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WRONG  
PLACES

Littlewoods LIVE!

DUC  
ORIGIN

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**BRANDED  
CONTENT  
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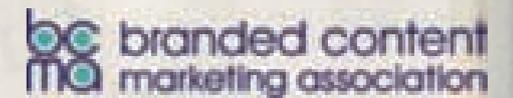
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Tell us your views

thanks

**About this ebook**

This ebook was created for,  
and in conjunction with, the  
Branded Content Marketing  
Association (BCMA) by  
Digital Media  
Communications (DMC) and  
New Media Works (NMW)





Martha Fiennes

# Foreword

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Content pervades every aspect of our lives. It has transformed communication, between us and to us. The rapid growth of digital technology has freed up the potential for content creation and distribution in unprecedented ways.

People are now gifted with a vast choice as to what they can see, view, explore, edit and share. It has empowered nations, governments and consumers.

Word of mouth has always been important. Digital word of mouth is a new force in communications. To influence digital word of mouth, we must provide content that people will talk about. People don't have time for interruption but everyone will share the stuff they love. This

is the essence of new investment and communications strategies.

There are now endless possibilities for brands to involve themselves with content, but choosing to opt for greater visibility in this way, they must put their implicit trust in content practitioners to create their content. Brand owners would not ask a director to manufacture and distribute a product. The immediacy that technology has given consumers can engender a fear of failure or anxiety and even paralysis as to how to judge their content communication - but brands must allow content creators to 'do their thing'. Brands that ignore and distrust the content creators will do so at their peril.

This is a proposition whose time has come. It recognises that it is consumers who decide what is and what is not a brand. They give their loyalty, time and money to things that make them feel better about their lives and it is no longer the sole preserve of 'brand guardians' to determine what these are. They are recognising that they have to influence these choices and to do so they can no longer just interrupt.

Word of mouth or social media is on the verge of evolving far beyond being just a marketing tool. Social media creates not just a new marketing dialogue between brands and consumers but a powerful rationale for why corporations must begin

partnering with the rising tide of customers who can now demand new standards.

The brands that consumers are choosing do not meet with traditional definitions. To influence consumer choices, brands need a 'gift' and the 'gift' is content.

The practice of making fantastic, exciting, moving, funny and exhilarating content for all to talk about and share remains a proper skill. If brands allow those with that skill to perform it then branded content could be the most powerful iteration of this gift.

Martha Fiennes is a visionary and award-winning director working across the field of moving image to produce feature films, commercials and digital film artworks. Fiennes' directing debut, the sumptuous Russian period piece, *Onegin* (1999), won 'Best Director' at the Tokyo Film Festival, a BAFTA nomination for Best British Film and the London Critics Circle Award for Best Newcomer. Her second feature, the highly original *Chromophobia* (2005), was applauded for its powerfully contemporary style, 'icy and superb script' and dazzling visual language.

Fiennes has worked with an acclaimed range of high profile actors, performers and brands including Penelope Cruz, Kristen Scott Thomas, Ian Holm, Rhys Ifans, Harriet Walter; artists such as Al Green, Boy George, Linda Evangelista, Jerry Hall, Beyonce, Dita Von Teese; and brands such as Reckitt Benckiser, Thomson Holidays, Procter & Gamble, Yardley, Pharmacia and Mars.



Andrew Canter, CEO, BCMA

# Branded Content is Priceless

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Andrew Canter BCMA

## Introduction

Brands paying to produce content is nothing new. The original soap operas broadcast on American radio in the 1950s were funded by soap manufacturers, such as Procter & Gamble, Lever Brothers, Dial Corporation and Colgate-Palmolive.

We have come a long way since those early days of broadcast. Nowadays the majority of brands are either using branded content as an integral part of their marketing strategy or are considering using it in some shape or form.

The massive proliferation of channels, rapid acceleration in new technology and explosion of social media now mean that brands need to devise new strategies to engage with their customers.

## Definition

'Branded content' is anything a brand does that is not directly about communication. Currently, it is defined as a brand funding content, created to communicate with customers in an

entertaining, engaging, relevant way across any chosen media channel, achieving brand marketing objectives. Or more simply put it is editorially-led marketing.

The BCMA is undertaking an academic study to define branded content in the digital age, which will give the industry a definitive definition for branded content. It will give an overview of definitions based on current formats.

## Variants

However, we currently define branded content in its many variations and formats in the following way:

**Branded entertainment:** An entertainment-based vehicle that is funded by a brand and complementary to a brand's marketing strategy.

**Advertiser funded programming (AFP):** Affords brands a deeper relationship with programming via a funding model either in full or in partnership with the media owner.

**Short- or long-form branded vignettes:** Short-form branded content (less than five



Doug Scott,  
President, Ogilvy Entertainment

*"It all boils down to consumer behaviour which is driving brands to adopt content creation. The proliferation of screens across different touchpoints becomes an opportunity for brands to push out a message, make an impression, or actively drive transaction based on behavioural triggers."*

minutes) compresses engaging material without becoming a formulaic traditional commercial. Long-form branded content is often an extension of short-form branded content and is typically in excess of 30 minutes in length.

**Brand storytelling:** A way to convey a commercial message using a brand's history and existing assets.

**Branded content partnership:** A joint venture between a brand and a media owner to create original audiovisual programming across any media platform.

**Brand integration:** An evolution of product placement, whereby the brand is more subtly written into the entertainment format, primarily in film. Enables further exploitation through unique content creation.

**Product placement (real and virtual):** The paid-for use or mention of a product within a programme/film. With virtual product placement, the product is inserted after the programme is complete, often with the placement tailored to the demographic of the viewer.

**Branded channel:** A broadcast or online framework established to showcase videos that support and build the brand.

**Branded ebooks:** A book-length publication in digital form, consisting of text, images, or both, and produced on, published through, and readable on computers or other electronic devices.

**Branded webisodes:** Aired online and therefore engineered for the online viewer, resulting in episodes less than 15 minutes in length.

**Branded games:** Brand can be integrated via product placement, appearing prominently or fully integrated within the content of the game.

**Branded events:** By attending the event, individuals are invited into a world created by the brand, however they may take a passive participatory stance.

These variants can all be delivered across a multitude of platforms.

Although this can cause some confusion, the critical point is that they all have content at their heart. Content is no longer “King” but “Kingmaker”.

## Technology

The advance of technology has been a ‘game changer’ for branded content. The rapid growth of tablets and mobile smart phones have meant that content is accessible anytime and anywhere. Add to this the explosion of social media, which has meant that content is instantly accessed and shared.

We have seen this manifest itself in the number of major brands adopting a content-led strategy. General Electric (GE), the conglomerate, is utilising an increasingly targeted approach to content marketing and storytelling as a means of engaging consumers and business clients more effectively.

"We are involved in renewable energy in transportation, healthcare and natural gases. These are inherently interesting. We use storytelling, which is critical, to make sure we bring to life what we do in ways that are

inherently interesting," Linda Boff, executive director, global digital marketing for GE said recently.

"Content is important because it helps people relate to what it is we do. We obsess about content. We think of it as a way to tell the great stories of GE. The GE approach to content is: We completely lean into who we are.

"Good stories, well told, have always been at the heart of the greatest brand activations. The difference nowadays is the tremendous proliferation of channels and platforms."

Coca-Cola's marketing mission statement is Content 2020, a content marketing brainchild of Coca-Cola's Jonathan Mildenhall, VP Global Advertising Strategy and Creative Excellence, who recently stated that: "All advertisers need a lot more content so that they can keep the engagement with consumers fresh and relevant, because of the 24/7 connectivity. If you're going to be successful around the world, you have to have fat and fertile ideas at the core."

"If we disappoint consumers, they'll hunt you down and call you out in a way that they were

never able to do before," said Marc Pritchard, P&G's global marketing and brand building officer.

Social listening has become a key way to track positive and negative chatter. Tide, the laundry detergent, is one of a number of P&G brands with a dedicated 'Newsdesk' that constantly monitors this activity and enters the conversation when relevant.

"Social media is the world's focus group," Pritchard said. "Platforms like Twitter are an always-on, real-time conversation. We listen more than we talk in social media."

## Economics

The parlous state of the major economies has seen a refocus on return on investment (ROI) in marketing. What has been apparent with the increasing use of branded content on the Internet is the immediacy of feedback and results.

Using branded content in this way enables brands to amortise costs by producing content for a global target audience. A great



Morgan Holt,  
Chairman, BCMA

*'Branded content has the ability to build a brand through earned or driven media, so that advertisers can have a closer, deeper and more measurable relationship with their customers.'*

example of this was Heineken's 'Open Your World' campaign that ran across 75 markets.

This campaign recognised the legend in all of its drinkers: men who know their way around and recognise a fine beer when they taste one. In *The Entrance*, the film's hero demonstrates his 'legendary-ness' by making the ultimate party entrance.

The results were outstanding. The campaign launched with a nine-hour live show on Heineken's Facebook page to more than 900,000 fans before being launched on TV and cinema screens around the world. The campaign attracted 25 million views and six million fans on Facebook in year one. This was a multiple-award-winning campaign, culminating with Heineken being named as Brand of the Year at MIPTV in Cannes.

