PART (R)

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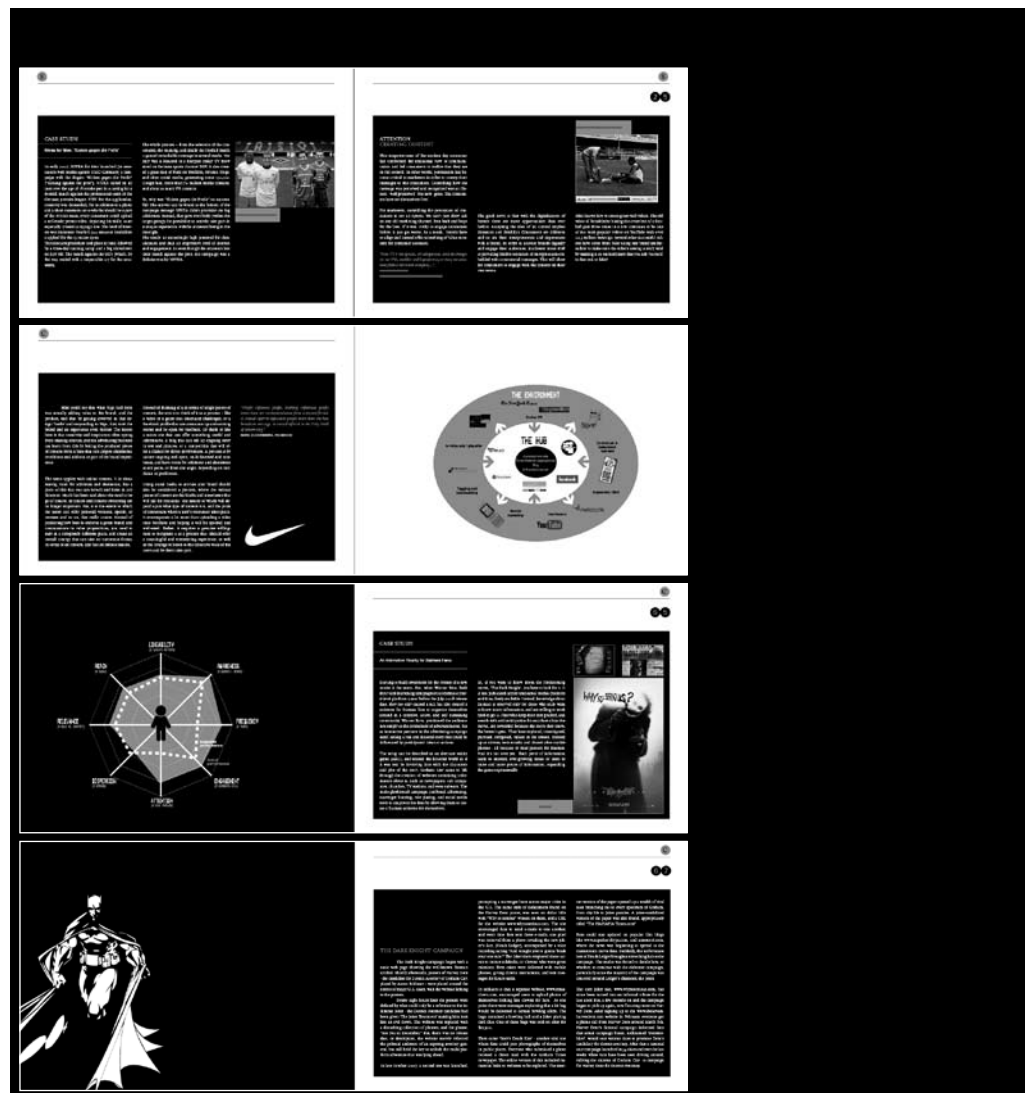
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It has been a year since we published the statement "Welcome to the Media Youcracy, Good-bye to Media Feudalism". A statement, because it wasn't exactly a book but more a contribution to clarify what was going on in the media landscape and offer a framework of how, as a marketing professional, you could navigate it and understand the impact of the changes being seen.

A year has passed, and the picture has only got more complex, which is why we felt a need for this book. If you were ever unsure as to whether the use of social media might just be a passing indulgence, blown out of all proportion, the developments over the past year should leave you assured that social media are not going away anytime soon – in fact, the rollercoaster ride has just begun.

The Social Metropolis - the metaphor of this book - is a fast developing scene comparable to booming cities like Shanghai and Dubai. It is an intangible hub of all kinds of things to see and do, places to go, people to meet, ways to communicate, and whatever it takes to satisfy your soul.

Our aim, therefore, is to offer you a guide, based on collated information, facts and insights that will provide a sense of where to start and which direction to take, once you have chosen to enter the city gates.

So, it's an invitation – to the new world, the biggest event on the block, or whatever terms best describes it – helping you to free your mind and soul. Now this sounds grand indeed. But we don't expect you to experience some sort of epiphany, instead our humble hope is that you will become inspired to ditch the old way of doing things and harness the new means of dealing with, and understanding, the changes taking place around you.

So fasten your seatbelt and get ready to join us on a twisting journey through this maze-like city environment that is forever expanding and re-shaping with new hotspots popping up on every corner. In writing this book, it has been interesting to dive into the myriad of alleys that make up the social metropolis, and we hope you will enjoy what you find.

Jimmy Maymann
Chief Executive Officer

THE
SOCIAL
METROPOLIS

INTRODUCTION

Welcome to the Social Metropolis: a fictive, yet highly realistic, city in constant flux. The citizens, the buildings, the landmarks, and the laws of the city are changing all the time. The Social Metropolis therefore presents the perfect picture of the shifting media landscape that we must navigate whether we are brand owners, consumers, or marketing professionals.

By visiting the Social Metropolis you will learn about the evolution of people, media, and technology. In addition, you will gain insights into the trends that are shaping the future, understand the key challenges, and tackle issues that so far have gone unaddressed. In short, you will learn how to navigate the Social Metropolis.

in this part we
WILL LOOK
INTO THE
FOLLOWING:

Democratization of information

User evolution and the rise of social mass media

The attention economy

Technology as a facilitator

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DEMOCRATIZATION OF INFORMATION   USER EVOLUTION AND THE RISE OF SOCIAL MASS MEDIA   THE ATTENTION ECONOMY   TECHNOLOGY AS A FACILITATOR

DEMOCRATIZATION
OF INFORMATION

Google's CEO Eric Schmidt once said: *"The Internet is the first thing that humanity has built that humanity doesn't understand, the largest experiment in anarchy that we have ever had."* Words like these underline why it is impossible to put an exact label on the radical changes the internet represents.

However, one of the significant changes in mass media has been the shift from Media Feudalism to Media Youcracy - a democracy focused on "you", the individual, and consumer. It saw the rise and fall of the media industry as we knew it, an industry that had built its power on the ability to broadcast the same message to a vast audience in a cost-effective way.

But, the paradigm shift in media consumption patterns, and the rise of new technologies, have added a whole new level of complexity for the lords and kings of that old, feudal society. In Media Youcracy information has been democratized, empowering all individuals to share, publish, sort, filter, pick, choose, and create their own media feeds.

"Media companies don't control the conversation any more"

RUPERT MURDOCH, CHAIRMAN, NEWSCORP

The internet, with all its free services, provides tools for everyone to be heard. Nobody needs to know a thing about HTML coding, or pay for web hosting to use the internet as their platform. The masses have been given a voice, and this is a change so profound that marketers can find it hard to cope.

In reality, the internet and digital technologies driving this reform are merely vehicles of a change that has been underway for a long time. While society over the past 40 years has lived through the most rapid media revolution ever, the marketing model of mass media has largely stayed the same.

The result is a genuine mismatch between a media and marketing experienced public, and a marketing/advertising industry that, generally speaking, have been delivering the same product since the 1970s. Imagine if Ford or Sony did the same...?

The old model is broken - a new one is only slowly taking shape. Over the past decades, companies have become used to defining their message, shaping their brand, and having complete control over the channels of communication.
Now they are losing it.

"Digital Media has leveled the playing field, opening doors for anyone to have immediate and unlimited access to an audience. But content must evolve with the platform"

MARK PEDOWITZ, PRESIDENT, ABC STUDIOS

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DEMOCRATIZATION OF INFORMATION   USER EVOLUTION AND THE RISE OF SOCIAL MASS MEDIA   THE ATTENTION ECONOMY   TECHNOLOGY AS A FACILITATOR

USER EVOLUTION AND THE RISE
OF SOCIAL MASS MEDIA

What happens when information becomes social and more than one billion internet users add their contributions and creativity to the media land-scape?

This is one of the key questions that marketers struggle with today, and part of the answer is that the passive consumer has become an active user. Products, brands, and services are now chosen on the basis of their online presence.
Indeed one of the fastest growing areas of this online presence is social media - the new "big thing" and the word on everyone's lips. Facebook, MySpace, Flickr, YouTube, Del.icio.us, and Twitter, are just a few of the many social networking sites where the active consumer interacts. Add to this all the blogs and forums and you have what former Microsoft technical evangelist Robert Scoble calls "The Social Media Starfish."

The starfish will grow many new arms over the years to come. While this development might take its toll on media companies that don't adapt, it's a wonderful opportunity for those that do to engage with the user in the social media arena. But they first need to know how to play this new game.

Brands must learn that social media activity is a trading game. The users' currency is attention. This can be traded for values, information, and en-tertainment amongst others. But like any other me-dia format, unless brands learn the game quickly, some will misinterpret such social media with dis-appointing results as the likely outcome. There is, therefore, a strong need for intelligent social media solutions that connect with users and deliver ROI.

THE GENERAL
CHALLENGE:

Marketing in general has not kept up with the radi-cal changes that are afoot in media. Users often ex-pect more than we are offering them.

THE GENERAL
DIAGNOSIS:

From traditional content and commercial advertis-ing **(Push)** over value adding content & interactivity **(Pull)** to contextuality and relevance **(Participation)**

Users are increasingly turning to the web when choosing products, brands, and services, and sub-sequently engage more heavily with their peers in sharing and discussing online. Brands and prod-ucts are a natural part of these conversations - as they are in our daily lives – but as the need for rec-ommendation increases, the impact of advertising diminishes.

For example, brand widgets and sponsored pages on Facebook offer real opportunities for brands who can create groups and content platforms to en-gage users in a dialogue as opposed to delivering traditional advertising.

BUT "THE SOCIAL GLUE"
STILL NEEDS TO BE ADDED.

Remember that social media users interact to find friendship, and friendship requires that you have something interesting to bring to the conversation, that you show respect, and that you don't spam them. A friend remembers you and what you stand for.
Brands must do the same.

CONVERSIONS

Videos
Photos
Blogs
Collaborative Tools
Personal Social Networks
Email
Microblogs
Events
SMS
Wikis
Audio
White Label Social Networks

Communications Channel
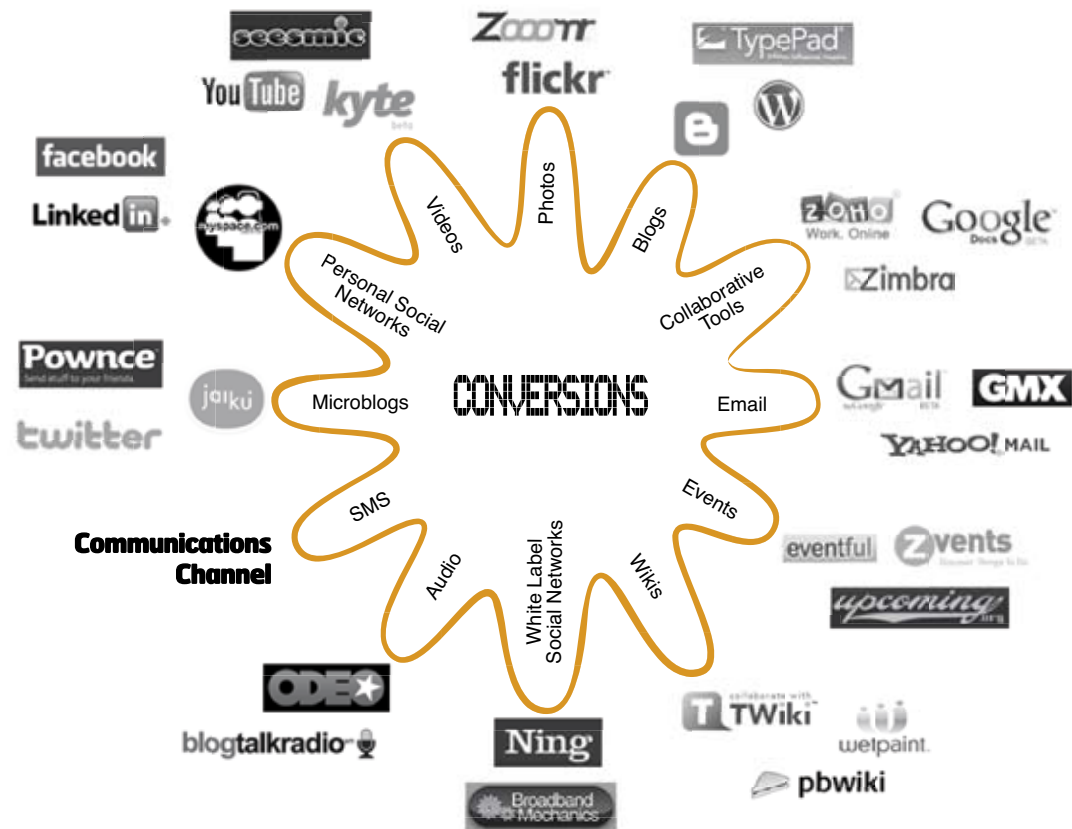
SOURCE: ROBERT SCOBLE - IMPROVED BY DARREN BAREFOOT

← PUSH PULL → ← PARTICIPATION →

One of the reasons that brands find it hard to influence social media is because the flaw of classic marketing tells us to complete our communication, brand value and experiences, before we launch the product. We still believe that with good marketing we can determine the outcome of communication just by dictating the content.
The reality, of course, is how the message is perceived as that is an important part of the communication. It takes an audience to communicate, and with marketers demanding control they often shut themselves off.

POOL OF WISDOM AND
POWER OF DIVERSITY

Even though the past year has been very, very much centred around Facebook, we need to look at the overall picture. Social networking groups are emerging all over the web, with Facebook and the likes merely the tip of the iceberg. Strong communities have grown around big video sites like Metacafe and YouTube while Ning now powers more than 230,000 user driven social networks.

Social media can be defined as the democratization of information. The social media revolution has allowed users to change from simply being content readers to being publishers as well. For marketers it represents a fundamental shift from a broadcast mechanism towards a many-to-many model rooted in new conversations and interactions between professional publishers, people and their peers

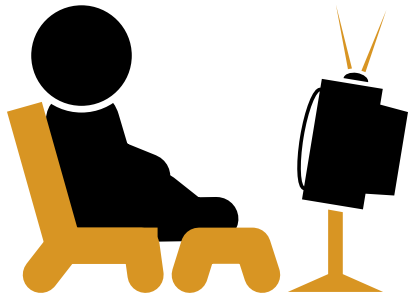Social media can also be described as the "wisdom of crowds" where pieces of information are connected in a collaborative manner.

In his book The Wisdom of Crowds: Why the Many Are Smarter Than the Few, author James Surowiecki argues that a group's collective decisions are consistently better than individual decisions made by any single member of the group. Another core argument is that the more diversified a group is in terms of sex, age, background, and preferences etc., the better it will be at collectively making the right choices. An organization that embraces people from all walks of life with different backgrounds, tastes, and views, is likely to be more courageous and innovative when all those views are pooled, than a like-minded group of people.
Surowiecki's arguments suggests that seeking an expert's sole answer or opinion is rarely the best way to find the optimum solution.

HOW TO LEVERAGE
SOCIAL MEDIA

Successful campaigns are often turning the roles upside down. The illusion of control needs to be replaced by an understanding of the need to provide flexible scenarios of perception. For a better outcome, give your audience credit for their intelligence, invite them in, and let them use you in their identity project. In short, bond with your target groups – you probably need them more than they need you. By focusing on crafting and promoting advertising messages, marketing in the social media world is about shaping phenomena and experiences in people's lives.

With their campaign for the Fiat 500, Fiat understood how to capitalize on these human traits before the term 'social media' was even coined.

CASE STUDY:

Fiat 500
social marketing before the era of social media

When launching the Fiat 500, Fiat created a website that allowed users to gather around a common interest – cars. Fiat created multiple applications and functions on the site where users could customize and configure different elements of the car, and the website. They thus created an initial sense of personalization on the website and built strong relations with the car.

Users were invited to join a creative laboratory and send in their own contributions for how the car should look. Competitions on the best bumper sticker and ad campaign were created and video configurations of the car allowed users to personally design their own special edition. Similarly, an "Air Drive Championship" made users compete for best performance, by driving an imaginary Fiat 500 and uploading and sharing their videos.

Moreover, the "500 Jingle Video Box" let users create their own soundtrack for the site which could be tailored in terms of layout and design to each user's personal taste. Finally, the 500-ology was an online encyclopedia where users were invited to free their imagination and share their hopes and dreams for the car.

This empowerment of the users in a collective storytelling process proved to be a very convincing and powerful tool. Obviously the platform appealed to men with a profound interest in cars. However, Fiat also wanted to integrate another key segment – the women who are often the gatekeepers to the decision of purchasing a new car.

Fiat therefore decided to invite new mothers to contribute and share photos and details of their newborns, as well as to enter a lottery for winning the car.

By activating female views in the collective project of the Fiat 500, Fiat successfully removed potential barriers to the purchase decision by transforming this choice to a collective process.

Fundamentally, Fiat built a platform that invited and empowered users to actually contribute to the content generation process, to share their own thoughts, and to discover what other users felt. This resulted in a strong 'community feel' that tapped into the essential group dynamics of social media marketing, long before the phenomenon took off.

Fiat´s success was built on creative, original thinking. Instead of regarding potential customers as easy prey for the marketing department, they benefited by inviting users to participate.

The 500 has enjoyed phenomenal sales success so far. Within 3 weeks of the 500's launch the entire years production of 58,000 had been sold out. To date, Fiat has received more than 80,000 orders for the 500. 40,000 have been sold. While Italy obviously has been the 500's main market, (In October 2007, some 9000 cars have been sold in Italy, making it the 3rd bestselling car there) the 500 is gaining a strong following in many countries. Fiat France had received more than 10,000 orders by the end of October 2007.

With Fiat planning to release the 500 soon in many other countries demand is likely to increase further. To cope with this demand Fiat has announced that production has been increased to 200,000 in 2008. By 2010 production is likely to break the 350,000 barrier.

"I AM SOCIAL
THEREFORE I AM"

People are social beings. They like to share and interact, and take pleasure in putting foward their own reports, opinions and information into the world. The act of publishing and passing on content is, in itself, a sort of statement. It's the beginning of a dialogue, a blurb about oneself and one's world.

This is why forms of social media are such a success - they cover a basic need to communicate and engage with people.

Engaging in online social media networks, posting comments to friends, uploading pictures from the latest holiday, or passing on a funny video, are all activities that make sure we stay in the loop. In essence, social media have become part of the social glue, where we use them to relate to others and stay up to date.

We are all exposed to an endless number of commercial messages everyday but few of them are likely to stay in our minds. So the challenge by brand owners is not merely to get their commercials viewed by a given number of people, but also to get people intrigued and involved. It's about the depth of the relationship rather than shallow quantities. How deep is your love? As a brand owner, what do you do to make content that is compelling, inviting and persuading enough for users to give up some of their time to interact with the content?

Studies show that people are more willing to engage with commercial content within the confinements of social networking sites, as long as the content has some distinct value that enhances the identity and overall online experience.

"Social currency is like a good joke. When a bunch of friends sit around and tell jokes, what are they really doing? Entertaining one another? Sure, for a start. But they are also using content -- mostly unoriginal content that they've heard elsewhere -- in order to lubricate a social occasion. And what are most of us doing when we listen to a joke? Trying to memorize it so that we can bring it somewhere else. The joke itself is social currency.
"Invite Harry. He tells good jokes. He's the life of the party."

Think of this the next time you curse that onslaught of email jokes cluttering up your inbox. The senders think they've given you a gift, but all they really want is an excuse to interact with you. If the joke is good enough, this means the currency is valuable enough to earn them a response.

That's why the most successful TV shows, web sites, and music recordings are generally the ones that offer the most valuable forms of social currency to their fans. Sometimes, like with mainstream media, the value is its universality. In the US right now, the quiz show 'Who Wants to be a Millionaire?' is enjoying tremendous ratings because it gives its viewers something to talk about with one another the next day. It's a form of mass spectacle. And, not coincidentally, what is the object of the game? To demonstrate one's facility with a variety of forms of social currency! Contestants who can answer a long stream of questions about everything from sports and movies to science and history, are rewarded with a million dollars. They are social currency champions."

DOUGLAS RUSHKOFF
AUTHOR OF 'OPEN SOURCE DEMOCRACY' AND MORE.

Ray Ban certainly understood how to create this social currency with their 'Never Hide' campaign, which got people blogging, chatting and engaging with the brand.

CASE STUDY:

Ray-Ban - 'Never Hide'

With their 'Never Hide' campaign Ray-Ban aimed to promote the individuality their sunglasses gave people, rather than the ability to hide behind then. The campaign cleverly used an innovative mix of media ranging from cinema, print, outdoor, internet, and user generated media.

Together with creative agency Cutwater, Ray-Ban developed an incredibly successful viral catch with an obvious connection to the Ray-Ban brand, apart from the glasses used. This was left to consumers to actively seek and find out. The video clip is a story about two guys, one of whom seems to have a special ability to catch sunglasses with his own face. The clip shows the pair performing entertaining stunts to see how far they can take this talent and in order to spread awareness globally, the content was seeded on relevant video sites.

When the clip was posted on YouTube, it generated more than 1.7 million hits during the first week. It then spread to Facebook where users became "fans" of the video. Break.com also reported well over 1 million hits, and the video has so far been viewed more than 15 million times. Users were engaged online and began interacting with other fans of Ray-Ban, letting the brand become integrated in user conversations.

In March 2007, the campaign was made into an offline experience where 12 images, taken by members of the public, were projected in Times Square, NYC. Ray-Ban then allowed users to display photos of themselves in a user gallery on www.rayban.com.

RAY-BAN´S CATCHING STUNTS
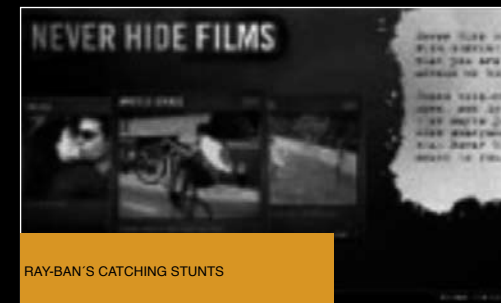
MAKING WAWES

Considering Surowicki's notion of the wisdom of the crowd, social media is not only a collective voice of many individuals, but also a diversified pool of ideas. Compared to traditional media, the fundamental difference with social media is that at the heart of it lies the opportunity for users to pool their interactions and views, and thereby create waves or common trends. Thus, with social media, any piece of content can become common knowledge in next to no time.

CASE STUDY:

Cadbury's - the gorilla ad

In late August/September 2007, a new TV ad for the British chocolate brand, Cadbury, was launched and spread to the internet in a matter of days. The ad featured a gorilla playing the drums to the soundtrack of Phil Collins' 1981 hit 'In the Air Tonight.' It got everyone talking: Some liked it, some disliked it, some discussed the connection between the gorilla, Phil Collins and chocolate, while others were wondering whether it was in fact a real gorilla or a man in a gorilla suit – perhaps even Mr. Collins himself.

One comment on a website noted that there were probably more people who had mentioned "Cadbury" over the past few months than altogether over the past 10-15 years. In the UK, the ad was listed as the most popular TV ad of 2007, the most successful viral video of 2007 and, judging by the number of posts on a few randomly chosen blogs, the most debated ad for 2007 if not for several years. This piece of branded content captivated the hearts of the British nation and "the gorilla ad" is synonymous with "Cadbury's gorilla ad" with no need to mention the brand name. It had gone from the specific, individual level, to a level of common knowledge.

By December 2007 Cadbury reported a 5% growth in sales. Whether there is a long-term effect remains to be seen, and this also applies to the effect of the latest Cadbury ad featuring a track by former rock icons, Queen. However, more importantly, the gorilla ad stood the test of "social proof". The more people who saw it and talked about it, the more likely those who had not were prone to see it. Surely, with so many people having seen it, it must be something spectacular.

