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of Online Media,
Marketing &
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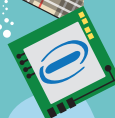
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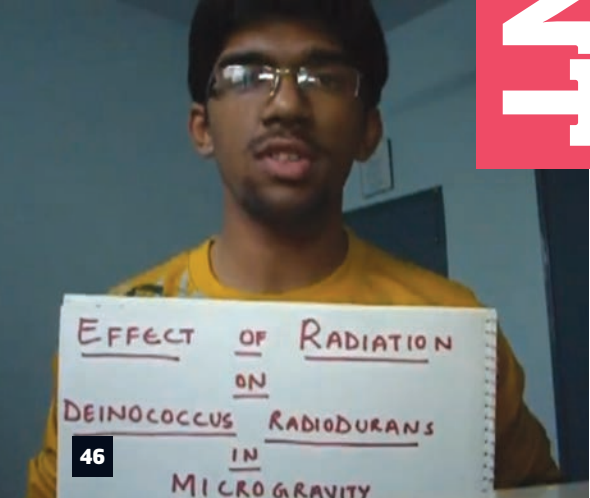
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OMMA

SPRING 2012



Digital Moneyball

At OMMA, we spend a lot of time thinking, talking and writing about big ideas. Big campaigns. Big award winners. And usually, that means big bucks. And of course, when those home runs come along — a dance video from T-Mobile, let's say — we enjoy it as much as the next viewer.

But one of the reasons they command so much attention is that they're rare. At most companies, digital marketing is still somewhat in its infancy, more Pawtucket Red Sox than New York Yankees. And most of the press releases we get generate about as much user interest as a Triple-A ball game on a chilly day.

Of course, that's not to say the marketers, agencies and technicians dreaming up these plans are bush-league. They're not. It's just that they're learning the rudiments of a pretty new game. Recruiting, hiring and nurturing teams who can help leverage digital's unique skill set — analytics, social, mobile, search and video, to name a few — is challenging enough. Translating those skills into the singles,

doubles, stolen bases and RBIs that can build brands is even tougher. But some companies are winning. And just as author Michael Lewis taught us in *Moneyball*, they're often doing it with smaller budgets than the heavy hitters.

So this issue of *OMMA* is devoted to them — the mad scientists in the media labs who are creating these digital delights. When researcher Gianna Palmer started searching, asking what works, and what doesn't, she found that their success often comes from thinking smaller, not bigger.

A few took the way we think of social marketing to new heights. Literally. To get British women excited about Wonderbra's new Ultimate Plunge bra (p. 54), Iris orchestrated a social media contest that ended with three brave broads bungee jumping. And we can't think of many ideas smaller than Obermatten, Switzerland, population 79. But the response it got to its Facebook (p. 48) travel ad campaign was huge. Some are just wonderfully obvious, including Buick's decision to build a Web site that actually helps people shop for cars.

And as we collected these digital darlings from around the world, we got to wondering: Sure, we love the genius of great branded video content (thank you, Audi and Barbie). But just because they make us smile, do they really make us happy? *OMMA*'s Carrie Cummings took the question to media psychologist Pamela Rutledge. Digital marketing might not make us any happier, she says, but all those ticklish kittens might.

Join *OMMA* for Digital Moneyball

OMMA Global's next conference (March 19-20, 2012, in San Francisco at the Marriott Marquis) focuses on the Moneyball effect: leveraging the digital skill suite — analytics, targeting, accountability, depth, social, mobile, search, video — to play in the big marketing leagues. Speakers include David Kenny, CEO of The Weather Channel; David Veneski, U.S. media director at Intel; and more.

Sarah Mahoney
SARAH MAHONEY, EDITOR

GO TO BED



Marketers Go Mad For Science

If there's one thing that's shaped marketing in the digital age, it's metrics. In less than a decade, those in the business of selling anything have found themselves awash in data, numbers and analysis. And yet, experts say, with digital marketing still in its relative infancy, most companies are wielding those digital tools kind of like cavemen, as clubs and cudgels instead of as lasers and scalpels.

If companies are learning anything, it's that done right, modest investments can produce big wins: Think of it as digital democratization. Here's a closer look at how the smart money is testing those investments, and some of the surprising best practices that are coming out of the lab. **by Sarah Mahoney**

"We recently finished research on CMOs at global marketers and found that 77 percent of them aren't sure where best to reach their customers. And that's a critical component of any digital strategy," says Kate Sayre, a partner at Boston Consulting Group. "But it's changing. Digitally evolved, which we've defined as those spending 20 percent or more of their marketing budget on digital initiatives, are creating what is a true test-and-learn culture. Not only are they showing genuine commitment to a variety of digital channels, they're developing systems to report back quickly, across brands, functions and geographical regions. That way, what works can be shared, and what doesn't can be shut down quickly."

As understanding of digital platforms grows within a company, those issues become increasingly complex. "It's not like people are saying any more, 'Should we use mobile?' They know they should," says Amy Shea, executive vice president and global branding expert at Brand Keys, a market research company based in New York. "It's more about hierarchy. All 14 of the digital platforms we track have a place in a marketing plan. It's just some of them work better than something else, and that varies tremendously by category."

But deciding how much money to put behind any one platform or program is still more of a guessing game than it needs to be: The majority — 55 percent of those in the BCG study — say they have only "minimal or informal metrics to measure the impact and return on investment of digital marketing efforts."

That's malarkey, says Eric Bradlow, a marketing and statistics professor at the Wharton School of the University of Pennsylvania and codirector of its Wharton Customer Analytics Initiative. "What has changed today for every CMO and CFO is that *everything* can be tracked, and everything can be measured. So that old excuse 'we don't know if this is effective' just doesn't cut it anymore."

Whether it's cookies or Web tracking, "technology has caught up, and it's completely changed their role. I've drunk the empirical analytical Kool-Aid, and my view is that, while

marketing will never be purely science, there is a lot less art and more science in it today."

Hypothesis No. 1: We've been wrong about how customers make decisions

All good scientific revolutions involve debunking long-held theories, and perhaps the biggest digital breakthrough so far is the realization that marketers have been pretty clueless about how and when customers make purchase decisions.

"Most companies don't look at the complete integrated experience of the decision-making process," explains David Edelman, partner and coleader of McKinsey's global digital marketing strategy, who's worked extensively on figuring out the decision journey consumers follow. "In the vast majority of companies, 80 percent of the budgets are spent in brand advertising or sales promotion. Yet when you look at customer research, across many categories, the biggest influences on who will buy your product are those in the evaluation process, when they are reading product reviews and sampling and looking at what your brand has to say, and when they have actually bought the brand."

The confusion is so severe, he says, "that our research found that 30 percent of shoppers who had actually done online research on TV sets were so baffled

by what they found in the store — model numbers were different, terminology was different — that they actually walked out without making a purchase."

So companies who are doing well, he says, are those asking themselves questions like, "Where are our decision rules? When do we stop? Where do we still need to test?" More and more, they are realizing that too much of their

marketing muscle is aimed at people who would have bought their product anyway, he says.

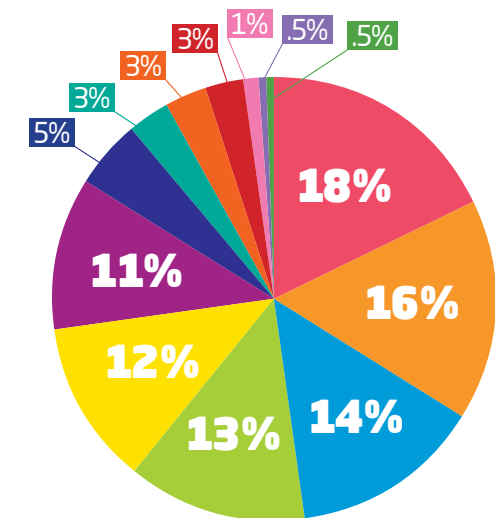
But that kind of thinking is a little heretical to traditional marketers, "who have been trained so thoroughly to think in terms of demographics, like 'Where can I find the most males between 18 and 25?', or attitudinal, as in 'How can I find people most likely to use coupons?'" says Shea. "They're still not connecting the way consum-

ers integrate information across platforms, and the fact that none of us shop for cars the way we shop for cola. Blogs, for example, are tremendously important in the automotive category, but what kinds of blogs build loyalty? Should I be blogging about design? Reliability? The environment? Blogs about shampoo will matter less and will require a completely different tone."

"MORE AND MORE, THEY ARE REALIZING THAT TOO MUCH OF THEIR MARKETING MUSCLE IS AIMED AT PEOPLE WHO WOULD HAVE BOUGHT THEIR PRODUCT ANYWAY."

**DAVID EDELMAN,
MCKINSEY**

Contribution of Digital Platform to Brand Engagement



- Search
- Brand's Own Web site
- Shopping Portals
- Browsing Portals
- Email
- Social Networks
- Mobile Apps
- Blogs
- Online Video
- Digital Magazines
- Classifieds
- Music
- Gaming

"What's happening is that companies are developing this digital toolkit to reinvent marketing, with more centrality around the consumer," says Matthew Egol, a partner in Booz & Co.'s digital and media practice. "If you focus on your goal, as the CMO, it helps you to integrate and see what capabilities are required, rather than just what tactics and shiny objects to use."

For example, for many companies, it's increasingly important to go beyond paid media and into owned and earned media, he says. "You create this environment that is very immersive, and build a relationship with the consumer. What is the experience you want them to have? And then how do you deliver content that allows you to engage them on the path to purchase?" Such brands as Nike, Johnson & Johnson, and

Procter & Gamble are investing heavily, "and communities are springing up around the brand," he says. "That's a strategic focus."

Realistically, he says, there will likely be three or four digital platforms that matter most to a brand, "a few things you want to be very good at. Maybe it's branded content, deals platform and events. With this kind of focus, platforms aren't things in and of themselves — they're just tools meant to get past the shiny bell and whistle problem."

"As companies become clearer on which platforms are the most relevant to them. So then questions like 'How do Foursquare or Shopkick fit in?' make sense," he says. "But if you don't have the overall strategy first, you can't see the forest for the trees."

Hypothesis No. 2: We've taken consumer goodwill for granted

Amid this evolution, Shea is quick to point out it's also a big mistake to assume that marketers and media are the only things that have been changing: Consumers have undergone some transformations, as well. For one thing, they like marketers less than they used to. "One of the things that gets overlooked is that in the recent economic meltdown, there was this incredible destruction of trust in institutions, such as banks. And to consumers, banking institutions and the Madoffs are still all connected to each other and to brands. So marketers are facing a customer who is increasingly distrustful, savvy and cynical. And that's happening just at the same time they are

trying to reach out to them in new platforms, such as mobile or location-based advertising. And it is definitely shaping the way consumers react."

Still, Shea says, many companies are off base with efforts, which is often easiest to see in social media. "It's amazing the hubris companies have about their Facebook pages," she says. "So you have friends or fans — what do they do there? Believe me, even the most rabid Apple fan isn't checking the Apple Facebook page every day. It's just not what consumers do."

Hypothesis No. 3: We need to rebuild our teams

In many ways, CMOs have the same job they always have: Nurturing their brands. And while that central role hasn't become less important, it's become more fragmented, as execs scramble to come up with strategic solutions based on digital insights. That requires a solid understanding of technology, which many top-level marketers lack. Ad agencies, of course, can have a seat at the table. "But you need a set of skills and talent within the company," says Egol. "So what do you have to grow inside? What measurement capabilities, what nascent things like relationship marketing, content development?"

Many CMOs, BCG found, struggle with getting funding for more personnel. "We need to catch up," one confided during the research. "We outsource more than our competitors do and need to figure out what we do internally." And that comes with a high cost, since manag-



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WHILE A FEW COMPANIES HAVE GOTTEN IT DOWN, MOST ARE LIMPING ALONG. IT ISN'T FUN: ALMOST A THIRD OF THE BCG STUDY SAY THAT IN THEIR COMPANIES, THE FRICTION THAT ARISES ABOUT MARKETING DECISIONS BETWEEN SILOS IS A MAJOR PROBLEM.

ing those outside relationships is time consuming and frustrating. "We are working with so many agencies, and the amount of attention and time they demand is obscene," said another.

Overall, 29 percent of those in the BCG survey, which included execs from 31 global companies, say that hiring or retraining these digital employees is a "top pain point." And 69 percent concede that they lack adequate training programs.

And just as there often aren't enough trained people in place, there is the ongoing problem of expertise being needlessly duplicated within a company. "A great example is search," says Sayre. "Just as you don't want everyone in the company thinking about the next platform, if you let everyone go out and buy their own search firm, for example, you end up bidding against yourself. But once you get guidelines in place, it is possible to say, 'OK, this is what works best for us in search now,' and report that back throughout the company. There's no point in learning something, and then not communicating it well."

Among big marketers, she says, there is a growing realization that you can't just hire a whole new team versed in a certain platform. "But how do you find

Categories with Highest Engagement Per Digital Platform

PLATFORM	BRAND CATEGORY
Blogs	Major League Sports
Brand's Own Web site	IT Solutions Provider
Browsing Portals	Department Stores
Classified	Automotive
Digital Magazine	Shampoos
Digital Newspaper	Major League Sports
Email	Price Clubs
Gaming	Major League Gaming
Mobile Apps	Social Networking Sites
Music	Soft Drinks
Online Video	Video Streaming Web sites
Search	Upscale Hotels
Shopping Portals	Athletic Footwear
Social Networks	Soft Drinks

the balance between hiring in the right talent, training people you've already got, then working with agencies?"

While a few companies have gotten it down, most are limping along. It isn't fun: Almost a third of the BCG study say that in their companies, the friction that arises about marketing decisions between silos is a major problem.

Hypothesis No. 4: We have to stop looking for the next big thing

Another change, these experts say, is that marketers have developed a more holistic approach to evaluating new digital opportunities. They are less likely to see any new technology — whether it's augmented reality, nearfield technology or geolocation — as a thing onto

itself, but rather, another tool in the marketing set, bolstering efforts in other platforms.

Wharton's Bradlow describes it as context dependent marketing. "For a hundred years, marketers have understood that people are different, but it's often underappreciated how different we are, even in ourselves. We don't serve the same kind of food or wine in the same way for a quiet meal at home as we do when have a dinner party, and it's the same with marketing."

For that reason, he believes geolocation will become integrated into more and more marketing efforts. "Random coupons from Starbucks might irritate me," he says, "but if I'm steps away from a store and can smell the coffee, it's more appealing."

Edelman thinks we'll soon see geolocation marketing make its way into our cars. "We'll see that penetrate even things like the dashboard, providing offers based on where you're going." Getting there will be interesting, he says, "because I suspect many consumers, walking around getting offers from stores, will find it creepy and annoying."

But as each technology emerges, Bradlow is convinced it will quickly reveal its value based on metrics, turning every CMO and CFO into an empiricist. "If you don't measure it, it's like it didn't happen," he says. "The point is not looking at any one platform or technology as the thing itself, but seeing it as an opportunity to measure and engage. The companies that will be most successful will be those that adopt that mentality." ■



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DAVID KENNY

Chairman and Chief Executive Officer, The Weather Channel Companies



From cave painting to kindergarten to the world's second hottest app, The Weather Channel's CEO explains why people never tire of the daily forecast

by Joe Mandese

Newsmaker

WHEN DAVID KENNY MADE THE LEAP EARLIER THIS YEAR FROM CLOUD OPERATOR AKAMAI TO A STORIED ROLE ON YAHOO'S BOARD TO THE CEO'S DESK AT THE WEATHER CHANNEL, you could almost hear people in the industry saying, "The Weather Channel?" But for Kenny, a self-described data geek and technology junkie, twc is all that and more. As he explains, there is no data more important to human beings than the weather, and twc has been one of the earliest innovators in figuring out new and better ways of bringing it to people. Armed with that base, he says he's going to do what he's done best over his years on the "buy-side" and the platform-side, helping to engineer "transformation." It's the same playbook he used to transform a mundane direct response shop into the jewel in Publicis' digital crown, Digitas. Now let's see what he can do as a publisher.

You've gone from a business that operates the cloud to operating one that covers clouds. Why?