Brands like Littlewoods have moved their marketing to embrace entertaining branded content in the form of a TV show hosted on Facebook. Designer Laurence Llewelyn-Bowen was involved in a retail first in 2012 when he hosted the first interactive TV show on Facebook, *Littlewoods Live*. The online retailer immediately branded it a success with over 4,000 viewers watching the show.

This inevitably led to a 2012 Christmas special which was even more successful with nearly 5,000 live streams achieving a Facebook reach of 3.9 million people.

Llewelyn-Bowen, who has gone on to produce Littlewoods' most successful homewares collection in its 80-year history, says the show offers inspiration for the customer: "Going shopping used to be entertaining. Most people would take the time to go to Harrods now, but no high street retailers make it anything other than a shopping experience. *Littlewoods Live* puts personality into shopping. We're peddling a romance for the electronic age."

The format clearly engages consumers as nearly 1,700 comments or questions were posted during the Christmas show, up 55% on the first show.

## Planning for Success

To plan branded content campaigns successfully you should aim to keep in mind some basic principles and a simple philosophy.

The BCMA's four key principles of 1) imagination, 2) perspective, 3) support and 4) clear ROI objectives are critical for success.

It is important to have the imagination to understand what you are going to achieve, but it is imperative to keep that in perspective and ensure that the solution works in the 'real world'.

Everyone involved with the project must be in full support and buy into the idea from the start, and of course there must be clear objectives that cover ROI and measurement. Once these are in place, then the process becomes so much easier to manage and fulfil.

## 2012

Last year was a seminal year for branded content. It saw the introduction of a standalone 'Branded Content & Entertainment' category at Cannes Lions. There was also the inaugural Brand Video Awards or BRAVES, recognising and rewarding the use of video by brands. The Brand Entertainment & Content Summit is now part of the Cristal Festival and is the first

event to house all that matters in brand video, entertainment, music, experiential, digital, gaming and events.

We have seen the gathering of digital branded content experts at UbiQ in Paris. Part of the focus for China Connect in 2013 is on branded content. And MIPTV and MIPCOM continue to grow their focus on branded content and entertainment.

## Great Examples

We have seen some great examples of branded content during the past year.

Red Bull, the masters of branded events and content, had spectacular success with Felix Baumgartner's freefall from space achieving the highest ever live viewing of 8 million for a branded channel event. To date it has been seen over 30 million times.

The first Grand Prix winner of the Branded Content & Entertainment category at Cannes Lions was Chipotle Mexican Grill fast-food restaurant chain. Distributed using a digital-first strategy, Chipotle's Back To The Start film first launched on YouTube with no paid

media support. The launch was supported with an earned media plan and the social media assets of Chipotle, Willie Nelson and Coldplay to a collective audience of 21 million Facebook fans. Next, the campaign added paid digital media while shifting to the big screen with Back To The Start spending eight weeks running on 10,000+ theatrical screens across the USA. Finally, the campaign took Chipotle into TV advertising. Back To The Start ran in its entirety, during the 54th Annual Grammy Awards to an audience of over 40m viewers.

Perrier mineral water created mini-dramas in 'Le Club Perrier' branded content video that evolved based on the number of viewers achieved, another first. It achieved 11.5 million views on its dedicated YouTube channel and was the number one tweeted-about video in France.

Persil washing powder in Russia created a dance club event in St Petersburg that was broadcast on MTV. Everyone attending had to dress in white. Persil logos were integrated throughout the all-white arena and the Sensational Whiteness video being broadcast every 20 minutes. Persil set up a Deluxe Zone

that had lines of white clothing hanging up. At the Sensation Shops, specially designed clothing could be purchased with each person given a Persil sachet. You could not fail to notice that this was a Persil event. The results for the brand were sensational.

Other great examples were produced by Prada, Cartier, Chivas, Sotheby's, Dulux, K-Swiss, Qantas, Xerox, Nissan, POM, Kraft, General Mills, Standard Chartered Bank, Toyota, HSBC, Asus, Dunhill, Asics and Coca-Cola.

## BCMA

It has been a definitive year for the BCMA. We have launched dedicated chapters in North America and Russia. Our 'Monitors' proprietary measurement tool, run in partnership with Ipsos, has gone from strength to strength with the introduction of placementmonitor and socialmonitor to complement the original contentmonitor evaluation system.

We are also undertaking a major academic study into branded content with Oxford

Brookes University and Ipsos, which will be released in 2013.

The future looks extremely bright for branded content with huge benefits to brands willing to embrace the power of content.

If you'd like to share your own views about anything to do with branded content marketing, please complete and submit [the form](#) at the end of this ebook.

If you'd like to submit your own case study to the BCMA for possible use in future editions of this ebook, please email the BCMA's CEO, [Andrew Canter](#).

# ALL THE WRONG PLACES

A worm eating,  
moose hoof tossing,  
cactus stabbing,  
eye blowing,  
bear gizzard distilled  
vodka drinking,  
voodoo dodging  
MINI adventure  
web series

Client : MINI

Agency : BSUR

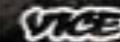
Contact : [bsur.com](http://bsur.com)



AN ADVENTURE OF AN ENTIRELY DIFFERENT SORT

# ALL THE WRONG PLACES

PRESENTED BY



# Challenge

Research showed that the MINI brand was losing its iconic edge and its appeal to men. The challenge was to establish a unique and masculine niche for the MINI Coupé and Roadster within the MINI range, while reinvigorating the MINI brand overall in the eyes of the younger male demographic aged 25-34.

# Solution

MINI partnered with brand communication agency BSUR.com and international media network VICE.com to develop and promote ALL THE WRONG PLACES – a social media branded content series where the new MINI, a host and five Facebook co-pilots are filmed taking on unwise missions across the globe.

This was the very first time that MINI had put their Facebook fans in front of the camera.

Japan, South Africa, Peru, Sweden, Jamaica – the fans' five missions were epic and they brought back the kind of adventure stories that young guys in particular wanted to see and believe in. The new MINI Coupé and Roadster were at the heart of the action from start to finish.

Tapping in to VICE's extensive network with its 63% male audience, an activation plan was drawn up to drive people to the resulting ALL THE WRONG PLACES videos. There were monthly online banners on VICE.com (US, UK, Italy, Japan and France editions), posts on VICE's social media channels (Facebook, Twitter, Digg, StumbleUpon, Reddit), two bursts of print ads in VICE Magazine, global press releases for the campaign launch and for each of the five video episodes, as well as content

**SUPPORTING CONTENT PER MISSION**

- VICE magazine print ads**: A night scene with a MINI car and the text "ALL THE WRONG PLACES".
- MINI, Co-Pilot and Host updates**: A graphic showing "THE MINI", "THE HOSTS", and "YOU" with corresponding images.
- Social Media comms calendar**: A calendar snippet for "MINI ALL THE WRONG PLACES" with a photo of a person's arm.
- Free music downloads**: A promotional image for "QNESS FUGAMA UNAMATHE" featuring a man's face.
- Community activation**: A scene with a MINI car in a snowy landscape and a person, with text "WATCH THE CREATION OF A NATION" and "WELCOME TO THE NEW MICRONATION".
- MINI product advertorials**: A close-up of a car's instrument cluster.
- Editorial articles and gallery**: A screenshot of a VICE article titled "ALL THE WRONG PLACES: The Bolívar Dancers of Peru".
- MINI Facebook App refresh**: A promotional image for "MISSION 5 OROH MAGIC MAN WATCH THE EPISODE" with social media icons.



distribution to a number of established syndication partners.

In addition, MINI Facebook banners were used for the campaign launch and YouTube True View ads for the first two episodes' launches. Finally, a detailed six-month editorial calendar with a weekly communication strategy was developed to engage the global MINI social media community through Facebook, Twitter and MINISpace

## Results

**1,827** impressive entries from the MINI Facebook community, out of which five great co-pilots were chosen

**3,180,342** video views across five episodes within five months

**366,150** clicks to social media

ALL THE WRONG PLACES' audience is **70%** male and the majority between **25-44** years old

**100%** increase in the target audience of men between **25-34** years old compared to overall MINI audience

Over **140,000** hours of content consumed on VICE.com - that's people from a new audience spending more than **5,833** days with the MINI brand

**GOLD** Award WorldMediaFestival



## Outcomes

The ALL THE WRONG PLACES branded content campaign successfully launched the new MINI Coupé and Roadster as both supremely masculine and truly MINI, and proved that sometimes going to ALL THE WRONG PLACES is the best idea of all.

### Japan:

*Att4525*



*Its amazing when you find out that something exist when you think that it had not. Almost like pimp my truck! Great video!*

### South Africa:

*09Bradyn*

*Hahaha this is great to watch*

*The Taxi Drivers do Jam their music very loud, but they also don't obey any rules on the road haha*

*I'm South African, I can say that*

### Peru:

*tony38om*

*AWESOME\_!!!*

### Sweden:

*the19thletter*

*Great piece again, but yo, don't ever have a weak ass hipster try to throw something again!*

"It was great partnering with Facebook fans for the first time on a global scale to reinvigorate the MINI brand with adventurous young male drivers. We're also thrilled that this innovative branded content campaign won the Gold Award at the WorldMediaFestival for Integrated Campaign in 2012."