CADBURY´S GORILLA MUSIC

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THE ATTENTION ECONOMY

The democratization of information and media has led to an information overload. For users it has never been more fun with an abundance of exciting things to do such as: using silly widgets on Facebook, re-designing MySpace profiles, uploading photos onto Flickr, filming a spoof of a karaoke Madonna-cover, watching Japanese potato-peeling tricks, or checking out free games.
For marketers, on the other hand, it is less fun as marketers feed off attention, using media that also feed off attention. In today's media landscape, attention is becoming the scarcest resource in the value chain – but also the most vital strategically.

"Across consumer markets, attention is becoming the scarcest - and so most strategically vital - resource in the value chain. Attention scarcity is fundamentally reshaping the economics of most industries it touches; beginning with the media industry."

UMAIR HAQUE,
BLOGGER, WWW.BUBBLEGENERATION.COM

When attention is a scarce resource, economic advantage flows to the marketers best able at directing attention to the right spot, at the right time, and in the most efficient way. The key is to reach users through media that they can consume when they want it, where they want it and how they want it - while at the same time ensuring that commercial messages don't interfere with this but instead enhance the experience.
Unfortunately, that is not how things are done at the moment. A recent TV study from Accenture shows that people are fed up with the status quo and want us, as marketers, to challenge conventions and apply new technology in order to get the relevance back in the media mix.

In the attention economy, the lack of innovation in marketing becomes a trap: Incumbents throw more and more dollars into branding and marketing through the traditional channels, and less and less dollars into production, development of new formats, and exploration of new channels. In turn, each marketing dollar is chasing a smaller and smaller return on attention just to keep margins constant. This is why TV and radio air time, along with magazine advertising space, have exploded in the last 20 years despite a decline in the amount of listeners, viewers and readers.

"People in well off countries have more stuff than they know what to do with," says Michael H. Goldhaber, author of *The Attention Economy: The Natural Economy of the Net*. "If you see our current predicament as a case of information overload, you have to ask yourself why is that? If you turn it around, you see that the true item of scarcity, what's really hard to get in modern life, is attention."

THE DNA OF THE ATTENTION ECONOMY

Herbert Simon was perhaps the first person to articulate the concept of attention economics in 1971 when he wrote:

"...in an information-rich world, the wealth of information means a dearth of something else: A scarcity of whatever it is that information consumes. What information consumes is rather obvious: It consumes the attention of its recipients. Hence, a wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it."
Since then the term has grown ever more relevant, particularly during the last few years with the explosion of media channels and a new form of communication termed social media.

WHAT CONSUMERS DISLIKE ABOUT WATCHING 'LIVE' TV.

	COMBINED	BRAZIL	FRANCE	GERMANY	ITALY	MEXICO	SPAIN	UK	US
Commercials	64%	50%	63%	57%	68%	49%	73%	65%	59%
Can't rewind	40%	48%	38%	39%	37%	30%	47%	40%	36%
Can't watch when I want	38%	40%	37%	37%	35%	22%	50%	36%	30%
Content not appealing	13%	40%	14%	14%	8%	16%	17%	14%	11%
Can't watch away from home	8%	20%	8%	7%	12%	17%	10%	5%	6%
Can't interact	7%	29%	3%	5%	13%	11%	10%	4%	5%
Can't rate	7%	29%	4%	5%	11%	8%	12%	3%	3%

COMPANIES OFFER SERVICES
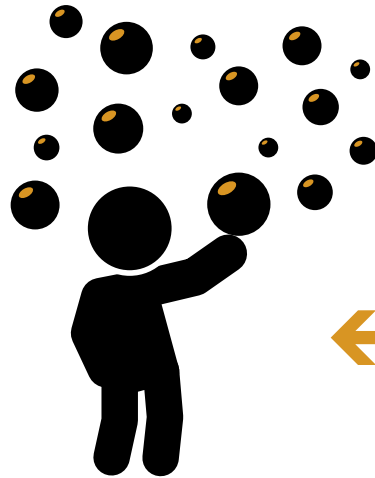
Consumer attention

Attention marketplace

Attention services

Alerts

News

Search

Shopping

If we look at the DNA of the attention economy, the premise is really best described as a marketplace where people are trading goods. One commodity being traded is attention, which is traded against an array of information services such as podcasts, blogs, news, search engines, recommendations, entertainment and more. News feeds illustrate the point well since they ask for consumers' attention in exchange for the opportunity to show them advertising. Search engines also show ads (asking for attention) in exchange for helping users find answers online (a service provided for free in exchange for that attention).

Goldhaber summarizes attention DNA in the following way:

"Attention can ground an economy because it is a fundamental human desire and is intrinsically, unavoidably scarce. It can be a rich and complex economy because attention comes in many forms: love, recognition, heeding, obedience, thoughtfulness, caring, praising, watching over, attending to one's desires, aiding, advising, critical appraisal, assistance in developing new skills, et cetera.
A CEO managing his employees doesn't want the kind of attention Paris Hilton seeks. There are also many ways to capture attention: via your thoughts, inventions, self-revelations, expressions, performances, artistic creations, achievements, pleas, and arresting appearances."

So, attention is scarce, and the total amount per capita is strictly limited. To see why, consider your own attention right now. It is fixed on these words. No matter how brilliant at multitasking you are, you can't be focusing on very much else. Ultimately, the attention economy is a zero-sum game - What one person gets, someone else is denied.

Why is all this relevant for us as marketers? It is relevant because we have to accept that the world is changing and that the democratization of information has led to information overload, leaving us in a situation where scarcity of attention is setting the agenda.

This has implications on how we work with content, distribute it, and get the users to engage with it. Today, attention economists are primarily concerned with the problem of getting consumers to consume advertising. But traditionally, advertisers have followed a model which suggests that consumers go through the linear AIDA model - Attention, Interest, Desire and Action. This is obviously a problem, for if we don't have their undivided attention today, how can we get them into the AIDA funnel?

The NIVEA for Men campaign is a great example of how to steal the users' attention and get them to engage and spend invaluable time with the brand.

CASE STUDY:

Nivea for Men: "Kicken gegen die Profis"

In early 2007, NIVEA for Men launched (in association with media agency, OMD Germany) a campaign with the slogan: "Kicken gegen die Profis" ("Kicking against the pros"). NIVEA called on all men over the age of 18 to take part in a casting for a football match against the professional team of the German premier league, HSV. For the application, creativity was demanded, for in addition to a photo and a short statement as to why he should be a part of the NIVEA-team, every contestant could upload a self-made promo video, depicting his skills, to an especially created campaign site. The level of interest was immense: Nearly 6,500 amateur footballers applied for the 15 vacant spots.

The selection procedure took place in June, followed by a three-day training camp and a big showdown on July 7th: The match against the HSV (which, by the way, ended with a respectable 2:7 for the amateurs).

The whole process – from the selection of the contestants, the training, and finally the football match – gained remarkable coverage in several media. Not only was it featured in a fourpart reality TV show aired on German sports channel DSF, it also created a great deal of buzz on YouTube, forums, blogs, and other social media, generating some 150,000 Google hits, more than 70 million media contacts, and about as many PR contacts.

So, why was "Kicken gegen die Profis" so successful? The answer can be found at the bottom of the campaign strategy: NIVEA didn't prioritize the big celebrities. Instead, they gave everybody (within the target group) the possibility to actively take part in a unique experience, withthe amateurs being in the limelight.

The result: an exceedingly high potential for identification and thus an impressive level of interest and engagement. So even though the amateurs lost their match against the pros, the campaign was a definite win for NIVEA.

HSV PLAYERS WITH NIVEA WINNERS

ATTENTION
CREATING CONTENT

This empowerment of the modern day consumer has confronted the traditional view of communication and led consumers to realize that they are in full control. In other words, permission has become critical to marketers in order to convey their messages to the consumers. Controlling how the message was perceived and recognized was an illusion - well preserved - but now gone. The consumers have set themselves free.

For marketers, controlling the perception of consumers is not an option. We can't just show ads on any old marketing channel, lean back and hope for the best. If it was tricky to engage consumers before, it just got worse. As a result, brands have to adapt and instead offer something of value in return for consumer attention.

"Now TV's not special, it's ubiquitous. And the images on our TVs, mobiles and laptops may or may not emanate from a television company...",

PETER BAZALGETTE
FORMER CHIEF CREATIVE OFFICER, ENDEMOL

The good news is that with the digitalization of brands there are more opportunities than ever before. Accepting the idea of no control implies dynamics and flexibility. Consumers are different and so are their interpretations and experiences with a brand. In order to activate brands digitally and engage their audiences, marketers must shift to providing flexible scenarios of interpretation embedded with commercial messages. This will allow for consumers to engage with the content on their own terms.

RONALDINHO GETTING READY...

00:14 / 02:44

Nike knows how to create great viral videos. The old video of Ronaldinho hitting the cross bar of a football goal three times in a row continues to be one of the most popular videos on YouTube with over 22,5 million viewings. Several other successful videos have come from Nike using star brand ambassadors to make sure the video's setting is truly viral by making it so extraordinary that you ask yourself: is that real or fake?

CASE STUDY:

Nike's social media 'Slam dunk'

KOBE BRYANT JUMPING OVER A CAR ?

Nike's new "Hyperdunk" – its lightest basketball shoe ever - is currently getting a big boost from such marketing. The brand's latest viral release has been on the web for a couple of months now and has already caused a significant viral effect. It features LA Lakers superstar, Kobe Bryant, attempting an outrageous jump over a moving Aston Martin.Is it fake? Of course it is. Bryant himself has described the clip in two words that say it all: "That's Hollywood." LA Lakers would clearly not have been too pleased about having to cross their fingers while their $20 million-a-year star jumped over a racing car. But this act is done so well that a good deal of people watching it will no doubt have thought twice– if only briefly – before determining that, of course, it can't be for real and forwarding it to their mates to ask what they think.

The video has already gained over 5 million hits on YouTube alone, and has spread to mainstream media and thousands of car, sports, and entertainment sites. Another interesting fact is that Nike does not have misgivings about promoting other brands within its own brand communication process. This creates a stronger story by using known global symbols.

The footage has also sparked plenty of questions from observers, some about safety, and others about the role of authenticity in brand positioning. Futhermore, it has inspired a handful of teenage copycat videos which concerned safety advocates. But, for the most part, viewers seem to be pretty fascinated with just how it was shot. Nike, meanwhile, maintains that the video is completely safe.

"One of our goals at Nike is to always consider the safety of our athletes and others, and we wouldn't want anyone to re-enact the clip. This was obviously done with professional editing and something people practiced and rehearsed. The beauty of a project like this is that people can watch it as much as they want and as often as they want. And many of the kids we're trying to reach, live in this digital world."

KEJUAN WILKINS, NIKE SPOKESPERSON.

Of course, whether it will sell Hyperdunks is yet to be revealed. The shoe isn't scheduled to hit U.S. stores until late July, but if you can put out a video and get millions and millions of hits this should certainly help seed a new product launch. On top of this, there is great integration between the new light shoe and the creative material. The shoe is the basis for the story line and directly used in the clip, so the chances are that people will remember it and, in turn, go out and buy the shoe.

S

DEMOCRATIZATION OF INFORMATION   USER EVOLUTION AND THE RISE OF SOCIAL MASS MEDIA   THE ATTENTION ECONOMY   TECHNOLOGY AS A FACILITATOR

TECHNOLOGY AS
A FACILITATOR

What we are seeing now with online social media is just the beginning. Many of the same people who developed the popular channels and sites of today, have rolled up their sleeves, put on a lab coat, and are busy adding features and new tools to give users the possibility to set up their own music and video channels, social networking sites, and ways to team up on editorial projects.

The divide between the publishers and the public is collapsing. Technology is eating its way into the publishers' production capital, as all you need these days is a mobile phone and an internet connection. Big money for big studios is a model devaluing faster than last months' newest mobile handset.

It is important to keep in mind that technology is simultaneously part of the problem and part of the solution. Many of the challenges we are facing in Social Metropolis are created by technology. But so are many of the opportunities. The successful brand owners and marketers of tomorrow will be the ones who understand and embrace the technologies that facilitate all aspects of the media landscape.

Lets have a look at how three different technology companies have used three different approaches to democratize the process of information gathering and sharing. The examples are interesting because they prove how a good understanding of the underlying technologies, and what they can do for your marketing campaigns, can reshape the way we create marketing campaigns.

THE ANARCHISTIC MODEL:
ALTAVISTA

One of the pioneers on the internet, AltaVista, built one of the first commercial listings on the internet in a completely anarchistic way. AltaVista presented all websites equally, underrating important web pages and overrating others, making it more difficult for people to navigate.

The commercialization of this meant that users ended up seeing banners in many different shapes and sizes on a lot of irrelevant platforms. Over the last decade this has made cynical users absolutely numb to the generic banners placed in the topbar, or right-hand side, of most web-sites with traffic. Click-though rates on these banners are below 0,25% which has only increased the clutter, since marketers have had to buy more and more impressions to get the attention of the user.

THE DEMOCRATIC MODEL:
GOOGLE

Information democracy is achieved by giving everybody a say in what's important and then aggregating the results. In very short time, Google has become an integral part of even the simplest online marketing plan. The main reason for the rise of Google is that the inventors were among the first to understand the value of democratizing information on the internet.

Google created a system that allows individual web pages to vote on the relative merit of a given web page. This is the cornerstone in the PageRank system. Relevance and importance are thus the denominators that add more value than a generic web crawler which scans the internet and puts lists together. From an advertising perspective, there's a lot of value in this approach because it allows marketers to get their message out in the right context, thus raising the relevance of the message.

So far, the Google approach has proved to be more sustainable than the old anarchistic approach applied by AltaVista and other early internet portals. The reason why democracy won is down to the simple fact that it gives power to the people, and there's no doubt that the aggregate opinion of millions of people is, in most cases, better than even the most carefully chosen set of experts.

That said, Google is by no means the end destination. We have seen numerous examples of democratic services replacing more technologically focused ones not tuned in to the "power of the people". Wikipedia democratized the encyclopedia and has replaced Encarta. YouTube democratized internet video clips and replaced iFilm. In some cases, the democratic service hasn't replaced the existing services, but has instead provided a strong alternative. E-Bay democratized shopping and Blogger has democratized news while Linux has democratized software development.

THE SOCIAL MODEL:
FACEBOOK

A strong contender to Google's very successful way of democratizing information is Facebook, whose design offers a compelling alternative by opening its platform to developers and users in an entirely new way. Users can try out new features, and if they like them, they'll tell their friends about it and the feature will spread.

Features which are only appropriate for a certain user sector can naturally find that arena. This is a great way of democratizing the process of figuring out which of the new features are valuable enough for a mass audience. By taking part, the users decide on the viability of a given feature, which is invaluable for market research, and free. This will make the Facebook platform very competitive in the arena of users' attention and an important tool for brands, if they can find the right way of tapping into the user sphere without intruding.

" The tools we use to create digital content are increasingly powerful but decreasingly expensive. And we can show our work to a potentially global audience. There is no analog in human history for this development."
DAN GILLMOR – AUTHOR, 'WE THE MEDIA'

The general trend is that media sources are becoming more open, have a more social component, and add more context in relation to the marketing campaign. The 'We Feel Fine' project is a great example of how the technology evolution has opened new doors and made it possible to engage people to facilitate a richer experience.

CASE STUDY:

We Feel Fine

Jonathan Harris and Sepandar Kamvar are a great example of creative thinking. In 2005, they launched the We Feel Fine Project, which has since been harvesting human feelings from a large number of weblogs. Every few minutes the system searches the world's newly posted blog entries for mentions of the phrases "I feel" and "I am feeling".

In addition, demographics such as age, gender, and geographical location, as well as local weather conditions, are identified and stored with the given feeling found. The result is a database of several million human feelings, increasing by 15,000 - 20,000 new feelings per day. Using a series of playful interfaces, the feelings can be searched and sorted across a number of demographic slices, offering responses to specific questions like: Do Europeans feel sad more often than Americans? Do women feel fat more often than men? Does rainy weather affect how we feel? What are the most representative feelings of female New Yorkers in their 20s?

What do people feel right now in Baghdad? What were people feeling on Valentine's Day? Which are the happiest cities in the world? Which are the saddest? And so on.

"At its core, We Feel Fine is an artwork authored by everyone. It will grow and change as we grow and change, reflecting what's on our blogs, what's in our hearts, what's in our minds. We hope it makes the world seem a little smaller, and we hope it helps people see beauty in the everyday ups and downs of life."

JONATHAN HARRIS & SEPANDAR KAMVAR, MAY 2006

By creating a 'meta tool' for identifying what is actually on people's mind, Harris & Kamvar did something truly unique. Instead of actually creating a piece of content, they turned the creative process upside down and utilized already existing content, integrating loads of it into a relevant frame. It is the perfect example of original thinking and indicates that great content is not necessarily, or even by definition, mass produced in order to conform to a product..

They challenged creative thinking without even producing the content themselves. This approach to social media lays the foundation for an entirely new way of thinking. The internet holds endless potential by using and combining components already available to us, content production might not therefore, have to be costly, particularly if the creative foundation holds an appropriate amount of originality.

SUMMARY

THE SOCIAL METROPOLIS
SUMMARY

We hope that this first chapter has given you a taste of what's to come further in this book. The old premise of media and brand control is being replaced by increasingly flexible user scenarios primarily driven by 4 major trends:

DEMOCRATIZATION OF INFORMATION:
Passive consumers have become active users

THE RISE OF SOCIAL MEDIA:
Social Media cover a basic need to communicate and engage with people

THE ATTENTION ECONOMY:
The key is to reach users through media that they can consume when they want it, where they want it, and how they want it

TECHNOLOGY AS A FACILITATOR:
Navigation in the Social Metropolis is impossible without technology – it guides us and adds transperancy to complex user scenarios.

In order to create strong social media campaigns you need to give your audience credit for their intelligence, invite them in, and let them use you in their identity project. In short, bond with your target groups – you probably need them more than they need you. By focusing on crafting and promoting advertising messages, marketing in the social media world is about shaping phenomena and experiences in people's lives. That's what we have started here with a journey from the low-tech Brazilian farvela to the high-tech Shanghai sky-line.

"The internet is the first thing humanity has built that humanity doesn't understand, the largest experiment in anarchy that we have ever had"

ERIC SCHMIDT, CEO GOOGLE

SOCIAL
CITIZEN
ACTIVATION
ACTIVATION
CITIZEN
SOCIAL

INTRODUCTION

The ultimate goal for the successful marketer is to activate and engage the citizens of the Social Metropolis. But the challenges and the opportunities seem endless just like a huge intersection in our Social Metropolis – too many roads to choose from and no clear idea about which one to choose in order to get to the social citizen.

Getting it just right requires both understanding - of people, media, and technology - and the tools to ensure the right approach or road is taken.

Above all, it is about reaching people - both the consumers and the users. The means to reach them, however, are equally important. We must, therefore, look closer at the messages we are conveying to people - and how we convey those messages.

In this second part of the book we will focus on content and distribution.

in this part we
WILL LOOK
INTO THE
FOLLOWING:

Engaging the social citizen

Distribution - we are not born equal

Users and money move online

From attention scarcity to engaged users

ENGAGING THE
SOCIAL CITIZEN

Social media is part of the "social glue"

Key to understanding how social media can be used to activate your brand, get people to engage with it, and respond to the message you are sending them, requires understanding that social media are part of the social glue. However, at the same time it is crucial to represent a "speaker's corner" where, at any time, you can put a given topic up for debate within any crowd, be it small or large.

Social glue is what holds us together. It is about history, culture, tradition, family events, holidays, the sending of birthday cards, or these days, posting a comment on your friend's profile or a blog. Indeed, it is this interaction, engagement, and involvement that defines our place in society and specific groups. But what does it take for a piece of branded content to become part of this? What are the possibilities of not only getting exposure, but making it into the higher spheres of "water-cooler conversation"?

First, you have to have something meaningful to say, or something useful to offer. This may seem obvious, but as a recent comment on micro sites in the 'Campaign' magazine pointed out, too many agencies seem to think that the users will randomly find the micro site by "clicking through the internet", like flicking through a magazine and hoping to stumble upon it sooner or later. It stated:

"People only go to your website for a reason. And they go there on purpose, not by accident." Furthermore, "a micro site must provide the users with some sort of utility," such as the features on sites like Nike+ and Domino's Build-A-Pizza. With social media, we have a great opportunity to get people to engage, but this requires self-criticism and the courage to look within. Moreover, it takes the guts to open up and let people be part of the process.

This means you have to come up with something truly worthwhile for others to engage with. Then, you have to put it out there to be part of the process – asking for peoples' opinion and letting them contribute to, and tweak, your content. This is a fundamentally different approach to what we've been used to. No more competitions on campaign sites to drive traffic UNLESS the campaign sites have something truly unique to offer and are giving the user value. Define your key hubs and 'blend in', as this is what will entice people to click, blog, and chat about, your brand.

Rather than thinking of the content as a defined, unchangeable unit, it should be considered an "opera aperta" - or "open work" – the latin term used by Umberto Eco to describe how literary texts which leave room for individual interpretation, and demand a higher level of reader involvement, will ultimately be more rewarding and engaging.

An example of this, is the way thriller films create suspense by hinting at what might happen, or is about to happen, without being overly explicit. Another, maybe more appropriate example, is the remixes, cover versions, and sampling of, today's pop music. Essentially, a remix is the re-working of somebody else's content, often speeding it up and varying the beat. It gives old songs a new appeal to younger audiences, and re-launches existing tracks with a slightly different profile to make them a better match for the dancefloor. Andy Warhol's famed Cambell Soup print is also a new take on the original soup can. In the world of super brands, it is an interesting example of how something that started as a remix, has ended up being such a great success.

Nigo, a well-known hip-hop DJ in Tokyo, re-modeled his Air Force 1 sneakers by ripping off the 'swoosh' logo and stitching on his own emblem. He went on to design a range of redesigned Air Force 1 sneakers using colours and materials that Nike had never thought of using themselves. Nike could have sued the guy heavily, but instead they chose to respond by introducing their own 'remixes' of the classic shoe with all kinds of colours, patterns, and materials.

Nike could see that what Nigo had done was actually adding value to the brand, and the product, and that by getting involved in this design 'battle' and responding to Nigo, they took the brand and its experience even further. The lesson here is that creativity and inspiration often spring from existing sources, and the advertising business can learn from this by letting the produced pieces of content form a base that can inspire alterations, re-editions and add-ons as part of the brand experience.

The same applies with online content. It is about leaving room for additions and alterations, like a piece of clay that you can stretch and form in any direction. Much has been said about the need to let go of control, as control and content ownership are no longer important. But, it is the extent to which the users can offer personal versions, spoofs, or remixes and so on, that really counts. Instead of pondering how best to endorse a given brand, and communicate its value propositions, you need to start in a completely different place, and create an overall concept that can take on numerous forms, in terms of its content, and has an infinite nature.

Instead of thinking of it in terms of single pieces of content, the aim is to think of it as a process - like a video or a game that entertains challenges, or a Facebook profile that can announce up-and-coming events and be open for feedback. Or a micro site that can offer something useful and informative, a blog that can tell an ongoing story in text and pictures, or a competition that will offer a chance for direct involvement. A process is by nature ongoing and open, multi-facetted and non-linear, and have room for additions and alterations at any point, or from any angle, depending on incidence or preference.

Using social media to activate your brand should also be considered a process, where the various pieces of content are the blurbs and statements that will call for reactions - the nature of which will depend upon what type of content it is, and the point of connection where a user's encounter takes place. It encompasses a lot more than uploading a video onto YouTube and hoping it will be spoofed and well-rated. Rather, it requires a genuine willingness to recognize it as a process that should offer a meaningful and entertaining experience, as well as the courage to listen to the collective voice of the users and let them take part.

"People influence people. Nothing influences people more than a recommendation from a trusted friend. A trusted referral influences people more than the best broadcast message. A trusted referral is the Holy Grail of advertising."