Akamai was a great experience. It enabled me to learn the tech-

nology at its root. But I've always loved audiences, and I've always loved creative expression, and kind of reinventing media – mostly from the advertiser's

side before – so to me, it was an opportunity to be in the flow I've been in since Digitas.

That's interesting, because if we look over the course of your career, you've done almost everything except operated as a publisher before, with the exception of your role on the Yahoo board. What's it like?

First of all, it's a very special publisher. What I like most is that everybody uses it. I mean, it's the second most downloaded app of all time, and that's because everybody needs it. The weather is such a seminal topic. I love the fact that it's so useful, and that we are reinventing ways to help people access that. And of course, I love that it's still very important to advertisers, and I think we give them a unique platform with data and targeting and rich content.

Technology has always been important here. It's not your

average cable channel. It always needed new technology, because it's the only cable channel that has to broadcast every 10 minutes by zip code, and that take infrastructure in the cable system that you wouldn't have to have for anybody else. If you put it all together, I think it's a great mix of what I love: technology, publishing, data, audiences, content and advertisers.

But what's it like to switch gears after being on the buy-side for so long, to suddenly be on the sell-side? Looking at your background, you're kind of like the perfect storm coming into The Weather Channel, no pun intended.

Don't worry, I've already heard every Weather Channel joke you can imagine. Lots of things attracted me to this, but at the core, I love the energy of it. I love the fact that you get people for a big chunk of the day, and that you have to be using that time wisely – on three screens that is creating a real-time experience for people. It's a living thing, and I like being able to steward and shape something that's living, and not all canned, that matters to people in the moment. I love it as a user. I've been a fan of the channel for 30 years. We do have room now to do more creative, long-form programming, particularly in the evenings. I love the fact that we have this mobile/local platform that everyone else is dying to build. I love the fact that we help people plan their weekends, and that can lead to all sorts of conversations. And unfortunately, when things do get tough, I love the fact that

we're just scratching the surface outside the U.S.

What do you know coming in, given all you know about the buy-side, the advertiser-side, the broadband supply side, that you could do differently with the product you have now?

Well, I've inherited a great team here, but I think I have a good eye for transformation. Here we have a great cable channel, and a leading app, and a strong website that can be transformed to be more of a utility for people every day. They can begin longer conversations. While 168 million people use us every day, they use us for a short amount of time. I want to bring them more value. Even if they use us twice as much, it won't be taking up much more of their day, and it will make the rest of their day more useful.

What's your favorite Weather Channel app or content?

You have to love the apps that run on the tablet, because they are just so rich. And you can forecast with them, which is really important to so many other decisions you make – what to wear, where to go – based on the weather. Because we can now do that for you on the Internet and on the tablet, and because z is beginning to do some reality shows like *Coast Guard: Alaska*, that we're also very entertaining. It's reality tv for men. There are a lot of men on these shows who are out there braving the elements. It's inspiring. I like the stories.

On one hand, your content is part of our environment – and avail-

able elsewhere in other forms. But your organization is also very much a transmedia storytelling platform now. Have you thought about how that will shape your content going forward?

First and foremost, our job is to give people a read on the weather, and the best forecast, and there is a science to this company that is indisputably the best forecast. What some people may not know, is that we have a B-to-B division that is doing the world's forecasts for most of the major airlines, for most of the big energy companies, and any commodities trading in which weather is a factor. And weather is a pretty seminal story. I mean, there are weather forecasts drawn on caves thousands of years ago. It's some of our most important data.

Most kindergarteners in America begin to learn with the weather, and it's the biggest conversation in the world each day. And weather leads you to other topics. The 10-day forecast leads you to planning this weekend, and the next one. It leads to whether you are going to say inside this weekend, or book a restaurant or go to a movie theater, where you might want to travel, and even fashion. Helping people build all their lifestyle decisions based on weather with live programming is a real opportunity. And not just nationally, but personalized on the website. And I think you will see the website evolve to become more useful to people in connecting them, maybe, to other websites. And maybe even to other advertisers. ■

STANDARDS SOCIAL SOUTS



Consider the crowd. Brands have spent a considerable amount of time and effort doing just that, but they are still often way off.

Social media platforms seem to all follow a similar trajectory, whether they are email lists, influencer-marketing programs or Facebook itself. The platform begins in a collection phase, growing an audience to critical mass. Then, as with a poorly planned party, there are a bunch of people looking around at each other waiting for the beer and the DJ to arrive (or, in marketing speak, they're ready to be "activated").

Brands know what they want, for the most part, from consumers: to buy products or services. Brands even think they know what the crowd wants from them. Well, they've made some assumptions. And, you know how that saying about assumptions goes.

According to a CMO Council study, polling 132 senior marketing execs and 1,300 ordinary, average Joe and Jane consumers, there is a disconnect between why brands think consumers do something and why they actually do it. For example, the top reason consumers gave for liking a brand on Facebook was "I'm a loyal customer" with 49 percent of those polled saying so. That response ranked sixth out of eight when the marketers were asked to guess why consumers like their brands on Facebook. And the responses continue in a similar vein for the remainder of the questions. It's as though brands and consumers are an especially mismatched couple losing badly on an episode of *The Newlywed Game*.

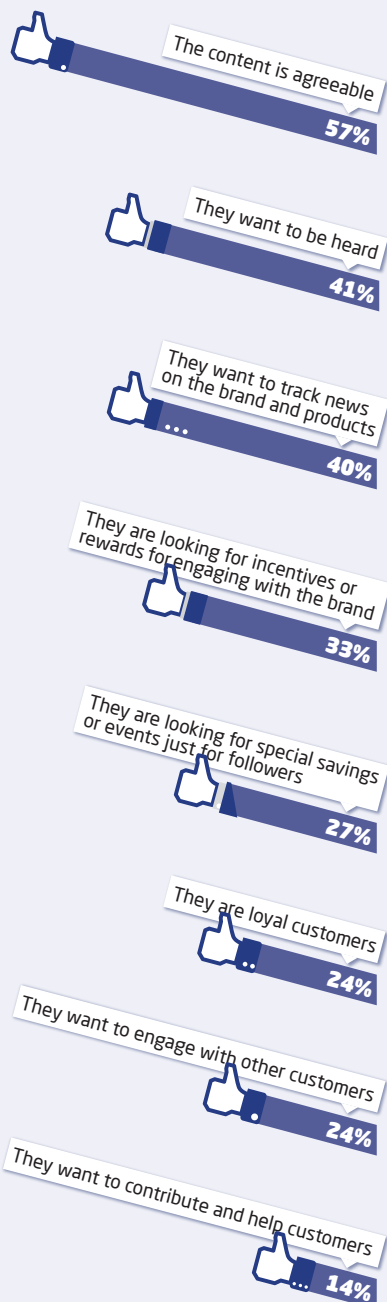
Offering unique perks and rewards to followers, especially ones that enable consumers to further declare their loyalty and engage others, such as Heinz did with its "Get Well" soup offer on Facebook, is one way to get the party started, just as barraging fans with messages to buy your product or sign up for your newsletter is a surefire way to recreate that moment where the needle slides across the record with a jarring scratch and everybody on the floor stops dancing. (Except for that one dude who just keeps going regardless, but do you really want him for a brand ambassador?)

Besides basic promotion, many brands are utilizing social media's capabilities as a CRM and retention tool. But for every success story, such as the personable

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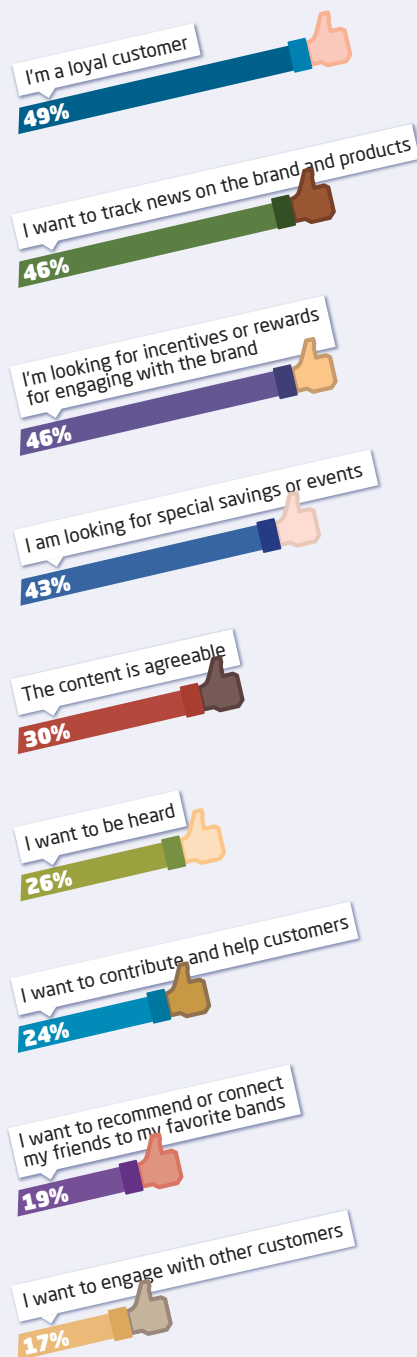
BRANDS

WHEN A CUSTOMER ENGAGES OR "LIKES" YOUR BRAND, WHAT DO YOU BELIEVE THAT MEANS?



CONSUMERS

I LIKE BRANDS ON FACEBOOK BECAUSE:



and helpful King Arthur Flour Twitter account, there is a laundry list of disasters. This might be what leads some brands to turn their backs on this approach entirely: In a study by the social-CRM service Conversocial, 30 percent of the retail chains surveyed said they don't respond to any questions or complaints posted on social media, effectively choosing to ignore them entirely.

But the fact is that consumers are adopting social media as a way to communicate with brands. In fact, the CMO Council study found that 47 percent expected a response to service requests made online within an hour. The CMO Council study further found that only 30 percent of brands were using social media for this sort of interaction at all.

Social media use by brands needs to be a feedback loop. A brand can't open up one side of the conversation and turn its back on the other.

According to Forrester's "Social Technographics" report, mobility and location data are beginning to play a bigger role. Per the report: "With mobile Internet users in the U.S. expected to grow from 39 percent of mobile owners in 2011 to more than 50 percent in 2015, mobile social media and location-based services will swell in usage." This real-world usage creates all sorts of opportunities (and potential hazards) for brands. On the one hand, PayPal reported that mobile payments via the service were up 516 percent this Black Friday versus the year before, by which we can infer that shoppers were in stores and then scoring better deals on their phones elsewhere. On the other hand, a slew of brands have been utilizing the mobile social Web to marvelous and simple effect, such as Levi's "next model" search on Instagram, which resulted in a flood of consumer-generated #iamlevis tagged photos on multiple social networks, many of which were geotagged by people in stores trying on the brand's clothes.

If you aren't considering the crowd, you better get out of the way, because it will run you over. Here are five brands with a special flair for social. **John Capone**

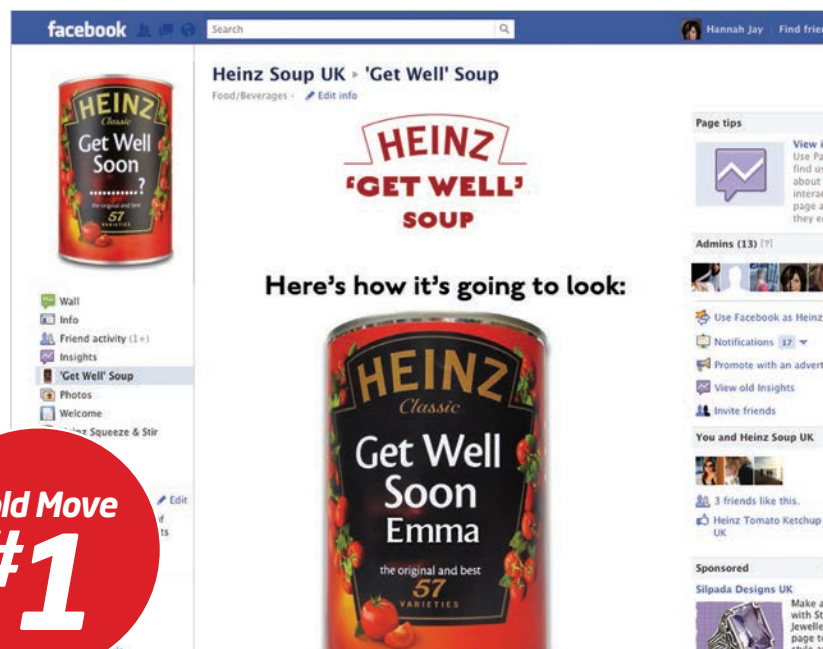
Bold Move
#1

Heinz Rewards Fans with Something Special

by John Capone

Sure, you can send a get-well card to a sick friend. And, yes, you could bring soup. But what if you could send both at the same time? When Heinz and We Are Social asked this question, the result was Heinz's UK-only "Get Well" effort on Facebook.

Heinz and We Are Social had built a following for Heinz on Facebook through promotions such as rewarding fans with the opportunity to purchase limited edition and exclusive products such as balsamic ketchup (yeah,



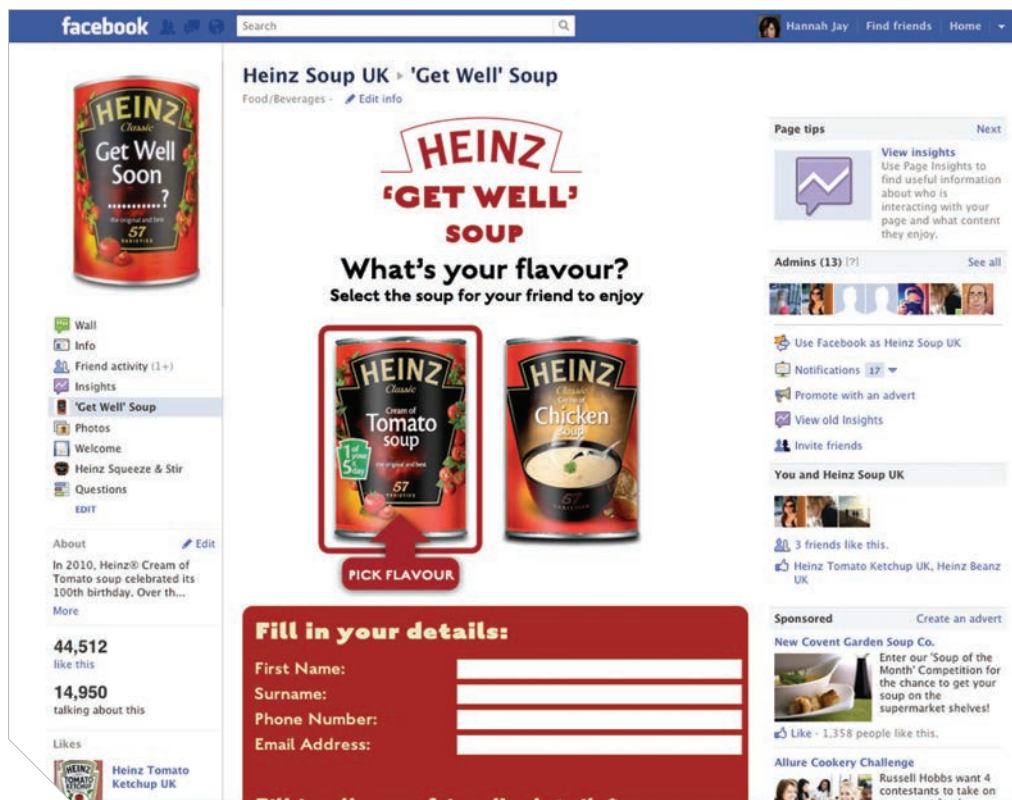
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must be a British thing), and wanted to continue its momentum. Fortuitously (or not, depending on your point of view), cold and flu season reared its head. Loads of sick people meant loads of people sending those sick people wishes to get well soon.

The app allowed friends to send each other actual cans of soup with personalized messages printed on them to friends through Facebook (also utilizing, of course, the oldest of social networks: the postal system — or, as our UK friends call it, “the mails”). Heinz views Facebook as a unique opportunity to reward fans and brand loyalists with things that will appeal to them, rather than strictly as another outlet with which to sell soup and ketchup, though seamless ecommerce integration was vital to the campaign’s success.