Amadeus Henhapl, copywriter,  
BSUR





Client : Capital One

Agency : blip

Contact : [blip.tv](http://blip.tv)



## Challenge

Blip, the world's largest independently owned video network, was asked to create an online branded content campaign for the Capital One 'Journey' card. The campaign was tasked with associating the Capital One brand with interesting, unique and creative people, and driving card sign-up.

## Solution

Blip developed a two-pronged online branded content campaign based around the idea of the 'Endless Summer'.

Part one of the campaign involved the creation of a number of original web videos that explored the various creative journeys taken by some of Blip's top video producers from around the world.

Part two of the campaign took viewers on an entirely new creative journey. It consisted of a bespoke section on Blip.com that featured special premieres of all the new Blip.com web video content for the month of August 2012, playing off the 'Endless Summer' campaign theme.

The campaign was presented as a curated online video festival hosted by producer/actress **Paula Rhodes** (A Good Knight's Quest).

The idea behind this concept is that while there is never anything good to watch on TV during the summer there is always new and exciting content on Blip.com - all brought to you by Capital One.

## Results

Video Completion Rate; **78%**

**55,170** views of the "Endless Summer" content

**5,440** total viewing hours of the "Endless Summer" content

CTR: **1.30%**

# Outcomes

The 'Endless Summer' Capital One-branded online video festival was successful in aligning the Capital One brand with appealing creative people, achieving immediate brand lift and Journey card sign-up. Blip and Capital One are joining forces again to run a new branded content campaign in 2013.



"Each week we handpicked a selection of awesome blip.tv episodes from different genres – like Sci-fi, Comedy, Women in Web Series, and Gaming – and we released an interview with one of the web's most popular producers from that genre, including Tony Valenzuela, Sandeep Parikh, Taryn Southern and Sean Plott."

Rick Rey, VP Original Programming and Development, Blip

# Challenge

Part of the Shop Direct Group, and one of the UK's largest online retailers, Littlewoods were looking for new ways to engage their consumer base and drive sales.



Client : Littlewoods

Agency : Dot.Talent

Contact : [dottalent.co.uk](http://dottalent.co.uk)



# Solution

'Littlewoods Live', a UK retail and Facebook first.

Created by Dot.Talent, this branded content campaign is comprised of a series of live one-hour interactive broadcasts hosted on Facebook.

The launch show featured a home makeover-style broadcast with celebrity presenter Laurence Llewelyn-Bowen introducing his new homewares range.

The interactive format took real-time questions and comments from viewers via a Facebook application that streamed the show, and by using a live phone-in strand.

Live footage was later re-purposed to become shoppable VOD content, housed on Littlewoods' website, whose aim was to further drive sales.

The screenshot shows a Facebook live broadcast interface. At the top, the Facebook logo and search bar are visible. The main header reads "PHASE 2 - LIVE BROADCAST". Below this, there's a navigation bar with "Littlewoods LIVE! WITH LAURENCE LLEWELYN-BOWEN" and social sharing options: "SHARE THIS", "TWEET THIS", "INVITE FRIENDS", and "LIKE THIS PAGE". The central image features a close-up of Laurence Llewelyn-Bowen's face. To the right, a quote reads: "Imagine you're lying back on a sophisticated chaise longue NOW THEN, TELL ME YOUR INNER SECRETS". Below the quote, it says "Join Laurence as he takes us through his top tips and interior secrets, and answers some of your questions - all live on Facebook with Littlewoods." and "TONIGHT AT 9PM". A call to action says "ASK LAURENCE A QUESTION FOR A CHANCE TO WIN!". At the bottom, there's a Facebook comment section with several user comments and a "Shop Laurence's Full Range Now" button.

## Results

The Facebook app was created using Open Graph, which broadcast viewer activity to their network of Facebook friends. The use of Open Graph massively increased the secondary audience, driving up viewing levels.

A 24-hour Facebook advertising spend then enabled Littlewoods to increase its reach by 5,700% from 70,000 to 4 million on the day of broadcast! The Facebook page increased 10% with 15,000 new 'Likes' gained as a result of the broadcast.

Despite an absence of pre-promotion using traditional media, 4,000 people streamed the show in real-time, proving that the branded entertainment experience had been a compelling proposition in its own right.

1,500 comments were posted by viewers during the programme. This is on par with volumes of conversation seen around primetime lifestyle programmes on UK TV channels.

A 24-hour Facebook advertising spend then enabled Littlewoods to increase its reach by 5,700% from 70,000 to 4 million on the day of broadcast!

# Outcomes

Following the broadcast, week-one sales of the Llewelyn-Bowen homewares range increased 292% compared with the debut of a similar homewares range.

22% of the audience viewed the broadcast via mobile, which reinforced the rationale for Littlewoods to accelerate the mobile optimisation of their website.

Adding a celebrity ambassador to the mix expanded the audience base and gave viewers a sense of excitement at being able to interact with some of the UK's most-loved stars.

Beyond delivering strong ROI well above expectations, Littlewoods Live has enabled the retailer to engage with its consumer base more deeply around product in a way that translates directly into sales, brand loyalty and a powerful perception of innovation - impressive for a company that in 2012 marked its 80th anniversary.

The Littlewoods customer has been at the core of the branded content experience, asking questions important to them and feeding back on what they are looking to purchase. This information is providing Littlewoods with a rich source of customer insight.

As a result of the launch of this engaging branded content format, Littlewoods has since commissioned six additional Littlewoods Live broadcasts for 2013.

"It's a true interactive experience, a true interactive broadcast. Within the hour show people will tweet in, post through Facebook and they'll phone-in, and Laurence will be answering questions in real time."

Gary Kibble  
Group Brand Director at Shop Direct Group



REMINGTON



## Challenge

Since 2010, Addiction has been working with Remington as global agency of record across all Remington's product categories in over 100 countries.

Against a backdrop of declining category share in recent years, Remington asked Addiction to help launch their new Touch Control collection of male shaving and grooming products. With touch-screen technology, 175 length options and titanium-coated blades, power, precision, and control are this range's watchwords. Touch Control represents the latest in gadgetry with the technology-loving, style-conscious 18-40 ABC1 man firmly in mind.

In order to put a lean budget to good use, it was clear that Addiction would need to be intelligent in effectively engaging the target audience.

Client : Remington

Agency : Addiction

Contact : [addictionworldwide.com](http://addictionworldwide.com)



# Solution

Qualitative and quantitative studies told Addiction that Remington Touch Control's target consumer preferred to research and purchase gadgets like the Touch Control range online. The data also confirmed that he spent a lot of time using the Internet for social networking, and watching and sharing videos that cover a wide and diverse range of interests. These factors combined, the online space quickly became an obvious platform for communications with the target consumer.

The question was how could Addiction make Remington Touch Control relevant to the target consumer's natural habits and interests, and a seamless part of his online experience?

Addiction responded by creating a series of branded content films that would be highly compelling for the male consumer, guaranteeing the shares and exposure needed among the consumers who Remington wanted to speak to.

Addiction put tens of potential heroes for the films through a rigorous selection process to find talent that would:

- appeal to the target man's interests and drive video shares;
- project a sleek and aspirational 'Remington' image;
- and demonstrate a certain mastery and skill that would emphasise the products' key attributes of power, precision and control.

The resulting stars were four extreme sportsmen, ranging from an F1 test driver to a snowboarding freerider, who demonstrated their skills in beautifully shot, breathtaking scenarios.

In one fell swoop these ambassadors would serve to entertain the consumer (thereby guaranteeing the films' propagation and negating the need for media buy), communicate a specific Remington brand image, and seed the key qualities associated with the product range. And, of course, the customer was just clicks away from purchase after viewing – just the way Remington know he likes to shop.



"Working with Addiction we were convinced that the result would be something emotional, unique and inspiring to watch – we couldn't be more thrilled to associate Remington Touch Control with the precision, control and skill the pioneers in the series exude."

Dominic Lewis,  
European Brand Manager, Remington



## Results

- First seeded online in early September 2012, the latest film in the series – ‘Danny MacAskill vs. San Francisco’ – has achieved over a million organic views and taken #1 position in the Unruly viral video ad chart, with a positive knock-on effect for the rest of the films in the series.
- YouTube analytics confirm the videos successfully hit the male 18-40 bull’s-eye.
- The campaign story has been featured by scores of news outlets including the Daily Mail, The Mirror, and The Huffington Post, and has been picked up and shared by YouTube’s own trends team.
- The Danny MacAskill film is also due to be broadcast by The BBC and Channel 4 – gaining media coverage that the original budget could never have afforded.
- But the proof is in the pudding: sales of the Touch Control beard trimmer doubled in the three weeks following the launch of the Danny MacAskill film.

## Outcomes

One of Remington’s most successful campaigns to date, this online branded social video series has enabled the brand to set itself apart from its rivals, and align itself with male target consumers’ natural interests and modern lifestyle habits.

“Branded content seeded online as social video was a compelling choice for this market as it would generate more cut-through than traditional advertising could.

Danny’s significant presence online is a great boost, and he really speaks to our core audience. Add to that the reality that our ABC1 18-40 male target spends an ever-increasing amount of spare time online, and that’s where he goes to research innovative products like Remington Touch Control.”