MARK ZUCKERBERG, FACEBOOK

THE ENVIRONMENT

Online PR

THE HUB

A product mini site
Social Network pages/groups
Blog
A Branded channel

In video ads / playafter

Contextual &
behavioral
banners

Tagging and
bookmarking

Keywords / SEO

Mobile
marketing

Distribution
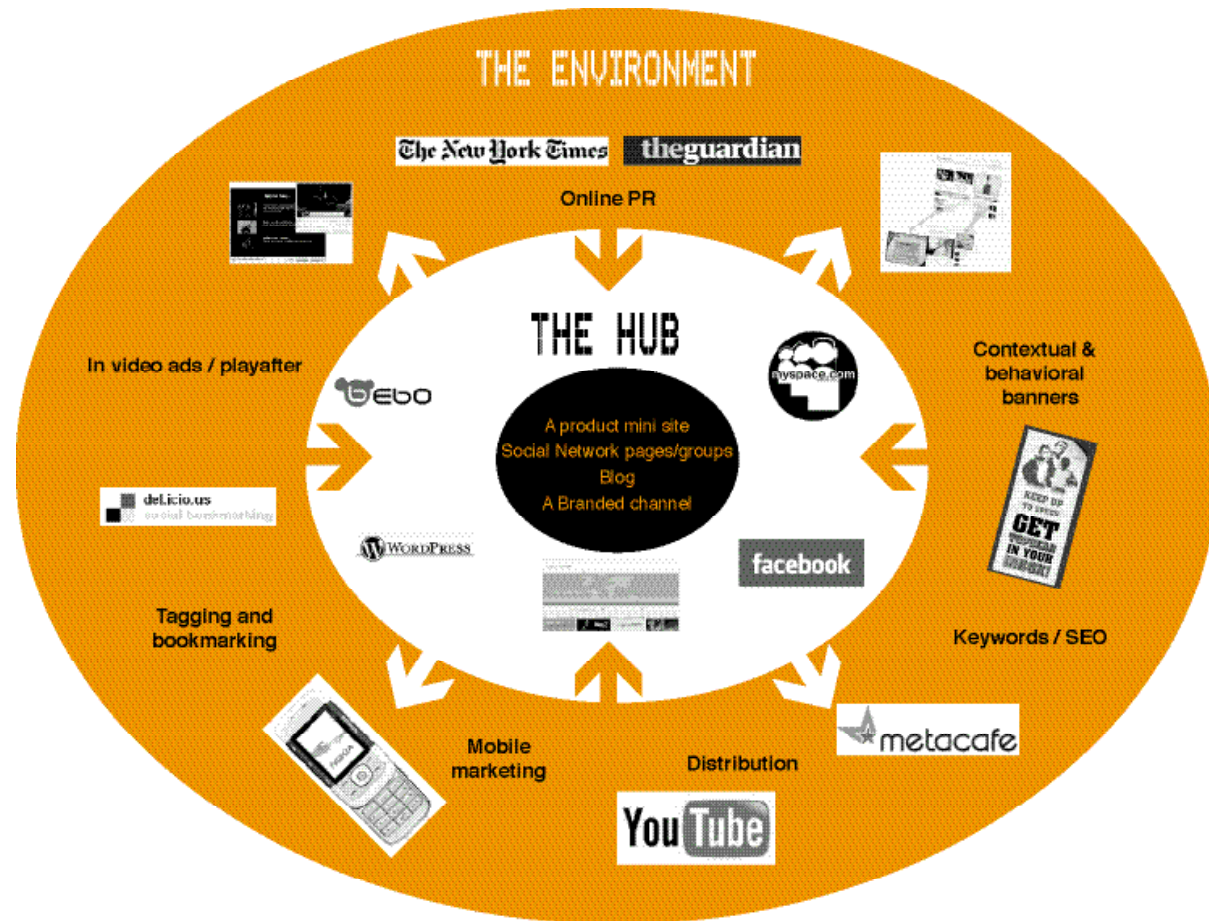
TRADITIONAL MEDIA

Television
Print
Radio
Movies
Media outlets

SOCIAL MEDIA

Podcasts
Vlogs
Blogosphere
Forums
Wikis
Enterprise 2.0 platforms

1.0

2.0

Institutional control

Consumer control

ADJUSTING TO THE
SOCIAL MEDIA SPACE

In the offline world - before the internet made every consumer a potential broadcaster and the reception of brand overtures a matter of consumer choice - the brand builder was in control. Marketing operated through an advertiser to audience relationship. But, the internet has radically changed that premise. Brand building is now subject to individual preference, acceptance and rejection, all of which are exercised by the autonomous internet user.

There is no golden rule for captivating online audiences, no magic spell for harnessing user loyalty, making them like you, and persuading them to act as enthusiastic brand advocates. But, just as traditional marketing has spent decades perfecting its operating models and measuring its effectiveness, online marketing must attain maturity by undergoing a methodical process of development to adjust to a social media space.

The internet is now an arena which harbours new and exciting ways of getting your message across. It is time for brands to analyze their relationships with the online user and develop a mindset that will embrace and creatively manage the new world of marketing opportunities. Brands and their caretakers need to cultivate corporate and creative cultures that produce campaigns driven by the internet's key asset: interactivity.

The online consumer world is one-on-one contact with millions of global individuals, who all demand communication styles to be flexible and compatible with multiple interpretations. The internet is not simply a destination, it IS social. It is different destinations, each as unique as the users that occupy and define it. The online user can spot a "phoney" miles off. So brands need to be honest, relevant, and respectful of the consumer's domain, and interact with them in the relevant context, rather than simply assume Facebook and Google will do the job for you.

Effective brands are like people. They understand the social and business environments in which they exist. They uphold and represent values which help define their utterances. They have personalities. The more human components a brand possesses, the better it engages consumers in the social media space, and the stronger the emotional ties it creates. A brand's expression finds its voice in every touch point: Colors and graphic identity, language and tone, and value-driven actions, like a commitment to better the environment, or promote literacy.

There is no golden rule for captivating online audiences. No magic spell for harnessing user loyalty, making them like you, and persuading them to act as enthusiastic brand advocates. But, just as traditional marketing has spent decades perfecting its operating models and measuring its effectiveness, online marketing must attain maturity by undergoing a methodical process of development.

MARTIN LINDSTRØM

The effective brand behaves as a fully formed member of its community. It lives and breathes in the same place as its audience. The human brand is not necessarily characterized by perfection: It makes mistakes and it manages them with candor. It creates and contributes to environments that promote a personality-driven relationship between the consumer and the brand, whether it be an atmosphere of warm welcome, or one of studied aloofness. To affect the right environment, the brand personality must be functional and well understood by both the brand, and its customers.

Introduce your brand to big and small online environments where it is relevant. Start by building relations, rethinking the character of your brand and examining how it is perceived within its marketplace. In doing so, you can reinforce your brand values, and let it find its place in the complex, rewarding, and responsive internet environment.

In order to do so, you must carefully consider what your contribution to the community is - your content. You must also be able to distribute it to the right people, at the right time, and in the right way. We must, therefore, look into the aspects of content and distribution since getting these factors right is imperative to reaching and engaging with the citizens of the Social Metropolis.

FACEBOOK IS HERE TO STAY ?

THE CONTENT
TIPPING POINT

Digitally activating a brand is fundamentally different from doing an outdoor campaign. In the digital world, the brand must be distributed so that it is available for consumers when they require it. This model typically requires a multitude of agents/carriers, applicable formats, and of course, relevant social media platforms.

If your content is of high quality, you will no longer be the only one distributing it. Consumers will post, share, send, publish, and otherwise distribute the material to their friends and other networks. This calls for an understanding of the media landscape as environments rather than channels. In these environments, traditional rules of commercial distribution no longer apply. The model on page 46 is exemplifies the diversity of the platforms and media that can be involved.

When we look at the arena of digital interaction as an environment, content does not necessarily have to come in one shape, form, or carrier/agent. Strategically activating a brand campaign, should allow for multiple carriers of messages, which are easily transferable to other contexts and platforms, which are not always originally intended. What good does it do to spend an entire budget on the creative, if the message is not distributed in the way consumers want it?

The message should be able to change from being a homogenous unit of information, to a pool of potential experiences for the consumer. It cannot, therefore, be locked because this minimizes the potential of engaging and interacting with it.

RELEVANCE IS
EVERYTHING

A key ingredient in the attention game is relevance - and the biggest problem with advertising today is that, in most cases, it is not relevant. The old joke about the 50/50 rule (50% of our advertising is working and the other 50% isn't) is more pertinent than ever. Since, with the changing media landscape, things are getting worse.

We are seeing increasing media cynicism amongst consumers and the reason for this is that, for the last 50 years, the old model has worked. Consumers simply didn't have a lot of choice when it came to media. But, that's all changing now. Amazingly, the TV network business model is yet to take heed of this. It is designed to force feed viewers in the hope that a small percentage are actually paying attention.

A lot of media are still traded on a CPM-basis, but the question is: Are people actually paying attention?

Wouldn't it be more relevant to talk about actual contact prices, or the price of engagement with your content? Online advertising allows for the tracking of everything, for example we know that people are not that interested in banners, given that click-through rates are down to an average of 0.25% and dropping.

But, when we buy traditional media like TV, are we certain that we are actually getting through? Are people watching - or are they making coffee or channel surfing or web surfing during the ads?

In the Social Metropolis, more and more people are making purchasing decisions based on something other than advertising, particularly since a lot of it is of the force-feeding variety. Instead, consumers seek out, and tune in to, people and places that they believe are credible and have their best interests in mind - people like family, colleagues, and friends, or places like blogs, podcasts, and newsletters. People are sifting out what they perceive as interruption, and turning their attention to more objective, and relevant, sources of information.

In this way, the distribution challenge is actually two-fold. As a brand, you might never be able to compete with friends or family - at least not directly - but relevance is definitely the way forward. Relevance increases user adoption, and the certified quality of the message. Furthermore, to actually be present at the relevant touch points, increases the chances of people connecting with your message when they are looking for it.

C

GETTING THE
CONTENT RIGHT

A campaign website is a "safe" and well-known tool, but one that rarely justifies investment. The truth is that in a more professionalized and competitive online media world, a campaign website often fails to engage with people so the task of bringing traffic to it, is conseqently meaningless. A website can be an excellent idea, but not always. You have to ask yourself, and your creative agency, if you might be better building a blog, a MySpace page, a Facebook group – or just spending your money getting the content right and out there.

Inviting users to take part in a campaign that offers entertaining content and create material that they can engage with, like competitions, is a good starting point for leveraging social media. Most of it will probably not be that spectacular, but it can still be a good media investment if conducted professionally. The targeting opportunities, measurability, and tracking potential of online media alone, makes it worthwhile.

Wilkinson Sword created a very simple, but extremely effective, campaign that deployed a small sub-set of social media.

CASE STUDY:

Wilkinson Sword - Quattro Premium razors

The campaign was created around a dramatic story to highlight the benefits of Wilkinson Sword's latest product -, the "Quattro Premium razor. Promoted as the 'Fight For Kisses', the campaign featured a family where the baby gets all his mother's kisses thanks to his smooth skin. As a result, the father gets jealous but discovers that his new Wilkinson razor gives him skin just as soft as the baby's. The mother appreciates the father's new-found softness and turns her affection back to him.

The baby doesn't appreciate this, and so embarks on a Matrix-style training regime to fight his dad for his mother's kisses. The video links through to a 'Fight For Kisses' flashsite, which offers information about the characters in the video and a pc game you can download. After its launch in September 2007, the trailer generated much attention, reaching more than 3 million hits on YouTube alone. The campaign was recently awarded silver and gold in this year's Eurobest and Epica awards.

BABY POWER ?
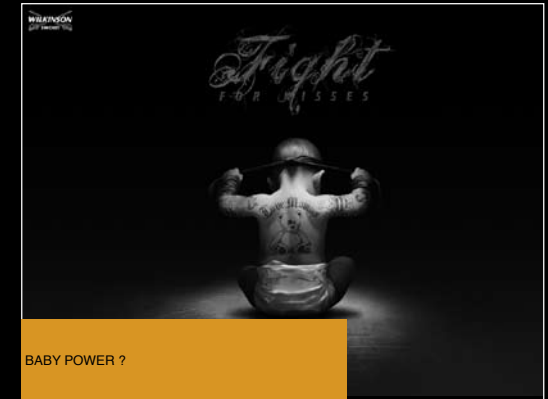
Interestingly, Wilkinson Sword does not necessarily have a technological advantage over their main competitor, Gillette, but the integrated television, and online, campaign received praise everywhere among young males looking for female attention.

CONTENT PLANNING

High quality content must provide consumers with the incentive to engage with, and share, the content. Based on our experience over the years, we have compiled eight key criteria, against which to evaluate content.

AN OUTSTANDING STORY:

In order to gain attention, a story must be funny, provocative, irreverent, or subversive amongst others.

STICKINESS:

It must be fresh and original – i.e. something the user hasn't seen before.

RELEVANCE:

Great campaigns aren't overt product pitches. The association needs to be subtle and entertaining

PORTABILITY:

The execution needs to be done in a format that makes sense to share online with your social network

SHAREABILITY:

Humans are natural story tellers. They will share and create conversations when the material is right

TIMING/ACTUALITY:

Distribution must be timely; there is no need to launch a given campaign on the internet if it has already been on TV (see 2.) This would eliminate the incentive to share the content.

CONTENT HOOK:

Create content that sustains people´s interest. The "pay-off" must come quickly as time is at a premium and consumers don't want to waste the time of others.

DEPTH:

Campaigns must have depth to cut through the clutter. Depth means more layers, content and tie-ins with other elements of the campaign

Any of these criteria can offset consumer engagement. The more you can embed them within your campaign, the better. In our experience, it is extremely important to try and isolate all these elements before the campaign goes live, in order to optimize their affects. We recommend that marketers score the important ones, and then create a score card (1-5) and visual representation, like the spider diagram outlined on the following page. This will provide guidance both on a campaign level, but also across multiple campaigns, since it will help to evaluate past and future ones and aid in setting expectations.

STORY

STICKINESS

DEPTH

RELEVANCE

HOOK

Actual performance

Expected performance

TIMING/ACTUALITY

PORTABILITY

SHAREABILITY
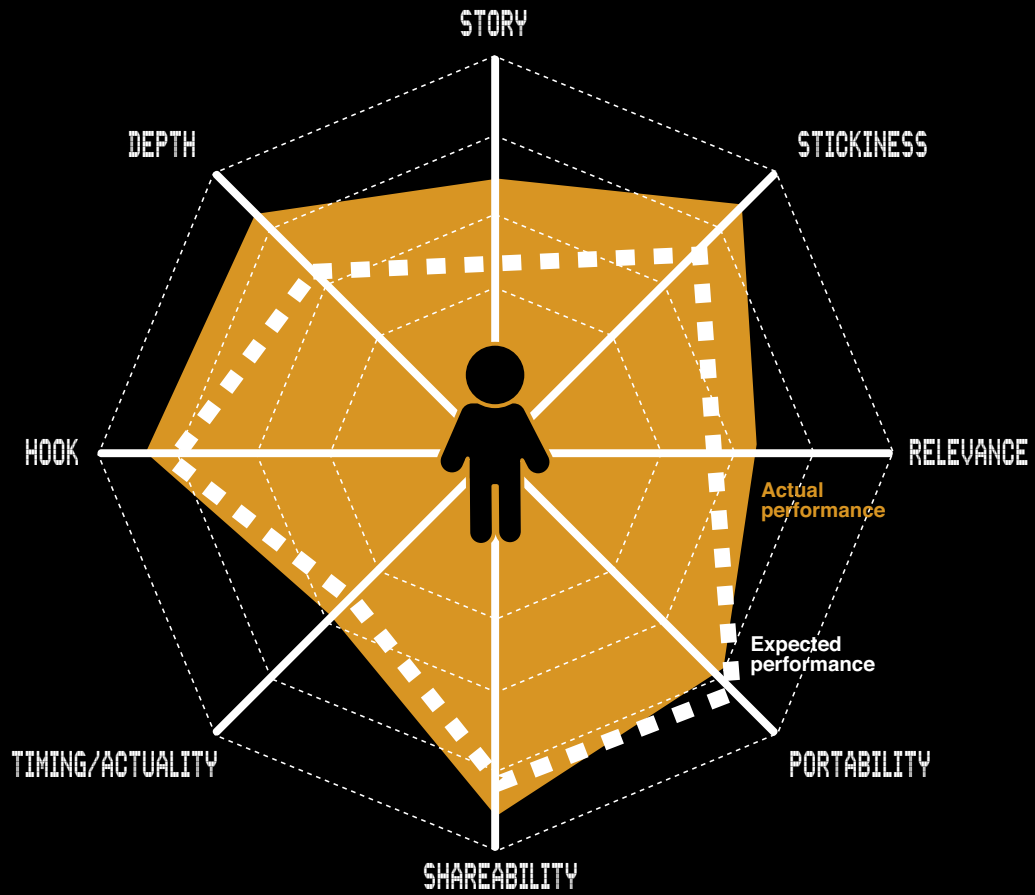
AN APPROACH TO CONTENT RATING

When content has been created, it needs to be tested before it's launched. The test phase utilizes a two-step model to establish the content's viability. These involve testing the content internally, before pre-launching it on a small set of previously selected environments.

By using an online rating system, it is possible to score all major campaigns across the 70 variables that are summed up in the eight parameters above. In addition, a user panel rates the content in order to determine whether there are cultural differences that must be taken into account before launching the campaign.

In the launch phase, a step-by-step model is used. This allows for last-minute optimization of the various parameters that will secure better ratings, before the material goes live on thousands of social networks, blogs, forums, and video sites etc. Once the campaign material is out, it has passed the point of no return.

But why all this fuss? The reason is that the digital world is a vastly different environment from a traditional broadcasting one, which can be 100% controlled in terms of distribution – when, where, and how. With online media, however, the consumers are important participants so some of the control must be relinquished, which requires more up-

DISTRIBUTION
- WE ARE NOT BORN EQUAL

The online media marketplace is constantly evolving, complex, and fast paced. Consumers are gaining more control over the timing, medium, and format through which they consume media. This has fuelled an increase in the number of new media platforms, making it difficult for advertisers and content producers to engage audiences with meaningful content and relevant advertisements. Indeed, much of the current challenge marketers is facing is a distribution one.

Talking about distribution, it is important to mention something about homogeneity. One of marketing's greatest misconceptions is the idea of a universal model. But what makes a great campaign for a high involvement product like a car, is not necessarily the same as that for a chocolate bar. Moreover, it is probably not going to be the same for two cars. In fact, the universal recipe might not exist at all.

Malcolm Gladwell tells the story of Howard Moskowitz - one that is a valuable reminder for us all. At Harvard, Moskowitz wrote his doctoral dissertation on psychophysics - the connection between physical stimuli and the human perception of it. In Moskowitz' case it is about taste, and one of his first clients was Pepsi in the 1970's.

The artificial sweetener, aspartame, had just become available, and Pepsi wanted Moskowitz to figure out the perfect amount of sweetener for a can of their new Diet Pepsi. Moskowitz did the logical thing. He made up experimental batches of Diet Pepsi with every conceivable degree of sweetness and gave them to hundreds of people. He was, quite simply, looking for the concentration that people liked the most. But the data was a mess — there seemed to be no clear pattern — and Moskowitz realized that maybe there was no such thing as the perfect Diet Pepsi.

GETTING IT
OUT THERE

In 1986 Moskowitz' was tasked by Campbell's Soup Company, to find out how consumers thought the perfect spaghetti sauce should taste. After offering no less than 45 varieties of sauce to scores of consumers, it became clear that everyone had a slightly different opinion of what the "perfect" spaghetti sauce tasted like. Moskowitz' conclusion: "The mind knows not what the tongue wants".

The same can be said for brands and media: They are not born equal. Most marketing and advertising is born from the concept of one creative idea or campaign. What we then do, is stretch this idea over an ever growing palette of contact points in varying media. By repeating the same idea with different media we often forget that the special characteristics of the good idea might just be bound to one form. A good idea is usually thought of in a specific format. Like Sony's famous bouncing balls where the idea was obviously born for live images. The print part of the campaign was a flat experience compared to the original. Much better is the concept of in-store rabbits to remind us of Sony when we enter a technology store. So, the biggest problem with the idea of a universal recipe, is that it works against the opportunities for achieving depth and complexity, which is exactly what consumers are looking for.

It is important to take a step back and see that there are real drivers for this a different media world, and that it is not a passing trend, as some once thought. Basic factors like connection speed, storage, and usability, are inviting users to change our media along with the rapidly decreasing barriers around creating and publishing information – be it video, sound or text.

Often, critics of social networking sites talk about them like fashion trends. They come and they go. This does not, however, change the fact that two social networking sites usually replace the one that goes. In other words, while the single property might not matter, the changes and challenges are real and irreversible for brands and marketers. The reality of an exploding attention economy clearly reveals the increasing demand for users' time.

"So now, suddenly, the distribution is exploded. Now, on the internet, we can all swim in the same pool. You and I can create content to swim in the same pool, next to the content created by, you know, Universal or Disney."
JEFF JARVIS, – BLOGGER BUZZMACHINE.COM AND ASSOCIATE PROFESSOR AND DIRECTOR OF THE INTERACTIVE JOURNALISM PROGRAM AT THE CITY UNIVERSITY OF NEW YORK

At the same time, new business models are emerging daily that potentially change the distribution world. Just like the music industry probably wishes it had created iTunes, recruitment agencies may in a few years wish they invented NotchUp, a new matching service that allows interesting candidates to get paid for going to interviews while saving US companies thousands of dollars in expenses.

The list of already highly affected industries is endless – travel agents, hotels, restaurants, cars, photography, banking, and many more.

MICROSITES

TAGGING
AND
BOOKMARKS

SOCIAL
NETWORKS

PERSONAL
COMMUNICATION
TOOLS

SOCIAL
MEDIA
SITES

BLOGS
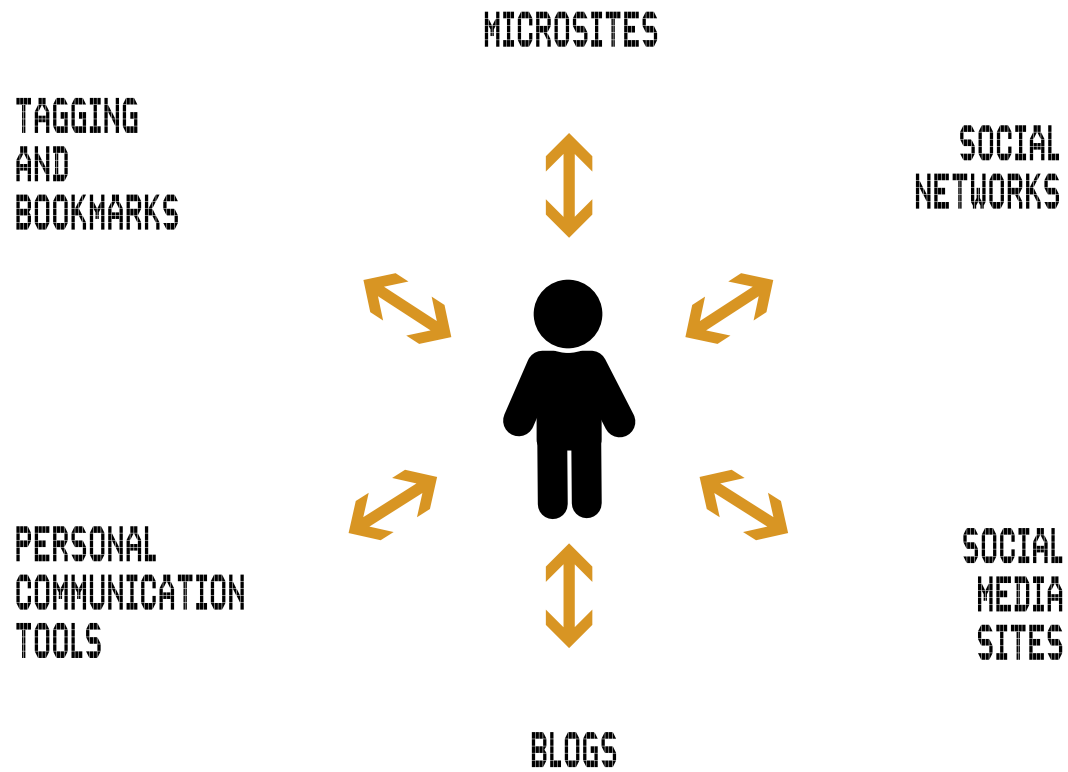
ENGAGEMENT REPLACES
INTERRUPTION

Modern social media, and the introduction of active online media users, mean individuality is the new norm. Obviously, it is difficult for brands and marketers to cope. We have never experienced a change in marketing like the one that started 5-7 years ago and are now exponentially gaining ground.

The key thing to understand is that engagement is replacing interruption. Interruption has worked fine up until now, but will gradually decline in efficiency until it fails. A society and media environment of less individuality allowed this interruption to grow and be maintained. It was shaped in an era where it was needed, and where social grades made sense, but the marketing industry has in many ways been quite poor at recognizing the challenge in front of us.

As people increasingly define themselves, their culture, and their attributes individually – based on the fragmented media they consume – a new generation of consumers will arise.

The internet is just a catalyst of a much more profound paradigm shift - from a collective society to one where individuals engage in different aspects of society.