CASE STUDY: HEINZ

The idea:
Activate ecommerce on Facebook to spread a seasonal message

The agency:
We Are Social

The region: UK

Why it works:
Nothing says “Get Well” like a can of warm soup



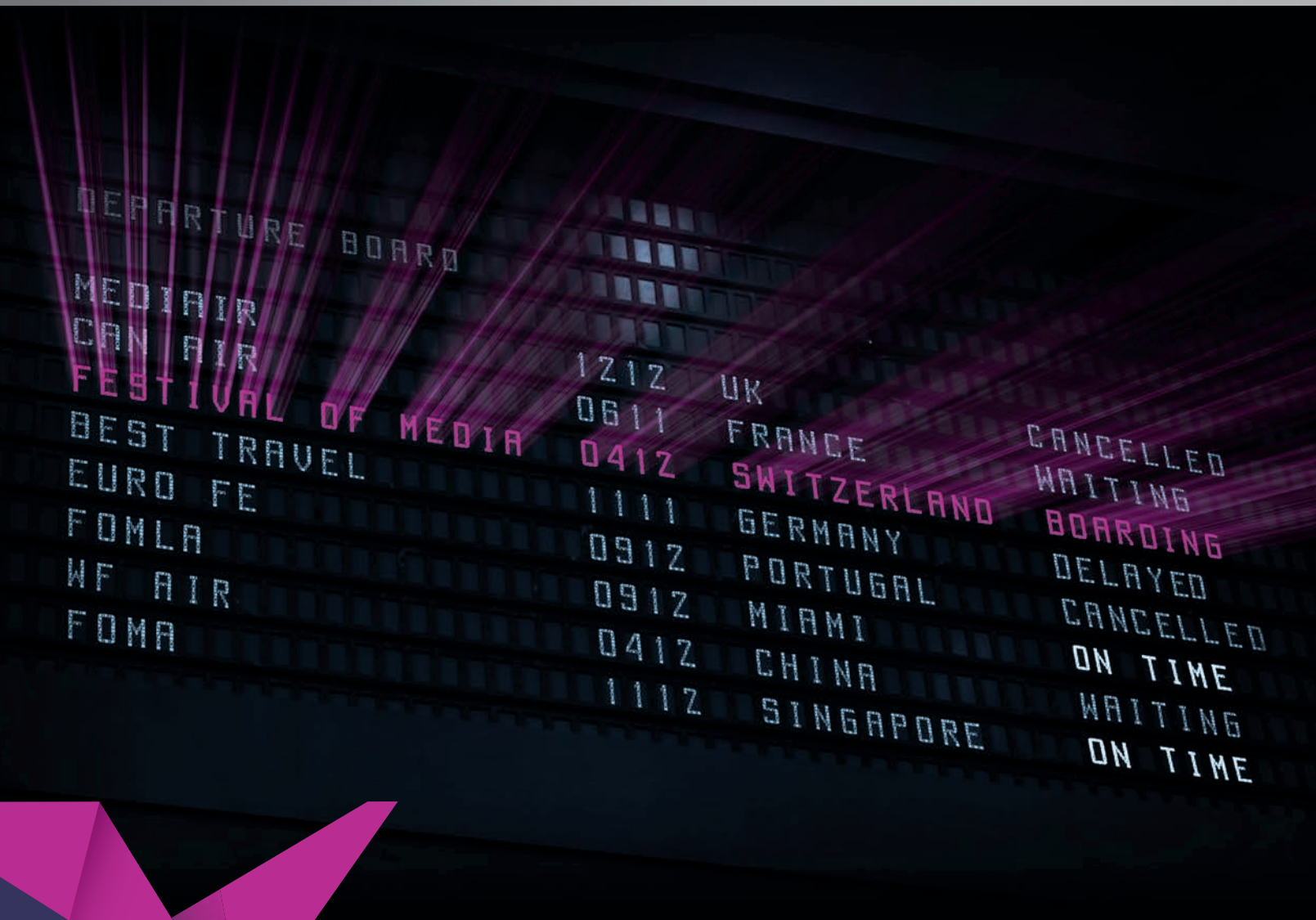
The “Get Well” cans were available through the Facebook app throughout the month of October, and initially promoted only through Facebook. Initial teasers went out to fans via the brand page; then paid Facebook ads drove further engagement. Toward the end of the month Heinz also ran an ad in *The Sun* heightening awareness of the effort.

Over the period in which the “Get Well” cans were offered (for about the same price as a greeting card, mind you) the number of Heinz Facebook followers doubled to more than 32,000 and the “Get Well” tab was viewed 72,835 times, with more than 40,000 in-app interactions. In the end, 2,127 personal-

ized cans of Heinz Cream of Tomato and Chicken Noodle soup were sent, with reactions on ordering and receiving “Get Well Soup” cans spiraling out in real time across the social Web.

“It wasn’t a revenue-driving activity, but more of a creative campaign to engage with consumers,” says Nigel Dickie, director of corporate and government affairs for Heinz UK & Ireland, of the “Get Well” effort on Facebook. “We view Facebook as a tool where we can reward our most loyal fans as

well as receive feedback and ideas. It’s ideal for building excitement and for fostering brand advocacy.” By offering truly exclusive items via Facebook to the people most likely to be excited about them, the brand has utilized the viral nature of Facebook to create legitimate grassroots buzz.



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King Arthur Flour: Connecting the Dots Between Search, Social and Sincerity

BY JOHN CAPONE

When King Arthur Flour sold its first bag of flour to its first baker customer, George Washington was president. But it's learned how to do business and grow globally, using digital tools.

"Our approach is to listen, hear what people are saying about us and our brand, and respond," says Halley Silver, director of online services for King Arthur Flour.

And when the brand does respond, no matter what the form, it gives what Silver quite accurately terms "an honest, personal answer." In short, the brand's digital personas act the way you would expect (or at least hope) a 220-year-old Vermont-based company would. That's not all



CASE STUDY: KING ARTHUR FLOUR

The idea: Bring a 220-year-old company into the information age

The agency: We Are Social

The region: U.S.

Why it works: Because while some brands just wait for their turn to speak, King Arthur really listens

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though. The people, such as bakers who work for the company and others who interact with customers, may respond with a personal touch because they aren't from some outfit hired to gin up the company's social media presence. They're the owners.

King Arthur is entirely employee-owned, through an Employee Stock Ownership Plan (ESOP). So the company may be especially attuned to listening, since it has

WE USE COMMUNITY FEEDBACK ON A DAILY BASIS TO HELP DRIVE CONTENT, PRODUCTS AND IDEAS. IT'S A CONSTANT FEEDBACK LOOP.

HALLEY SILVER, DIRECTOR OF ONLINE SERVICES, KING ARTHUR FLOUR

more than 200 employee-owner voices with a stake and interest in its success and direction.

While it had a very robust Web site, which even included an early version of the Baking Circle (which would become the backbone of community for the company), in 2008 when the team at King Arthur really began to pay attention to social media, Silver says their social Web presence was "close to nothing."



P&G USES FACEBOOK TO DE-MEAN TEEN GIRLS

At this point, it's hard to overestimate the amount of hand-wringing there's been on the meanness on teenage girls, from cutesy Lindsay Lohan films to bleak, bullied-to-suicide headlines.

For Procter & Gamble, the problem provided an opportunity for Secret, a brand whose purpose is to make women more fearless. Working with imc², it moved from armpits to activism with a program called Mean Stinks.

The Facebook-based program has girls, 13 to 17, as its primary target. But it also reaches out to women 18 and older, their role models, in an effort to encourage an end to girl-to-girl meanness. The hope, of course, is that it would pay

King Arthur now has more than 50,000 fans on Facebook, 11,000 followers on Twitter, more than 125,000 followers on Google+, an active blog and, of course, the Baking Circle, which relaunched in 2011.

And the company got a boost in national media

off in more sales, creating a brand affinity for Secret. The app includes an "Apology" section that provides a way to upload text and videos to make amends; "Good Graffiti," a way for users to say something nice behind someone's back; "Face Yourself," which allows users to analyze their Facebook posts in an effort to gain self-awareness; and "Sticky Situations," a place for users to pose questions they wanted Secret/Mean Stinks to address. Page tabs include crisis hotline information.

What's so compelling about this program, says Kevin Hochman, marketing director for skin and personal care at P&G North America, is how true it is to the brand's original essence. Back in the 1960s, Secret was positioned as a brand that empowered women to make big decisions, such as the decision to return to work after having a baby. "It was all about empowering women to make the right choices for them, and to embrace those choices fearlessly," he says. Over the years, P&G backed away from that positioning, "thinking that women are empowered and maybe this isn't as relevant as it once was. Of course, that idea was still relevant; we just hadn't modernized it."

That led P&G to focus on activat-



ing brand purpose around a timeless idea, but freshening it up with contemporary topics and pop culture, such as "Let Her Jump," an effort to sanction women's ski jumping as an official Olympic sport (it succeeded) as well as support for long-distance swimmer Diana Nyad, 62, who attempted to swim from Cuba to Key West. Twice. Mean Stinks, Hochman says, is the logical next step.

While awareness of bullying is big, "the need for education is tremendous — people aren't sure how to identify bullying, or what do to when it occurs," he says. "So we created our Mean Stinks Facebook community as a resource where people can get information, seek advice, share their stories or offer apologies."

The program is an unqualified

hit with its target audience. "We secured 203,000 'likes' in only one day, and 75,000 people have sent apologies or 'good graffiti' to their friends, while 28,000 coupons have been requested," Hochman says. (Each coupon generates a \$1 donation to PACER's National Bullying Prevention Center.) Secret Clinical Strength, the product most closely associated with the campaign, grew almost 20 percent in sales last fiscal year.

Hochman thinks it's been so successful because consumers, even bullied 13-year-old girls, can sniff out authenticity. "Purpose must be inextricably linked to your marketing plans, not just a layer on the plan," he says, "and your purpose is in your roots. Initially, Secret was eating around the cookie, so to speak, articulating our purpose as 'confidence.' It's not confidence, it's fearlessness."

Finally, he says, "Brand purpose should pervade everything you do, including your team culture. My Secret team operates fearlessly, in service to our consumers, interacting with them in some way, shape or form every day. Believe in what you do, and live it every day; as leaders, empower your team to do the same." **Sarah Mahoney**

exposure when Google and the GOOD/Corps (the agency arm of the publishing company GOOD) selected King Arthur as one of the brands to be featured in a series of national TV spots. The two commercials spotlighting King Arthur told the story of the people behind the brand, and, naturally, how savvy paid search and SEO had boosted its ecommerce

business. Even before the TV spots, King Arthur's Web traffic had been growing in leaps and bounds since 2008 when efforts began in earnest. Even before the Google spots aired, kingarthurfLOUR.com averaged more than 1 million page views a month — up from less than 6 million for the entire year before.

And the company built its

online presence and integrated social media in a way that many bakers may appreciate: organically.

"The feedback that we get is a constant stream, and it's a part of our day-to-day decision making," says Silver. "We use community feedback on a daily basis to help drive content, products and ideas. It's a constant feedback loop." **Q**

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Bold Move

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SOCIAL STANDOUTS

Intel's Museum of Me Turns an Asian Trend into a Global Passion

by Aaron Baar

Simultaneously creepy and cool, Intel's Museum of Me is the Facebook app that showed you how much you actually shared with the general public, but presented it in such a way that you couldn't help but think you were special.

[illegible]

The Facebook application, which spread across the world virally during the summer of 2011, was born in Asia, the brainchild of Intel's Hong Kong marketing team and Projector, a boutique agency in Japan. The brief was to create an execution that brought the company's tagline for its second-generation Core processors, "Visually Smart," to life in an emotional way.

"More and more of what we do with our computers is about the visuals, whether that is creating a home movie, watching a Hollywood blockbuster or editing our own family photographs," says Paul McKeon, Asia Pacific regional public relations manager at Intel. "These days we are all content creators, and much of that content is intended for social sites



CASE STUDY: INTEL

The idea:
Museum of Me

The agency:
Projector, Inc., Tokyo

The region:
Asia Pacific

Why it works: The Facebook app pulls a user's friends, photos, movies, links and other information and displays it in an elegant "exhibition" showcasing how Intel's processors enable creativity

like Facebook. So the Museum of Me arose out of a desire to allow people to showcase that very personal content in a new and engaging way."

The Museum of Me pulls the public information from Facebook pages to create a virtual museum of digital lives. After compiling the information, the program guides the user through various galleries (backed by a soundtrack featuring 400 different voices), artfully (and randomly) showcasing photos, videos, friends and status updates. In the final room, robots assemble hundreds of your photos into a mosaic of your profile picture.

The team knew they had a hit within days of its launch. Within five minutes, Intel's Museum of Me had 36 "likes," and within 48 hours, 2 million people had



SAMSUNG USES FACEBOOK TO STRETCH ITS OLYMPIC INVESTMENT

As sponsorship opportunities go, the Olympics are a strange animal. Every four years, for two weeks, they're the biggest thing on the planet. Then they virtually disappear for another four years. For companies looking to get value out of their sponsorship dollars, it can be a challenge. For the 2012 London Games, Samsung is trying something different.

Through a social media experiment called the "Olympic Genome," Samsung will endeavor to link ath-

letes and fans, based on the information and interests they share on Facebook. The goal, according to the company, is to create connections for fans and athletes alike. Using this publicly available data, the program creates a "family tree" of connections to athletes who fans would likely never have known about, according to Samsung chief marketing officer Ralph Santana.

"Everybody has the Olympic flame in them somehow, but we have to make them feel more attached to things," says Michael Nicholas, chief strategy officer at Isobar in Boston, one of the agencies that make up Team Epic, the

group working on the project. "I may be really interested and have a lot in common with guys who are doing fencing, even if I don't even know anything about fencing."

The U.S. program, which launches in March 2012, sprung from Sam-





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visited the site. By the end of 2011: 5 million page views and 800,000 Facebook likes. What's more, the program caught fire around the world. Days after its launch, people in New York, Madrid and Brazil began posting links on their own profiles. The site also gained the attention of the technorati, winning praise from places such as Mashable, CNET and *The Wall Street Journal* Europe's tech blog. In December, the app was named "Site of the Year" by London's Favorite Website Awards.

All the attention caught the company a bit off guard. Though the Museum of Me was designed to appeal across a broad range of cultures in the Asia Pacific region, Intel executives were shocked by how quickly it caught on across the globe, while at the same time understanding its appeal.

"It's fair to say we were pleasantly surprised by the degree in which it was appreciated," McKeon

says. "When it's all said and done, the central appeal of the Museum of Me is about reliving memories of the people and events we care about — and that's pretty universal."

Beyond the universality, the company learned the adage "Keep it simple" applies as much, if not more, to Web marketing programs as anything else — as does fortuitous timing. "In the lead up [to] the launch, we found ourselves asking 'What can we cut?' more often than 'What can we add?'" McKeon says. "The Museum of Me arrived at a time when many people in the industry were talking about how to make use of all of that content people have been putting into social sites like Facebook. But no one had really succeeded in doing it in a way that captured people's imagination. We like to think those which have followed were to some extent inspired by The Museum of Me." ■

sung's desire to extend its sponsorship of Olympic events, Nicholas says. Consumer research showed Americans only started paying attention once the games begin (and Americans start winning medals).

"You pay for a four-year sponsorship, but in reality, you're only benefiting from a tight window. They wanted to get more value out of that opportunity, [asking us] 'How do you get people to pay attention to more than just when the medal counts start going?' " he says. "We asked this question: 'If you were more attached to the Olympics, would you care more? If you knew someone who could be an athlete or is an athlete, would you be more attached?' "

Rather than simply bringing fans in, the Olympic Genome project is also intended to bring athletes out. In addition to building their fan base, Team USA athletes can use the platform to post updates about themselves, their sport and their training for the games.

The project gets Samsung closer to the idea of making a one-to-one connection between consumers and companies so craved by modern marketers.

"It allows us to drive relevance on an individual level," Nicholas says. "My genome is going to be different than yours; it's still going to be unique to me."