Martin Delamere,  
Planning Director, Addiction



Nissan  
Juke  
Rocks



Client : Nissan

Agency : Somethin' Else and OMD/Grand Central

Contact : [www.somethinelse.com](http://www.somethinelse.com) / [www.grandcentral.tv](http://www.grandcentral.tv)

Somethin' Else





## Challenge

- To support the launch of the new Nissan Juke in key European markets (France, Germany, Italy, Spain) with a branded video content campaign
- To support the Juke positioning of 'infectious energy in the city at night' and cement an association with music
- To connect and engage with the Juke target demographic of young, urban 'retrosexual' males so they felt "at last, a 'B-segment' car that excites me"

## Solution

OMD/Grand Central and Somethin' Else conceived an ambitious social media-driven competition between popular, up-and-coming local music acts in each of the Nissan Juke's four key European markets. The competition was captured in a series of video episodes broadcast across Europe on a Nissan Juke Rocks-branded YouTube channel.

Each music act was given a Nissan Juke for one week and asked to complete a series of urban, musical challenges, such as performing at three fans' houses within three hours, setting up an impromptu flashmob gig and making a music video. The bands were charged with activating their online fanbase to view, comment on, rate and vote for the resulting challenge

videos, with the winning act curating and hosting a special gig in their home city.

The band that eventually won the competition was **The Pinker Tones** from Barcelona, Spain. They hosted their triumphant gig at the fantastic Sala Bikini venue in Barcelona. This was **captured in film** alongside the story of the band's road to victory, and formed the final piece of content for the campaign.



“Nissan continue to demonstrate their innovative approach to communications with Nissan Juke Rocks. This exciting and ambitious branded content project perfectly blends music entertainment and marketing communications for a fast-moving online audience, with a level of production value usually reserved for primetime television.”

Rabin Mukerjea, Director of Branded Content, Grand Central

## Results

The campaign achieved extremely strong results. Every metric and KPI set at the start of the campaign was over-delivered on. These include:

**10.6m** total video views (against a target of 7m)

**56,000** public votes on the content

An estimated **83m** total ‘impressions’ for the campaign overall

A YouTube masthead used to promote the series saw a public

interaction rate of **11%** (against a predicted 3%)

## Outcomes

The Nissan Juke has received numerous awards and, at the time of the Juke Rocks campaign, was experiencing unprecedented demand in terms of orders and waiting list subscriptions.

It's impossible to credit this outcome entirely to the Juke Rocks campaign. However in terms of connecting with a younger, urban male audience, anecdotally Nissan believes that this demographic has now engaged with the Nissan Juke more than other B-segment cars in the Juke's key European markets, thanks to the campaign's innovative use of branded content.



**DUCHY  
ORIGINALS**

*An award-winning  
website with a  
story to tell*



Client : Duchy Originals

Agency : Story Worldwide

Contact : [www.storyworldwide.com](http://www.storyworldwide.com)





“Story Worldwide's creativity, passion for their work and genuine enthusiasm for our brand runs through all the work that they do - it made them really stand out as the partner of choice to deliver our award-winning branded content.”

Meg Elvin-Jensen,  
PR & Communications Manager,  
Duchy Originals

## Challenge

Having produced high-quality organic food for nearly two decades, Duchy Originals (Duchy) could perhaps be expected to dominate this market.

Increasingly, however, newer and seemingly cooler organic brands such as Innocent have stolen a march on Duchy, communicating more meaningfully with their customers and engaging them with relevant content. The brief for Story Worldwide (Story) was to create a new website that would better reflect the Duchy brand, tell its story more convincingly, deepen relationships with consumers, and encourage debate about the environment and organic farming.

As well as being a little staid and uninspiring, the old Duchy website was poor in terms of information architecture. It was also weak from an SEO perspective and visitors were offered little incentive to return. Despite having an incredible array of stories to tell, Duchy had also failed to editorialise its online content to engage existing and prospective customers.

## Solution

Story established an appropriate tone of voice and produced engaging features, product descriptions and opinion pieces for the Duchy website, employing journalistic techniques to bring the Duchy story to life. Story's editorial department also used web-specific writing techniques to maximise the effectiveness of the copy – and carefully positioned all content in line with the latest eye-tracking studies.

To attract new visitors, Story provided keyword-rich content, an intelligent linking strategy, a regularly-updated blog and an e-newsletter. All of this work enabled Duchy to tap into the huge online demand for organic products and information, and to capture the interest of people who may previously have looked elsewhere online.



## Results

Story's story-telling approach had the twin benefits of creating a much greater understanding of Duchy's products (by feeding customers' desire for provenance and environmental credentials) while also dramatically boosting SEO performance. For example, a search for smoked back bacon on Google shows Duchy products in first place – ahead of over 8.5m other results, including Wikipedia. The website's SEO performs equally well across a range of other key product categories, creating dramatically higher exposure for Duchy compared to its competitors.

In addition, the website's blog - written by workers on Duchy's Home Farm - helps generate regular communication with customers, giving them a reason to return to the site and helping them build a body of knowledge about organic agriculture, cooking and sustainability.

Together, the blog and the SEO work have made Duchy's website easier to find, more engaging to interact with and easier to recommend to friends. As an exemplar of 'how

creativity can be used to engage a customer with a brand in the most compelling way', the website won a prestigious Association of Publishing Agencies Creative Award for Best Designed Website.

## Outcomes

Designed and built around the simple proposition that Duchy's food "is good", "does good" and "tastes good", the Duchy website shows the true value of relevant, well-executed, branded content. As background stories were added to the product pages, not only did those pages receive more visitors but also those visitors were more likely to purchase Duchy products. The content rewarded existing Duchy customers and generated new ones, demonstrating that branded content can deliver immediate commercial returns as well as being a reward for loyalty.



The  
Horizons  
Project



Client : Dupont

Agency : OgilvyEntertainment

Contact : [www.ogilvy.com](http://www.ogilvy.com)





## Challenge

Founded in 1802, DuPont is a Fortune 100 global company that puts science to work by creating sustainable solutions essential to a better life for people everywhere.

Operating in over 70 countries, DuPont offers a wide range of innovative products and services for markets including agriculture, nutrition, electronics, protection, home and construction, transportation and apparel.

In 2011, Earth's population surpassed seven billion, rendering the challenges facing our world more urgent than ever. DuPont believes that collaboration is the way to tackle humanity's challenges around food, energy and protection. However, business and industry leaders understood little of DuPont's breadth of research and development to deliver solutions to these challenges.

## Solution

To position DuPont as a vital global partner and cutting-edge scientific thought leader, OgilvyEntertainment created The Horizons Project: an innovative branded content platform that fosters a compelling conversation about the future of the world, and centres DuPont at its core.

The Horizons Project is built on four main pillars that reach audiences in a truly integrated campaign:

## **1. Broadcast partnership**

Out of The Horizons Project was born Horizons, a broadcast series developed independently by BBC World News that investigates companies shaping the way humankind will live and work over the next decade.

Horizons is hosted by Adam Shaw, BBC World News business correspondent, who through meeting a future-facing panel of analysts, academics and business leaders, explores emerging, compelling issues, such as: Who will feed the world? Who will reduce our dependence on fossil fuels? Who will keep people safe from harm?

## **2. Stories of inclusive innovation**

OgilvyEntertainment created a series of short documentary-style commercials designed to complement the Horizons TV show and highlight the multi-tiered relationships that have resulted in solutions to address global challenges. Each two-minute video uncovers the inventive thinking, materials and science behind these solutions.

The videos are broadcast as the sole commercial breaks alongside each episode of Horizons. They also air as online videos on DuPont's YouTube channel. In addition, DuPont presents the films through top industry PR channels, thought leadership events, trade shows and internal channels to inspire clients, customers and employees about the impact DuPont's work is having on real people.

## **3. Global leadership events**

As part of The Horizons Project, four live events that focused on the DuPont brand messages about food, energy and protection were held in Delhi, Istanbul, Jakarta and Sao Paulo. The live events included debates and business summits moderated by highly respected and recognisable DuPont representatives. They developed conversations in a regional tone, candidly delving into global issues from a local viewpoint.

## **4. Digital hub**

The Horizons microsite serves as a dynamic hub to pool and showcase the content from the series. Microsite visitors can engage directly with video, blog and social media content, browsing archive footage, interacting with topical commentary, and visiting the Facebook and Twitter pages.



## Results

Horizons began airing on BBC World News in April 2011 and quickly became the second highest rating show on the network. The series completed its second season in December 2012, engaging a quantified audience of 245 million throughout the first two seasons.

The short documentary-style commercials reach the same TV audience, and they achieved over 4 million views on YouTube by March 2013.

Four live events have so far been produced across four countries, collaborating with more than 800 industry leaders to share local views about global issues. The live events also served as campaign touchpoints, translating the global concerns and perspectives from the broadcast series into locally accessible and relevant conversations.

The microsite has achieved more than 220,000 visits.

## Outcomes

The Horizons Project has enabled DuPont to be positioned at the heart of global discussions, collaborating with leaders of business and industry about tackling some of the world's most pressing human challenges in the areas of food, energy and protection. DuPont employees are also now more engaged and knowledgeable about DuPont's role in researching and developing relevant solutions to these challenges.