Naturally, it is still important for the marketing industry to recognize integration and multiple channels, but there is a genuine opportunity to communicate more directly, and really engage with consumers, than ever before.

The basic ideas behind the attention economy are simple. Such an economy facilitates a marketplace where consumers agree to receive services in exchange for their attention. The ultimate purpose is of course to sell something to the consumer, but the selling does not need to be direct, nor does it need to be instant. News feeds illustrate the point well, since they ask for consumers' attention in exchange for the opportunity to show him/her advertising. The search engines are similar in that respect, because they show ads in exchange for helping users find answers online.

"In a full-fledged attention economy, the goal is simply to get either enough attention or as much as possible . . . getting attention is not a momentary thing; you build on the stock you have every time you get any, and the larger your audience at one time, the larger your potential audience in the future. Thus obtaining attention is obtaining a kind of enduring wealth, a form of wealth that puts you in a preferred position to get anything this new economy offers. . . . since it is hard to get new attention by repeating exactly what you or someone else has done before, this new economy is based on endless originality, or at least attempts at originality. By contrast, the old industrial economy worked on the basis of making interchangeable objects in huge numbers."

MICHAEL H. GOLDHABER
AUTHOR OF 'THE ATTENTION ECONOMY:
THE NATURAL ECONOMY OF THE NET

BEHAVIORAL TARGETING:
THE NEW WAY OF
SEGMENTING YOUR AUDIENCE

While consumers' attention is still difficult to get on the one hand, on the other it is becoming easier for marketers to learn about consumer habits, and make the message reach the right people. The tool is known as behavioral targeting, and it offers many advantages.

For the first time it is possible to move from the traditional idea of segmenting an audience, to targeting their online behavior instead. Even low-involvement products, like fast moving consumer goods (FMCG), become subject to reasonable online advertising because behavioral targeting facilitates the reduction of non-contextual waste. Products and brands that have very few contextual environments on the web can also build engagement by delivering a good experience in the right context.

The most important advantage for marketers is that behavioral targeting allows them to bridge campaigns, engage people via multiple gateways, and serve messages to an audience that has already showed interest. That makes marketing potentially far more effective as it can highlight which users feel overloaded with irrelevant information, thus indicating every negative brand impact due to misplaced advertising. Targeting audiences with relevant information and entertaining experiences, on the other hand, makes for a good experience.

THE FACTS
Behavioral targeting is not a new phenomenon. It first appeared in 2000, but was too expensive and ineffective to apply it to a great extent. However, with generally improved technical possibilities, it made a comeback in the US in the beginning of 2006, and has since grown rapidly in Europe.

The general idea behind behavioral targeting is pretty simple: Analyse where, and to whom, an online advertisement is served, and improve it based on the feedback and relationship you already have. Cookies are used to track users' behavior on websites, and identify their unique tastes and interests, like a unique mobile ID. The gathered information is then used to create audience segments, which enable advertisers to make reasonable choices about where to buy advertising space.

"Context is irrelevant. Remember that behavioral targeting is about reaching groups of people with similar interests, not pages containing specific content"

PAUL GOAD, MANAGING DIRECTOR, TACODA"

C

CASE STUDY:

Pepsi - Tacoda

In spring 2007, PepsiCo North America promoted its new product, 'Aquafina Alive.' The company didn't want to run ads just anywhere on the internet, but only wanted to place them on sites they were sure would be frequented by people interested in healthy lifestyles. To gain this knowledge about visitors, PepsiCo joined forces with Tacoda, and identified health-conscious people by analyzing the traffic to sites about healthy lifestyles. Then PepsiCo arranged to place 'Aquafina Alive' ads on the relevant parts of the 4,000-strong websites of the Tacoda network, so that the ads would be shown whenever health-conscious consumers visited them.

THE RESULT:
Compared to previous campaigns without using behavioral targeting, PepsiCo experienced a 300% increase in the number of clicks on the 'Aquafina Alive' ads.

BEHAVIORAL TARGETING
AND SOCIAL NETWORKS

It is important to remember that there is a fine line between what makes an experience personal and relevant, and what makes people feel like their privacy has been invaded. The big question for marketers using Facebook, and other social media, is whether this marketing will backfire by being out of tune with the contexts in which it appears.
Most users considers a social network a social space - a place to communicate, and thus somewhere advertising is not needed - well, not in the traditional sense anyway. Advertising for social networking sites needs to be a reflection of a genuine recommendation, or interest from a user, rather than direct advertising. Behavioral targeting is an important component because it makes advertising more relevant.

"The logic behind behavioral targeting gets to the heart of the Internet's potential as an advertising medium,"
DAVID HALLERMAN, EMARKETER.

US BEHAVIORALLY TARGETED ONLINE ADVERTISING SPENDING GROWTH, 2005-2011 (% INCREASE VS. PRIOR YEAR)
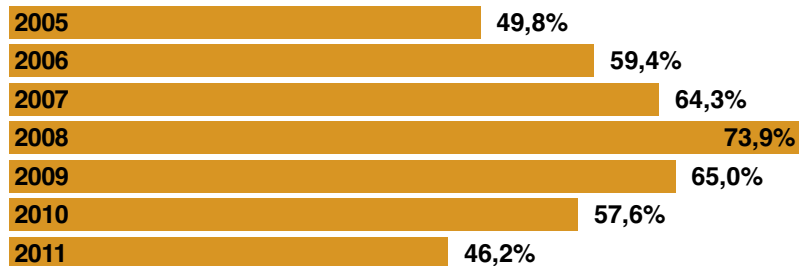
Year	% Increase
2005	49,8%
2006	59,4%
2007	64,3%
2008	73,9%
2009	65,0%
2010	57,6%
2011	46,2%

Note: Behaviorally targeted advertising is displayed to a selective audience whose interest or intentions are revealed by Web site tracking data. it does not include advertising that is targeted using adware installed on individuals' computers

US BEHAVIORALLY TARGETED ONLINE ADVERTISING SPENDING, 2005-2011 (MILLIONS)
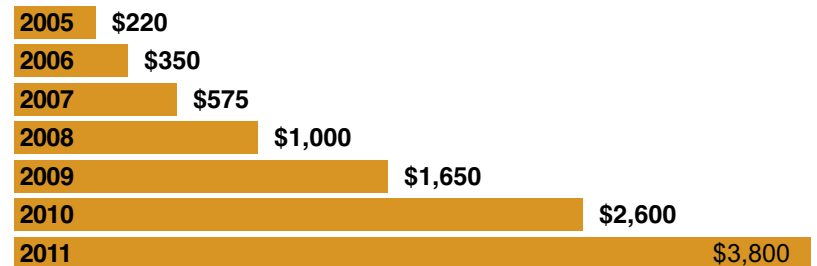
Year	Spending
2005	$220
2006	$350
2007	$575
2008	$1,000
2009	$1,650
2010	$2,600
2011	$3,800

Note: Behaviorally targeted advertising is displayed to a selective audience whose interest or intentions are revealed by Web site tracking data. it does not include advertising that is targeted using adware installed on individuals' computers

CASE STUDY:

NTT DoCoMo - RevenueScience

In 2007, Japan's premier mobile communications company NTT DoCoMo wanted to place an online ad campaign with the Financial Times, using the help of behavioral targeting provider, RevenueScience.
The two main campaign objectives were:

- Increase brand awareness within the target audience, who were business decision makers working in information technology and telecommunications.

and

- Increase the perception of NTT DoCoMo as leading the development of mobile telecommunications.

Furthermore, NTT DoCoMo was interested in a better understanding of the differences between a run-of-site (ROS) campaign, and one using behavioral targeting. For the study, NTT DoCoMo's main interest was to look at traditional brand metrics, brand attributes, and the overall cost of a behavioral targeting campaign compared to ROS ones.

The solution was to run both campaigns simultaneously on FT.com, and use Dynamic Logic as the research provider to test branding results side by side. Because the study was being conducted post campaign and on a single site, the only variances in the findings were direct effects of either ROS or behavioral targeting. Dynamic Logic found that by targeting users based on their behavior on FT.com, NTT DoCoMo saw a greater increase across all brand metrics tested. The behaviorally targeted campaign was more effective across all key areas: Brand awareness, ad awareness, recall, brand attributes, as well as overall cost.

THE KEY RESULTS WERE:

Aided brand awareness lift = 41%

Online ad awareness lift = 193%

Aided brand recall lift = 178%

"FT.com came to us with the idea of using behavioral targeting to reach opinion leaders and business decision makers that will be instrumental in growing our brand. The results speak for themselves. Behavioral targeting can be an effective and high-performance tool in conveying our message to the right target groups. We are much satisfied with the outcome of this campaign."
MASANORI GOTO
MANAGER, INTERNATIONAL
PUBLIC RELATIONS, NTT DOCOMO, 2007.

ACTIVATION PLANNING

With distribution becoming one of the key challenges in the social media space, sharpening your distribution tools to work with different social media platforms is of the utmost importance. Reach and coverage are still important measures, and in order to make sure that you have identified enough of the relevant long term environments, it is important to try to quantify it on a macro level.

The distribution matrix consists of eight areas, all of which have a great impact on how campaigns perform overall. Because they each have strengths and weaknesses, the distribution matrix provides a valuable tool to design and execute social media activities, whilst also offering a framework in the shape of a re-drawn map of the media space for social media campaigns to be properly measured and benchmarked.

The likelihood is that not all elements will be used in a single campaign, but knowing what to choose for a specific campaign, based on a given channel's strengths and weaknesses, is fundamental. The same goes for getting proper data feedback on the individual distribution activities, in order to allow ongoing optimization of the campaign.

SEARCH

Most users begin with a search in one form or another. The user might be searching for entertainment, or look for information on a specific topic.

A search engine is nothing new, and the common notion is that all searches indicate an interest.

That is why Google has such tremendous power - as search engines also improve the searchable part of a campaign used to relate closely to the engine's optimization. Social media optimization has grown to be a branch of its own within the search area. A search is the important entry point and is, therefore, important for almost all campaigns in one form or another.

BLOGS

Blogs are also important - but not just because of the sheer number of them, which has now passed 60 million. Instead, it is because blogging in general represents the biggest change in the balance between institutional, and consumer, control of media due to the effective lowering of the barriers for publishing information.

Blogs are interconnected: they raise and discuss opinions, and many bloggers have become hugely influential in the process of promoting material to people, and making it available for tagging, sharing, and discovery. More than 1 billion videos are streamed every day, and many of these find their users through blogs. YouTube might be the biggest repository, but in most cases, the views are created by bloggers and websites outside the YouTube page itself. In fact, some of the most-read blogs have more daily readers than many newspapers, and have turned into media companies of their own.

WEBSITES

To this day, websites are still the most simple form of advertising on the internet. Although many new formats have arrived, publishing through ordinary websites is still the norm and works well. Websites offer good targeting opportunities, easy distribution, and good reach, while often maintaining specialized audiences. The biggest problem with websites is that the users' attention to commercial environments might be very low. It is therefore important to mention that the opportunity to sponsor sections, or activities, on a website, can create branding and other tie-in activities. Stepping outside the box is thus important for creating attention. Websites also include companies' own domains so make sure the sites offer relevant and updated information, and enough content to deliver a experience relevant enough for people to borrow and share from.

EDITORIAL

Working with editorial is related to blog, and website activities. It is related to traditional PR, but at the same time quite different. The general idea with editorial, is to move from the advertisement space into the content section of the sites. More precisely, the goal is to deliver content in an advertorial format that creates a closer connection between the user, the media owner, and the brand. This requires that there is content to offer, and environments are targeted where the story makes the most sense.

SOCIAL MEDIA NETWORKS

For the past 12 months, almost all conversations about social media have been about Facebook. It is important to understand, however, that while brands will be discussed actively, and material will be shared among Facebook users, it doesn't mean they welcome your active participation. Entertainment and lifestyle-based brands such as musicians, events, and fashion, can probably benefit greatly from Facebook, but pull-driven marketing is important in a social network. Many advertisers will be left disappointed by their efforts if they misunderstand the balance between media, user, and advertiser. If you push too much, you might even experience a negative impact with users.

For the time being, caution is recommended, but the social networks' promise of a completely new, and improved, targeting is still as relevant as ever.

SOCIAL TOOLS

Social tools cover the new world of small tools and applications that help people discover new quality content based on user-to-user recommendation and active sharing. The biggest recent development in social tools is without doubt applications and widgets. The portable, interactive experience allows us to distribute more enhanced content, and offers the user lots more ways to interact with a campaign. Getting people to grab your widget and share it with each other is, however, as hard as driving people to

a new website. Many users have applications, but we don't want 50-60 applications in our lives. The biggest opportunity for widgets is to solve a problem for a group of people, or to make the widget an integrated part of your offering. UPS, as an example, offers a widget that can instantly track deliveries. This earns UPS a fixed place on many company desktops, delivers a superior service to the customer, and maintains an excellent mind set.
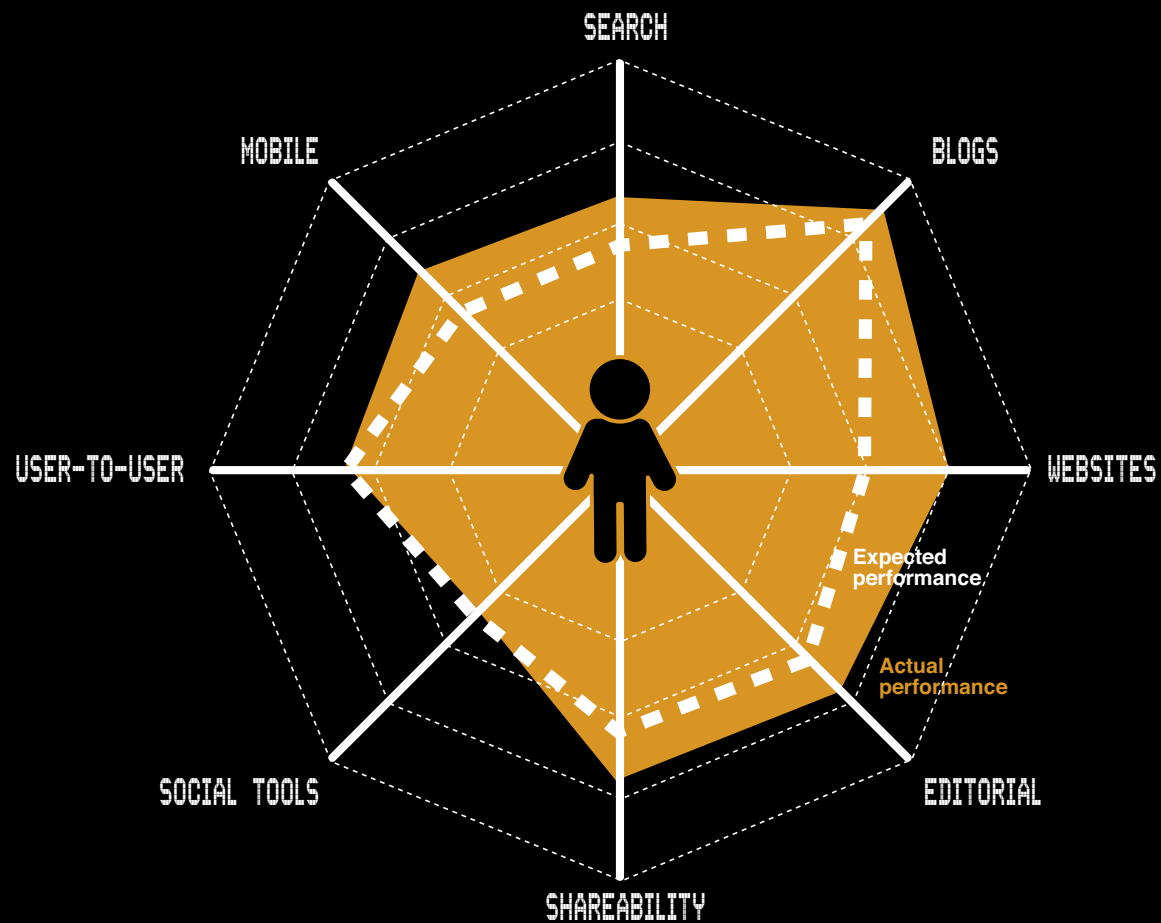
USER-TO-USER

Engaging users in the act of spreading material to each other, is the fundamental ideal of user-driven marketing. But, very rarely will this be enough, since the quality of the content will be the major factor in determining the viral capability of a campaign. Good experience equals a better chance of spread but, a number of other factors are also important when optimizing user-to-user activity on a campaign. Making it easy for people to share the material with different platforms helps to begin with, but achieving a high level of contextuality on your seeding activities is also vital. Good contextuality makes the content more relevant for people, meaning better reception when we are successful in activating people to share. Getting users to take your material, and spread it somewhere else, allows your content to travel across networks and communities, and be discovered by new people.

MOBILE

Mobile, heralded as the golden promise of marketing for quite some years, is still mostly used on a testing basis. Still, the promise of mobile in the era of social media is great, especially when our mobile phones work with multimedia formats and know where we are through GPS technology. Mobile can be used for loyalty based activities, and to bridge campaigns into a users' personal space. Getting people to download material to their mobile is an incredibly valuable action. For example, Peugeot has run advertising campaigns for their 207, and new, 308 models.

The campaign allowed people to receive a brochure with information about the car, book a test-drive, or view a TV spot if they sent a simple code from their mobile. Bridging campaign activities like this can make a big difference for the results achieved, but the potential for mobile are much greater when properly applied in a social media space. The important thing is to keep things as simple as possible. 'Orange Wednesdays' for example, is a simple offer to Orange uses where, in sending a short code, the user can receive two cinema tickets for the price of one – now successfully running into its seventh year in the UK.

SEARCH

BLOGS

MOBILE

WEBSITES

USER-TO-USER

Expected
performance

Actual
performance

SOCIAL TOOLS

EDITORIAL

SHAREABILITY

AN APPROACH
TO ACTIVATION PLANNING

The key to creating the best possible activation strategy for your brand is to base the campaign on the branded content you have, whilst ensuring you cover the key environments where there is a natural fit, and a good platform, for brand engagement. This calls for planning and distribution and requires covering all the relevant environments within the eight categories defined above. Begin by finding 15-20 relevant blogs, 20 key editorial sites, the 100 contextual sites. This will constitute your initial campaign plan, but since online media is not like traditional media, you will only be able to secure environments where you pay your way in. The rest is based on your ability to serve the content in an interesting way - a bit like selling a PR-story to a journalist. It is a completely different approach to previous methods for pre-booking of media, but can also be very rewarding when done the right way. The user driven part of the campaign will add a lot of free publicity, and engage and activate consumers with your campaign.

USERS AND MONEY
MOVE ONLINE

The attention economy is about the consumer having choices – which amounts to where their attention is spent. Another key ingredient in the attention game is relevance. As long as the consumer sees relevant content, he or she is going to stick around. This makes for a new and more engaged user, who knows the difference between passive and active media consumption by having extensive experience with both. As far as numbers go, the active experience seems to be far superior when users have the choice.

During the course of a few years, we have seen an explosion in the time users spend online. A new IDC study of consumer online behavior in the US found that the internet is the medium on which online users spend the most time (32.7 hours/week). This is equivalent to almost half of the total time spent each week using all media (70.6 hours) - twice as much as the time spent watching television (16.4 hours), and over eight times more than time spent reading newspapers and magazines (3.9 hours).

By and large, this development is occurring because the internet, as a multi-medium, contains all previous media inside it, and wraps it in an active and engaging experience. There is no linearity, no limits, and no boundaries for participation. It is important to remember that the internet is just as much a from of social and entertainment technology, as it is a form of information technology –only now are we beginning to open our eyes to its true social, and entertainment, potential.

While the changes in the media landscape might take their toll on companies that do not adapt in time it is, of course, an essentially wonderful chance for marketers. The evolution of media is not a zero-sum game where the success of the internet comes on behalf of TV advertising or beyond. Changes in the balance of power and media spend will however reflect this massive change. The money is poised to go where the decisions are made, and with socially engaged users, online would be the best bet.

"The total democratization of media, combined with ultra-targeted ads consumers actually opt to see, [means that] we, the people, cease to be demographics. We become individuals again."

BOB GARFIELD, ADAGE

GROWTH IN ONLINE USAGE

Hours online / month

2004   2008   2012
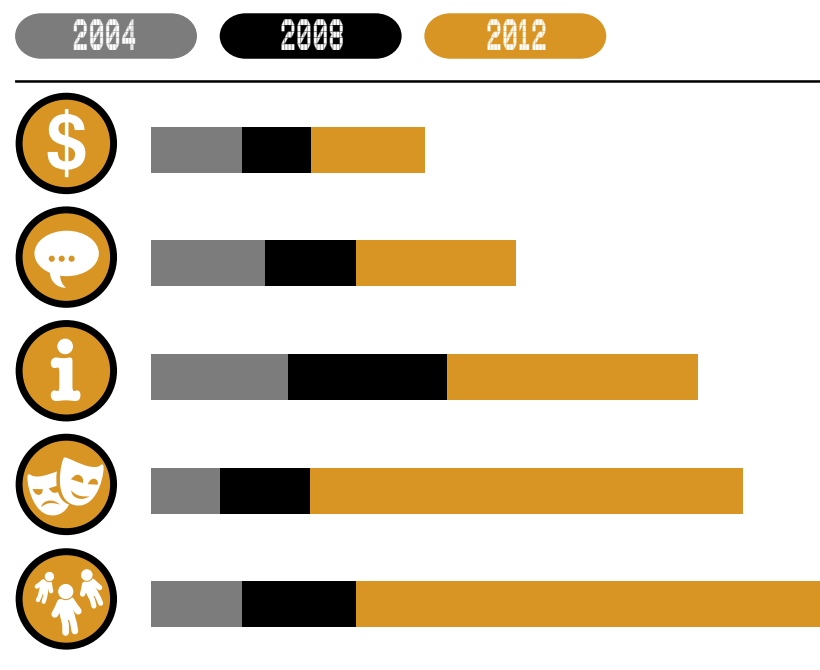
Group M expects online ad spend in the UK to grow more than 30 % during 2008 and 2009, reaching £3.4 bn. TV advertising will grow less than 1 % during the same period. In 2009, UK will be the first major economy with higher advertising spends online than TV. The result for marketers is more engaged media users and more media to choose from. This is interesting, because not only are people moving online – the purchase decision are moving with them.

Research firm eMarketer predicts that U.S. spending on internet video advertising will grow at a fast pace in the next four years to an estimated $4.3 billion as users make watching web video a regular habit. That compares with an expected $775 million in web video advertising in 2007 and is based on a forecast of nearly 40 percent annual growth.

"The Writers Guild strike brought much of Hollywood to a standstill for several months. The fact that revenues derived from Online TV and video were at the heart of the dispute indicates just how important this sector has become."

ADAM THOMAS, INFORMA, 2008

New research, from Informa Telecoms & Media, shows that legitimate online TV and video services will generate revenues of $7.9 billion by 2013, almost six times the 2007 figure.

TOP 3 ONLINE VIDEO COUNTRIES BY REVENUES

	2007	2013
US	1,032.6	4,722.6
UK	119.1	842.4
Japan	56.7	605.5

SOURCE: INFORMA TELECOMS & MEDIA

The report also argues that advertising will consistently outperform menu and subscription-based download services in terms of revenue generation. The Informa report, called 'Online TV and Video: The over-the-top challenge to traditional TV' has further found that online TV and video is successfully shaking off its perception as a marginal technology.

CONSUMERS RELY ON PEERS

The challenge when leveraging social media is that we are not the only carriers of our communication. The gradual spread of lifestyle brands to traditional utilitarian sectors underlines that the most important project for consumers today is to create a projected image - a strong identity crafted by values and identity markers. Brands working with social media and pull-marketing can contribute to this identity project. Our best task as marketers is to fuel the consumer project, so consumers become successful.

"The balance of power between content creators, suppliers, and consumers is changing, with an end to the notion of a passive audience. The ramifications of this new phenomenon are most acutely felt in the area of trust. As consumers, this democratization of media will have profound effects on where we source news and entertainment, and whom we trust."

TOM GLOCER, CEO, REUTERS

The ultimate goal to achieve, when working in social media, is peer-to-peer recommendations. Peers are the single most influential marketing tool in the world, but it takes genuine hard work to get people to start recommending something. For that to happen they must like and respect you.