At the same time, the company hopes the Genome will create more than a mishmash of individuals, but rather a community deeply engaged in the Olympics, well before and well beyond the actual event. To foster a community mindset, Samsung will rely on Genome

"YOU PAY FOR A FOUR-YEAR SPONSORSHIP, BUT IN REALITY, YOU'RE ONLY BENEFITING FROM A TIGHT WINDOW. THEY WANTED TO GET MORE VALUE OUT OF THAT OPPORTUNITY, [ASKING US] 'HOW DO YOU GET PEOPLE TO PAY ATTENTION TO MORE THAN JUST WHEN THE MEDAL COUNTS START GOING?'"

**MICHAEL NICHOLAS,
CHIEF STRATEGY
OFFICER, ISOBAR**

users to help direct the significant donations it plans to make to Team USA athletes this year. The more that users interact with the community (or check-in at Olympic or Samsung promotional events), the more influence they'll have, according to Santana.

In the end, the project is a unique way to take the publicly available information shared through social media and create connections (and, the company hopes, a community) for fans and athletes that may not have known anything about each other. It's a way of data mining

that uses data that users provide to create relevant connections, Nicholas says. ■ **Aaron Baar**



marketing untethered

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BIG-BRAND BREAKTHROUGHS



For small companies, brands and agencies, nothing has leveled the playing field like digital marketing. On the Internet, nobody knows you're a little guy. And because newer companies tend to be less bogged down by painstakingly slow planning processes or layers of departmental approvals, they often possess an agility that big consumer product companies just don't have.

Increasingly, though, mighty marketers are dispelling that flat-footed stereotype and learning how to produce viral, mobile and social initiatives with greater speed – and more effectiveness – than even they might have imagined five years ago.

"You start to see a playbook emerge," says Matthew Egol, vice president of Booz & Co.'s consumer, media and digital practice. "Certainly, there are many marketers that still have that 'check the box' mentality, something I call 'the shiny object phenomenon,' who call and ask, 'Should we be on Facebook?' But more and more, they understand the question isn't to be on Facebook or Google or to use mobile or search. They are learning that the more important question is 'What should we be doing there?'"

More and more, he says, companies are learning to clarify what their strategic goals are, and then finding the digital tools and platforms that help them engage with consumers at the best points along the path to purchase. "The challenge for the CMO in larger companies is finding integration across many silos within the company, and often, across many agency relationships," says Egol.

But it is happening, he notes, pointing out the successes companies like Procter & Gamble have had in achieving that level of digital integration. Here, a closer look at how five major brands – Audi, Buick, Mattel, Reebok and Wrigley – are finding their way.



To help it find a perfect Ken, Mattel hired Barbie look-alike Whitney Port (*The Hills*) as host and judge

Bold Move

#6

WHITNEY PORT

HOST



Mattel Finds a Better Boyfriend for Barbie

by Gail Belsky

By the time Barbara "Barbie" Millicent Roberts dumped her longtime boyfriend Ken Carson in 2004 (after 43 years!), he was pretty much a loser – to her, and to their company, Mattel. After the couple split, in fact, he practically disappeared. But following his unexpected star-turn in 2010's *Toy Story 3*, the toymaker decided that Ken was ready for a comeback.



Mattel began planning a relaunch in time for Ken's 50th anniversary in March 2011. It created a new model, Sweet Talkin' Ken, while agency HL Group developed a digital and social campaign around a possible reunion of America's plastic sweethearts. Ken was keen on the idea, but would Barbie take him back in time for Valentine's Day?

Throughout the campaign, Ken would tweet about his attempts to woo Barbie (and about his favorite team, the Lakers), post photos on Facebook and romantic comments on Foursquare, and even put up a video on match.com looking for the perfect mate — Barbie, of course. (He'd go low-tech, too, plastered on billboards



CASE STUDY: BARBIE

The idea: Original online reality TV series built around a brand

The agency: Hud:sun

The region: U.S.

Why it works: The show made the brand part of a pop-culture conversation by appealing to audiences rather than consumers

in New York and LA, proclaiming: "Barbie, we may be plastic, but our love is real.")

Ken had all the digital bases covered ... except one.

Enter Hud:sun Media. After hearing about the digital campaign from MDC sister agency HL Group, the entertainment company came to Mattel with a radical idea. "They were looking for ways to infuse Ken into the popular culture, and we said, 'What about doing an online reality show?' " says Hud:sun chief executive Michael Rourke.

Until then, online entertainment had been largely short-form because the conventional thinking was that online audiences wouldn't watch anything longer. But Rourke was proposing a full-fledged 30-minute show. "Mattel got on board," he says, "because they're visionaries."

As radical as the marketing concept was, the premise of the show, *Genuine Ken: The Search for the Great American Boyfriend*, was simple and totally familiar. Eight guys in their 20s would vie for the title by competing in different challenges — cooking, surfing, making the grand romantic gesture. At the end of each episode, one Ken wannabe would be voted out of the Dream House, so to speak. The plan was to premiere the show on Hulu in mid-January — at the same time Ken was making his digital bid for Barbie — and also distribute it through Barbie-brand social channels such as Facebook and YouTube.

Hud:sun created a microsite to search for potential "Ken-testants" across the country, and hired reality star and Barbie look-alike Whitney Port of MTV's *The Hills* to be the host and one of the regular judges. (The other permanent judge was Barbie marketing

director Lauren Bruksch.) Then, working closely with Mattel, the entertainment company created the perfect Barbie world for the show to exist in. The palette was pink, yellow and blue, and the fonts were straight from the Mattel style sheet.

"It was shot in a way that made it look like a dollhouse," says Rourke. "Mattel is very good at knowing who they are."

While the show was unmistakably Barbie — the weekly challenges came in the form of notes from the plastic fashion icon — the product barely made an appearance. "There was a little Barbie branding, but not a lot of talk about Barbie or Ken," says Rourke. "It wasn't about a doll. It was branded adjacent content. The mission was to reach the audience ... and the audience cares about a really entertaining story."

Genuine Ken was an immediate hit — and a huge attention grabber. After three episodes, it was the third most-watched reality show on Hulu, beating out network-produced series like *The Biggest Loser*, *Project Runway* and *Kitchen Nightmares*. It reached its target audience of young women where they live, or at least where they watch TV — online. And it achieved its primary objective of getting people talking about boyfriends and thinking about Ken.

"We wanted Ken to be part of the pop culture conversation, whether the product is for people who are five or 50," says Rourke. "We saw it as our job to remind people how cool he is."

It apparently worked on Barbie because she said yes. 📺



Eight 2-minute episodes of branded entertainment helped power a 61 percent sales increase for the A6.



Look up the FX show *Untitled Jersey City Project* on imdb.com, and you'll see one of the site's typical pages, listing the names of the director, stars, producers, etc. What you won't see are the names of the agency (MediaCom), marketer (Audi) and network (FX) that teamed up to develop the original short-form series as a vehicle — no pun intended — for the 2012 Audi A6.

Billed as a "work-in-progress television drama," the 16-minute show, parceled into two-minute episodes, which ended with a link to an FX-hosted site, aired on Sunday nights last fall during the network's movie slot. The plot is classic FX: An ambitious NYC architect with a great wardrobe and silver A6 discovers

that his high-profile client, a developer on the Jersey City waterfront, has a secret worth killing for.

The show is classic Audi, too: upscale, stylish, full of flair and drama. But the product plays a supporting role, and a fairly minor one at that. With branded entertainment, entertainment comes first, brand second. "The A6 was part of



Audi's Gritty Branded Entertainment Drives Sales, Traffic

BY GAIL BELSKY

the hero's personality. It wasn't meant to be a product placement," says Benny Lawrence, Audi's manager of media/brand innovation. Lawrence is no stranger to branded entertainment: She pioneered the concept when she was a partner at MindShare, working on Sears and *Extreme Makeover: Home*.

"When a brand is organic or makes sense in the storyline, it's always smarter, and it always resonates with the consumers," says Lawrence.

It certainly did this time. The campaign scored 62 million media impressions overall, and 5 million TV viewers in particular. The



CASE STUDY: AUDI A6

The idea:
Original short-form TV series built around a brand

The agency:
MediaCom

The region:
U.S.

Why it works:
The brand fits organically into the entertainment, connects to the audience, and resonates with consumers

episodes rated 17 percent higher than the average spot on FX's movie. And year-over-year sales of the Audi A6 soared 51 percent during that time. The rule of thumb — entertainment first, brand second — paid off.

"You may lose consumers by being too subtle, but you don't lose viewers," says Adam Pincus, managing partner and director of MediaCom's content group. "Ninety-seven percent thought it was cool. They give the brand credit for making something interesting, and for not hitting them over the head with a big bag of brand."

The "Untitled Jersey City Project" was more than a year in the making. Audi was looking for unique branding opportunities for the launch of the A6, and during planning talks for the 2011 upfront, MediaCom approached FX with the idea of partnering. "We needed to develop breakout ideas, and we wanted to do it with network programming," says Pincus.

For Audi, it was a natural fit. "FX is a very innovative network," says Lawrence. "It stands for very smart, sophisticated programming, and we know our customers watch it." But it had to

Bold Move
#8



BUICK: MAKING BRAND CHATTER WORK FOR MILLENNIALS

Buick, long the solid and staid choice of those who wanted to seem professional without looking ostentatious, had watched its market share slip slowly away as its core drivers aged. The brand had once been the perfect car for, say, a doctor who made house calls. He wanted to look like he was doing well (but not too well). The problem, though, was that the brand's image was, to most people, about as relevant as doctors who made house calls.

However, in a harsh economic climate, the idea of luxury that didn't bask in ostentation was as timely as ever, especially to the new generation of millennials.

Momentoftruth.com refers not just to the moment when a consumer realizes what car they want to buy, but the brand's journey, as well. "Basically this was our moment of truth," says Craig Bierley, director of advertising and promotions for Buick/GMC, who points to the brand's renaissance as starting with the release of the Enclave about two-and-a-half years ago. "We've had some success with the brand, and in many ways this was the moment of truth to see if we could continue this trajectory."

Momentoftruth.com is basically a real-time aggregator of all the Buick chatter floating around online — whether from professional media reviews, official Buick promotions, expert commentary or just average people on blogs, Twitter or Facebook. The hub bravely collects it all: good, bad, glowing or indifferent. And, as such, it functions as a ready-made dashboard for the consumer conducting online research. And so, yes, you are as likely to see a block that says, "Where the heck is the Verano being sold besides China?" as

be the right match for FX for it to work. Pincus met with Eric Schrier, the network's senior vice president for series development and Joe Shields, director of integrated sales and marketing — and left with detailed notes and a clear idea of the creative mission. The show had to look like FX and feel like Audi. It had to have glamour and grit, intrigue and affluence, style and drama. And it had to focus on design.

Real-estate development, in historically seamy Jersey City, seemed like the perfect setting. The cast of characters flowed from there: sinister client, femme fatale reporter, shadowy federal agent, a couple of goons, and the star, a hotshot architect who spends a lot of time driving through tunnels (in his new A6),

taking punches and stepping over bodies.

Pincus, the show's executive producer, made two critical hires: scriptwriter Peter Mattei (director of *Love in the Time of Money*) and director Daniel Minahan (*True Blood*, *Game of Thrones*, *Grey's Anatomy*). Audi, meanwhile, set up a production company, Studio Progress Films. Throughout the development process, Pincus worked closely with both the network and with Audi. At times, the deep collaboration proved challenging. "There were partners with a lot of brands to protect," he says. "It's complicated. You have to walk a tightrope to do something that isn't opinion soup."

The ultimate challenge occurred during production. Shoot-

ing took place in Jersey City on July 22, 2011 — the hottest day on record since 1931, with temperatures reaching 108 degrees in nearby Newark. The partners learned an important lesson that day from director Minahan: the secret to beating the heat. (Fill a baby Igloo cooler with ice. Pour Sea Breeze astringent into it. Moisten baby wipes with the cold liquid, and place them on your neck.)

Lawrence credits Minahan with far more than heat relief. "He was phenomenal to work with; he was really interested in the story," she says. "Finding a director who understands and really got what we wanted to do was what ultimately made it as special as it was."

Not to mention successful. ■

you are to see one that says, "The 2012 Buick Verano is comfortable-riding, quiet car and one of the best vehicles on the market for taller drivers," and as likely to be directed to some weird YouTube clip from a car show as you are to be directed to a video of a Regal owner talking about his car, produced by Buick.

The true strength in the site is in the power of peer recommendations and reams of research showing that people trusted peer reviews above all else: This emboldened the Buick team.

"We were confident enough in our product to offer that level of transparency, and thought that being genuine and authentic was the best way to go," says Bierley. As Buick set about launching not one, not two, but three new category models to appeal to a younger and broader swath of consumers, Bierley says, "We thought allowing people to share their thoughts, conversations, beliefs and opinions was an important part of the social conversation of our brand. We thought that was important, but it's hardly the default choice for brands in the luxury segment to take those kinds of risks."

The negative comments may actually help boost the credibility of positive ones, says Barb Goose, execu-

tive director of Digitas Boston and Detroit. Research showed that people are more receptive to the positive reviews and comments when they saw all sides of an issue represented.

The site is aimed at, and designed to help, "what we call the 'in-market consumer,' the one who's searching for this type of information, because they are ready to buy a vehicle," says Goose, and it was born out of research into that sort of behavior. Digitas researched not only what people did on the typical review sites, but also mapped that onto where they went next, and how they continued their search. "We saw that [we] were looking for a combination of things that they needed in order to make a decision. And we said, 'Hey, wait a minute, we can pull it all together and bring it here.'"

The original site and campaign focused on Regal, but it made sense to the team to expand it to all the models in Buick's roster. This winter momentoftruth.com relaunched as a brand hub. Three-quarters of people polled left the site with an elevated opinion of the brand, and roughly 80 percent said they would tell others to take a look at Buick. And through those many moments, Buick became a brand remade. ■ **John Capone**

When something makes you smile, you immediately want to share it with someone else. When the Serenading Unicorn makes you smile, the marketers at Juicy Fruit want you to share it with everyone else.

In 2011, the Wrigley brand's viral video campaign was all about the sharing — and digital agency Evolution Bureau made sure that its star, a one-horned, lip-synching puppet, was as social as a mythical figure could be. EVB faced an enviable challenge with the campaign's second iteration: continuing its early success without being repetitive. The new round of videos had to be different and diverse. They had to gain

more media attention, greater brand awareness and, most importantly, more fans.

The campaign had strong momentum going into year two: By the end of 2010, the unicorn had 300,000 fans/likes. One year and a new hairdo later, that number had doubled. Not bad for a brand that was having trouble attracting any fans just two years ago.

In 2009, the oldest brand in the Wrigley family was flagging. Juicy Fruit marketers asked EVB for a breakthrough digital concept that would breathe new life into the 117-year-old product. The agency had created the brand's "Sweet Talk" app that lets users take on different personas by wearing their lips, so it understood the client's idea of "breakthrough."

"Juicy Fruit is the 'funner' Wrigley brand; they're really into these zany ideas," says EVB's director of technology and innovation Aaron McGuire.

Juicy Fruit's sweet-talking unicorn stars in personalized Wallpost Serenades, earning it hundreds of thousands of fans



The agency came back with a truly bizarre one — a unicorn puppet with a bad perm that would parody soppy ballads by Michael Bolton, Boyz II Men and Culture Club in short music videos uploaded to a viral Web site. They would fit right into the brand's "Gotta Have Sweet" campaign.

Juicy Fruit put its entire 2010 online budget behind it.

EVB hired Jim Henson's Creature Shop to create the puppet and Partizan Entertainment to produce the videos. They were an immediate success, particularly in the buzz department. But it was clear to both client and agency that the campaign's next wave had to be more social and viral. "People were sharing



**CASE STUDY:
WRIGLEY'S
JUICY FRUIT**

The idea:
Viral music videos
and video greetings

The agency:
Evolution Bureau

The region:
U.S.

Why it works:
Making customized
videos for specific
occasions increased
shareability and grew
the brands' fan base

the site itself, and we wanted them to share the serenades," says McGuire.