Le Club  
Perrier



Client : Perrier

Agency : Ogilvy & Mather

Contact : [www.ogilvy.com](http://www.ogilvy.com)

Ogilvy





## Challenge

Perrier is an iconic brand with a strong personality: daring, elegant, sexy and provocative, with a unique French touch.

Unfortunately, while this holds true for their core consumers, Perrier tends to be less consumed by a younger crowd, the 25- to 35-year-old social hedonists, who do not necessarily relate to the brand.

The challenge was to seduce this highly demanding target audience with an idea that would leverage Perrier's promise as the ultimate refreshment. Ogilvy & Mather (Ogilvy) had to engage with these people digitally, to push the iconic status of the brand even further and generate high buzz and earned media.





## Solution

The more people there are in a club, the hotter it gets.

Ogilvy brought this concept to life online with 'Le Club Perrier', the first ever video that evolved with the number of viewers.

The video shoot involved 100 hot comedians, 200 litres of syrup to make the club 'melt' and 2,000 bottles of Perrier to refresh everyone.

Each visit to Perrier's YouTube Channel made the resulting video's view counter rise. As this 'temperature' rose, the video got hotter, increasing the viewers' need for a refreshing Perrier.

Ogilvy had created a video that actually encouraged repeat viewing because the content was not static. There was a reason to keep coming back and sharing the video – because the experience became progressively more intense. Online video thus became truly social.

## Results

Le Club Perrier was the most tweeted link in France during the first week of the campaign. In addition:

- Over 11 million views on YouTube within one month
- Over 25% of users returned to Perrier's YouTube Channel at least once during the campaign
- 1:20 average time spent on the Channel
- Over 28 million impressions generated in press and blogs
- Campaign ranked #5 viral video during the campaign period





# Outcomes

Most critically for this pioneering branded content, studies show that Le Club Perrier campaign engaged Perrier's recruitment target of young social hedonists, and helped increase brand consideration.





The Caixin  
'China-Russia'  
Debate  
Series



Client : En+

Agency : Alpha Grid

Contact : [www.thealphagrid.com](http://www.thealphagrid.com)

ALPHA GRID



# Challenge

As a large but low-profile energy and commodities player investing heavily in Siberia, En+ needed to connect with an incredibly small yet immensely influential group of investors, policymakers and business leaders in Russia, China and beyond. No traditional advertising campaign would enable them cost-effectively to reach this target audience that, despite being small, spans languages, cultures and consumption habits.



# Solution

The Caixin 'China-Russia' Debate Series: a bespoke, multi-language, multi-region partnership that En+ formed with China's most respected business news group, Caixin Media.

As a major business media organisation (similar in style to 'The Economist' in Britain), Caixin is regularly invited to produce debates at the world's most prestigious decision-maker events, including the World Economic Forum in Davos and the St Petersburg International Economic Forum in Russia.

By becoming Caixin's exclusive strategic partner for a series of debates exploring China's relations with Russia and other neighbours, En+ secured its 'place at the table' within discussions on precisely the topics it wished to speak about, before the exact audience demographic it desired.

The first debate took place in Russia, conducted in English and Mandarin; the second took place in Davos, Switzerland in February 2013. Here's how the En+ Caixin partnership works:

- Caixin's editorially-independent debates are filmed and broadcast in Mandarin to an elite business audience in Beijing via Caixin's TV partner, CBN.
- Special short-form content elements are edited from the debates (and from interviews with En+) and streamed on Caixin.com in English and Mandarin, and on YouTube.
- Write-ups about the debates featuring the En+ CEO appear in Caixin's magazines (in Mandarin and English).
- A video news release including clips from each Caixin debate and soundbites from En+ is filmed and edited on-site, then distributed via the Reuters newsfeed to more than 1700 newsrooms in 116 countries around the world by the end of each event.

# Results

Caixin's 'China-Russia' Debate Series attracted remarkable speakers, including Goldman Sachs' Asset Management Chairman Jim O'Neill; Citigroup's Chief Risk Officer Brian Leach; Harvard University's Distinguished Service Professor at the Kennedy School of Governance, Joseph S. Nye Jr.; Ambassador Extraordinary and Plenipotentiary, Permanent Representative of the People's Republic of China, Liu Zhenmin; and Tsinghua University's Dean, Institute of Modern International Relations, Yan Xuetong.

A direct mailer promoting the Debate Series and the En+ Caixin partnership went to 120,000 registered Caixin readers – and it's important to note that Caixin boasts the most valuable audience of any Chinese publication.

A write-up about the first debate appeared within Caixin magazine, which is distributed to 400,000 of this same, valuable audience.

Edited highlights of the debates, including promotion of En+ as the sponsoring partner, were streamed in English and Mandarin on [www.caixin.com](http://www.caixin.com) which receives 10 million unique visitors per month.

The online highlights of the St. Petersburg debate alone achieved more than 66.4 million impressions.

The first debate's YouTube clips were viewed more than 325 times by only the halfway point of the partnership. 325 views would seem low to other advertisers, however when you consider the elite content and the fact that Chinese viewers have no access to YouTube, this illustrates that the Debate Series is also engaging decision-makers in the West.

The Davos debate also featured in Reuters' own news about Davos.

# Outcomes

The Caixin Debate Series proved to En+ that it's possible to engage En+'s uniquely small but broad target audience in a highly cost-effective way. While Caixin maintained editorial integrity, En+ enjoyed many powerful opportunities through the debates and their surrounding media activity to convey En+'s views on China-Russia relations and the critical role of Siberia's development within that relationship. Among the people who matter, En+ is rapidly being seen as the authority on Siberia and the trusted partner for businesses seeking to invest there.



$173 \times 26$

100	70	3	
2000	1400	60	20
600	420	18	6

$$\begin{array}{r}
 2000 \\
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$173 \times 26 = 4498$

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4	6	2	8	6

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 1038 \\
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 \end{array}$$

Client : Maths Doctor

Agency : Digital Media Communications

Contact : [www.dmc.co.uk](http://www.dmc.co.uk)



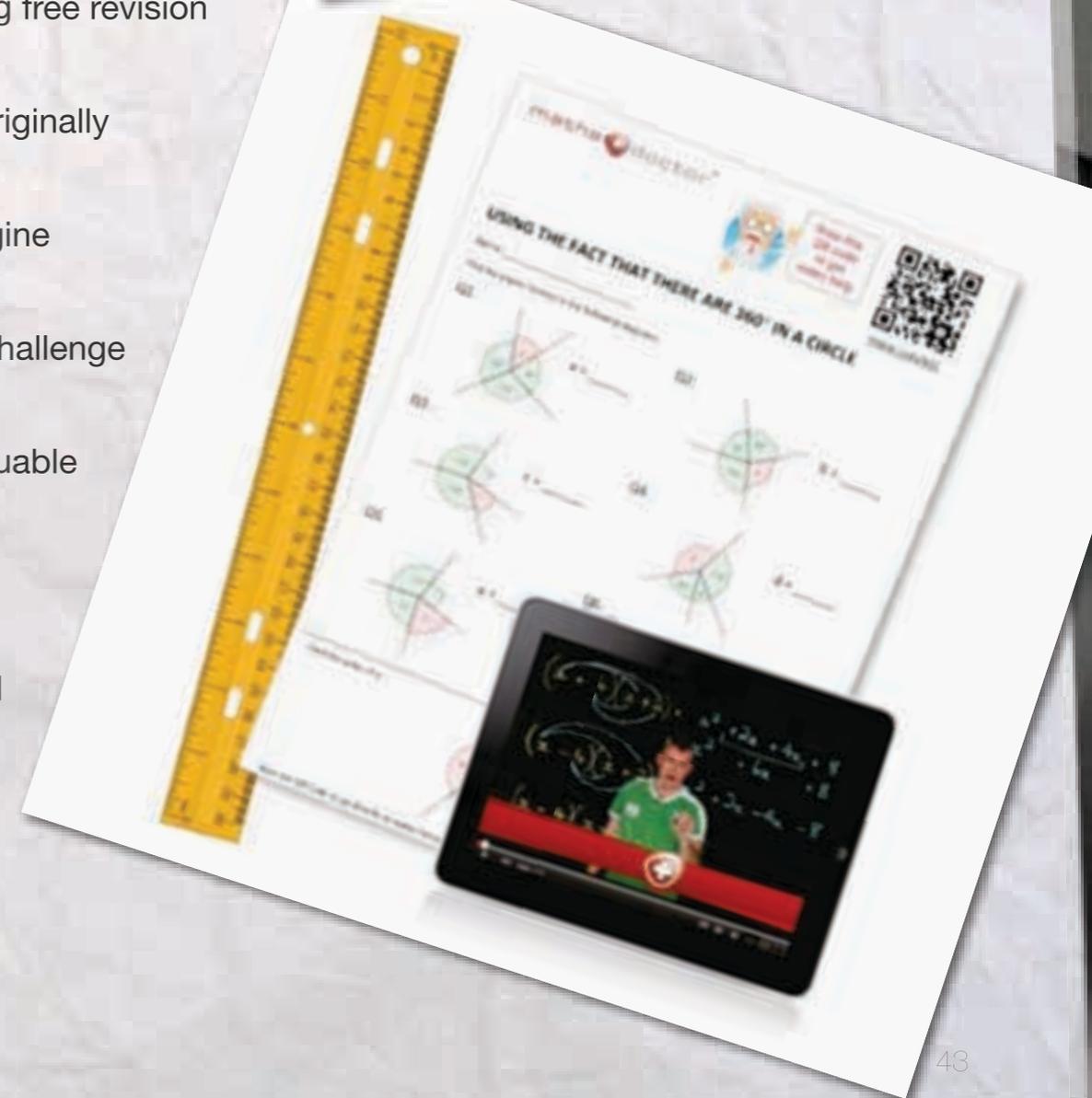
# Challenge

Maths Doctor is the UK's largest live online maths tutoring company. It helps boost the grades of students of all ages and abilities by providing fast, flexible access to qualified maths tutors on demand, anytime, anywhere, using the latest Internet and mobile technologies.