	Initial Awareness	Further Learned	Deciding Where to Buy	Purchase Decision
Radio	2%	1%	1%	0%
Magazines	5%	4%	2%	3%
Broadcast TV	6%	3%	3%	3%
Cable TV	8%	5%	5%	4%
Newspapers	8%	8%	12%	8%
WOM	23%	20%	21%	26%
Internet	48%	57%	55%	56%
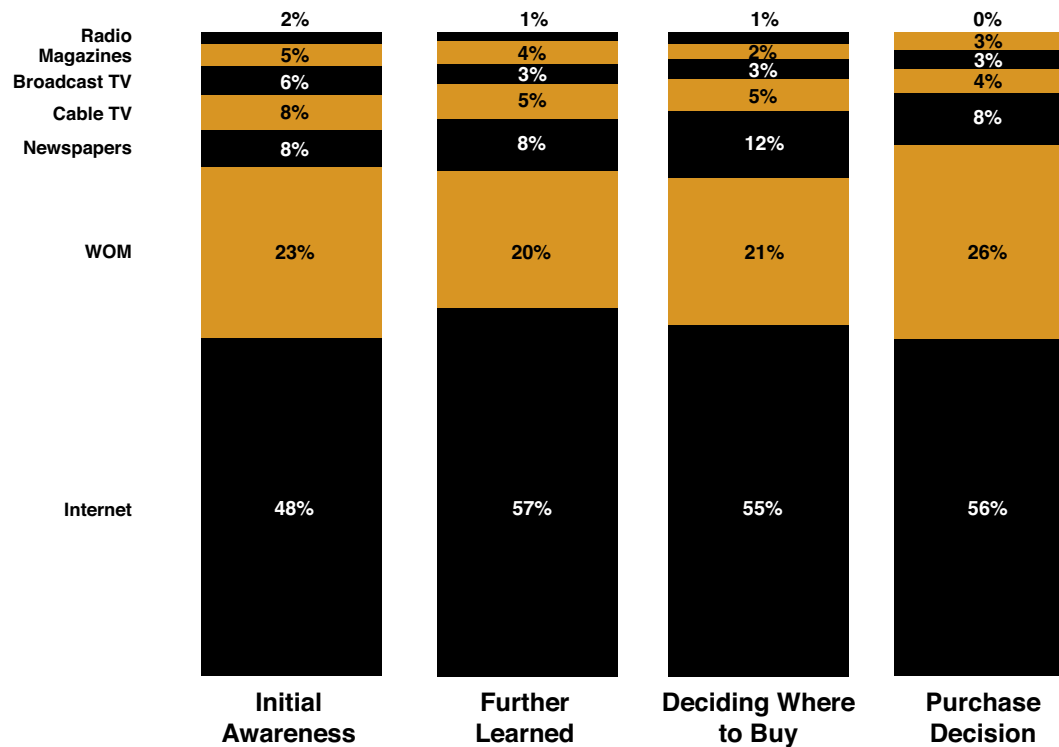
SOURCE: ONLINE PUBLISHERS ASSOTIATION - JULY 2007

Edelman's Trust Barometer from January 2008 says it all. Not only are peers important, but the technology has started to play a key role in the way we get the message across, taking us back to Marshall McLuhan's famous quote: "The medium is the message." For marketers, it is also important to note that the same study found 85% of respondents will pass on good information about a company, or discuss negative experiences. The balance of power has truly shifted.

The simple conclusion is that people might always have had a significant impact on each other, but that it has become even more evident and important as a dimension of our marketing. The user has the last word, and their verdict is important. The main difference is that we used to have to rely on people we knew, or assistants in a shop, for feedback, but now we can simply browse the web and search for opinions, reviews, tests, and help. What should we do about that? Well, you can't change it, so the first step is to get the right feedback from your activities. At least then you will actually know what people are saying and how they are judging you.

ATTENTION
PLANNING

To keep up with the user and media evolution, it is important to establish measurements, such as awareness, recall, and likeability, that can be applied in addition to 'the usual suspects.' Here are some of the key factors that will help us track our ability to create attention, keep users engaged, and have them add value to our brand.

LIKEABILITY (#QUALITY RATINGS):
It is still crucial to confirm whether people like your brand or not. But, doing it in surveys is part of the problem because it turns people off. You must, therefore, use data that is already available as a means for validating this. By looking at the quality of the ratings that mention the brand, you are able to come up with a crucial validation point.

AWARENESS (#SEARCH + BRAND):
Have you seen the campaign and are you aware of the brand? These are key questions for any campaign as you should not attempt to entertain or inform users without establishing some ground and furthering the brand. So, as users become increasingly active online, campaign material will be noticed and talked about, you then need to extract these conversations that refer particularly to the brand.

FREQUENCY (#NO. OF TIMES):
In the 70s, Krugman devised his 3 hit rule because he believed that you had to get the message across more than once in order for it to work. The first exposure to an advertising message should be to break through and gain attention (i.e. "What?"). The second establishes relevance and hopefully a basis for persuasion (i.e. "why?"). The third exposure reminds and consolidates either positively (i.e. "Oh, yeah...") or negatively (i.e. "Yeah, right..."). In a world of attention scarcity this is still important, but only if you have enough content to support it; people are turned off by looking at the same content more than a couple of times. But it is still important to measure frequency and can be easily done.

ENGAGEMENT (#COMMENTS):
Engagement is a natural evolution. It adds to measures such as 'awareness' and 'likeability' because it establishes the degree to which a particular brand's story is built in a consumer's mind based on the level of activity that can be tracked across blogs, forums, and websites, etc. In essence, it is about the depth and width of the campaign, i.e. how many blog posts the campaign has sparked, how long were the conversation strings, was it positive or negative, and did it spark other user activity?

ATTENTION (#VIEW THRU):
Attention scarcity makes it increasingly important to understand what gets people to click, chat, and blog about our campaigns. The first measure, that allows us to see whether we have created a campaign that's creating user attention, is by tracking whether users want to spend time with our branded content for 5 seconds, 20 seconds, or for the entire campaign. A high click-through indicates an ablility to retain their interest, and provides some sort of gratification that it will hopefully be possible to further elaborate on with some of the other measures.

DISPERSION (#SPREAD):
In an environment dominated partly by media that are controlled by the audience, it is crucial that the campaign gains traction - i.e. that it spreads beyond the initial targeted environments. However, the organic spread from mailbox-to-mailbox is only part of the story, as the spread from one social environment/site to another is equally as important.

RELEVANCE (#BULK VS. CONTEXT):
In the traditional broadcasting environment, we have lost an element of sophistication because we are mass-distributing messages to a range of people that are not necessary homogeneous. In the online universe, YouTube has taken the broadcaster role that we know from network television. They have reach, but do they have relevance? This is one of the key questions to ask yourself when distributing to a highly diverse audience.

REACH (#NO. OF VIEWS):
In order to extract the value of your campaign, you need to track it. The vital question is: How many people have seen the campaign - and where? The internet is global, but if your campaign is European, it doesn't help you much with users in Asia.

LIKEABILITY
(# QUALITY RATINGS)

AWARENESS
(# SEARCH + BRAND)

REACH
(# VIEWS)

RELEVANCE
(# BULK VS. CONTEXT)

FREQUENCY
(# TIMES)

Expected
performance

Actual
performance

DISPERSION
(# SPREAD)

ENGAGEMENT
(# COMMENTS ETC.)

ATTENTION
(# VIEW THROUGH)
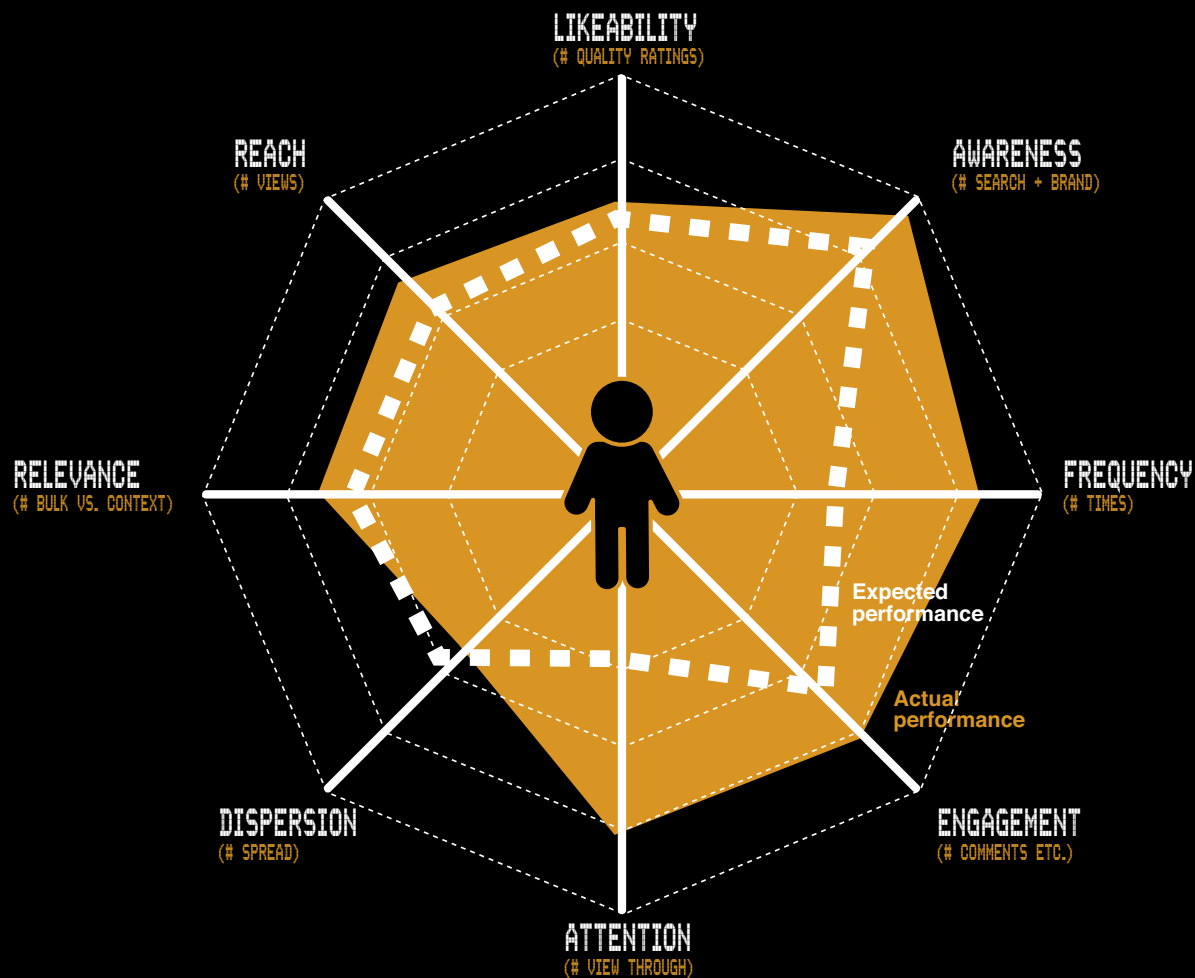
CASE STUDY:

An Alternative Reality for **Batman Fans**

Starting to build awareness for the release of a new movie is the norm. But, when Warner Bros. built their viral marketing campaign on a schematic multi-level platform a year before the July 2008 release date, they not only caused a stir, but also created a universe for Batman fans to organize themselves around in a cohesive, active, and self sustaining community. Warner Bros. positioned the audience not simply as the consumers of advertisements, but as interactive partners in the advertising campaign itself, telling a real and fictional story that could be influenced by participants' ideas or actions.

The setup can be described as an alternate reality game (ARG), and treated the fictional world as if it was real by involving fans with the characters and plot of the story. Gotham City came to life through the creation of websites containing information about it, such as newspapers, cab companies, churches, TV stations, and even subways. The multi-platformed campaign combined advertising, scavenger hunting, role playing, and social media tools to empower the fans by allowing them to create a Batman universe for themselves.

So, if you want to know about the forthcoming movie, 'The Dark Knight', you have to look for it. It is not publicized across traditional media channels and thus, freely available. Instead, knowledge about Batman is reserved only for those who truly want to know more information, and are willing to work hard to get it. Fans who keep their ears pricked, and search with avid anticipation for any clues about the movie, are rewarded because the more they know, the better it gets. They have explored, investigated, pursued, competed, rallied in the streets, dressed up as clowns, sent emails, and chased after mobile phones - all because of their passion for Batman. And it's not over yet. Each piece of information leads to another, ever-growing series of links to more and more pieces of information, expanding the game exponentially.

WHY NOT ?
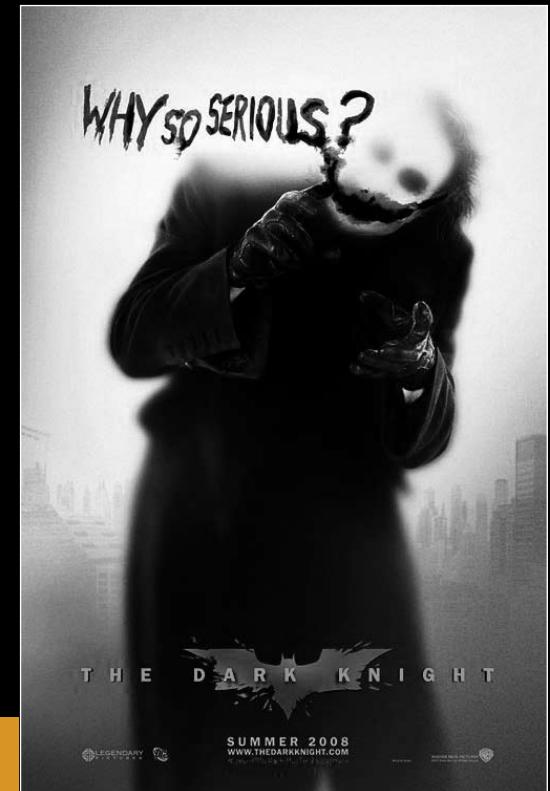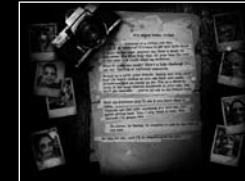
THE DARK KNIGHT' CAMPAIGN

The Dark Knight campaign began with a static web page showing the well-known Batman symbol. Shortly afterwards, posters of Harvey Dent - the candidate for District Attorney of Gotham City, played by Aaron Eckheart - were placed around the streets of major U.S. cities, with the website linking to the posters.

Fourty eight hours later the posters were defaced by what could only be a reference to the infamous Joker - the District Attorney candidate had been given 'The Joker Treatment' making him look like an evil clown. The website was replaced with a disturbing collection of phrases, and the phrase, "See you in December." But, there was no release date, or description, the website merely reflected the political ambition of an aspiring attorney general, but still held the key to unlock the multi-platform adventure that was lying ahead.

In late October 2007, a second site was launched, prompting a scavenger hunt across major cities in the U.S. The same style of defacement found on the Harvey Dent poster, was seen on dollar bills with "Why so serious" written on them, and a URL for the website www.whysoserious.com. The site encouraged fans to send e-mails to one another, and every time they sent these e-mails, one pixel was removed from a photo revealing the new Joker's face (Heath Ledger), accompanied by a voice recording saying "And tonight you're gonna break your one rule." The Joker then employed these tactics to recruit sidekicks, or 'clowns' who were given missions. Even cakes were delivered with mobile phones, giving clowns instructions, and text messages for future tasks.

In addition to this, a separate website, www.renta-clown.com, encouraged users to upload photos of themselves looking like clowns for hire. At one point there were messages explaining that a kit bag would be delivered to certain bowling alleys. The bags contained a bowling ball and a Joker playing card clue. One of these bags was sold on eBay for $11,500.

Then came 'Rory's Death Kiss' - another viral site where fans could post photographs of themselves in public places. Everyone who submitted a photo received a direct mail with the Gotham Times newspaper. The online version of this included numerous links to websites to be explored. The internet version of the paper opened up a wealth of viral sites branching out to every spectrum of Gotham, from city life to Joker puzzles. A joker-vandalized version of the paper was also found, appropriately titled *"The HAHAHA Times.com"*

Fans could stay updated on popular film blogs like www.superherohype.com, and aintitcool.com, where the news was beginning to spread to the mainstream movie fans. Suddenly, the unfortunate loss of Heath Ledger brought a screeching halt to the campaign. The studio was forced to decide how, or whether, to continue with the elaborate campaign, particularly since the majority of the campaign was centered around Ledger's character, the Joker.

The core Joker site, www.whysoserious.com, has since been turned into an informal tribute for the late actor. But, a few months on and the campaign began to pick up again, now focusing more on Harvey Dent. After signing up to the www.ibelievein-harveydent.com website in February, everyone got a phone call from Harvey Dent around March 8th.

Harvey Dent's fictional campaign informed fans that actual campaign buses, nicknamed 'Dentmobiles', would tour various cities to promote Dent's candidacy for district attorney. After that a national tour campaign launched in 34 cities and over the last weeks white vans have been seen driving around, rallying the citizens of Gotham City to campaign for Harvey Dent for District Attorney.

These public events introduced the film to those who would otherwise have had little interest in the Batman campaign, and in addition, local TV stations, the New York Times, and CNN all covered the footage to some degree.

PAY ATTENTION
AND REEP THE REWARDS

With regards to the 'Dark Knight' campaign, it is the info-seeking fans that are generating much of the buzz for the movie, and the internet is the platform that enables it. In 2006, a Google study showed that a third of people who hear about a movie offline, then actively research it on the internet to book online tickets, read reviews, and look for other information. Google also found that the most influential medium in the info-seekers' decisions to watch a movie, was based on what they found on the internet. Currently, studios only spent 2.6% of their marketing budget online. But, without a doubt, activating these online info-seekers and empowering them is where the future lies for Hollywood marketing.

Movies such as 'The Blair Witch Project' in 1999, established that young movie fans could be enticed by online games, which could feasibly maintain their interest for months before a movie's release. The film made it to the Guinness Book of Records as having the highest ever profit-to-cost ratio for a motion picture, making more than $10,000 for every dollar spent.

Likewise, what seems to have been essential to the success of the Batman campaign, is the encouragement fans have been given to keep playing the complicated, often convoluted game.
Allowing the controlled release of information to customize and reward a user's experience, based on the level of interaction, has allowed them to educate themselves about the movie. Empowering a dedicated, select fan base creates a powerful and loyal audience without having to push information at them. Multiple channels let them find out more, and their interest allows them to delve deeper into a world they can interact with as and when they choose. Here, the most highly dedicated, and engaged, audience feels the most rewarded – and it will be these people who will be first in line when the movie opens in June 2008.

BATMAN RULES

AN APPROACH
TO ATTENTION PLANNING

The main challenge with new types of social media campaigns is that they use so many channels and different types of content that it is extremely difficult to compare them - especially since each has its own DNA and employs more traditional media elements. To measure campaign results properly, technology should be controlled across channels in order to capture data in a form that makes it easy to evaluate campaigns.

The technology is simply a facilitator that makes it possible to do what could not be done before. Extracting data by hand is impossible, and existing survey technologies are unable to cope with the thousands of platforms from which information needs to be extracted. Only by extracting information by the means of technology, is it possible to build up a knowledge of what is effective and what is not.
This will allow for campaign optimization, and hopefully, even better ROI over time.

FROM ATTENTION
SCARCITY TO ENGAGED USERS

John Hagel of Edge Perspectives has, along with others, provided numerous attention grabbing insights about the implications of attention scarcity. Firstly, he promotes his three As of Attention:

ASSIST
- how do you assist customers? By not wasting their time with content that is irrelevant, not offering them an instant gratification

ATTRACT
- have customers seek you out. This is why your choice of media and distribution needs to be well planned. You need to blend in and be relevant in order to attract users to your campaigns

AFFILIATE
- mobilize people to deliver more value. Users will assist you if you understand the value of trusted sources, influencers, and contextuality

The three As of attention are in stark contrast to the three Is that marketing has previously been based on, again according to Hagel:

INTERCEPT
- target and expose customers to your message wherever you can find them

INHIBIT
- make it as difficult as possible for the customer to compare your product or service with any other options

ISOLATE
- enter into a direct relationship with the customer and, wherever possible, remove all third parties from the relationship
The change form the three Is to the three As represents an inevitable move from product and brand-centred promises: "Buy from me because I have great products" to a customer-centric promise: "Buy from me because I know you as an individual and reflect who you are. You and I have something in common."

B

SUMMARY

SOCIAL CITIZEN
SUMMARY

Like we outlined in the introduction to this chapter the ultimate goal for the successful marketer is to activate and engage the citizens of the Social Metropolis. Modern social media, and the introduction of active online media users, mean individuality is the new norm. Obviously, it is difficult for brands and marketers to cope. We have never experienced a change in marketing like the one that started 5-7 years ago and are now exponentially gaining ground.

In order to navigate in this Social Metropolis it's crucial to understand how content and distribution affect your ability to engage the social citizen. In this part of the book, we have tried to give you intelligence, cases and tools that hopefully can help you find the right road.

From a content perspective, the key is to stay true to the big ideas and accept that content does not necessarily have to come in one shape, form, or carrier/agent and last, but not least, to find ways to validate the content at an early stage.

From a distribution perspective, the focus should be on your ability to add relevance to your activation plan. Reach and frequency are still important measures, but 1.000s of niche social environments with a natural fit is what's creating strong brand engagement.

From the user perspective the attention is on relevance of content and context and their ability to actively take part, as active users gives a far superior brand experience.

One of marketing's greatest misconceptions is the idea of a universal model....we used to be able to use the same message to everybody through broadcast media, but in the Social Metropolis we need to plan more carefully and apply nuances in the way we are communicating in order to find the road to the heart of the Social citizen. That's why we have taken you from the road intersection to the road of attention.

"Brands' use of social media is not a matter of yes or no. It is simply a matter of how and when. The next generation of consumers will expect their brands to always be available, providing interactive experiences and bringing value to our lives by taking advantage of social media tools in their marketing communications".

MARTIN LINDSTRØM, BRAND GURU

DIGITAL BRAND ACTIVATION

INTRODUCTION

Following what we have learned about content, distribution, and users, it is now time to focus on the strategies to harness in order to activate a brand in the digital space. Whilst mass media advertising and the fairly new concept of viral marketing both offer benefits, the nature of the Social Metropolis calls for a new take on things.

It's not enough to raise your online lighthouse like the fantastic monument Burj Al Arab, you need to get people to click, blog and chat about it 24/7, because the Social Metropolis never sleeps – it's always on.

Enter the new, integrated approach that we call "Digital Brand Activation" - a hybrid strategy that combines viral marketing tools, and traditional mass media techniques, with the new concepts of 'Big Seed Marketing' and 'Always On.' Once discussed, we will leave you with a brief summary, and a road map to The Social Metropolis.

in this part we
WILL LOOK
INTO THE
FOLLOWING:

Big seed marketing: The best of both worlds

Always on: Cover all touch points

BIG SEED MARKETING:
THE BEST OF BOTH WORLDS

In Malcolm Gladwell's book 'The Tipping Point' in 2000, and John Berry and Ed Keller's, 'The Influentials' in 2003, the idea of 'influentials' - originally conceived in the 1950s by Elihu Katz and Paul Lazarsfeld - was strongly revived. Marketers jumped on the idea, eager to harvest the benefits if this wonderful concept: If you manage to reach the right influential people within a community, these few will influence the masses, and the tipping point will be reached.

The obvious argument for viral marketing is economic - save your traditional marketing budget by creating campaigns people want to spend time with and share with each other. But in terms of effect, the general assumption that something we receive from a peer is much more likely to affect us, is as valid as when it was first proposed. Intuitively we know this from our own experiences and all related studies point to the fact that peers – whether family, friends or colleagues – have a massive impact on our choice of products and brands.
Viral marketing, is much easier to tell stories about than to implement succesfully.

For every high profile example, there are many more unsuccessful attempts that you probably never hear about. Moreover, predicting and planning these viral attempts is extremely hard, if not impossible, even for experienced practitioners. As appealing as the viral model of marketing seems in theory, its practical implementation is greatly complicated by its low rate of success. Such social epidemics are in fact rare.
Duncan J. Watts, a network-theory scientist from Columbia University, has recently challenged the theory of the influencer and the idea of viral marketing as concept. Originally inspired by epidemiology, the idea of viral marketing is that a few agents can ignite and eventually drive a massive spread. After analyzing e-mail patterns and setting up computer simulated tests, Watts and his colleagues found that even highly connected people are not really the social hubs we expected them to be. Watts created computer simulated societies to test this theory, and they actually managed to create trends.

"The problem, I think, is that we have been defining influentials incorrectly. They are not a particular class of people like college grads or news junkies. Instead, the title of influential migrates from one person to the next depending on the topic of interest. One person is an influential for computers, another is an influential for wine. It's a function of passion, not position."

DUNCAN J. WATTS, 2007

The main conclusion is that for the vast majority of cases that spread, it was just as much a result of average people - the ones that didn't seem particularly influential- as of those who were. In fact, even when influentials had forty times the reach of a normal person, you couldn't be sure they could kick-start a trend.