Timed for the 2011 launch of Juicy Secret sugar-free gum, the agency created a Facebook app allowing users to "Sweeten a Friend's Day" with customized Wallpost Serenades. (They could also send videos via Twitter and email.) To make it easier for users to decide which friends they wanted to share the serenades with, EVB developed a custom friend selector that tracked who users had the most Facebook contact with, and showed a list with those

**Bold Move
#9**

Wrigley Adds Staying Power to Its Viral Unicorn

by Gail Belsky





REEBOK + CROSSFIT: MARKETING MIGHT FUELS GRASSROOTS

While it might seem like the hot CrossFit brand emerged out of nowhere, it began back in the 1970s when former gymnast Greg Glassman created a scalable strength and conditioning program suitable for people at any fitness level. Today, the CrossFit training methodology is in use at more than 3,500 affiliate gyms worldwide. The CrossFit Games, which began in 2007 with less than 100 participants, are now televised live on ESPN3, with thousands taking part in the competition billed as the ultimate proving ground for the world's fittest athletes.

CrossFit's growth is impressive given that the company didn't engage in traditional marketing for years, instead relying on in-person outreach — Glassman has a lot of dinners with affiliates and is known to throw some fun parties

— and word of mouth. Affiliates and athletes use social marketing to keep their enthusiasm levels high, share videos and photos of their latest achievements, and organize informal competitions.

But that changed in the summer of 2010 when CrossFit forged a 10-year sponsorship and marketing partnership with Reebok that kicked off with Reebok sponsoring the 2011 games, re-dubbed the Reebok CrossFit Games.

CrossFit didn't enter this deal lightly. The brand had been approached by other major companies over the years, including Under Armour and Adidas, but hadn't found the right fit until Reebok came along, according to Jimi Letchford, CrossFit's chief of branding. "We started talking with Reebok, and it turned out that their chief marketing officer, their head of sports and fitness, and a number of their athlete ambassadors were CrossFitters," says Letchford, noting, "That really hit home with us."

In fact, Letchford recalls spending initial meetings with Reebok talking solely about how CrossFit works and answering the executives' personal

questions about how to improve their fitness levels. "The first couple of days we didn't talk anything about what a deal would look like, which was really nice and refreshing for us," Letchford says.

Once the subject turned to business, Letchford and his colleagues appreciated Reebok's respect for CrossFit. "In all honesty, they were super candid with us. They were like, 'We recognize that our brand lacks this kind of edge,'" says Letchford, adding, "They said, 'We don't want to change CrossFit at all. That's not our intent. We want CrossFit to really give us that edge.'"

In addition to opening a CrossFit apparel site as part of the sponsorship and marketing partnership in 2011, Reebok launched an all-out media blitz in early 2012 via an integrated global marketing campaign themed "The Sport of Fitness Has Arrived." Created by mcgarrybowen, the effort touts CrossFit's brand of fitness through TV, print, digital and out-of-home media as well as consumer events and activations.

The campaign began with a commercial that aired during last January's NFL divisional playoff game between the New York Giants and Green Bay Packers on Fox. The spot depicts shipping containers departing Reebok World Headquarters and being transported to public

friends on top. "Now Facebook gives you that access, but at the time it was our secret sauce," says McGuire.

The agency created more shareable content, too — producing new videos with original songs geared toward specific events, such as "Congrats On Removing Your Braces," "I'm Sorry You Lost Your Phone" and "I See that You're

THERE'S NOTHING LIKE THE SIGHT OF A GIANT PUPPET IN AN OPEN-MOUTHED KISS TO GET PEOPLE TALKING.

Single Again." For extra buzz, EVB produced three full-fledged dramatic music videos pairing the puppet with celebrities to upload to Juicy Fruit's Serenading Unicorn YouTube channel.

The first featured the Unicorn singing Devo's "Whip It" with YouTube lip-synch sensation Keenan Cahill. (Yes, both wore an Energy Dome, and

spaces in cities all over the world by ship, train and even helicopter. When one curious man dares to open the door of a container, he is awestruck by the sight of Rich Froning and Annie Thorisdottir (proclaimed the Fittest Man on Earth and the Fittest Woman on Earth, respectively, at the 2011 Reebok CrossFit Games) and other people engaging in an intense CrossFit workout.

The scenario shown in the commercial will play out in real life when Reebok sends shipping containers to city centers across the world and uses them as mobile CrossFit gyms, giving people a chance to see firsthand what a CrossFit workout entails.

Reebok will also employ its all-star roster of athletes, including NFL stars Chad Ochocinco and Roddy White, MLB All-Star pitcher Justin Verlander and NBA star John Wall, in various elements of the campaign as it plays out over the coming months.

Letchford says Reebok's massive marketing campaign — every element requiring CrossFit's stamp of approval before being produced — will benefit CrossFit by driving people to its worldwide affiliates, while allowing the executive team at CrossFit to focus on fitness. "It's a way of life for us here and what we're best at," Letchford says. 


Christine Champagne



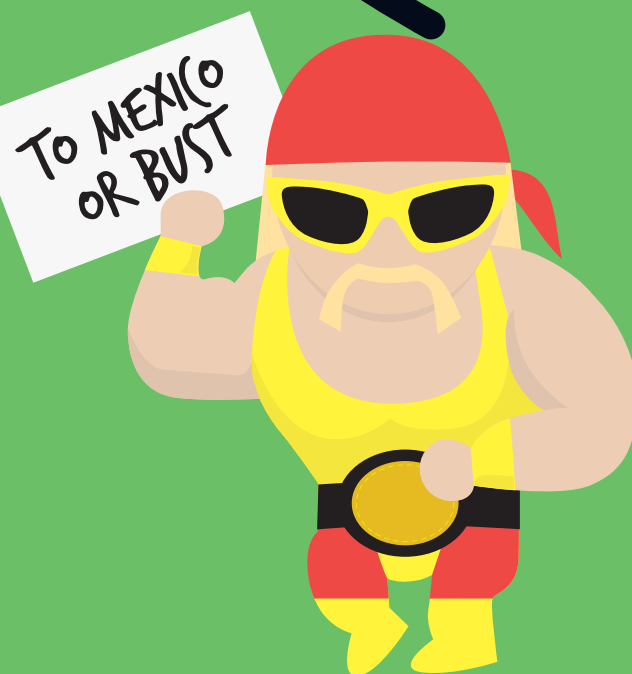
Reebok's partnership gives CrossFit more visibility, and the Reebok brand a little more edge

yes, the Unicorn's had a hole for his horn.) The second video had him dripping bling alongside actors David Koechner and Affion Crockett in a parody of Coolio's "Gangsta's Paradise." But the real showstopper was a wrenching love story costarring comedian Sarah Silverman and featuring Aerosmith's "Angel." There's nothing like the sight of a giant puppet in an open-mouthed kiss to get people talking.

The Serenading Unicorn gained 300,000 new fans/likes with the new content and technology. Along with Google Analytics, EVB used Facebook Insights to measure its success. "It showed more of what happened to the content after it was out there," says McGuire. "The thing that's impressive is how many people shared it out to their friends and how many friends shared it out."

It doesn't get more social than that. 

CROSSING BORDERS



Marketing anything across cultural and geographic borders has always been tricky, providing room for more gaffes than just about anything we can think of. (Our favorites of recent memory are probably the promotional tour for *Cowboys and Aliens* in which the actress promised to speak “in Swiss,” or Puma designing a shoe in the colors of the United Arab Emirates’ flag to celebrate the country’s anniversary, before realizing Emiratis

think their flag is important, and that shoes are dirty.)

But in digital platforms, where initiatives can start locally and spread virally, even the most culturally conscientious marketers can find themselves at sea: In a recent survey of more than 31 global companies by Boston Consulting Group, one marketing exec confessed that by the time his company developed an official approach to social media,

there were already more than 200 rogue Facebook and Twitter accounts around the world.

“For global brands, the first challenge is how to manage the brand consistently between its global presence, and important local customization in, let’s say, Latin America or Europe,” says Kate Sayre, a BCG partner and coauthor of the report. “Everything needs to be consistent with the brand, but it needs to be explicated at the local level.”

At first blush, WWE might not seem like a global brand.

But with a second look, it's obvious why it boasts a massive international reach — the stories and characters of professional wrestling are rooted in the classic battle of good versus evil and that tale translates easily across continents. That's why WWE has become a formidable global brand with programming broadcast in more than 145 countries and 30 languages reaching more than 500 million homes around the world. In the third quarter of 2011 alone, it held 64 live events domestically and 15 internationally, reaching about 425,000 fans in person.



**CASE STUDY:
WORLD
WRESTLING
ENTERTAINMENT**

The idea: Using mobile and local websites to promote hometown events

The region: 40 countries, including Russia, its newest market

Why it works: With the right digital assets to sell a fight, good vs. evil works in every market

WWE also has set up shop around the world, too. It's headquartered in Stamford, Conn., and has offices in New York, Los Angeles, London, Mumbai, Shanghai, Singapore, Istanbul and Tokyo. Why so many? Because the company believes global success depends on executing locally and understanding each local market, explains Ed Wells, senior vice president and managing director for international operations at WWE. "This

local office presence is fundamental to our local level operations. We also work closely with local broadcast partners and

**Bold Move
#11**

WWE: Think Locally, Act Locally

by Daisy Whitney

Strong local programming, like Randy Orton's appearance in Veracruz, Mexico, fuel WWE's worldwide domination



UNILEVER'S AXE SPEAKS THE UNIVERSAL LANGUAGE: HOT ANGELS

Maybe hot, half-naked angels are a language everyone understands. Well, everyone AXE is trying to reach at least.

The innovative deodorant brand that's become known for edgy and daring marketing across new mediums worked with its ITV agency BrightLine to create a gaming console-centric interactive campaign that stretched across 20 countries and about 30 million potential gam-

ers in 2011 via Sony PlayStations.

That's a broad reach for an ITV effort and will likely be just the beginning as ITV ads are poised for a broader global footprint as ITV technology becomes more compatible across borders.

But like any good campaign, the initiative for Unilever's AXE started with the brand's goals in mind — to reach its core demo of young men and those consumers are often found in front of their gaming consoles.

The branded "mini-game" lived in the PlayStation home environment and stemmed from an AXE commercial featuring the aforementioned hot, half-naked female angels falling from the sky. Gamers had the chance to earn AXE-branded prizes for their PlayStation avatars and also to perform so-called "branded moves" with the avatars, in particular the pit-pit-chest move. BrightLine has

officials to provide localized program edits addressing unique cultural and political needs and sensitivities," he says.

Local language
Web sites,
Facebook pages
and mobile
programming
cement brand
loyalty

Russia is one of the newest countries on WWE's expansion roster. The media giant will bring its first live tour stop to Russia in April when WWE Raw World Tour visits Moscow for the first time with stars including John Cena, who recently inked a deal with Fruity Pebbles, Alberto Del Rio, The Miz, Kelly Kelly, Eve, CM Punk and others. The tour follows WWE's launch last year on Russian TV.

WWE plans to expand into Abu Dhabi in the first quarter as well with live events. Look for more international expansion throughout the year, Wells said. "WWE continues to enjoy a strong appetite for our live events and maintains a regular touring schedule. In fact, 2012 marks our 20-year anniversary of touring in Germany. Beyond that, Brazil, India and China are a priority."



In addition to live events, WWE has been particularly savvy in new media. WWE now offers mobile programming in more than 40 countries and operates local language Web sites in 16 markets including Japan, China, India, Germany and France. The company's social growth in 2011 spread across borders — WWE has five local market Facebook pages and seven local in-language Twitter feeds, key marketing tools for the international business, he says. Then there's the company's partnerships with leading online video sites YouTube as well as Hulu.

But this would all be for naught if the brand itself didn't translate. And it does.

"The product, like action films, requires no translation and crosses borders easily," says Joshua Katz, partner at marketing company Buzztone and a TV branding expert.

WWE NOW OFFERS MOBILE PROGRAMMING IN MORE THAN 40 COUNTRIES, AND OPERATES LOCAL LANGUAGE WEBSITES IN 16 MARKETS INCLUDING JAPAN, CHINA, INDIA, GERMANY AND FRANCE

Indeed, the characters of WWE have reached across cultural barriers, both on TV and in person, Wells said. "At the heart of WWE programming is the timeless and borderless storylines about clashes between good and evil. No matter the language, this message translates, and our audiences can readily identify with these characters," Wells says, adding that WWE's talent development programming is actively seeking talent in countries including Mexico, Japan, India, the UK and many others to help reach global audiences.

That multicultural focus has aided the brand globally, Katz adds, because it gives audience members someone to cheer on. But the heart of WWE's success, he says, has also come from holding true to a few simple branding principles such as "singular vision, consistency and knowing both the product and the target market." ▣



future campaign. You could use it as a key to unlock branded content, exclusive features, sweepstakes," he said.

BrightLine declined to disclose the number of downloads or interaction with the campaign, but did share social activity stats. For starters, many gamers posted videos of themselves doing the AXE move — about 22 posts on YouTube had generated around

2,000 views, Nicodano says. Small numbers, to be sure, but brand execs say they're a reflection of a subset of consumers who are enthusiastic and committed enough to make videos of gaming — the brand evangelists, if you will. Tweets about the move reached more than 30,000 Twitter users. Also, AXE has generated 764 comments and 3,600 likes on Facebook specifi-

cally for the angel campaign.

The AXE work could provide a template of sorts for other brands. Gaming consoles are a smart way to scale ITV because they provide a built-in global reach. But even beyond consoles, Nicodano says ITV campaigns are becoming easier to replicate globally as cable operators have begun implementing ITV technology that works with service providers in other countries, too.

Look for more international work to come soon. BrightLine has seen more clients requesting that campaigns developed in the U.S. be rolled out worldwide and across mobile phones. "The future is a matter of finding other screens where our ITV experience can be translated and be active," he says. "All the tablets, all the smart phones are blurring the lines because all you need is a screen to access the ITV content." ▣ D.W.

It's strange to describe a brand as enormous as Lenovo as having a recognition problem. The world's fastest-growing PC company, it's also No. 2 in worldwide shipments. And in its native China, it isn't just a well-known entity, it dominates an impressive one-third of all personal computing sales.

A SpaceLab Special Edition tablet added to contest awareness and helped attract entries from more than 80 countries

But despite extensive ad spending in the rest of the world, it is often the brand no one can recall, confesses Tracey Trachta, Lenovo's vice president of brand experience. "We are the brand no one has heard of," she says. "Businesses around the world choose us over the



CASE STUDY: LENOVO

The idea: Activating Internet influencers to build brand buzz

The region: Worldwide

Why it works: By leveraging geek love for a lesser-known brand, it formed a bond with the most important-to-reach young scientists on the planet

competition, but as of yet, we haven't broken through as a consumer brand and a household name." Expensive marketing campaigns, including a sponsorship of the last Olympic games, failed to move the needle, and she says the company entered a quiet period as it rethought its game plan.

The new strategy hinges on a global marketing effort, launched back in April, themed "For Those Who Do" campaign. But just as important as the overall positioning, she says, are the multi-channel efforts that deliver the same message, targeting not just any old consum-



er, but the “Doers” most likely to love Lenovo’s computing prowess. For example, because it knows women influence some 80 percent of all tech purchases, Lenovo has partnered with New York Fashion Week’s Fashion Night Out to get its sleek U300s Ultrabook in the hands of chic style influencers.

Part of the shift in strategy, she says, is a corporate acknowledgment that “while word of mouth may not always be more powerful than advertising, it is certainly more accessible. And since we know something like 1 percent of the Internet population account for 80 percent of the product reviews, we decided the best approach is to create content and experiences that will inspire these influencers.”