Founded in 2007 by Simon Walsh - a highly experienced maths teacher who was shortlisted in the 2012 Digital Entrepreneur of the Year Awards - Maths Doctor has won a British Business

Innovation Award for its inspirational approach to education.

Maths Doctor's early assets included a channel on YouTube providing free revision lessons. This resource was originally created simply for search engine optimisation purposes. The challenge was to draw together this valuable branded content and put it to best use for the business and its customers.



# Solution

Maths Doctor TV – a free online multimedia education resource for teachers, parents and students.

To build this new resource, Maths Doctor first worked with a group of professional secondary school maths teachers and respected maths book author Geoff Buckwell to co-create hundreds of digital video tutorials, currently covering 80% of the UK's GCSE and A-level curriculum.

Presented by teachers, every video explains an individual maths concept, from tally charts to quadratic equations, simply and dynamically.

At the same time, Maths Doctor has created an interactive QR (Quick Response) code-enabled worksheet to go with each video, their connection driven by the QR app on smartphones or by simply loading a worksheet's URL into a browser. Students watch a video tutorial then complete its worksheet exercise, giving the worksheet to a teacher or parent for assessment.

The resulting Open Education Resource, Maths Doctor TV, is located on the [www.mathsdoctor.tv](http://www.mathsdoctor.tv) microsite. It can be accessed anytime, anywhere via computer or smartphone, and it's free to use.

For teachers, Maths Doctor TV is a time-efficient, asynchronous 'flipped teaching' resource that can be used for 1-2-1, 1-2-many, and unsupervised lessons in the classroom, library, or at home. For example, Jo may be gifted and in need of a challenge, Joe may be struggling with a concept, and the rest of the class may need to study for an exam. They can all be catered for in an engaging way using different assets from Maths Doctor TV.

Students can use Maths Doctor TV as a fun, flexible tool to boost their understanding of maths at their own pace and time, with support on hand from the Maths Doctor tutors.

Math Doctor is inviting teachers, students and their parents to put Maths Doctor TV to the test and provide advice on developing it, in order to make it as useful as possible in inspiring students to reach their full potential.



# Results

- Maths Doctor TV officially launched in Q1 2013 at the UK's annual education exhibitions, and is generating social media conversation and PR coverage.
- There are now over 250 online video tutorials and their related QR Worksheets within Maths Doctor TV – the UK's largest expert maths 'library' of this kind – and it's still growing.
- Maths Doctor joined Macmillan Publishers' new Macmillan Digital Education network in October 2012, receiving investment and expertise that extends Maths Doctor's ability to develop new ways of using technology to support teaching.
- Maths Doctor has been approached by technology partners from around the world who are looking at adding Maths Doctor TV to their in-school multimedia library services, which boast branded content providers such as National Geographic.

# Outcomes

This case study is a fine example of how a small business, armed with judicious use of branded content, registered on Macmillan's radar as a pedagogical innovator worth investing in.

Maths Doctor TV also disrupted Maths Doctor's business model, leading to the creation of a freemium model to attract potential customers to other Maths Doctor services.

Maths Doctor is continuing to develop Maths Doctor TV as a key digital education resource.



"Offering educational, inspirational branded content opens doors and creates closer relationships with partners and customers. This helps not only to improve our services, but also ultimately to build our brand and inform our business strategy."

Simon Walsh, founder and MD,  
Maths Doctor



Andrew Canter, CEO, BCMA

# Branded Content

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## Measuring Success

Andrew Canter BCMA

Measuring a branded content campaign can be the market research equivalent of putting together IKEA furniture - simple in concept, surprisingly difficult in practice. And like that Aardvark wardrobe you have spent several hours trying to assemble, you can be left looking at lots of components without knowing how they relate to one another and unsure if the whole thing will actually fit together.

As anyone who has tried to evaluate the success of a branded entertainment campaign will tell you, there are numerous challenges to overcome.

The first is that what constitutes branded content is very diverse. It could be an event taking place over a few minutes, hours, days, months; it might be a 90-second online video, a 30-minute TV or radio show or a feature-length movie; it could exist in a virtual or the real world; it might require consumer participation/interaction or be entirely passive. Whatever it might be, it is unlikely that consumers will

regard it as advertising and therefore we cannot talk to them about it in those terms.

Secondly, branded content is often part of a wider campaign and isolating its success or effect can be difficult. In particular, what did it contribute compared to conventional advertising? How well did the marketing support for a piece of branded content perform relative to the actual content? It might be that the promise of the content was stronger than the actual delivery, and in some cases the campaign was a success not because of the actual branded content, but the campaign elements supporting it.

Another issue is identifying what is working well in the branded content and if a 'less is more' approach would have been more successful, or conversely if the branded element was so subtle that it was missed by many consumers. This is one of the most common debates between brand owners and the makers of the content,

with the natural temptation among the former to over-acknowledge their own magnanimity in providing this great content.

These are just some of the more common challenges; you can be sure that each branded content campaign will bring several more of its own. When evaluating a campaign therefore, the first thing to recognise is that whatever approach you take, it is unlikely to be perfect. Like that piece of IKEA furniture, good enough is the aim, not design perfection.

In general, it is easier to address the challenges outlined above using an experimental design, rather than trying to track a campaign in-market. Unlike an in-market tracker, in an experimental design we are not seeking to find people who have seen a campaign in the real world. Instead, we are creating an environment in which they are being exposed to the campaign or elements of it in a very controlled way, and without them knowing that our interest

is in the brand featured in the content (more on how we control this exposure in a moment). An experimental design therefore employs multiple test cells versus a control group to enable the research team to evaluate individual elements of the campaign, as well as the campaign as a whole.

As a simple example, we can evaluate the impact of both a piece of branded content and the marketing support for it using a four-cell design. 'Test Cell 1' is exposed to just the branded content, 'Test Cell 2' to just the marketing support

and 'Test Cell 3' to both the branded content and the marketing support. The Control Cell does not see any element of the campaign. Using this approach, we can isolate the impact of the support from the actual branded content, evaluating them individually and in combination. An in-market tracking approach may struggle to identify enough consumers who were exposed to just one particular element of the campaign, making it very difficult to isolate and ultimately understand and optimise its effect.

***One element (e.g. just branded content) to a campaign will require one test cell and one control cell.***



***Two elements (e.g. branded content and product placement) would require four cells.***



Respondents in all cells answer the same survey that covers a number of pre-determined brand metrics as well as feedback on the branded content and campaign. With this design it is essential that the sample size and profile of each cell - including the number of brand users per cell - are tightly controlled. By doing so, we can make the statement that, other things being equal, the impact of campaign element x is y for a brand.

The obvious weakness of an experimental design is that it conveniently ignores the real world problems of both the reach and relative cost of the different campaign elements. After all, the fact that an in-market tracker might struggle to identify people who saw just the branded content and not the marketing support is a finding. Without a reality check on cost and reach, that experiential element which was experienced by the 100 sober people at Glastonbury looks a real winner in an experimental design.

- Depending on the size of your campaign and your research objectives, there are two parts to the analysis.
- The first part evaluates how well the campaign has worked vs. the objectives and identifies strengths and weaknesses in the creative approach.
- **The second involves Pointlogic's Commspoint Influence™ media planning system. Commspoint Influence uses the survey results and translates them into a response curve to capture diminishing returns. It also manages costs, reach and frequency and other planning detail. In this part of the analysis we can look at various 'what if scenarios' to see how the campaign would have performed vs. each objective with a different spend and a different mix.**
- Both parts (if applicable) are combined into a single executive summary; moreover, you will also be able to specify your own analysis using the Commspoint Influence system.



 pointlogic

The solution is to anchor the data to the real world using a system such as Pointlogic's Commspoint Influence planning system. The survey data from this type of design measures the 'power' of individual and combined elements of a campaign. A system like Commspoint Influence then factors in cost, reach, halo effects and so on to convert it into meaningful data that a planner can use.