"Of course, the day of campaign-based advertising is far from over. There will always be a need to launch new products, to establish a brand in consumers' minds quickly. But even those campaigns will be different in the future, shaped by different ways of communicating with their intended audience. The end result will be something that doesn't look much like what we now think of as advertising, but it will still be about persuasion, about changing people's minds.
This time last year I saw internet guru Esther Dyson speak at a seminar. She said that if she was starting an advertising agency now, she'd staff it with people from a PR background, because they are the people who understand conversations".

MICHAEL NUTLEY, EDITOR-IN-CHIEF NMA

CASE STUDY:

EA Sports BIG - 'Fifa Street 3'

When launching a new game, it is common practice to create a trailer or two and this is just what the team behind 'Fifa Street 3' did. As creative director, Mark Bernath - from Wieden & Kennedy, explains: "We wanted the different pieces of work to make the consumer say "Did I just see what I think I saw?" They truly lived up to that goal. "

The three-month integrated campaign includes TV, viral, online banners, and print ads, all of which carry the tagline 'The Street is Moving.' For the viral element, W&K brought together tricksters from Toronto's Ryouko mixed martial arts team, and an ex-Mexico City football player. For this reason, the final video is a unique mix of Brazilian martial art style capoeira, French parkour and great football skills - boiled down into a minute's very impressive viewing experience.

Some moves may seem a little improbable, but others could very well be real, and that makes the movie a very interesting conversation starter.

The campaign was launched across Europe with GoViral seeding it in UK and Denmark. Initially, the campaign was launched on smaller, highly contextual environments, then spread to bigger destinations like YouTube. Currently, the campaign is shown on more than 2,500 sites, thus acting as a very effective satellite of content-creating awareness of the game. Seeding generated more than 1,500,000 targeted hits in the UK and Denmark, while the total number of international hits was well over 7 million. Four months after its launch, the campaign is still gaining with more than 20,000 daily hits.

"The choice of a viral video, rather than an ad, was a very deliberate one. Firstly, street football is an underground culture. Home-shot footage of players pulling off new tricks is its lifeblood, and we wanted to create something that would become part of that culture. Secondly, our audience of 15-24-year olds are the most connected generation in history. They are constantly on the lookout for cool stuff they can share, link-to and pass around."

HAZELLE GRIFFIN, ACCOUNT DIRECTOR AT W&K.

THE FIFA STREET 3 VIRAL

NO FREE LUNCH

The central thesis of this book is that between the traditional mass marketing approach, and the newer influences such as viral marketing, is an important gap that marketers can capitalize on. Inspired by Duncan J. Watts, we propose an approach called 'Big Seed Marketing' that combines viral marketing tools with old fashioned mass media techniques in a new and creative way. This hybrid strategy rests on two central pillars - shareability and momentum. The result is not really a 'free lunch,' nor is it the magic wand for everyone. But for many marketers, it can be an important part of the overall media mix and generate returns on investments that are impressive and far more predictable than either of its two origins.

Big seed marketing rests on two basic assumptions about where the internet is headed: First, and most importantly, that there is an ever increasing amount of content and information available online, the result of which is an increasing amount of online clutter.

For marketers, this makes it harder and harder to get noticed. In addition, the past couple of years have been much about social networks and user generated content, making the next phase of growth about professional content migrating online. The basic challenge of getting your message out in a meaningful way is significant - and one that requires a wide variety of skills. There is no point in simply repeating the mass marketing model all over again; brands should instead aim to take advantage of the interactive opportunities the internet offers but still expect an accountable outcome.

Secondly, the internet is maturing. As people who use the internet become more and more used to navigating online, and they are less likely to follow your agenda, whether that might be visiting your campaign website, or seeking out your specific information just because it is out there somewhere. Building an audience online today is tough and takes a lot of time and dedication. Many professional media owners spend their entire focus on this task. As a marketer, you need to capitalize on their efforts, rather than compete with them for the user's attention. It is a battle you are not going to win on your own.

Although the big seed, sub-viral, marketing approach lacks the mystique of true viral marketing, it carries the overwhelming advantage of being relatively accountable, as well as straightforward to implement. Big seed marketing means companies can get the benefits of viral activity, without the difficulty and unpredictability involved in conducting a "true" viral campaign. The real value of viral marketing, therefore, is not in the occasional, unreliable campaign that tips over into public consciousness from a small initial seed, but rather the systematic enhancement of ad purchases with viral tools, yielding a smaller, yet still often quite sizeable return on investment.

As the internet matures and advertising adapts to a new era of ubiquitous networks, an increasing number of companies will find a competitive advantage in their marketing strategies by adopting big seed marketing to secure momentum around their campaigns. The legacy of a traditional marketing approach need not be forgotten – effective media planning and campaign execution can help a great deal in the new world as well.

It is worth noting that some of the most well known viral successes used a big seed approach. Dove's 'Evolution' was part of the much larger 'Campaign For Real Beauty,' just as both Sony's Bravia commercials, and Cadbury's 'Drumming Gorilla' have experienced huge online uptake after being backed by massive media spends. Although many people probably heard about these campaigns by word of mouth, many others were exposed to the campaigns as a result of the initial momentum that was created around them. Perhaps because it makes a better story, journalistic accounts of these campaigns usually fail to mention the paid advertising, and present the campaigns as viral phenomena.

A great example of what can be done with good content, and big seed marketing, is the extremely popular TV-series, 'Lost.' It is not a case of one specific campaign; rather is it an ongoing experience of marketing and communication activities.

CASE STUDY:

The 'Lost' experience
 – a symphony of gateways

The show in itself is very compelling to its audience and has, through a variety of activities, built a very loyal fan base. Mystery has been an overall theme of the series, allowing for user speculation and submergence in the plot. To allow user engagement and to maintain interest between seasons, ABC created enough content to let dedicated fans submerge for weeks or months. The following table exemplifies the multitude of different formats and cross-media platforms that the Lost team facilitated for generating extra value for their viewers.

Magazines with extras, podcasts interviewing key actors or screenwriters, widgets to tie to user profiles, subtle clues as to series' developments, as well as several games, were released to the audience. In particular, the alternate reality games (ARG), 'The Lost Experience' and 'Find 815', proved their potential by allowing players to go on elaborate scavenger hunts for potential clues on the show.

Participants solve mysteries by following a series of puzzle-laden clues, bouncing from web sites, to email, to SMS, to phone lines, and to the analogue world, thereby utilizing clustering groups of technologies to create synergy for the total user experience. Moreover, the series facilitated lots of user generated content, such as Lostpedia.com, an entire platform built on Wikipedia, exploring the puzzles of the Lost universe. Overall, the marketing mix of Lost opens up a fully interactive experience, expanding the dimensions of the show itself, and llowing for completely customized universes to be created according to individual user preferences. And it is all done by a clever distribution approach: Making the content available.

CONTENT	FORMAT	EFFECT
Trailers / Wepisodes	Video	Awareness Retention
The Lost Experience Find 815	Alternate Reality Games (ARG)	Engagement - brand advocates
Lost	Magazine	Information
Lostpedia (Wiki-platform)	Community / Portal	Socializing / Information
Lost - The Game	Board Game	Engagement
Lost Podcasts	Video	Information / Retention
Lostscape	Online Game	Immersion / Engagement
Widgets	Application	Interaction
Communities	Forum	Immersion / Collective sharing
Social Media Groups & Profiles	Community	Awareness / Socializing
Webcomics	Comic Strips	User Generated Content

TWO TYPES OF SPREAD
THEY BOTH COUNT

One of Duncan Watts main points is based on the initial seed and the total number of people reached: If a campaign was initially seeded to 10,000 people and it ends up reaching 15,000, then effectively the viral part of the campaign has improved the media buy by an additional 50%. It is a simple measuring tool for how much exposure the viral part of the campaign achieved compared to the size of the initial seed, and sometimes adds up to several thousand per cent of extra reach.

In general, one of the central notions contributing to the rise of social media and the increased participation of users in the overall media landscape is that the spread of a campaign can happen in many different ways. This can be anything from a user simply passing a link to a friend, to a webmaster or blogger taking your content and placing it in a new destination – both of which can result in hundreds, or sometimes thousands, of hits because the campaign enters a new community. On an overall level, we can identify two types of spread:

OPEN:
This relates to the spread which occurs when material potentially jumps from one social circle to another. This happens when people post material on a website, their blog, or tag it so it is easier for others to discover. An important notion here is that more and more people act as both consumers and publishers. To exemplify how varied the process of open spread is, watching, commenting, or voting for a video on YouTube, actually makes it easier for other people to discover it later on. In many cases YouTube is merely the repository where blogs link to the content and drive the initial volume, rather than YouTube itself being the key driver.

CLOSED:
This relates to the spread which occurs within known social circles, like when people forward a link to a friend, e-mail it, or post it on their Facebook, MySpace page, Skype profile, or any of the other personal spaces available for publishing online. It is important to note that this spread obviously also occurs offline, even though the activity is much harder to measure.

SKYPE PEOPLE ALL OVER THE WORLD
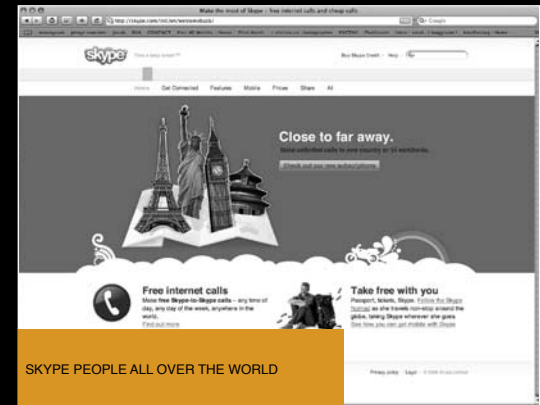
Duncan Watts found that both traditional influential people, and average people, can have an important part to play in the above processes and, because it is very hard to know in advance who will end up as the important vehicle of spread on your specific campaign, big seed marketing aims to initially reach a large initial number of individuals. On an overall level spread is a probability game rather than an exact science, but influencers, and easily influenced people, can each play an important part. Optimize a campaign's shareability and a larger initial number of people will be reached meaning that the chances of eventual success are increased many times.

CASE STUDY:

Microsoft - The 'Halo 3' effect

HALLO HALO

To cut a long story short: The marketing campaign for 'Halo 3' – an ego-shooter game for Microsoft's Xbox 360 – is considered the most successful launch of an entertainment product in history. Initiated at the end of 2006, the campaign consisted of five major phases until its official release on September 25th 2007. The campaign objectives were to generate die-hard 'Halo' gamers, as well as a broad mass audience, in order to create engagement and brand advocates.

For the most part of the campaign, Microsoft focused on online activities involving social media and viral strategies in particular. They spent an estimated 55% of the $10 million plus budget on non-traditional marketing and here is a breakdown of the five phases:

PHASE 1:

On the evening of December 4th 2006, during Monday Night Football on ESPN, a TV ad called 'Starry Night' - with the tagline "Finish the Fight" - was aired, during which 7.9 million households were watching. The clip was uploaded to YouTube immediately where it generated some 3.7 million hits until the week of the game's release (and nearly 8 million hits as of April 2008).

PHASE 2:

The 'Starry Night' commercial also marked the opening of registration for public beta-testing of the game's first level, which commenced in May 2007 when the game's programming wasn't even finished.

In the course of the one month's testing period, about 820,000 people participated, with the opportunity to capture and save video snippets of the game play. This led to a total of 350 terabytes of saved content – a lot of which was subsequently shared again on YouTube and other platforms.

PHASE 3:

Just like Halo 2's Ilovebees.com, Microsoft's marketing created another alternate reality game. It consisted of a five-part online/offline scavenger hunt for information about 'Halo 3' and its back-story, Iris. Starting in June, Iris involved newspapers, street promotion teams, mobile as well as other user-driven online activities, and set a new standard for cross- and multimedia campaigns, which engaged hundreds of thousands people worldwide.

PHASE 4:
Consisted of promotional partner activity with brands like Mountain Dew or Burger King.

Phase 5:
A few days prior to the release of 'Halo 3,' the last part of the campaign began by airing another series of TV ads with the tag line 'Believe'. To reach a broader audience, the spots didn't show actual game play footage that might appeal to gamers, but rather focused on 'Halo 3's dramatic back story. The centre piece was an impressively detailed, 120sqm large diorama, which depicted a generic battle scene taken from the game. Apart from being featured in the TV spots, Microsoft created a site, which enabled users to virtually explore this diorama. Once again, users could take screenshots during their tour and share them freely on the web.

Over the course of ten months, Microsoft's marketing created a tremendous amount of buzz, not just among die-hard gaming fans. As Wired Magazine stated in September 2007: "The release of Halo 3 this week was an event that stretched far beyond our little gaming world. Everyone from the New York Times, to Mother Jones, wanted to cover it." Microsoft managed to cultivate new and already established interest by presenting a huge amount of valuable content and interactive experiences.

Expressed numerically : 1.7 million pre-orders were made, and within the first week, over 3 million copies were sold. Mission accomplished!

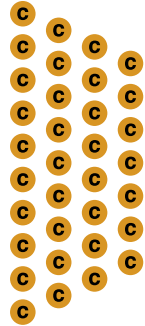## SHAREABILITY AND MOMENTUM ARE KEY FACTORS

Pull-driven marketing is as appealing an idea as it has ever been, but the uncertainty of viral is one of the key challenges. The important distinction is that, as a company working with pull-driven marketing, you don't have to rely solely on a campaign's shareability. Much can be gained by adding additional media-funded momentum in the different stages of a campaign.

The launch phase will typically consist of a process much similar to PR, where both unpaid and paid placements can secure a good contextual foundation for the campaign to build on. In later stages, paid media on larger internet destinations will typically drive much of the initial seed volume. This process of building, and maintaining, momentum optimizes both the open and closed spread that will occur on a given campaign.

The process of optimizing a campaign's momentum, and shareability, has important implications. As the web matures, it fills an important gap between the theoretical foundation of both push- and pull-driven marketing. In short, there is no reason why you can't combine the benefits of pull-driven marketing with some of the benefits - accountability and predictability - from traditional mass marketing.

Generally speaking, we are moving from traditional content and commercial (push) advertising, to value-adding content and interactivity (pull) advertising, while still maintaining accountability. But, the way forward is to optimize campaign shareability and momentum - in short optimize the campaign for participation.

DISTRIBUTION ACTIVITY				
USER ACTIVITY				
PHASE	Launch	Assimilation	Growth	Cultivation
TARGET	Hyper influencials	Influencers	Easily influenced	Easily influenced
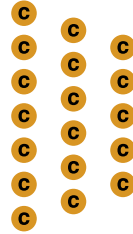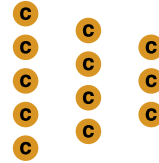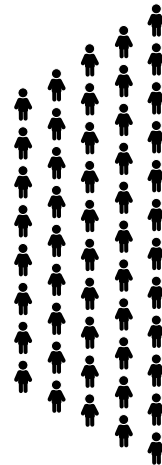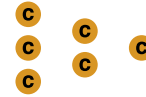
LEVEL OF
CONSUMER
CONTROL

Social media and
content placements

SEO, viral, blogs,
keywords, tags

Websites,
banners, PR

LEVEL OF
ENGAGEMENT

Interactive
experience

Informed
discovery

Sharing and
participating
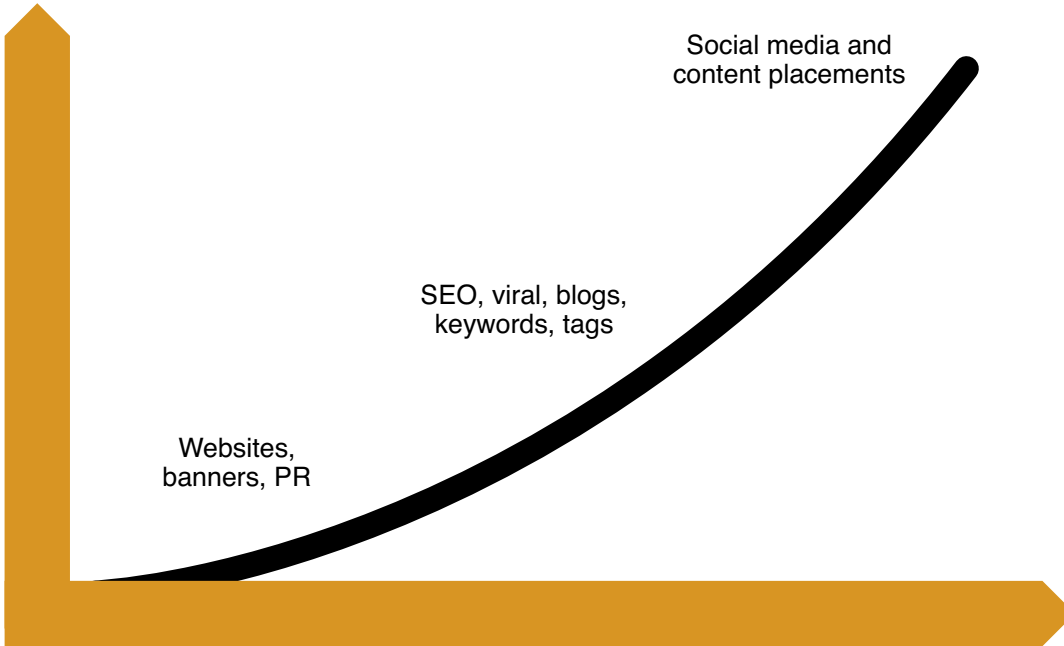
HOW BIG SEED MARKETING
FITS IN THE BIGGER PICTURE

Whereas big seed marketing might fill an important gap in a marketer's current toolbox, there are still a few important things to mention with regards to the bigger picture of online and offline marketing. This can roughly be divided into two categories: The change/rise in consumers' expectations, and the overall media mix.

CHANGING
CONSUMER EXPECTATIONS

Consumers' expectations are important because the internet fundamentally changes our media landscape. A new generation of consumers is growing up and they expect more from both their media, and the brands/products they attach themselves to. People want to be entertained and engaged, they want brands to be cool or reflect the values that tell their story, they want to be recognized as intelligent beings instead of patronised, and they want their brands to take a social stance, and act as a responsible part of society, even when people aren't looking.

A great example is Dove's 'Campaign For Real Beauty.' While the campaign's execution and foundation in a deeper social agenda has undoubtedly resulted in one of the most successful campaigns of recent years, substantial criticism has still been voiced. Unilever, the owner of Dove, also owns and promotes products like AXE, which actively promotes the exact image of women that the Dove campaign is promoting against.

"I find it ironic that on the one hand Unilever talks about empowering women and real beauty etc, while on the other hand they are aggressively marketing a product called Fair and Lovely, in India, that is a skin-lightening cream. Their ad campaigns for this product suggest that dark skin is undesirable, and that light skin will bring confidence and success in life". Blog post about the Dove campaign

FIT THE FORMATS

The more open the basic idea, the more forms different types of content can take. This allows the content to offer something useful, informative, and entertaining, which again leads to a wider spread and higher user engagement. You should aim to fit in as many of the different formats defined below, and in turn create a 'controlled roll-out' of your campaign, which gets much better uptake.

In an integrated marketing approach, customer relationship programmes should still command their fair share of the overall budget. They too have been given entirely new, and creative, ways to succeed when embracing the online space and its increased opportunities for interactivity, dialogue, and measurability.

YOU DON'T NEED
TO REACH MILLIONS

What are generally considered "viral hits" are the really successful campaigns - those that reach millions, or maybe even tens of millions, of people. But, thinking a bit about how we define the aim of our campaigns, they can be considered truly viral and/or successful within a certain context or smaller community. A campaign can definitely be viral and successful, within its core target group, without reaching millions and generating broad attention. Adjusting the message to get a perfect fit for the intended target group, and lowering barriers to further distribution by adding more contextuality can, in some ways, make the message "more intelligent'. A receiver of the message will know it will appeal to a certain group, and for that reason pass it on to the right people. Think of it as a message that already has a label on it that says: "Pass me on to people interested in cars and mechanics."

REACH DOES
NOT EQUAL EFFECT

There is no single model that can explain the relationship between content and effect - this is a product of human reception. However, in general, you want to create a campaign that appeals to as many people as possible, and encourages the user to pass it on while still helping the desired outcome: Selling more products. This could involve talking less about your own aims, and focusing more on what can engage and activate the recipients. It could also be to focus on a single feature of a product, and tell a compelling story about it, or create designated pieces of content that can facilitate spread or further engagement. One piece of content rarely does it all.

The important thing is to keep a clear focus on what you want to achieve with your campaign activity, and design your campaign to meet those specific objectives. Knowing where you want to go, and having realistic expectations about the chances of getting there, tend to result in more successful campaigns.
Nissan's marketing team clearly understands how to use the big seed approach to engage users on their terms, and are therefore having great success with their branded content for the Nissan Qashqai car.

CASE STUDY:

Qashqai Car Games – a distributed approach

In 2007, Nissan launched a campaign for their Qashqai model. It revolved around a fictional universe set in an urban environment with stunt drivers competing against each other to make the most daring, skateboard inspired tricks in their Qashqai cars by driving up ramps and walls on typical urban locations. Over a period of five months, the campaign was launched as a series of viral videos, each video representing a new driver.

In 2008, Nissan enhanced the campaign universe by creating fictional teams from around the world who competed against each other to accomplish the craziest, funniest, or most breathtaking, stunt with their Qashqai cars. Launched in March, the campaign is pan-European and covers 16 countries, running until March 2009. The digital part of the campaign plays a major role, as the approach displays a unique take on how to incorporate digital media to create a universe and a meta-story that is effectively infinite, and with no prescribed ending. This leaves the door open for users to interact.

CAMPAIGN LIFE CYCLE
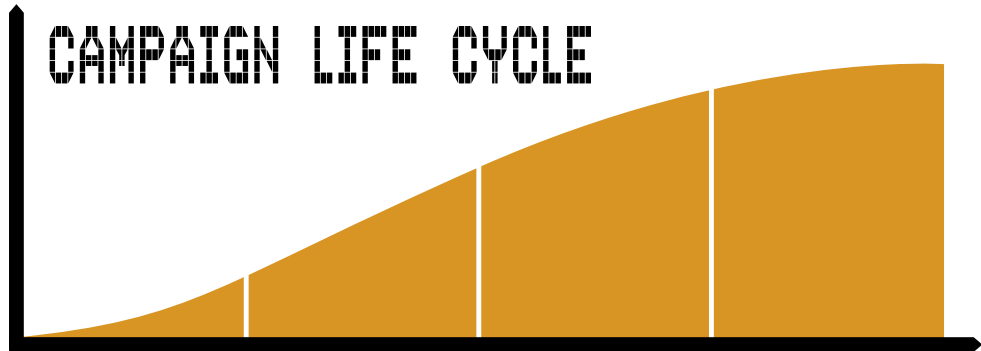
	Launch	Assimilation	Growth	Cultivation
Online/blog PR	Niche/editors			
Editorial sites		Contextual	Broadcast	
Contestual sites		Contextual	Broadcast	
Video sites		Contextual	Broadcast	
Social networks			Contextual	Broadcast
Social tools			Contextual	Broadcast
Keywords			Contextual	Broadcast
Mass media				Broadcast

B

Instead of launching a micro-site where everything is laid bare, the campaign activates a wide range of different sites, and channels, to reach and establish a core base of fans. A blog hosted by the fictional character Craig Patterson and branded channels such as Metacafé in the UK, and Seven-load in Germany, together form some of the main outposts.

In addition to the online PR, and partnerships with relevant sites such as Top Gear, this ensures that the viral videos are exposed to the core target group in a non-intrusive manner. The aim is not to get the videos out to everybody in the first release, but rather to get it out to a group of main influencers first, before taking the next step and releasing it to a wider section of the public through general viral entertainment sites.

Another main feature of the campaign is the ongoing release of new material, which continually adds to the story and builds it up, instead of putting it all out there in one shot. One main video, for each competing team, will be released in bigger highlights monthly, but first published on the blog and the branded channels. The main video is followed up by background material, released one to two weeks later on a smaller number of well-selected sites, to not only ensure an ongoing stream of information to maintain interest, but also to keep the background stories, and more off-the-wall material, exclusive by only promoting them on a selected group of sites.

By using numerous channels, as opposed to a central micro site, and letting the story unfold and progress in sequences, the campaign gains a certain air of underground activity. This does not mean that it won't be clear to people that this is a commercial message launched as branded entertainment, but it gives the users the opportunity to engage with the brand in a different way. This approach is inspired by the promotional activities used for films such as 'The Blair Witch Project,' 'Cloverfield,' and 'Batman: The Dark Knight'.