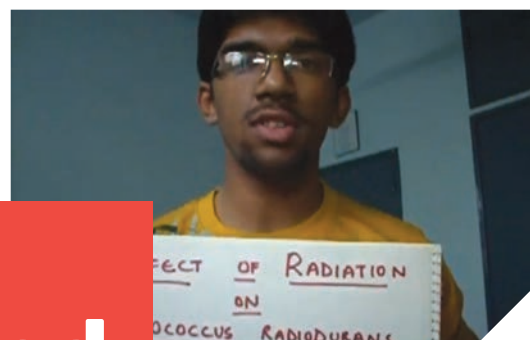
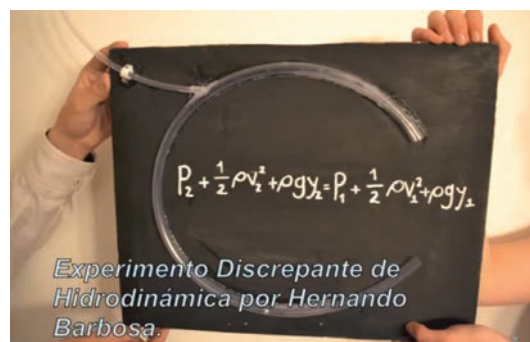
Its biggest push so far is a digital effort aimed at a key group driving current and future purchases: Teenage science studs around the globe.

In partnership with YouTube and Space Adventures, and in cooperation with such space agencies as the National Aeronautics and Space Admin-



istration (NASA), the European Space Agency (ESA) and the Japan Aerospace Exploration Agency (JAXA), the global contest encouraged kids to come up with a science experiment — any experiment — that could be performed in space. “We challenged kids around the globe to come up with an idea for an experiment, and since our computers are the only ones up there, it is our technology that enables it to happen.”

What the company wasn’t



**Bold Move
#13**

Chinese Giant to Global Powerbrand

by Sarah Mahoney

"YOU'LL SEE US CROWDSOURCING IDEAS AND CREATING SOME FUN PROGRAMS THAT ARE ENGAGING PEOPLE TO HELP US BUILD THE BRAND. IF THERE WERE AN AVATAR FOR THE BRAND, FOR EXAMPLE, WHAT WOULD IT LOOK LIKE?"

**TRACEY TRACHTA,
VICE PRESIDENT OF
BRAND EXPERIENCE,
LENOVO**

expecting, she says, was the onslaught of scientific brilliance from teens around the world, with thousands of video entries submitted from more than 80 countries, including demonstrations and animation of their proposed experiments. (The U.S. led with 10 finalists, followed by India with nine. Poland, Canada and Spain led in the number of entries.) Creative teams met with each finalist, creating documentaries about the students and the ideas, "and that branded content also bolsters our 'doers' message. In

turn, finalists have to activate their social networks to win, creating further awareness." The YouTube community and a panel of judges narrowed the 60 finalists down to six regional winners. (With two teams from each of the three regions, all six are scheduled to be flown to Washington, D.C., for the final winners to be announced.)

Up next, based in part on the success of Space Lab, is even more input from those influential doers. "You'll see us crowdsourcing ideas and creating some fun programs that are engaging people to help us build the brand. If there were an avatar for the brand, for example, what would it look like?"

She concedes the approach — asking consumers what *they* think the brand should be — is the complete opposite of rival Apple, which has always prided itself on telling tech users what they need even before they know they need it. "This is what is working for Lenovo," she says. "This way, consumers have some skin in the game. And for us to win, consumers have to love us as much as they love a brand of shoe or a brand of car." **S.M.**

Villages in Switzerland often have a bulletin board to welcome new inhabitants



SOCIAL MEDIAVILLE: POPULATION, 79

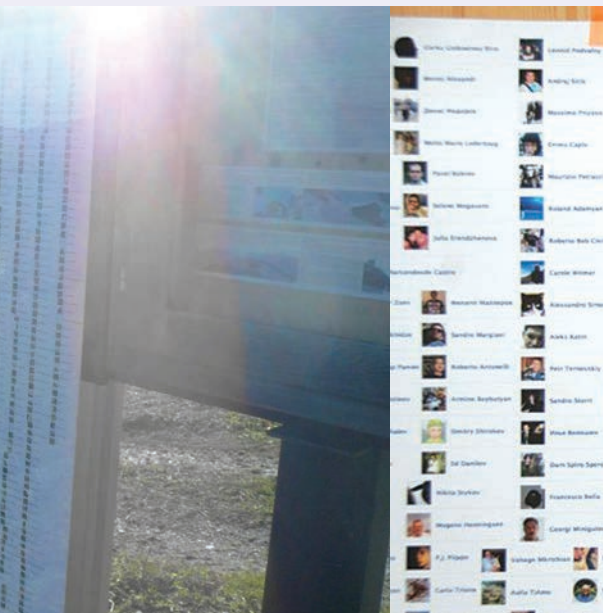
Size doesn't matter.

Not when it comes to social media marketing at least. The tiny town — hamlet, really — of Obermutten, Switzerland, proved that with an unusual and extremely viral marketing effort in 2011 that generated tremendous Facebook and real-world interaction.

Obermutten is a small town with a population of about 79. It's part of the canton of Graubünden, and the agency Jung von Matt/Limmat in Zurich handles the advertising and brand management for the region's tourism. As part of the overall brand promotion for the area last fall, Obermutten promised to print out every Facebook fan's profile picture and post it on the town bulletin board.

The result was overwhelming. With only a handful of Facebook fans prior to the Sept. 25, 2011 launch, the Facebook site boasted more than 16,000 fans at the start of 2012. Jung von Matt says traffic to the Graubünden tourism Web site more than tripled since the campaign started. That was the goal of the marketing — to stir interest in visiting the region and to promote its particular mountain charms.

"Besides [the Graubünden] brand campaign, we do several additional projects underneath this umbrella," says Livio Dainese, creative director of Jung von Matt/Lim-



"THE IDEA CAME OUT OF THIS: ALL VILLAGES IN SWITZERLAND HAVE A BULLETIN BOARD WHERE THEY WELCOME NEW INHABITANTS OR ANNOUNCE WHEN SOMEBODY DIED. FACEBOOK IS THE INTERNET VERSION OF THIS. AND HOW WOULD A LITTLE MOUNTAIN VILLAGE TREAT A FAN ON FACEBOOK? MOST PROBABLY LIKE ONE OF THEIR OWN. VERY PERSONAL."

**LIVIO DAINESE,
CREATIVE DIRECTOR,
JUNG VON MATT/
LIMMAT**

mat, explaining that the Obermatten efforts fall under the overall branding work. "One campaign is meant to advertise 'My mountain village.' It's a connection of several small mountain villages like Obermatten."

The towns in the area are all quite small and at most have one hotel and perhaps a restaurant. But what they lack in size and abundance of amenities, they make up for in peace of mind and personal treatment of the guests, Dainese says. "Our goal was to achieve awareness for these villages without big media spending. And to show people all over Switzerland, and preferably also abroad, how beautiful and special they are."

The campaign cost 10,000 Swiss francs, the equivalent of a little more than \$10,000. The benefit has earned media of upwards of 2.4 million francs.

While the Facebook effort focused on Obermatten, it has boosted awareness of the whole region, evidenced by traffic to the Web site. "Obermatten was the village in the spotlight. But all the little villages profit from an increased request," Dainese says. "The campaign has an image effect for the whole Graubünden tourism region but also shows you very clearly what Graubünden offers: very personal treatment for each guest."



The marketing initiative was successful in part because the idea behind the campaign is simple – it's based on a promise and the fulfillment of it. If you click like, we'll post your picture. "The idea came out of this: all villages in Switzerland have a bulletin board where they welcome new inhabitants or announce when somebody died. Facebook is the Internet version of this. And how would a little mountain village treat a fan on Facebook? Most probably like one of their own. Very personal. So the idea was: Each fan on Facebook is like a new member of the community. And thus put [them] on the village bulletin board."

The campaign had an intrinsic flaw, but it became an advantage: a small town bulletin board quickly fills up, so how would the town accommodate the fans? The town kept its promise and continued to hang up profile pictures, sometimes relying on the sides of barns for posting and on wooden houses all over the village. That effort drew press coverage – earned media – and more fans.

Jung von Matt/Limmat is working on several new campaigns for the region this year. And no, they won't be written in Swiss. **D.W.**

FASHION FORWARDS



When it comes to building a brand, fashion giants have stepped into the spotlight, cloaked in digital media from head to toe. Burberry, Donna Karan and Patagonia are among the most revolutionary. But plenty of others have used a variety of ideas to sell their brands. Through social media events, publishing their own online content and courting guest bloggers, they're also showing marketers and technologists what they can expect next from the runway.

"There has been a huge transformation in how these companies do business," explains Maureen Mullen, director of research and advisory services at L2, the New York-based digital think tank. "Traditionally, fashion brands have been removed from the people who buy and wear their products. But they've been able to excise that publishers' tax. These platforms — including direct ecommerce and social media — allow them a much closer relationship with their consumer."

Shifts such as these mark a sea change in the way clothing brands meet their consumers. But are they meeting savvy consumers, or are consumers gravitating toward digital-savvy brands? It's a bit of both, Mullen says.

The affluent luxury consumer is more likely to have a smartphone or tablet, so they're more connected than the average consumer. And while they're connected, they're buying online. Case in point: 10 percent of American households earn more than \$100,000 in income and contribute to one-third of all ecommerce purchases, Mullen says. That number will grow over the next five years, when analysts expect two-thirds of ecommerce sales to come from those same households. Either way, ecommerce fits hand in glove with the luxury consumer.

As more and more clothing brands adapt to meeting their consumers where they are, they require new skill sets and teams of people with capabilities in the branded media company and ecommerce side of the retail landscape. Here are a few who are well ahead of the pack.

PR maven Aliza Licht's constant tweeting for DKNY has won her more than 375,000 active followers

Bold Move

#15

DKNY's Twitter Tour de Force

by Victoria Scanlan Stefanakos

For Donna Karan, connecting with consumers is the work of one person in particular. And when it comes to dusting off a somewhat older brand and making it relevant to a younger consumer, few have done a better job than Aliza Licht, known in the digital world as **DKNY PR GIRL**.

Licht, Donna Karan's senior vice president of global communications, is the woman behind the DKNY PR Girl persona. And her social media savvy is her natural stream of consciousness. In a way, Twitter has become her diary: Her posts cover anything from a behind-the-scenes Fashion Week moment to a bad hair day, depending on the minute.

"PR touches every area of the company and from runway shows, celebrity dressing, editorial and events, there's a lot to talk about," Licht says. "I thought that sharing the behind the scenes of public relations would make everyone a fly on the Donna Karan wall." She created the Twitter handle in May 2009 as @dkny, but the "name" was decidedly "DKNY PR GIRL," a view of the world of Donna Karan through the lens of someone who works every day to promote it.

Nothing makes her happier than when she sees someone recommending a DKNY product to a complete stranger on Twitter. Engaged followers share the joy they experience from the brand, whether they're tweeting an image of a new purchase



CASE STUDY: DKNY

The idea: Using a digital persona — DKNY PR GIRL — on Twitter, Tumblr and Pose, and on DKNY's ecommerce site to give fans a fly-on-the-wall view of a brand's fresh designs

The region: Global

Why it works: An older brand uses an approachable and aspirational voice to attract young followers, who can tap into Donna Karan's affordable bridge line

or joining her in obsessing over DKNY's cape dress. They communicate, support and inspire the conversation, Licht says.

Her most active followers are fashion conscious, urban-leaning and often PR-focused. Many of them write their own blogs and share DKNY's products in their lives. Licht has gained a reputation for live-tweeting episodes of *Gossip Girl*, and she targets a student contingency through her #PR101 and #Job101 tweets. Licht now has more than 375,000 followers, a number that has grown organically since 2009. She's like a fashionable friend in the know.

L2's Mullen says that Donna Karan's social voice succeeds because it's both approachable and aspira-



Whether she's talking about cape dresses or job openings, Licht's persona is both friendly and fashionable



tional to young women. The company has integrated DKNY PR GIRL into ecommerce, too, so consumers can tap into the brand's affordable bridge line. To be sure, Licht has benefited from solid support from the executives above her. She has also been patient as she has developed her voice. "A lot of brands worry that they shouldn't get digital until they have it all mapped out," Mullen says. "But it's better to jump in, feet first, and start working with these media. With a little bit of cloud cover, you can learn what you want and what your voice is going to be."

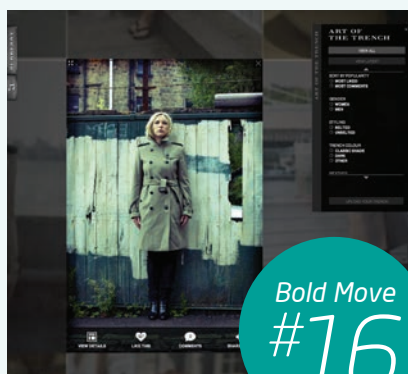
DKNY PR GIRL is only part of Licht's job, but she says it has become a passion. She tweets all day, every day. She posts to Tumblr when

"A LOT OF BRANDS WORRY THAT THEY SHOULDN'T GET DIGITAL UNTIL THEY HAVE IT ALL MAPPED OUT, BUT IT'S BETTER TO JUMP IN, FEET FIRST, AND START WORKING WITH THESE MEDIA."

MAUREEN MULLEN
DIRECTOR OF
RESEARCH, L2

she's inspired to expand on topics and to maintain a library of images. And she uses Pose as her "I'm going shopping" app because she can put an item's price and store availability right on the image. She believes that helping her followers is bound to help DKNY's brand.

"Our followers are the best judges of how our social media efforts have affected the brand," Licht says. "We're not trying to be everywhere, but to focus our efforts in the mediums we feel we can dedicate the most time. People constantly talk about the ROI on social media and how to define it. For me, it's brand evangelism. Whether we're talking about our favorite candy or #PR101, I'm focused on building a community of enthusiasts." 



BURBERRY LENGTHENS ITS RAINCOAT TAILS

Burberry broke new digital ground in 2009 when it launched the seminal artofthetrench.com. The Web site celebrated the iconic Burberry trench and the people who wear it by allowing users to submit their own trench portraits to feature on the site. The customers who love Burberry suddenly were Burberry.

The site looked lovely; it was on-brand,



and it marked the first time a fashion leader featured user-generated content, Mullen says. It was also wildly popular, receiving 1.5 million visits in its first two weeks. While traffic has since dropped to just about 5,000 users per month, it's part of a comprehensive digital plan. Burberry hosts accounts on Twitter, Google+ and the photo-sharing site Instagram. Its Facebook page boasts more than 10.2 million fans. And the brand's YouTube page features videos of Burberry shows, events and exclusive behind-the-scenes content.

"Art of the Trench was the first symbol of success, and it told others that the Internet wasn't a cesspool, that these efforts were still extremely aspirational," Mullen says. "It's hard to find real ROI in individual social and digital efforts, but if you look at them collectively, they signal a shift in the way brands communicate with their customers."

Chief creative officer Christopher Bailey has been the voice of the brand and constantly talks about Burberry's commitment to digital channels; in fact, digital is

at the core of Burberry's strategic plans. "Our investment in flagship markets and digital technology has enabled our global teams to continue to drive customer engagement, enhance retail disciplines and improve operational effectiveness, further strengthening brand momentum," Angela Ahrendts, Burberry's CEO, said in response to quarterly earnings reports.

Those investments appear to be paying off. Since the fall of 2008, Burberry's stock has gone up 258 percent, while the Dow Jones luxury index has risen 101 percent. Mullen says some call the effect "Apple pixie dust." But it's not just magic; Burberry has used inspired merchandising to launch a huge revival of its brand.

"Across the prestige industry — fashion, beauty, watches and leather goods — everyone looks at Burberry as an icon," Mullen says. "The luxury industry as a whole moves slowly, but they've really woken up to the potential, and they have gone hard and fast to marry traditional ecommerce and social strategies."   **VS**



Wonderbra

ake the Ultimate Plunge



Wonderbra UK

Bold Move
#17

Wonderbra Takes Women to New Heights of Bravery

by Christine Champagne

Wonderbra's new Ultimate Plunge bra — its deepest cleavage bra to date — makes it possible for women to comfortably wear tops and dresses with plunging necklines. The look is popular these days among celebrities ranging from Jennifer Lopez to Jennifer Aniston. But, not surprisingly, many women are a little shy about showing so much skin. In fact, research shows that Wonderbra's target demo of fashion-conscious females ages 18 to 25 won't even bother to experiment with a new look when they don't feel confident enough to pull it off.