This combination of granular data on each campaign element (in isolation and in combination) integrated with media planning software allows for a lot of 'what if?' analyses - which is useful when marketers seemingly have so many unanswered questions around the role and impact of branded content. For example, this design could help answer what if the marketing support for the branded content component was doubled, tripled or halved? What if the rest of the campaign had made more use of online pre-rolls and social media at the expense of TV? What if the branded content had stronger branding? This approach also enables a

closer look at reactions to the content to identify its strengths and weaknesses.

As with any approach, the devil is in the detail. A crucial element of an experimental design is exposing consumers to the campaign (or elements of it) in a way that feels natural, and without 'hot-housing' it. The beauty of branded content is that the consumer will be inclined to believe the interest of the researcher is in the nature of the content itself and not the brand behind it, which helps with this 'disguising' process.

Consumers can be exposed to a campaign in a number of ways. It could form part of an online survey in which we recreate different media experiences, or it could make use of a media lab (or focus group facility) to which respondents are invited to watch TV, surf the web, etc. individually. It does require some effort on the part of the research agency to stage-manage the exposure, but it is essential to producing accurate data.

The BCMA's contentmonitor uses this approach and has helped numerous brand owners to quantify the success of their branded content campaigns.

There are two parts to the BCMA 'Monitors': the front end is Ipsos

The logo for contentmonitor, featuring the word "contentmonitor" in a lowercase, sans-serif font. The letter "c" is stylized with a blue circular graphic element.The logo for placementmonitor, featuring the word "placementmonitor" in a lowercase, sans-serif font. The letter "p" is stylized with a blue circular graphic element.

***Monitors give marketers an in-depth***

***insight into:***

- 1. How your campaign is performing against key brand metrics, allowing you to determine the ROI.*
- 2. Which elements of the campaign are performing the most strongly in meeting the campaign objectives.*
- 3. What you could do differently to support the campaign more strongly to optimise its ROI.*

The Ipsos MediaCT logo, featuring the text "Ipsos MediaCT" in a sans-serif font, with a small blue square icon containing a white graphic to the right.

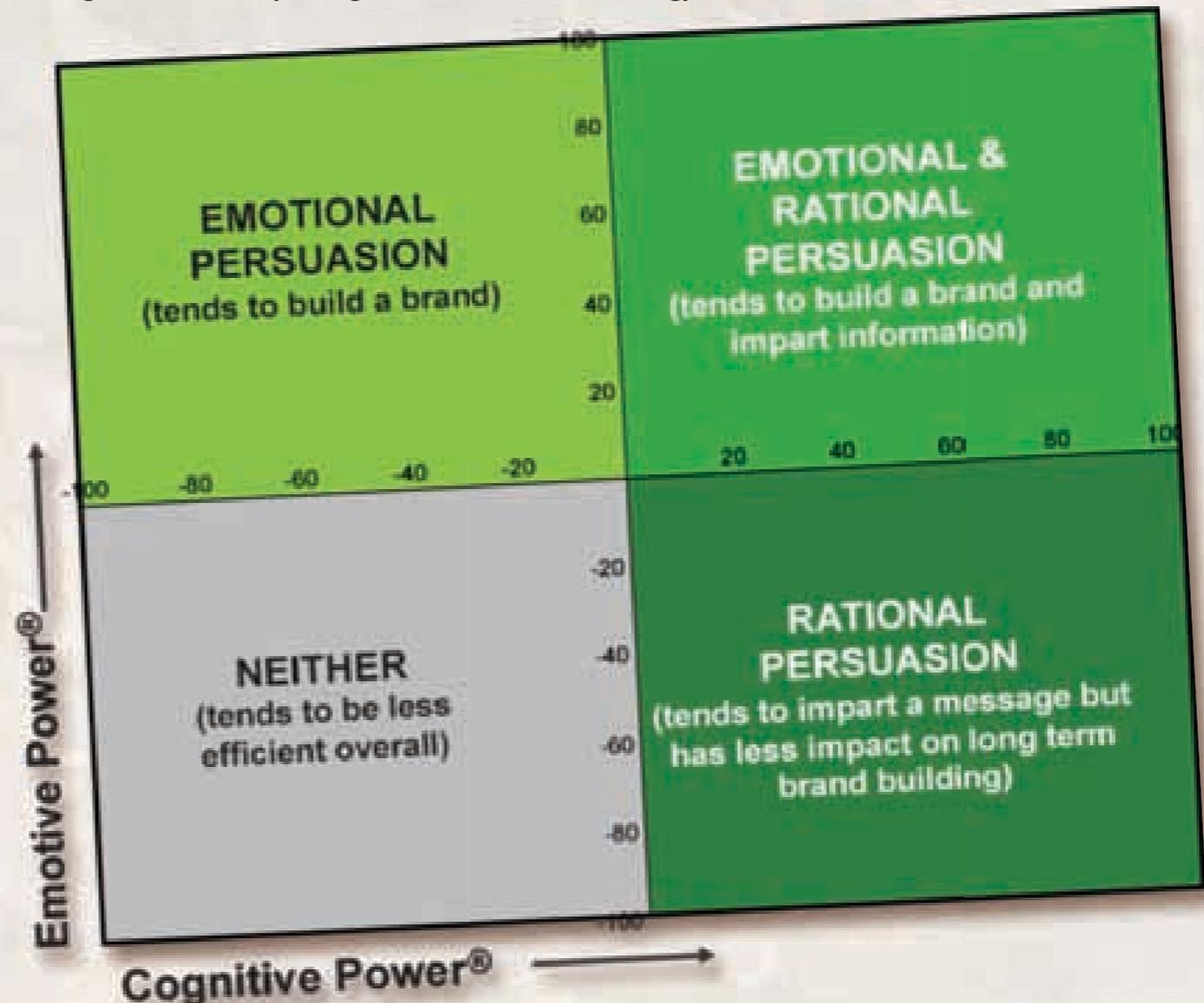
MediaCT's versatile and precise content evaluator; the back end is Pointlogic's Commspoint Influence system which is used by many of the leading media agencies. The Ipsos MediaCT component evaluates the power of the different elements in the campaign in meeting the objectives. The Pointlogic component takes this data and converts it into a media planning tool - looking at the power and the reach of each element as well as the synergy between elements.

The output answers the initial questions of 'did my campaign work?' and 'which elements of it were most powerful?', then goes on to reveal how the results could have been different with a different media spend and mix. Moreover, it enables you to change the importance of different objectives and see the implications for the media plan.

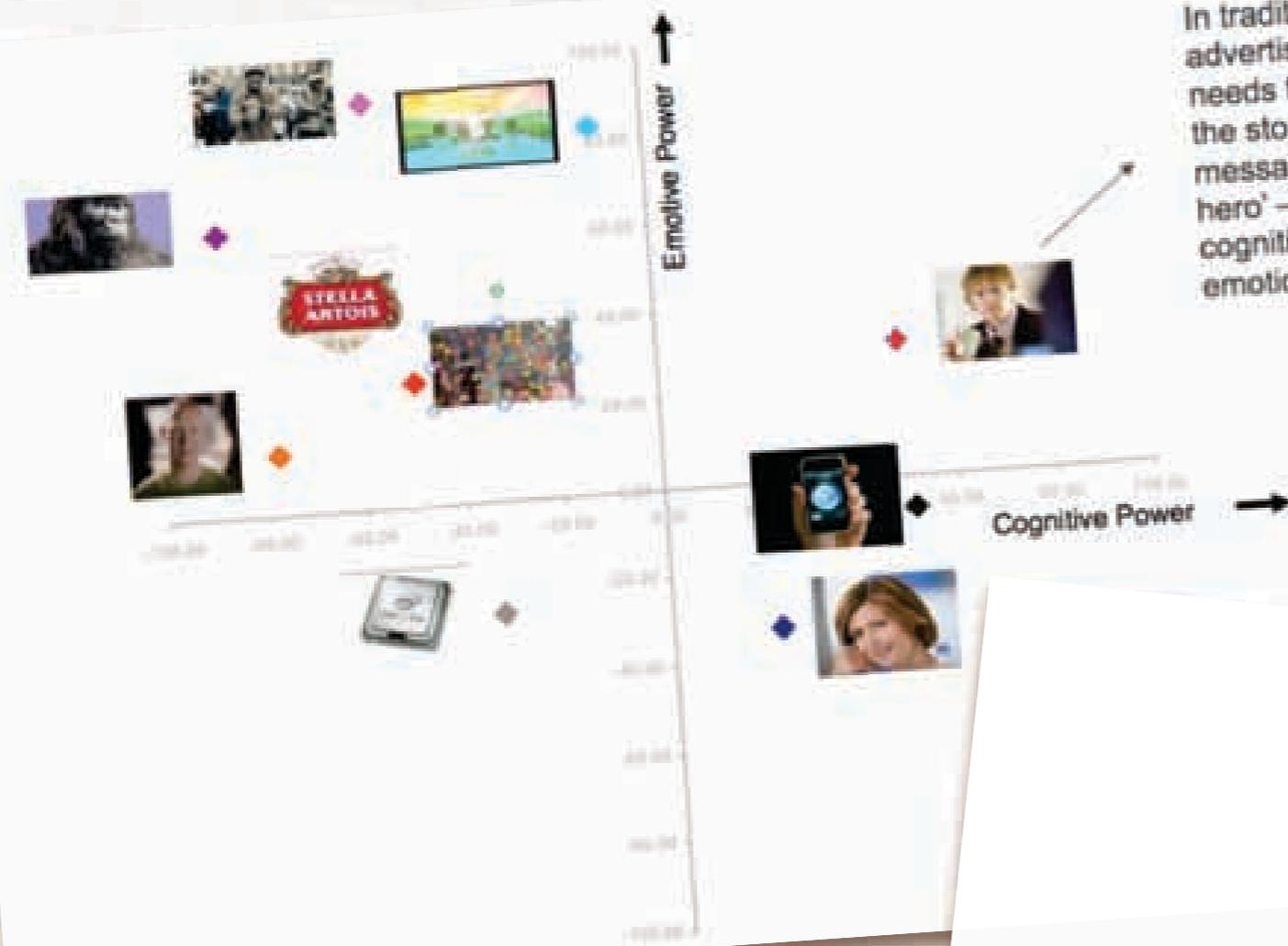
An integral part of the analysis is based on measuring the emotional and cognitive response to the branded content. There is much evidence supporting the importance of emotion as both gatekeeper and driver of the decision maker.\*