Qashqai Car Games Series 2, can be likened to a boutique hotel rather than a Hilton. By not being ubiquitous and flashy, it's a campaign designed to make users investigate and engage with it, by appearing at well-chosen locations which it takes a feinschmecker to seek out. It is about ongoing story-telling, rather than quick delivery, letting the story evolve instead of the classic linear format which is more closed. To sum up, the strategy of the campaign is to leave as many doors open as possible, and maintain exclusivity by staying off mainstream channels. This is exactly what the right approach to digital media can do to activate major brands.

THE CONVERSATION
IS HAPPENING!

When General Motors (GM) launched the Chevy Apprentice campaign, encouraging users to create their own ads for the Chevrolet Tahoe SUV, they were in for a surprise. With music and video imagery to choose from, users could write their own text in the ads they submitted. And they did. Many of them wrote about the gas-guzzling SUV, destroying the environment. Showing a new and more transparent approach to marketing communications, GM made the only decent decision:

To leave the negative ads on their site. This was probably not what the company had intended, but it goes to show that, to some extent, it is impossible to control the message, and no matter what you do, there is a two-sided conversation going on. Negative things will always be said about a brand, but understanding and accepting opposing views does far more for a brand than trying to kill off divergent opinion. Consumers are not stupid, and GM probably couldn't have stopped opposition.

What they could have done, however, was target the right audience. Rather than asking everyone to share their views, the campaign might have been better directed to loyal Tahoe owners, whose ads would likely have been more promotional.

"Conversational Marketing is nothing new. It's basically the concept that people respond better to lowered voices spoken in credible tones than they do to the aggressive in-your-face marketing speak as is evident in everything from TV ads to the pap-lingo of many websites. If common sense prevailed, marketers would understand that simply conversing with customers, prospects, partners, investors, and employees is more effective. People listen better and longer when you just talk to them and listen back. All too often professional marketers lose their credibility by hyperbole, hubris, and amplification.

It seems to me self evident that just talking with people is more effective than shouting and repeating yourself as if your audience was comprised of deaf idiots."

SHEL ISRAEL
ONLINE PR-GURU AND
CO-AUTHOR OF 'NAKED CONVERSATIONS'

In 2006, Sony launched the PSP (PlayStation Portable), a mobile gaming console targeted at children, and young people on the go. The campaign was intended to tap into the 'urban nomad' culture of street savvy youngsters, who were a main target group communicating on their own terms. The plan: To create a viral marketing campaign with a bottom-up approach. Sony created a blog showing a video, supposedly done by a couple of young guys who wanted the PSP for Christmas. Sony made the crucial mistake of underestimating their target group, creating poor content that reeked of stealth marketing. The guys in the video were very clearly not from the target group – they were in their late twenties and awful at acting - and the consumers called Sony's bluff. Sony removed the website and video, but that only made matters worse. The campaign went into a fatal spiral, generating more negative publicity. Spoof videos were posted on YouTube, and blogs ridiculed Sony and their campaign.

Obviously, only a small percentage of consumers engaged in this negative word-of-mouth marketing, but imagine the impact on consumers looking to buy a PSP, and finding hundreds of negative discussions on the web.

The Dove campaign, mentioned earlier, also spawned negative online chat that has been going on for its duration. And, in late April, it took another unexpected turn. Greenpeace produced a spoof video of Dove's 'Onslaught' clip to highlight how the Indonesian rain forest is being cleared to produce palm oil for Dove's products. Because the video was posted as a response to the original on YouTube, and quickly attracted an audience, nearly all users will be presented with both videos in the future.

The point is that ongoing attention, and long-term relationships with users through an online community, requires more than a good creative idea. It requires users to experience lasting social value. The campaigns highlight the social, and political, constraints that companies face online, and also explains what's known as 'always on' - Dove's campaign period might have ended, but Greenpeace and others are just getting started.

ALWAYS ON:
COVER ALL TOUCH POINTS

THE CITY NEVER SLEEPS

It is time to talk about establishing an online presence that is always available, and ready to guide the customer. In this respect, the single most important thing to remember is that the Social Metropolis never sleeps. To satisfy customer needs, we must be always on, and always open. This is a significant change from before, where assisting the buying process meant putting some POS (Point Of Sale) material in selected shops. Today we do business in a fully transparent market, with shops that are always open. This means major changes to the way we convert an interest, or inquiry, to action.

We must be ready at all times to help and guide the consumer to the right buying decision, but this must be done at the point when the consumer shows interest, and when other competitors are unavoidably just a click away. Buying keywords, and having a search engine optimization strategy is a start, but much more can be done to make a 360 degree impact on the online buying process. From being relatively simple, the journey now goes through many of the possible entry points and many different ways of buying.

The basic premise of the 'always on' approach is to cover all the important touch points on a consumer's journey – from initial awareness and interest, to deciding which product to buy and where. If we project this onto the real world, and urban metropolis, it is equivalent to being available in shops day and night. With social media, this is no longer enough. You also need to make sure that you are highlighted in all these shops and that the consumer, when walking down the street, will stumble upon your offering. If he/she stops in front of the window and looks in, there must be a person ready to assist and answer questions.

There should preferably be other assistants available to ensure that on entry to the store, the potential customer is clear about the advantages of your product compared to others. In an ideal world, there should also be another person waiting by the counter, offering the customer something extra or special. Finally, there should be another group of people ready to help the customer after the purchase, making sure he/she enjoys their new product as much as possible.
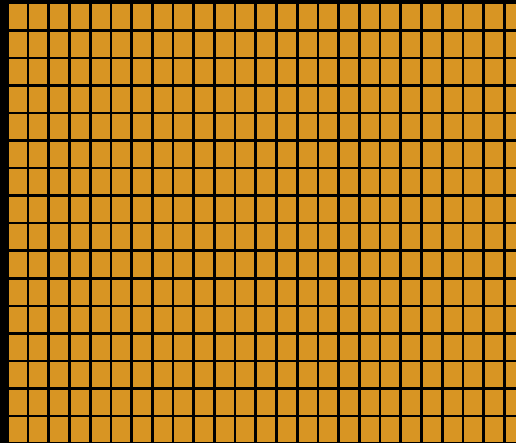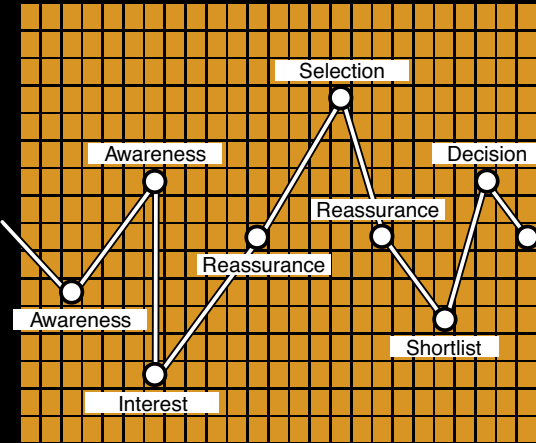
DESTINATION	WEB TIME	STATUS
CAMPAIGN MICRO SITE	1:00	GATE CLOSED
BANNER NETWORKS	1:25	LAST CALL
YOUTUBE	2:00	BOARDING
FACEBOOK	2:15	GO TO GATE
BEBO	2:20	GO TO GATE
VOX	2:25	DELAYED
JOOST	2:25	BOARDING
DIGG	2:40	BOARDING
MYSPACE	2:50	RETURNING FLIGHT?
BLINKX	2:60	EXPECTED
SEARCHME	2:75	EXPECTED
BLYK	?:??	EXPECTED

THE ALL-IMPORTANT
ENTRY POINT

"Marketing today is not about saying hello and making an offer as it was at the turn of the 20th century. It's about enabling customers to never have to say goodbye. Now companies can always be connected, your interface with customers can always be on. So, success will hinge on how well connected you are with your customers.

Will you always be on for them? Will you conceive and deliver relevant services to them? Services that are valuable to both your customer and your business? Will your attempts at advertising be embraced as welcomed services or rejected as intrusive annoyances?"

GERALD M. O'CONNELL
CO-FOUNDER, MODEM MEDIA

It all begins when the users make a decision, and the virtual journey can take the user in many different directions. Most of us intuitively know this, from our own life, but we probably fail to recognize just how radically this simple fact can turn the entire buying process upside down. When a user decides to enter the process, they will probably start with a search on Google. Your company probably has a strategy for search engine optimization, like buying the keywords closest to your brand/s and product/s. However, the world of online information is much bigger than this. The likelihood is that the user has yet to decide on anything at this point: They might remember a brand name from a recent campaign, they might simply search for a generic product, like a digital camera, or they might have a very specific idea about what they want and don't want from having talked to friends or professionals about what they're looking for.

In other words, there are a myriad of user scenarios. Just like there's a lot of different planes on the Messageboard, when you get to the airport and need to find out, when your plane is going to leave...what if those planes where social media destinations that you had to get to in order to get your message seeded to all the relevant user? All the comments, discussions, reviews, and blogs, you come across on this journey and your ability to adapt and get people on board are driving your business outcome. The 'always on' strategy measures these interactions, locates the most influential touch points, and provides the relevant content that will count. A campaign might have ended two months ago, but as a brand you need to be present, and have information distributed broadly to help and guide the consumer.

SEARCH
ENGINE OPTIMIZATION (SEO)

Most consumers begin with a search. This is complicated by the fact that consumers can enter the process at a variety of different stages, and start it all over at any given time. Just imagine the difference between the following search terms:

Digital camera

Cannon digital camera 5.0 megapixel

Cannon IXUS 970 IS

Digital camera what to buy?

Search Engine Optimization (SEO) is related to increasing the volume, and quality, of traffic to your destination points from various search engines. SEO is not really a core strategy within social media, but a supporting strategy - something that needs to be in place at all times, ready for the user to arrive. To achieve this, improvements in coding, presentation, and the structure of websites and subsites are important. On a more practical level, employing broad web standards for coding and presentation, will fix the problems that might prevent a user from finding what they need.

Many small components determine the overall rating, but optimizing your website with the right, and most relevant keywords, will ensure you have relevant traffic. Even though it is only the beginning, getting the basics right is important. The entry point of the conversation - the search - needs continuous work and optimization to make sure you are at the front of the line, ready to greet the user. Below are a few of the tools included under the SEO umbrella:

1.
INCREASE VISIBILITY
ON THE RELEVANT TOUCH POINTS

Try not to use overly general keywords as they are nearly impossible to rank for. At the earlier stages of a consumer journey - the broad search - you probably have to rely on others to guide the user to you. Take this as a simple example: "Accountant," "San Francisco accountant" or "San Francisco small business accounting."

A great analogy is that keywords should be treated like spices in a curry: Use enough so that they're clearly noticeable, but not too many that the integrity of the whole dish gets drowned out.

If you optimize your site for keywords that are both relevant and specific, you will receive targeted traffic that is much more likely to convert. This is a simple guideline to stay on top of normal searches. But the game is changing as users increasingly go beyond the first search. Users often search to find a more specific result on a certain subject. How is your position there?

2.
RELEVANCE & NATURAL SEARCH RANK

Google treats domains and sub-domains a little differently. If you look at it from your visitors' point of view, you want their search to match your domain or possibly sub-domain. Therefore, always have a clear description of your content on a specific page.

B

9 7

Do you need presence on major outlets? If people search for you they might not find your site, but what about your MySpace or Wikipedia page? Your content is worthless if visitors can't find it. Optimizing your online presence and opening gateways to your core content is a good way of stepping up your game.

3.
WHAT YOU WANT TO AVOID
One of the key mistakes is not having enough real content; Maybe you think your customers and other sites don't want your information/content; maybe you created your website and updated it with new campaigns but forgot to update the world about what you do; maybe you think your field or web site setup doesn't lend itself to producing good video or voice-based content. Recognize these for what they are: Excuses. Surfers go on the web looking for content. If you want them to visit your site and link to you, you need to offer them some value. This means quality content.

SOCIAL MEDIA
OPTIMIZATION (SMO)

"Social media optimization (SMO) is a basic way of taking advantage of the social tools available on the internet, making it easy for people to 'stumble upon' you, and for your information to travel around". The benefit is a stronger visibility, and presence, in environments where users meet on the web since most of the activity around your products will take place outside your own website. SMO can be a powerful way of expanding your reach, and getting a potential customer's attention. The border between the different SMO activities is getting increasingly blured, as optimizing the distribution of content can mean working with active seeding. Working with social media optimization can also include:

1.
HELPING YOUR CONTENT TRAVEL
The main strategy to increase your presence is to create content that is worth linking to, and distributing it actively to relevant environments. Setting up a blog is one example, publishing relevant material like whitepapers, PDFs, videos, or audio files, are others. Material like this can be submitted to other sites for publishing, which essentially creates satellites of your content. Make no mistake - good links are worth their weight in gold. These activities can also include setting up pages on sites that already have massive traffic, with the most obvious examples being Facebook or MySpace.

2.
TAGGING AND BOOKMARKING
Tagging and bookmarking can be made easy by adding quick buttons to the most-used social bookmarking tools. Another way is to make the tagging of pages easier. Pages should preferably be prepared with relevant tags to increase visibility in both social bookmarking tools, and search engines.

HELP THE USER
DECIDE WHAT TO BUY

On a general level, most consumers are looking for some sort of validation of their decision, such as the argument for choosing one product over another. Getting insights to what others think about brands, products, or services, is a very effective way of providing the necessary social proof in the internal decision making process. Whether the underlying motive is to be cool, get the best value for money, locate the easiest product to use, or finding a company that respects human rights, the consumer should feel that this is the right step to take. The information is out there and the dialogue is happening, and marketers have a basic choice between engaging or looking the other way.

A major part of initial online opinion formation is traditionally centered around specialist bloggers or online magazines. It is impertaive to be aware of main hubs and map out this seemingly chaotic process. Many questions need to be answered, like how visible are your products?

How do people review them? And what are major bloggers and specialists writing?

The next step is to ensure that these important environments are available, learn from critiques, and engage in dialogue with key players in this space. Being a brand in the city that never sleeps requires very different competencies compared to running traditional marketing campaigns. The 'always on' concept represents a different world where the consumer is in charge, and where social media has a huge impact on the individual consumer journey.

REVIEWS, LISTINGS
AND COMPARISONS

A growing influence online happens directly from user to user, and from customer to customer. On sites like www.reviewcentre.com, it is possible to read reviews about almost anything. More specialized help is also available. In digital photo equipment, for example, a site like www.dpreview.com, is actively shaping the online opinion formation and buying process around digital cameras.

The same thing goes for computers, restaurants, football boots, car loans, and thousands of other products.

Where an online magazine, or a video advertisement, may have been the initial driver of interest in a product, many things can happen along the user´s journey that will make him end up in a completely different place. Users can be affected throughout this process. Even on the last stop of the journey - the purchase outlet - similar products are often offered with comments, and a well-timed critique may change the picture at the last minute.

ZALES
THE DIAMOND STORE®

CASE

Study: **Zales** – The power of review

Overall, consumers have embraced online reviews, and despite early fears, not many consumers go to leave negative criticism about products. Bazaarvoice's study of 34,000 consumers across many retail categories discovered that reviews and ratings kept consumers on the website longer, and greatly increased the number of products viewed.

Websites that have implemented reviews and ratings have seen significant results, like jewellery retailer, Zales. Founded in 1920s, and today a $2.5 billion success story, Zales Corporation tries to remain close to its customers. The company extends this philosophy online at zales.com, and has implemented Bazaarvoice's Ratings & Reviews™ to better engage with online customers and increase sales conversions. Bazaarvoice examined products sold on zales.com from August 2007 to October 2007 (before going live with the rating and review system), and looked at the number of same product categories from October 2007 to December 2007.

The result was a 38.7% incremental increase in conversion for products with reviews, and products with more than five reviews saw a 101% incremental increase in conversion.

"UK retailers who capitalize on consumers' adoption of, and demand for, these capabilities are seeing measurable benefits. As we've seen in the US, social technologies like ratings and reviews are becoming a competitive 'must have' for online retailers who want customers to make a purchase decision on their site."

SAM DECKER
CHIEF MARKETING OFFICER, BAZAARVOICE

Overall, Bazaarvoice found that reviews greatly increased the time spent on the site, and the number of products viewed in one session. The findings from a study of six online retailers offering reviews are:

Compared with retailers without reviews, the retailers offering reviews showed an average of 28.8% increase in product views per viewing
The same retailers saw an average 48.5% increase in product views per viewing session for products with 31+ reviews
Consumers spent 41.8% more time on top-visited pages with product reviews

A large online apparel retailer that implemented "customer favorites" categories saw an 45.8 % increase on time spent on site compared to the category average

No Reviews	1-4	5-10	11-15	16-20	21-30	31+
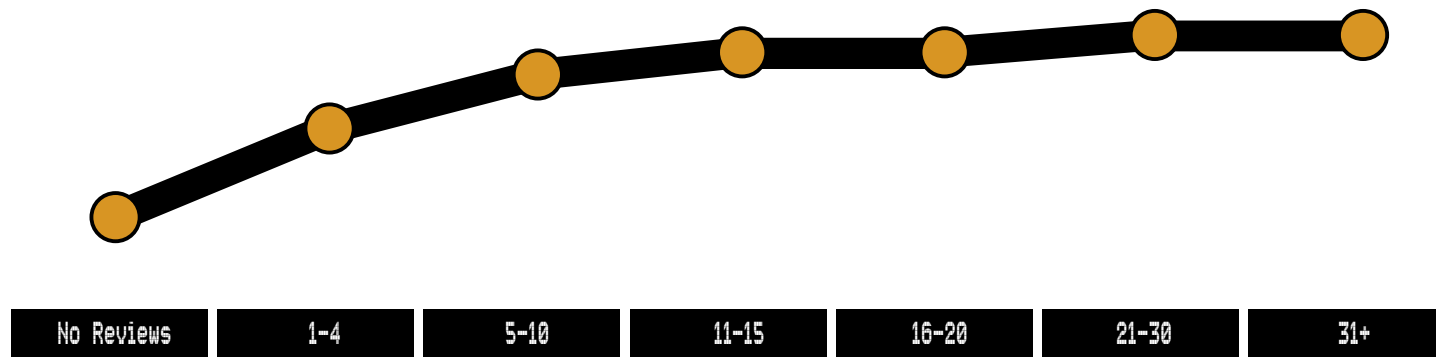
PRICE
COMPARISON SITES

For an experienced online shopper, deciding where to buy will often begin with a comparison site, or a price comparison specialist. For each product category and country, there will most likely be several of these and it can be helpful to distinguish between sites based on main functions like review or price comparison. In reality, a review site will simultaenously offer price comparisons or the other way round. The most important activity concerning comparison sites is to ensure your products are listed, ensuring you are available and competitive. Moreover, run close collaborative endeavours with key partners to benefit from goods that might connect audiences with your brands.

OUTLETS

The next step will usually be visiting the regular outlets, where users can actually buy the desired product. Even though you offer online sales, this will most likely not be your own website. Your website, and available information, can be involved at different stages of the process, but unless you can be present in all relevant outlets, you might just as well not be involved at all. Moreover, it might be

that users know and regularly use an outlet, for example for cameras it could be www.pixmania.com, so having a presence in such outlets can really help. Bundling products, making promotions, and offering information are important points, because users might simply begin and end their journey there, so appeal to their impulsive nature by being present just when users enter the site.

MAKE BUYING EASY

The online sales process is heavily biased towards the user who is in control. Apart from targeting the most relevant outlets, it can be necessary to review the entire buying process. Would it be possible to sell more if it was made easier for the user to find and buy your products? Would it be possible to create a tie between online and offline services that increased loyalty from existing customers and made the next sale easier? The music industry has been turned upside down by iTunes, and the insurance industry has been changed with comparison sites, so consider how you can stay one step ahead.

DELIVER OUTSTANDING
ENVIRONMENTS FOR SERVICE
AND HELP

The real consumer experience does not begin until the purchase has been completed. This is where users will end up rating your product and giving clear recommendations thus providing social proof of your product. People pass on good and bad experiences offline as well as online, so making a difference by delivering outstanding service will complete the 360 degree view that is necessary to harvest the full potential of the social media revolution.

When a user receives, or returns home with, their product, he/she might need help or inspiration to get the most out of the new product. This goes for diverse products as insurance, films, and cars. Providing updated information, help, and a service online might just make the different between a bad and a good product experience. A positive way to get started is by building a Frequently Asked Questions page, and releasing updated information about your products. Getting this right means collecting all inquiries and expanding your service accordingly.

ENCOURAGE
COMMUNITY BUILDING

People that are already using your products can help new customers get a better experience. Often you can actively facilitate this, as a company, to gain better reach. An obvious example would be the computer games industry, where previous users offer help, tactics, and friendship to other users of the same game. This greatly increases the gaming experience beyond the game itself. Indeed, in many modern computer games, much of the budget and consideration often goes into releasing information, building multiplayer functions, and a community around the game.

Friendship and shared interests mean social glue and a more dedicated audience. Facilitating this as a company can be extremely effective, both in terms of helping new customers getting started, and in developing your products or maximizing the effect of dedicated brand advocates. The process of creating communities will of course vary from industry to industry, so it is important to locate what users need, and then make sure you provide this.

AFFECTING OTHERS

Just like we leave carbon footprints from our lives here on earth and pass them onto further generations, people similarly leave online trails for the next customer, friend, or stranger. By reading, viewing, rating, and buying products, we influence the awareness level and the perception of a product or brand for the next user. As such, when he/she arrives, the image they are being projected will reflect how well you have perfected your 'always on' tactics. A simple example of a passive influence is that most online outlets offer 'most popular' or 'highest rated' lists to influence sales.

In this book we have touched upon influencing the online opinion formation, and delivering a distributed marketing experience across all the relevant touch points. However, one last point remains. We constantly pass on good and bad experiences that affect each other. We have always been in the social metropolis it has become more visible and important in the buying process.

SEARCH
SEO and SMO

AFFECT
Service,
help,
community,
advocate

REVIEW
Blog,
review, test,
comparison

BUY
Outlet, listings, promotion
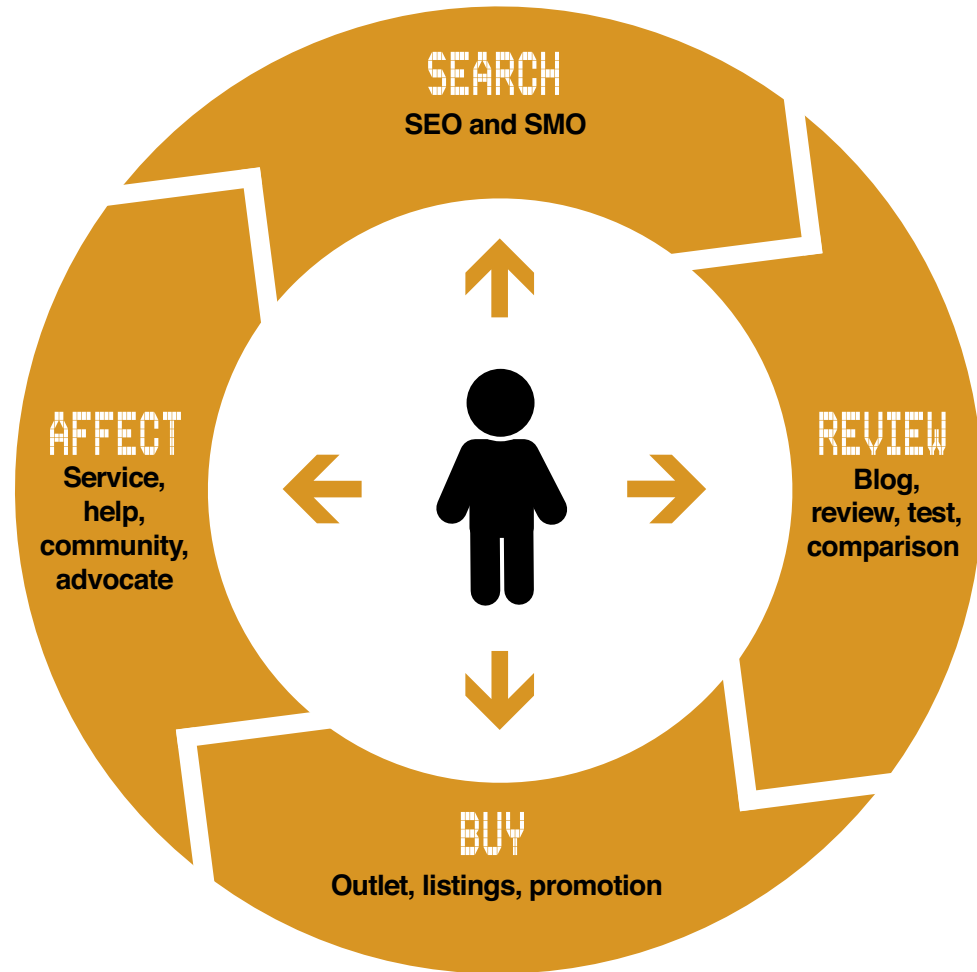
SUMMARY

DIGITAL BRAND ACTIVATION
SUMMARY

This chapter holds a lot of information, no doubt. What we have tried to do is outline an approach to marketing that combines the best of the old world with the best from the new one. Lost and Halo 3 are excellent examples of marketing that involves such traditional spending, but at the same time offers a depth and quality that engage savvy online users and invite them to participate. Below are a few of the others things this chapter has emphasized.