So how do you empower these women to throw caution to the wind and embrace super-low necklines? Well, you could have them take the ultimate plunge. Maybe have a few women leap from a great height attached only to a bungee cord? But that would be crazy, right? Imagine the risk?

Fearless global creative agency Iris went ahead and orchestrated the outrageous stunt that had three brave — or perhaps insane, depending on your thinking — women performing a bungee jump in front of London's Battersea Power Station. "The stunt represented women literally taking the plunge," says Dawn Newman, senior account director for Iris PR.

The women who took the leap — Kate Hassen, Heidi Speed and Victoria Joint — had entered a Wonderbra Facebook contest that promised to present them with a daring challenge, but the entrants weren't told the prize would be a bungee jump. They only found out after they won, and the randomly selected trio was eager to take part, according to Newman. "All three women had always wanted to do a bungee and were excited about being part of our unique launch," she says.

The jumps couldn't

have been more spectacular. They took place last December at night so that the production crew could project a huge image of Wonderbra's newest model — Slovakian knockout Adriana Cernanova — onto the side of Battersea Power Station to serve as a backdrop to the stunt. The daredevils were then hoisted above the projection in a basket attached to a crane, and one by one they leapt off, positioned so that it would appear as though they were diving into Cernanova's cleavage.

One has to wonder if any of the jumpers, who were screened in advance for potential health issues, wanted to back out after they saw the imposing Battersea Power Station. "They were nervous beforehand," Newman reports. "But once the adrenaline kicked in, they couldn't wait — and did us proud."

You need press on hand to document a publicity stunt, of course, so Iris invited photographers from national newspapers and photo agencies to capture the event, resulting in coverage in British newspapers including

The Sun, *The Daily Mail*, *The Evening Standard* and *The Daily Express*.

The buzz surrounding the stunt served as a kicking-off point for a monthlong digital and PR engagement campaign, with Wonderbra reaching out to women via its Facebook page and other social media forums — that's where their target gravitates for fashion and style ideas — and encouraging them to enter the Ultimate Plunge Style Challenge. The prize was a style consultation with Wonderbra ambassador and *The Only Way Is Essex* cast member Lydia Bright as well as a VIP night out in London. Bright also produced exclusive Facebook content for Wonderbra throughout the month of December and performed online product demos.

That said, Bright did not do any bungee jumping for Wonderbra.

You'd imagine Iris, which has created all sorts of inventive work for Wonderbra since 2005, including a 3-D billboard a couple of years back, might feel some pressure to top the bungee jumping stunt in the future. All Newman will say is that Iris' goal is to "continually build on the creativity and engaging nature of our campaigns." Translation: "You won't believe what we'll do next." ■



CASE STUDY: WONDERBRA

The idea: Use social media to produce a five-star publicity stunt that inspired women to "take the plunge"

The agency: Iris worldwide

The region: United Kingdom

Why it works: The bungee jump generated tons of media coverage in the UK, sparking further interest in Wonderbra's social media efforts



DON'T BUY THIS JACKET



Bold Move
#18

It's Black Friday, the day in the year retail turns from red to black and starts to make real money. But Black Friday and the culture of consumption it reflects, puts the economy of natural systems that support all life firmly in the red. We're now using the resources of one-and-a-half planets on our one and only planet.

Because Patagonia wants to do business for a long time—and needs a world that allows for our future—we want to do the opposite of every other business today. We ask you to buy less and to reflect before you spend a dime on this jacket or anything else. Environmental backsliding, as with corporate bankruptcy, can happen very slowly, then all of a sudden. This is what we face unless we slow down, then reverse the damage. We're turning short on fresh water, topsoil, fisheries, wildlife—all of our planet's natural systems and resources that support business, and life, including our own.

The environmental cost of everything we make is staggering. Consider the 100% jacket above, one that required 150 liters of

COMMON THREADS INITIATIVE

REDUCE

WE make useful gear that lasts a long time.

YOU don't buy what you don't need.

REPAIR

WE help you repair your Patagonia gear.

YOU pledge to fix what's broken.

REUSE

WE help find a home for Patagonia gear.

YOU sell or pass it on.

RECYCLE

WE will take back your Patagonia gear.

YOU pledge to keep your stuff out of the landfill and incinerator.

REIMAGINE

TOGETHER we reimagine a world where we take only what nature can replace.

water, enough to meet the daily needs (three glasses a day) of 45 people. Its journey from its origin as 60% recycled polyester to our fleece warehouse generated nearly 20 pounds of carbon dioxide, 34 times the weight of the finished product. This jacket left behind, on its way to Reno, two-thirds its weight in waste.

And this is a 60% recycled polyester jacket, not and even so a high standard. It is exceptionally durable, so you won't have to replace it as often. And when it comes to the end of its useful life we'll take it back to recycle into a product of equal value. But, as is true of all the things we can make and you can buy, this jacket comes with an environmental cost higher than its price.

There is much to be done and plenty for us all to do. Don't buy what you don't need. Think twice before you buy anything. Go to patagonia.com/CommonThreads or scan the QR code below. Take the Common Threads Initiative pledge, and join us in the 1% to reimagine a world where we take only what nature can replace.

patagonia
patagonia.com



Anticonsumerism works for Patagonia's fiercely green fans: 25,000 took this pledge

Interpreting Corporate Responsibility Through a Digital Lens

BY VICTORIA SCANLAN STEFANAKOS

25,000 customers have taken the pledge.

The Common Threads Initiative grew out of an earlier digital campaign called The Footprint Chronicles. Folks in a company known for its sustainable practices and its mission to inspire other businesses wanted to create a Corporate Sustainability Report. But csrs tend to be wordy and far from engaging. So a small team at Patagonia decided to create a video-heavy story online, which featured real people, traveling to the factories where Patagonia gear is made and tracking the

While other fashion brands clamor to sell more, Patagonia's full-page ad in *The New York Times* on Black Friday 2011 told readers to buy one of the company's most popular fleece jackets. A few days later, on Cyber Monday, the company launched The Common Threads Initiative, the first branded eBay store featuring user-generated listings of used Patagonia clothing. The company's message shocked many.

impact each garment had on the earth.

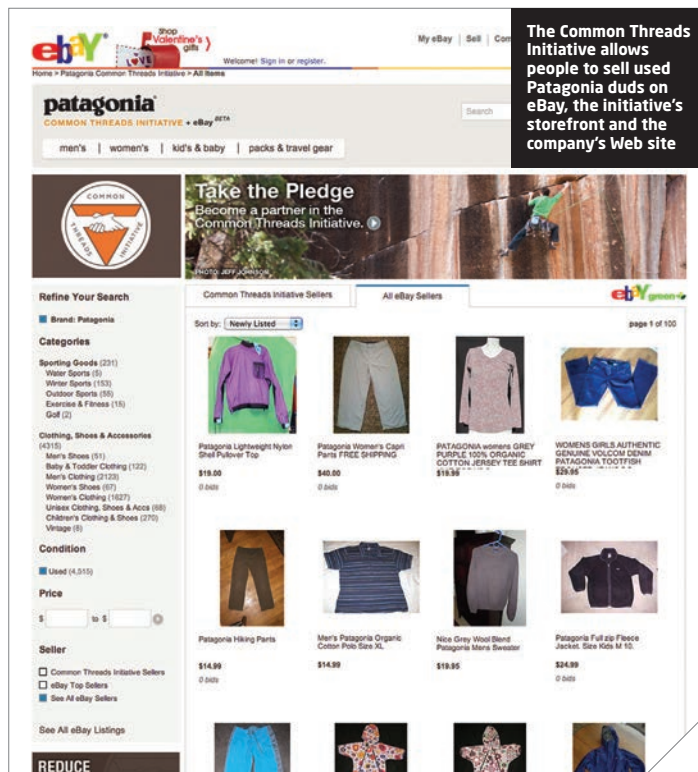
The Footprint Chronicles went live in 2009. Since then, Patagonia has empowered people who supported the initiative within the company to do more. They tour factories around the globe with cameras, they fill out data, and they generate updated content. It's been both a celebration and a rallying cry for them to improve. Responsibility and transparency are integral to the brand; it's part of why customers pay more for Patagonia gear.

"We don't have a large marketing budget at Patagonia," Boland explains. "The company has grown over 40 years, primarily from word of mouth. And with the Internet and social media, it's allowed a lot of dedicated customers to spread the word about us. Our social media strategy is like a lot of our marketing: It's very homegrown and very open and honest. We try to treat customers like friends."

The Common Threads Initiative brought the successful Footprint Chronicles down to earth. It puts into practice the five R's: Reduce, Reuse, Repair, Recycle, Reimagine. "Reimagine a world where we only take from the world what we can replace," Boland says. "So we're helping people do that. If you've got Patagonia gear in your closet, we'll try to help you get it back into circulation."

The branded Patagonia site is unique because it aggregates all of the used Patagonia gear on eBay into the Patagonia Common Threads Initiative shop. Customers are sellers, and they're part of the "team." (Users can take the pledge there, too.) And those sellers get triple exposure: first, in their own listing; second, in the Common Threads Initiative storefront; and, finally, on Patagonia's corporate Web site, patagonia.com, where the listings appear under the Used Clothing & Gear tab.

New features coming this year will



CASE STUDY: PATAGONIA

The idea:
Encouraging customers to buy clothes only if they need them and helping them sell used gear through the Common Threads Initiative branded store on eBay

The region:
Global

Why it works:
Patagonia customers are willing to pay more for clothing they believe to be long-lasting and sustainably made. Patagonia's pledge appeals to their customers' values and builds deep value in the brand

engage consumers even more by allowing customers to tell the story of their product. The "this is my jacket" pages will build community and keep gear in circulation. Both spread the goodness of the Patagonia brand organically. Why all the trouble? Patagonia takes no cut of the sales efforts. Yet Boland said the investment is worthwhile for the company's mission and the brand.

"When the recession started, we worried like everyone else," Boland says. "But in times of recession, folks are not spending frivolously. They're repairing things, and there is this resurgence of old values, of passing things along. If there's an upside to the weak economy, we think it's that these ideas are resonating with people, and it's helping build community. So far, it's working out well for the business of Patagonia, too."

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NONPROFIT TRENDS SEEKING



Consumers may be getting more skeptical about brands by the day, but their enthusiasm for causes is growing by leaps, texts and clicks. Whether through cause-related product purchases, rubber bracelets or just “liking” their favorite nonprofits on Facebook, people are increasingly excited about saving the honeybee, responding to natural disasters or supporting the arts. Two worth a closer look:



Bold Move
#19

MetLife's "Remember Me" Helps Alzheimer's Causes

by Gianna Palmer

NONPROFIT TRENDSETTING

MetLife Foundation's "Remember Me" Web site is, among other things, a virtual gallery of family photos. A glance at the site's home page reveals many a family memory — from sisters smiling on a sunny day to men playing cards on a fishing trip. When visitors go to the site, saveamemory.org, they're greeted with a pop-up message telling of the millions of people who lose their memories to Alzheimer's disease every year. Hover over a photo and a prompt appears: "Click to save this memory."

MetLife Foundation gives \$1 to Alzheimer's charities every time someone clicks a photo in the gallery, with the goal of reaching \$1 million for Alzheimer's disease research, education and caregiver support. But clicks-for-bucks are

common for causes, and charitable contributions are only part of this project.

"We wanted to do something that was more than simply support this cause from a monetary aspect," says Richard Hong, MetLife's vice president

of global brand and marketing, who helped oversee the project.

Rather than donating a lump sum, MetLife Foundation hired the advertising agency Crispin Porter + Bogusky to create the interactive "Remember Me" Web site. The result is a digital marketing endeavor that is as innovative as it is moving.

Every image on the site, visitors quickly realize, has someone missing. Clicking on the photo makes them reappear, and an accompanying audio vignette begins to play.

Click on a grainy black-and-white photo of a young bride, and a groom materializes by her side, helping her cut their two-tiered wedding cake. A man's voice speaks in concert with the groom's reappearance in the photo. He explains that

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Bold Move
#20

when World War II ended, he shed his uniform and married his sweetheart as fast as he could — so quickly, in fact, that his suit still had the price tag hanging from it on their wedding day.

"My name is Red Jones and I married the love of my life," he concludes. "Remember me." Though the story was narrated



CASE STUDY: METLIFE

The idea: Restore memories of those lost to Alzheimer's

The agency: CP+B

Why it works: It takes the click-for-a-cause approach to a deep emotional level

by a CP+B employee, Red Jones is the actual groom in the photo.

"All of the people on the site are real," Hong explains. "These are their real names and their real memories that are depicted."

Red Jones, like the rest of the people who reappear in each family photo on the "Remember Me" site, had Alzheimer's

disease. When he died last year at the age of 90, he didn't remember who he was, let alone his wedding day. By clicking on these photos, Hong says, visitors symbolically restore memories lost to Alzheimer's. "What we're really trying to do is deliver this emotional metaphor that dramatizes the real substance



NYPL TURNS READERS INTO GAMERS

Last May, 500 people met in the New York Public Library's main branch and stayed there all night. Gaming, not reading, was the agenda for the evening.

The crowd had gathered to help launch "Find The Future: The Game," a social game and mobile app created in honor of the library's 100 years in the Stephen A. Schwarzman Building in midtown Manhattan.

Caro Llewellyn, producer of the Library's Centennial celebration, explains that the game was designed in part to highlight the library's substantial collection of historical artifacts, ranging from Jack Kerouac's glasses to a letter opener made from the paw of Charles Dickens' cat.

"That was the thing that I really wanted to get

across with the Centennial — the diversity of the objects in the library," Llewellyn says. "People traditionally think that it's just about books."

By creating the Find the Future game and app, the library also hoped to engage a younger crowd. In the end, Llewellyn says, the majority of the people who applied to take part in the inaugural Find the Future game night were between 18 and 35. Out of 5,000 applicants, 500 players were chosen on the basis of creativity and imagination to be the first to play the game in the overnight event.

Part scavenger hunt and part free-write, Find the Future can be played remotely or at the library, alone or en masse. Players are given "missions" to find various objects around the library, and QR codes placed near these object allows players to reveal a "quest" (a written challenge) using a smartphone.

of what's lost to the disease."


The emotional experience of "Remember Me" is part of what sets it apart, says Matthew Atkatz, an interactive creative director at CP+B. "That's kind of unique in the digital space," Atkatz says. "It's not a media oftentimes associated with emotional communication."

Atkatz led the creative, digital and engineering teams at CP+B that worked on the site. The teams didn't have to look

far to find personal stories of Alzheimer's affecting families — all of the people featured on the site are loved ones of employees at CP+B and MetLife.

Emily Haynes, who works in communications at CP+B, is Red Jones' granddaughter. Haynes describes herself as "a granddaddy's girl" who was thrilled to contribute the photo to the project. Haynes says she likes the idea that at any moment some-

one could be listening to her grandfather's story, and "because of that, money is going to help fight this disease that he had."

Once \$1 million is raised, "Remember Me" won't necessarily be over. Atkatz says that his team was in talks with MetLife Foundation about updating the project next year and taking things a level further: "The goal is to dial up the user participation even more." 



In one mission, players are instructed to head to the library's copy of the Declaration of Independence. Here, they scan a QR code that asks them to write their own personal declarations, drawing inspiration from the original document before them, handwritten by Thomas Jefferson. Other quests asked players to create visual responses. Gaming, clearly, can be much more than sitting on the couch, controller in hand.

Last May 20, the night of the game's all-night kickoff, players were given the task of completing all 100 of the game's quests. In doing so, the players "unlocked" the quests to the rest of the public, who could download the Find the Future app and play the game in the months to come.

Find the Future was created by renowned game designer and researcher Jane McGonigal, who last year published the best-selling book, *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*. McGonigal believes games can and should be used to solve real-world problems. This is possible, she contends, in large part because games can inspire real-life collaboration.

"As a society, we may feel increasingly disconnected from family, friends and neighbors — but, as gamers, we are adopting strategies to reverse the phenomenon," McGonigal writes in *Reality Is Broken*.

"AS A SOCIETY, WE MAY FEEL INCREASINGLY DISCONNECTED FROM FAMILY, FRIENDS AND NEIGHBORS — BUT, AS GAMERS, WE ARE ADOPTING STRATEGIES TO REVERSE THE PHENOMENON."

**JANE MCGONIGAL,
AUTHOR, REALITY IS
BROKEN**


Llewellyn says she certainly saw a strong spirit of collaboration the night the library opened its doors for the Find the Future gamers. The 500 players didn't learn how the game worked until they arrived at the event, and the majority of them had never met one another before that evening. And yet, they jumped right in and began working in groups to complete the quests before them.

"It was inspiring," Llewellyn says. "It was incredible to see how people worked together."

At the start of the night, in the library's main reading room, McGonigal explained the rules of the game and the overarching goal: completion of all 100 quests, which would then be bound into a single handmade volume. McGonigal emphasized that this was a unique goal.

"Find the Future is the first game in the world in which winning means writing a book," she told them. "And everyone in this room, if you rise to the occasion, will write part of this book."

That they did. With the help of snacks, tea, coffee and Red Bull, the players explored the library's stacks, found QR codes and tackled the prompts before them. At 6 a.m., the players were released from the library, quests complete.

The Find the Future book, *100 Ways to Make History: May 20th, 2011*, is housed in the library's Rare Books Division.  **Gianna Palmer**

MARVELOUS MACHINES

While it's exciting to see the many ways marketers are putting digital platforms to work for their brands, it's just as thrilling to see how others in the MediaLab are rethinking technology itself. Here are three that are making the digital world more effective, more selective, and in the case of one hotel, simply more beautiful.



by Carrie Cummings

Quality Content on a Shoe

Bold Move
#21

Perhaps the best way to talk about disruptive start-up NewsCred is to describe what it's not. It's not trying to compete with the Associated Press, but it is a newswire, albeit for the digital arena. It's not encouraging a publication to shed staff journalists, but it does give freelancers incentive to not be tied down to a single news organization. It's also not trying to condense or cheapen the quality of journalism.

NewsCred is simply trying to marry good journalism to its appropriate outlet. And as most people know, the key to any successful marriage comes from mutually beneficial exchanges, which is why NewsCred aims to simultaneously please journalists, publishers and brands.

Simply put, NewsCred is a content curator that mines the Internet for relevant and — this is the kicker — credible content. “NewsCred originated as a consumer-facing news portal,” says CEO Shafqat Islam, who founded the company in 2008. “But we quickly shifted the business around because we saw there was a huge opportunity to help connect brands and publishers with the world’s best content.”

But don’t call them a newswire. “We’re trying to reimagine and reinvent that model,” he notes. “That said, the AP creates great journalism, so I’m not here to say they produce something of poor quality. We actually

brand’s interest and doesn’t serve the end reader.”

The technology is impressive, too. NewsCred is platform agnostic, meaning it is compatible with all Web sites and devices — online, mobile Web, tablets, iOS and Android. Its API filters articles by myriad criteria: location, subject, date, languages and sources. “We are a technology company at heart, and a lot of the innovation at NewsCred is around how we curate and organize the content we license,” Islam says.

Algorithms do part of that curation. “What we do is figure out what every piece of content is about. I like to call it adding a layer of context or intelligence over that raw news content. We can extract names, categories and say, ‘Hey, this is an article about moms, diabetes or cooking.’ We can do a lot of that algorithmically. We do have a human curation level as well, that we apply for clients who are interested in that.”

Aside from curating content, NewsCred also syndicates it. To this extent, it helps publishers connect with brands to provide content that blends technology and human elements. The technology helps with this, based on semantic analysis and contextualization. The end step for syndication is the editorial team who evaluates the quality and relevance of the news for clients.


string

work with them. We hope to give publishers and brands an alternative. That’s the important part. Brands and their readers deserve better, and they should get an interesting diversity of content. A raw AP feed doesn’t serve a publisher’s or

Venture capitalists have bought into Islam’s model, as well, and NewsCred recently raised \$4 million.

Clients include publishers Fanhattan, Yahoo, *Forbes*, the *New York Daily News*, StockTwits and *Business Insider*, as well as brands like Orange Telecom and Lenovo.

For Orange Telecom, NewsCred designed a visual mosaic that lets users seamlessly interact with content through the Web site, mobile and tablets. The content is fully licensed to Orange, which disseminates it at a fraction of the cost of having an in-house editorial team. (Freelance journalists whose work appears on Orange Telecom’s site are compensated by NewsCred.)

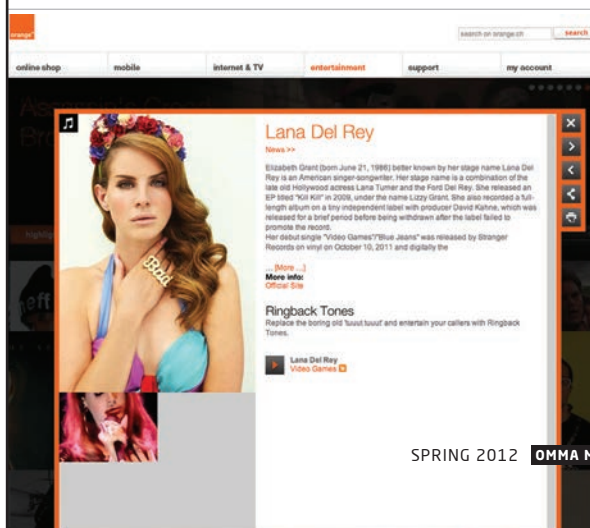
For now, NewsCred is content with being a quiet contender in the content curation and syndication game. But competitors beware: This small tech shop is poised to be a leader in next-generation quality content. 



CASE STUDY: NEWSCREC

The idea: Sophisticated technology that sifts through news

Why it works: As publishers and brands look for more content for branded sites, they’re willing to pay for higher-quality stories



Bold Move

#22

The Cosmopolitan of Las Vegas: All Art, No Ads

BY CHRISTINE CHAMPAGNE

There is a lot to look at in Sin City, but the columns in the lobby of The Cosmopolitan of Las Vegas are truly marvelous. Conceived and designed by architect David Rockwell, there are eight columns in all, each standing 12 feet tall and wrapped with digital screens displaying content 24 hours a day, 365 days a year. "Every time you come back, it's a new experience — whether you were here in April and come back in December, or whether you were here at noon one day and come back at four the same day," says Lisa Marchese, chief marketing officer of The Cosmopolitan.

MARVELOUS MACHINES



The striking giants would be a powerful advertising tool, but ads are banned. That's right. There is actually surface in Las Vegas that is ad free, and it is going to stay that way, according to Marchese, who insists, "We are dogged in making sure the columns don't become a commercial platform."

Why not? "Las Vegas on a whole tends to be a market that's very loud. It's very aggressive with outdoor advertis-

ing, with pamphlets in your room. It bombards you at every turn, so we wanted to take a different approach," Marchese says, noting that all of The Cosmopolitan's digital surfaces, including the 65-foot marquee and two wrappers on each side of the building, are free of market-ing messages.

Instead, the digital columns — and other digital assets throughout the property — are used as a canvas for art. The



CASE STUDY: **THE** **COSMOPOLITAN** **OF LAS VEGAS**

The idea:
Create an ad-free
screen experience

The agency:
Digital Kitchen

Why it works:
The constantly
evolving digital
columns engage and
inspire guests

Cosmopolitan works with Chicago's Digital Kitchen to curate the content, which ranges from ambient to active. You might see anything from slow flowing liquid to dancers jumping from column to column. "Over the course of the afternoon, it gets a little more energetic, a little more vibrant," Marchese says of the digital exhibit.

Some of the art is procured from New York City's Art Production Fund and



Throughout the day, The Cosmopolitan's digital images get more active and energetic

includes original works The Cosmopolitan commissions from the nonprofit organization known for helping artists realize difficult-to-produce works.

Digital Kitchen has also produced content for the columns, with the video “52 Stories” being the agency’s most recent production. “The lobby displays were transformed into a series of elevators, filled with a cast of eccentric characters in 20 vignettes,” says Digital Kitchen’s executive creative director Anthony Vitagliano. “Where are they going? Where have they been? The viewer is presented with only a brief glimpse of each story, leaving the rest to the imagination.”

The Cosmopolitan was so pleased with how “52 Stories” turned out that it cut the video down to a 30-second commercial, which is currently airing on television. Additionally, the resort temporarily created a piece of live art, constructing a replica of the elevator seen in “52 Stories” in the hotel, and encouraging guests and visitors to create and photograph their own scenarios.

It’s not a stretch to say that The Cosmopolitan, with its contemporary and inventive approach to hospitality, is an art gallery. Even the parking garage has been turned into a space celebrating creativity, with artists Kenny Scharf, Shepard Fairey, Shinique Smith and Retna painting vivid wallscapes on each of the four floors.



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CROWDTAP: GETTING MORE FROM BRAND AMBASSADORS

Beyond accumulating “likes,” what can brands do to reach and interact with consumers? So-called “brand-to-fan” connector and influencer marketing start-up Crowdtap has got a few ideas. We all know that social media marketing presents vast opportunities beyond a few Facebook tabs and retweeted sweepstakes entries. But since it came out of beta in March 2011, Crowdtap has helped the likes of Old Navy, Adidas and Microsoft connect with, learn from, and reach influencers and their networks.

“How do we scale this and make this a platform any brand can use?” Crowdtap founder and CEO Brandon Evans asked when forming the company. The first step was aggregating the audience that would put the crowd in the company’s name. Anyone can sign up for Crowdtap, and they

do so for the usual reasons: access to offers, promotions and to communicate with others. The Crowdtap community is also a quick and powerful tool for creating insight panels and instant focus groups. But that’s really only the beginning.

The platform shines in its ability to identify and activate influencers, the people who are going to reach and affect the most people, both online and off. One of the reasons this works is that the system functions best with people who want to be influencers and are good at it. Take the Old Navy Style Council: As the name implies, it’s a group of people who want to not merely engage with the brand, but also to engage with others about the brand.

Evans next asked, “We have all these members; how do we activate them?”

For starters, Crowdtap instituted what Evans calls an “earn up” model: By taking social actions, people can earn achievement badges and the like within the system. These actions can be a simple Web share of a brand’s news or promotion on Facebook or Twitter, or answering or sharing a quick poll question about a brand or product; or they can be something as complicated as making a blog post. These achievement badges are just one of the ways Crowdtap identifies influencers.

Crowdtap also uses monitoring systems, such as a powerful, but clear and simple ➔

CMO Marchese says the hotel’s guest value the ad-free digital pillars

MARVELOUS MACHINES

While the wallscape are static, the digital columns and other digital surfaces need to be fed constantly, and Marchese acknowledges that sourcing digital content as well as producing original work and then scheduling it takes a lot of effort. “It is probably the reason other hotels don’t do it. It is a commitment of time and resources, but I think for us it is distinctive. It has gotten

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LISA MARCHESE,
CHIEF MARKETING
OFFICER, THE COS-
MOPOLITAN



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client dashboard to keep tabs on what happens once, for instance, an offer has left the stable, as well as to further identify key influencers. Social interactions, such as those on Facebook, are aggregated and counted, and blogs written by members are tabulated, tracked and linked to. So while algorithms and data are bubbling up, a person can also quickly look through the various blog posts and identify the most well-done and the most effective.

"We're not creating a destination, but an action-based system," explains Evans. When a brand wants to engage with its influential consumers it doesn't send them to a Web site, but initiates an action. Then it lets the influencers do what they do best. It's an honest exchange that works for everyone.

By identifying consumers willing and able to be brand ambassadors,


a ton of play, and we are very proud of it," Marchese says. "When we think of the kind of guest we want to attract, we think they really value that commitment to creative."

The beauty and artfulness of The Cosmopolitan's digital columns hasn't gone unappreciated by the wider world. In fact, the digital displays have

Crowdtap has harnessed the power of the network effect in the real world. Crowdtap also gives consumers who want them, the means, tools and materials to host brand events (both virtual and real). One way the online interactions turn into real-world momentum is through social sampling, in which samples are sent to influencers, who can then identify others to whom samples should be sent. Influencers also have the opportunity to host brand events at their homes and hand


out samples there.

Finally, influencers host in-store shopping events, such as a nationwide series hosted by the Old Navy Style Council. Not only are Crowdtap community members acting on a brand's behalf, but they are also bringing their friends. Lots of them.

So while it's all well and good to collect Facebook likes, Twitter followers and retweets, Pinterest pins and Tumblr reblogs, says Evans, "we're closing the loop on all that activity."  **John Capone**

won recognition for The Cosmopolitan and Digital Kitchen, snagging the Digital Design Grand Prix at Cannes last year.

Going forward, The Cosmopolitan's digital feast for the eyes will evolve with art designed to be even more engaging. "Currently, we

are exploring new concepts that integrate more guest interaction, tell a longer-form narrative, and extend to more parts of the stay," Vitagliano says. "We are also exploring ideas that allow guests to be more involved in the creation of art." 



With Internet use linked to depression, and Facebook to low self-esteem, this expert says it's no surprise users are scrambling for a daily dose of cute

by Carrie Cummings

Awwwstruck

At *OMMA*, we sometimes get burned out with the barrage of media and technology news — especially recent research that's found it might be making us depressed and hurting our self-esteem. Even the most cynical of us find ourselves constantly clicking on reliable digital distractions: baby animals, fluffy cats and goofy dogs. After months of *OMMA* editors swapping Lolcats over email, we thought it would be a good idea if we could get an expert to validate our burgeoning obsession. We called Pamela Rutledge, director of the Media Psychology Research Institute, who holds a Ph.D. in media psychology, to see if she could explain our pursuit of pointless happiness.

First, what is a media psychologist?

Media psychology is looking at media and technology through the lens of psychology. We're really looking at the experience

of using and developing media from individual and group experience and behavior.

Why do people seek out pointless happiness on the Internet?

The media get a very bad rap for always looking at the negative side. Why are people putting up YouTube videos of abuse? Why are people so addicted to social media? It's delightful to have somebody looking at the upside. To me the upside of all this connectivity outweighs the downside.

So why do people seek out happiness? The ability to make yourself happy and cheer yourself up is a very powerful thing. It's part of what we try to teach children at a young age: the ability to self-soothe so they aren't always reliant on other people. So the Internet really provides a lot of ways to give us happy

feelings. It's very important because there are very strong psychological responses to smiling and laughter. They change the way your neurons are firing, your stress level, your blood pressure. It's a great opportunity for more creative and innovative thinking. It really sets your brain in motion for very positive cognitive functions. People don't look at Lolcats to be more creative, but it is a result. The act of smiling changes brain chemicals.

What chemicals?

Endorphins, oxytocin — the happy neurotransmitters. Your brain activity is in different areas. It's also relaxing. There has been very cool research about how happiness is contagious — perhaps more so than negative emotion.

If you were running a company, would you encourage your employees to spend some time each day looking at pictures of cute animals or whatever it is that makes them laugh?

I would encourage employees to have opportunities to take a sort of break from intense hard thinking and do something that is humorous and fun. Recognizing that a short break is really positive for productivity is a very important thing. If I were a boss, I would be

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PAMELA RUTLEDGE,
MEDIA PSYCHOLOGIST



looking for ways to share a little humor.

There was research done by college professors who had students who said they were bored. So they had different ways to introduce humor to [a] lecture. Turns out the kids didn't care how humor got introduced, they just cared that there was emotional engagement. And anytime there is emotional engagement people learn better.

Is that a reason that more offices are becoming dog-friendly?

Absolutely. Just the act of petting animals lowers your blood pressure and reduces stress.

Is there a correlation between dogs and happiness Web sites?

Do they make us feel the same emotions?

Petting animals releases an [antistress] response. Pictures of cute animals online will trigger warm feelings. Are [they] the same? I'm not sure. But anything that makes you happier will have similar stress-reducing properties.

Is this a new phenomenon? People seeking out happiness perhaps because they feel things are so awful in society?

Things aren't so awful, but I think people are very stressed right now because times are different in some kinds of ways. So focusing on small, cute things reduces the sort of uncertainty in the world and flips it into a child-like state. I'm not implying that it's regressing in any way, but it takes you back to a safe place and allows you to experience some of that childish joy that we lose track of when we are slogging around in a hard world. ☐

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