David Ogilvy once said: "If you're trying to persuade people to do something, or buy something, it seems to me you should use their language, the language in which they think". The single most important reason for adapting to a new marketing approach is the fact that the language of the people has changed - from being an individual, non-verbal and passive experience to being a collective of people sharing and collaborating in their media use. We should change our language too.

The game has changed from loud, one-way communication, to a more subtle way of opening gateways to you and your content all across the social metropolis. Even when we are not conducting campaigns, conversations are happening. So while we still need our big ideas, our tower of attention, we also need to get down to a street level, so our messages will be adopted and used by the residents of the city.

Users now share their brand experiences in a myriad of ways to people they know and don't know. Keep people happy by providing excellent information, service and help - they will in turn provide essential social proof in an increasingly transparent media landscape.

Digital Brand Activation is the sort of strategy that is not an exact recipe. It should open your eyes to the potential of affecting people in various ways and from different corners of the entire social metropolis, rather than just building your "lighthouse" of attention, your Burj Al Arab. Presence is important on every street corner and at every time of the day – and just like New York, Shanghai and Sao Paolo always have something to offer a hungry soul, so is the social metropolis ready to stimulate your every need round the clock.
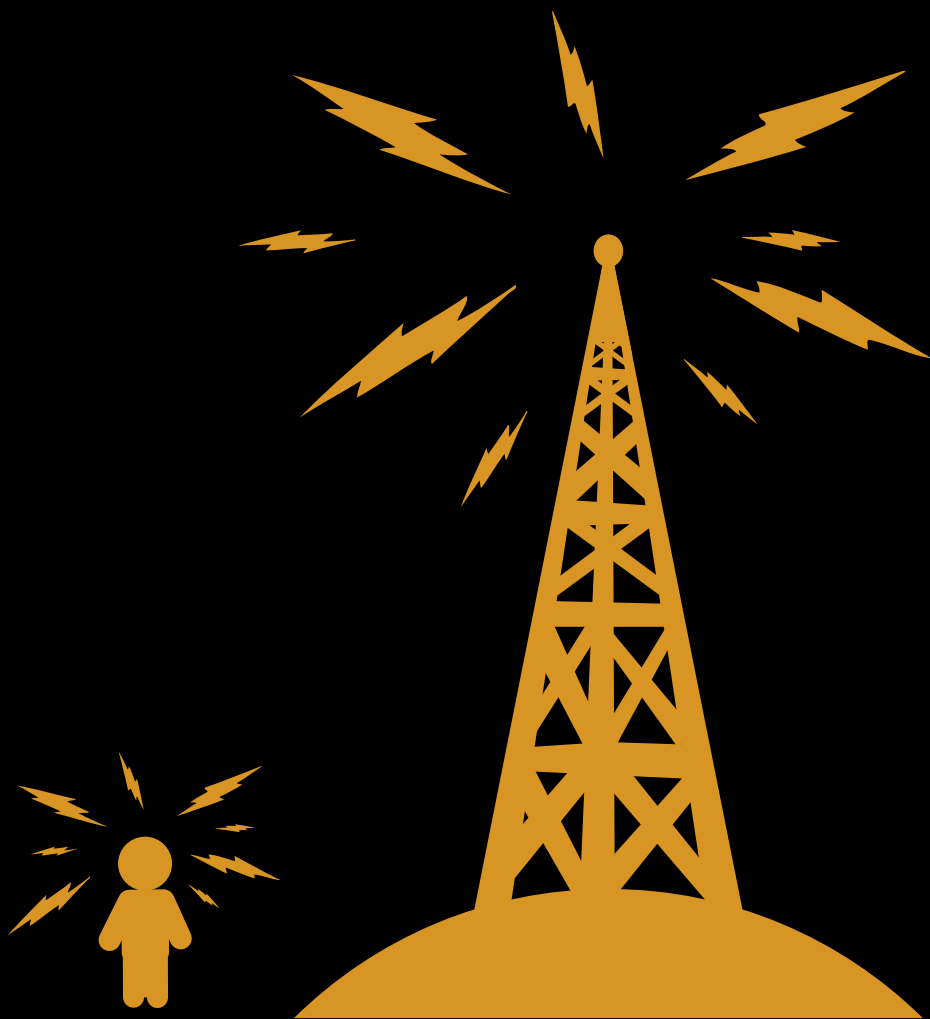
"Once every hundred years media changes. The last hundred years have been defined by the mass media. The way to advertise was to get into the mass media and push out your content. That was the last hundred years. In the next hundred years information won't be just pushed out to people, it will be shared among the millions of connections people have. Advertising will change. You will need to get into these connections."
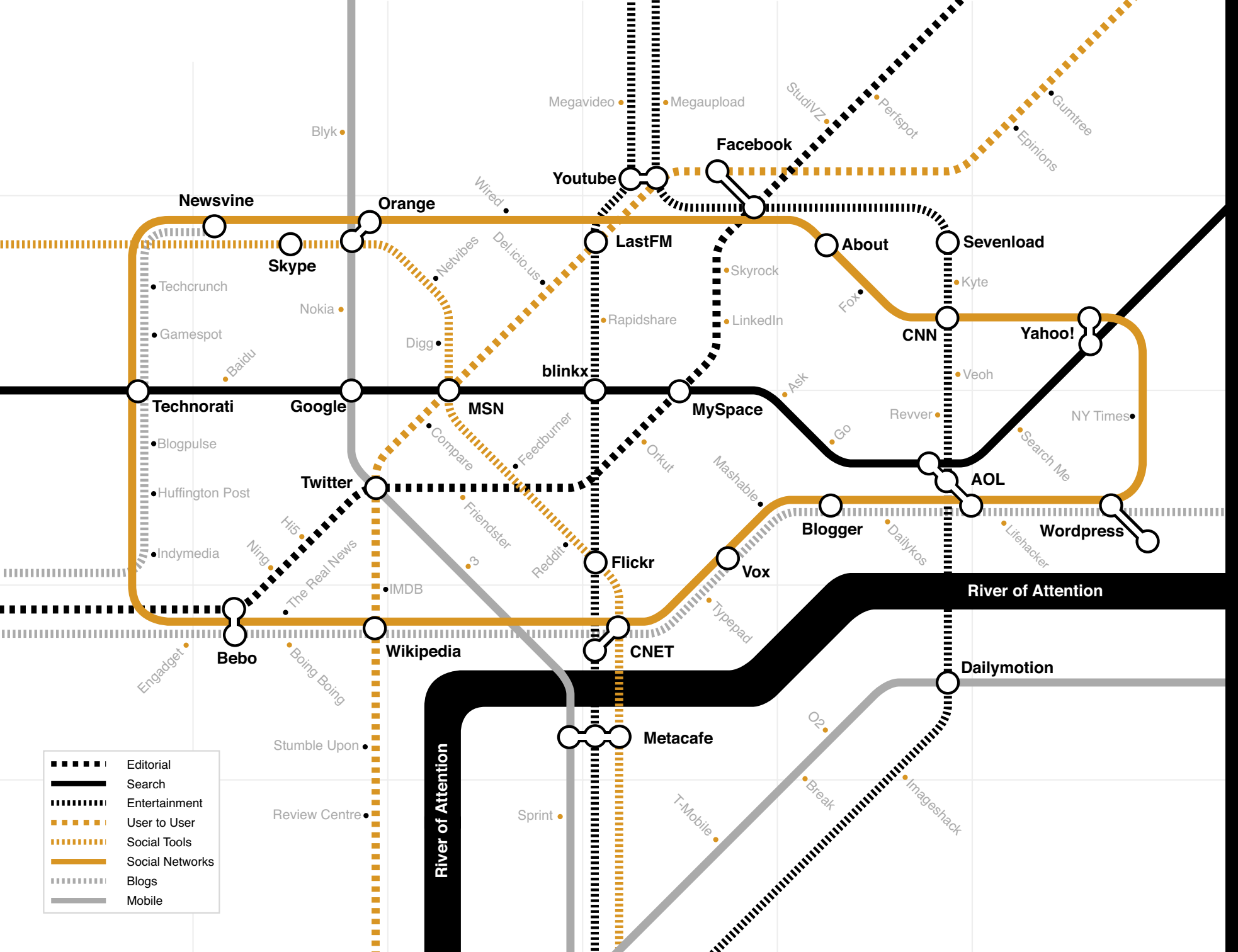
MARK ZUCKERBERG, FACEBOOK

look

THE
ROADMAP

Megavideo • • Megaupload   StudiVZ   • Perfspot   • Gumtree

Blyk •   • Epinions

Facebook

                                                                    Youtube ○══○   ○

Newsvine   **Orange**   Wired   **Sevenload**
        ○   ○══○   •   **LastFM**   **About**
                                                                                                    ○ **Kyte**
        Skype   Netvibes   Del.icio.us   ○ • Skyrock   • Kyte

        • Techcrunch   **CNN**   **Yahoo!**
                        Nokia •   Digg • • Rapidshare   • LinkedIn   Fox   ○
        • Gamespot   ○══○
                        • Baidu   **blinkx**   • Veoh

Technorati   **Google**   **MSN**   ○   ○ **MySpace**   • Ask
        ○   ○   ○   • Go   **NY Times**
                                        • Compare   Feedburner   • Revver   • Search Me
        • Blogpulse   Orkut   **AOL**
                                                                Mashable •   ○══○
        • Huffington Post   Hi5 •   •   ○══○ **AOL**
Twitter   Friendster   **Blogger** • Dailykos   **Wordpress**
        ○   • Ning   Reddit •   ○   ○   • Lifehacker   ○══○
        • Indymedia   • 3   **Vox**   **Blogger**

                        • The Real News   • IMDB   **Flickr**   ○ • Typepad   **River of Attention**
        ○══○   ○   ○
Bebo   ○ **Wikipedia**   ○══○ **CNET**   **Dailymotion**
        • Engadget   • Boing Boing   ○══○   ○

                                        ○══○══○ **Metacafe**   • O2

        Stumble Upon •   • Break   • Imageshack

        Review Centre •   **River of Attention**   Sprint •   T-Mobile •

Legend:
- ▪▪▪▪ Editorial
- ▬▬▬ Search
- ▪▪▪▪ Entertainment
- ▪▪▪▪ User to User
- ⋯⋯ Social Tools
- ▬▬▬ Social Networks
- ▪▪▪▪ Blogs
- ▬▬▬ Mobile

THE SOCIAL METROPOLIS ROADMAP

THE SOCIAL
METROPOLIS ROADMAP

We are pleased that you have paid a visit to the Social Metropolis with us. It is a city where technology is both a friend and a foe. It is the main driver for breaking the model we used to like, but its promise is a quantum leap in what we can achieve with our marketing communications. If successful we can transform ourselves from interrupting the consumer, to instead, engage them and let them participate.

Hopefully you have found this book a relevant guide to the main attractions in this constantly changing city. It is a place where democratization of information is widespread, where participation is the rule on the street, and where attention is the scarcest resource. Ultimately, remember that the attention economy of the Social Metropolis is a zero-sum game. What one person gets, someone else is denied. Our aim has been to broaden your perspective on social media by showing you the people, media, and technology that this city builds upon to provide you with a framework and tools for navigating the Social Metropolis on your own.

One of the key challenges is to stay on top of the developments in the Social Metropolis. Just like a real city, the infrastructure develops all the time and there are many blind streets and dead ends where you can easily get lost if you are not familiar. For this reason, it is important to maintain an overview of how the entire online infrastructure is at all times.

The social media tube map is an example of how different formats and technologies can be mapped and bundled, whilst positioning the different key players in each space. It creates transparency, and ensures that we can achieve the best possible match between the brand, and the formats used, on a specific campaign.

Just think how we have defined the traditional formats of mass marketing, and how much time we have spent planning the right channels to get our desired outcome. The same consistent structure, quality, and insights are needed to achieve and maintain a high quality on your social media campaign plan.

DIGITAL
BRAND ACTIVATION

The social, commercial, and political agendas of marketing campaigns are a key factor in explaining why marketers find the new user controlling, and social environments extremely challenging. They are quite simply very different from the environments we know. Bringing something to the table for users, in order to receive their support, requires a very different mind-set and set of tools than traditional advertising. There is a major difference between getting people to promote a social cause, and the interests of your company. For this reason, it will probably never be possible for marketers to consistently reproduce truly user driven movements like environmental and social issues.

The second part of the book, the tools for digital brand activation, is meant to provide a framework for executing social media campaigns on a regular basis. The more traditional marketing approach is still a more secure driver of reach, even though the reach and effectiveness may be gradually declining. But, while the main challenge of such social media driven strategies remains to be seen, the challenge of traditional mass marketing is to actually get people to engage and listen to what you are saying.

CONTENT

At the end of the day, there is not so much new information here as in the other parts of the framework. Since the inception of advertising, the focus has always been on 'big ideas' (or at least it should be). The difference today is that we need to create 'big ideas' that can work across multiple platforms, utilize them, and make sure that they all add value to the campaign. This includes making informed choices about media selection for a specific purpose, as not all media are born equal, online or offline. The biggest challenge today is marrying great advertising minds with people that understand the context and media space, and people that know the technology and how to use it to add value to the end user experience.

Getting the content right is a bit more complex than it used to be, having changed from 2D to 3D or perhaps even 4D, but it should only make it more exciting to come up with the next 'big idea.' The process involves creation and user testing before moving on to make sure the content has the qualities and capabilities needed.

ACTIVATION

The activation matrix consists of eight areas that can all have great impact on how campaigns perform. Together they provide the tools for designing and executing your social media activities. The framework is a map of the effective formats in the online media space, so that social media campaigns can be properly planned and benchmarked. You will most likely not use all the elements on a single campaign, but knowing what to choose for a specific campaign, based on a channel's strengths and weaknesses, is fundamental.

The roadmap can of course also provide inspiration in this area by identifying the major stations of the social metropolis as it looks right now. The general process involves planning well ahead to make sure that the campaign, once initiated, has the necessary distribution to create momentum and end the clutter in both contextual and broader environments.

ATTENTION

It is crucial to use some of the measures of attention metrics as a guideline when starting to create a plan for how to activate your campaign. All these measures are tracked and scored on an hourly basis when the campaign goes live, allowing you to follow the impact closely, and optimize certain elements if needs be. It will help you allocate your resources for what you want to achieve and see how you are performing.
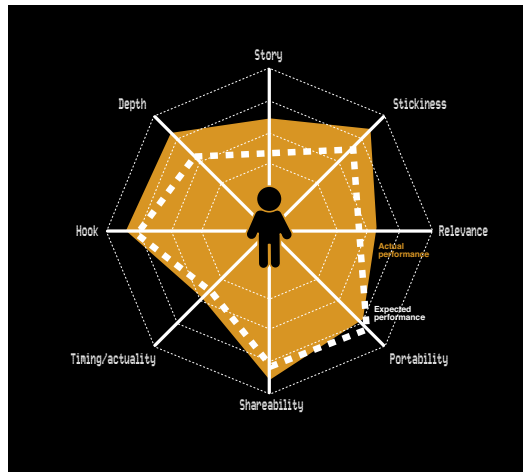Over time the feedback will build your own social media metrics data, which will allow you to benchmark it across other campaigns. Initially, however, it is interesting just to benchmark it against the market norm and industry standards that are already in your existing database.

The digital brand activation framework is created to help you add this dimension to your marketing communications, and consistently expand and improve on your social media performance.
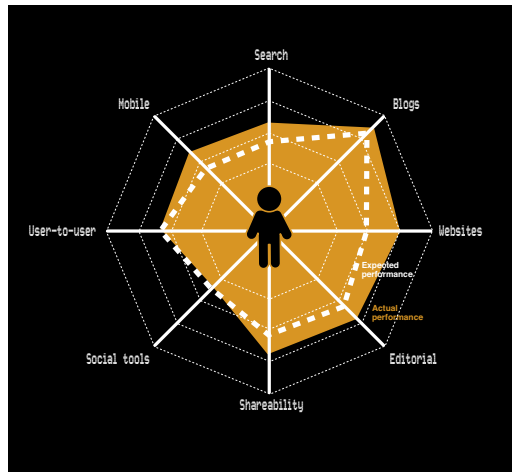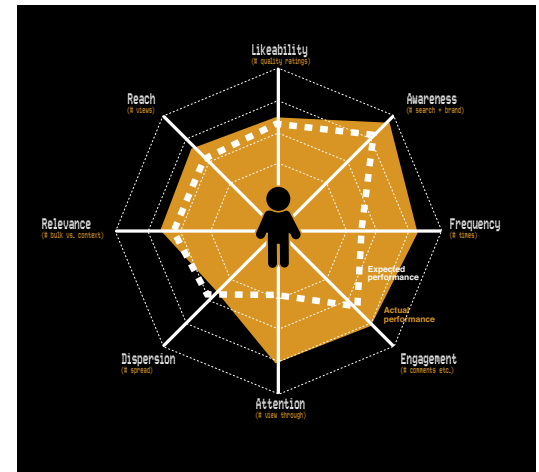
FRAMEWORK: DIGITAL BRAND ACTIVATION

CONTENT

- Story
- Stickiness
- Relevance
- Portability
- Shareability
- Timing/actuality
- Hook
- Depth

Actual performance
Expected performance

ACTIVATION

- Search
- Blogs
- Websites
- Editorial
- Shareability
- Social tools
- User-to-user
- Mobile

Expected performance
Actual performance

ATTENTION

- Likeability (# quality ratings)
- Awareness (# search + brand)
- Frequency (# times)
- Engagement (# comments etc.)
- Attention (# view through)
- Dispersion (# spread)
- Relevance (# bulk vs. content)
- Reach (# views)

Expected performance
Actual performance

CREATE →   **TEST →**

PLAN →   **DISTRIBUTE →**

EVALUATE →   **OPTIMIZE →**

FEEL AT HOME
IN THE SOCIAL METROPOLIS

THE DIAGNOSIS:
FROM PUSH OVER PULL
TO PARTICIPATION

THE REASON:
TECHNOLOGY – IT IS WHAT
DRIVES THE CHANGE, AND WHAT
WILL HELP YOU REACTIVATE
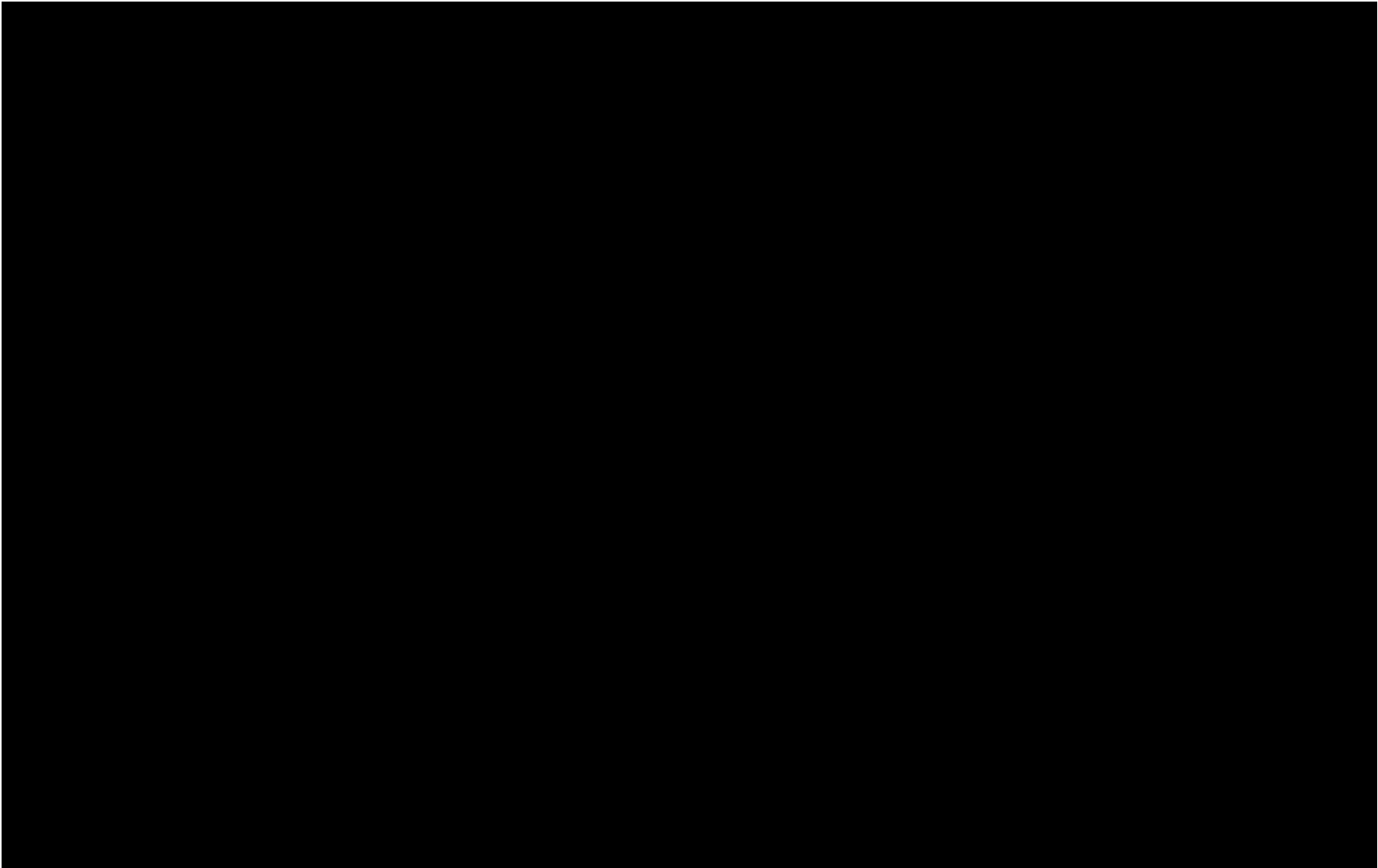YOUR BRAND ONLINE

THE METAPHOR:
THE SOCIAL METROPOLIS

THE FRAMEWORK:
DIGITAL BRAND ACTIVATION

THE MARKETING PROCESS:
FROM POTENTIAL CUSTOMER TO
ACTIVE BRAND ADVOCATE

"UK retailers who capitalize on consumers' adoption of, and demand for, these capabilities are seeing measurable benefits. As we've seen in the US, social technologies like ratings and reviews are becoming a competitive 'must have' for online retailers who want customers to make a purchase decision on their site."

SAM DECKER
CHIEF MARKETING OFFICER, BAZAARVOICE

G

ABOUT GOVIRAL

GoViral is Europe's leading distributor of branded content campaigns with hundreds of launches a year.

GoViral work for leading advertisers, media agencies & creative agencies worldwide including brands like Coca Cola, Nissan, Bacardi, EA and Goodyear. The agency works closely with media agency networks worldwide to provide the services on a global scale.

GoViral activates brands in digital environments. The idea is to take advantage of the inherent power of the user's networks and launch branded content campaigns in the right context in order to make the brand message, as relevant as possible and in turn to create engaged consumers. The activation of the campaigns are done with online PR, viral marketing, social tools, content placements, SEO and with behavioural targeting, as an underlying technology to optimize the ROI.

GoViral's global Seed&Track™ solution helps marketers reach people globally in more than 27 countries. In all countries we seed content based campaigns in local languages, on local sites and with local people. We bring branded content such as commercials, games, etc. to the places where people meet on the internet - creating high-volume, targeted and cost-effective user driven marketing campaigns.

The ambition with this book has been to give insights to the world of social media and how they can be a high impact source to brand activation and user engagement.

In the process, we have read more than 100 articles, books, and cases and spoken with users, media experts, and marketers in order to boil the far-reaching subject of social media down to something digestible with useful guidelines and valuable insights, using the Social Metropolis as a core metaphor.

Cases and behavioural theories form the foundation of this book from which we have retrieved what we hope will be meaningful recommendations of how to deploy social media as an integrated part of the marketing communications.

We hope you have enjoyed the guided tour around the Social Metropolis and feel inspired to continue on your own.

goviral