The BCMA contentmonitor includes the Cognitive and Emotive Power (CEP) test, devised by Dr Robert Heath, author of *The Hidden Power of Advertising*. The CEP test involves a forced exposure of the test branded content/ad, followed by a series of questions where the respondent rates the branded content/ad on 10 different elements. Using an algorithm, the responses are converted into a score for:

- **Emotive Power (strength of subconscious feeling)**
- **Cognitive Power (strength of conscious thinking)**



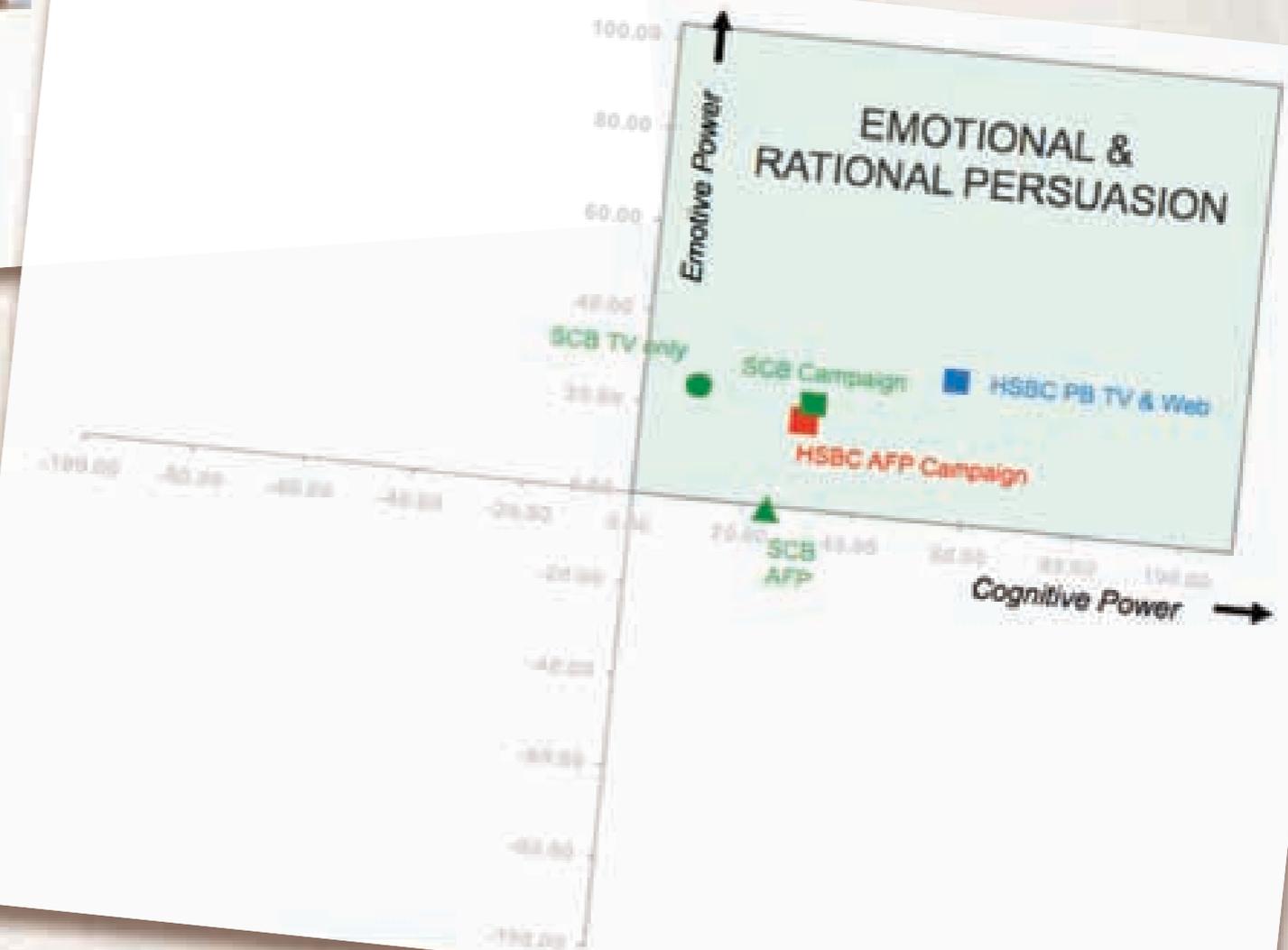
\* Damasio, 1994: Rational decision making is 'hard wired' to our emotions; Zajonc 1980, Damasio 1999: Processing of emotions is independent of working memory (cognition) and does not require attention; Shiv & Fedorikhin 1999: Emotion drives decision making when time is constrained with people relying more on intuition; Watzlawick 1962: Relationships are driven not by the rational message in advertising but by emotional content; it's not just what you say, but how you say it.



In traditional TV advertising the brand needs to be central to the story and the message – 'brand as hero' – to get both cognitive and emotional power.

*'Traditional' advertising can find it hard to be both emotional and cognitive at the same time*

*Branded content and traditional advertising can work together to produce a campaign that is both emotive and cognitive*



One such example is HSBC Private Banking's partnership with CNBC. This involved short films created specifically to feature on the TV channel that featured alternative investing opportunities in various markets. The on-air films were complemented by HSBC-branded (in the form of banners and pre-roll sponsorship credits) web pages on the CNBC website.

The campaign was evaluated among 392 high net worth individuals (with £1m+ of liquid assets) in UK (n=100), New York (117), Hong Kong (119) and Brazil (56). Two elements of the campaign were tested: a two-minute branded content film and the web pages, both individually and in combination.

The research found that the branded content on TV was effective in 'sneaking in under the radar'. The information contained in the videos was pitched at the right level, as was the level of branding. The web pages had a strong synergy with the video and they helped to dial-up the branding of the campaign.

Overall, the combination of these two elements had a strong impact across a range of key brand metrics. The response from this difficult-to-please audience was similarly impressive - 76% said that it got their attention, while 67% agreed that they would like to see more of this type of advertising in the future.

HSBC were delighted with the results and the Group Head of Marketing Insight & Planning said: "It's usually very hard to determine the impact of a campaign retrospectively when the target audience, like ours, is so difficult to reach. What this research has given us is real insight, not only into whether or not our target audience liked the campaign, but also how different elements made them feel towards our brand, and which messages were coming across strongest."

*With thanks to Ian Wright, Executive Vice President, Corporate Development, Ipsos OTX MediaCT for his valuable contribution.*

*Full contentmonitor case studies are exclusively available to BCMA members.*



**IPA**

"The IPA very much welcomes this BCMA initiative to provide greater transparency and accountability into the measurement and understanding of branded content."

Lynne Robinson, Research Director



The Voice of British Advertisers **ISBA**

"We're living in an age of accountability, and recent austerity has forced the pace. We're also living in an age of media channel proliferation which has led to stiff competition for advertising revenue. Channels seeking consideration by potential advertisers will have to underpin their claimed contributions or they will perish. The BCMA's initiative puts branded content firmly in the frame."

Bob Wootton, Director of Media & Advertising



Morgan Holt,  
Chairman, BCMA

# Expert Predictions

## The future of branded content marketing

Branded content marketing is evolving rapidly. Several expert practitioners share their thoughts about the future of this field over the following pages.

Do you agree with them? Do you have other predictions to share? Please let us know what you think by using [this form](#).

*1. Its ability to generate advocacy will make branded content more important to a brand's health*

**Andrew Canter, CEO, BCMA:** People don't have time for interruptive advertising, but they'll share what they love via social media and new technologies – fast and in real time. In the future, more brands will integrate their messages into compelling content that people will talk about, share and even co-create, ultimately turning consumers into advocates who generate digital word of mouth and influence.

**Morgan Holt, Chairman, BCMA:** Establishing closer relationships with

your customers at a time when media companies are finding it more and more difficult to build business models around holding on to audiences, and at a time when advertisers are finding more and more of a need to come closer to their consumers – that's the incidence when content makes a difference to brand building.

**Chris Sice (CS), Managing Director, Blended Republic:** Brands now need to create ideas with the potential to inspire audiences via different marketing disciplines. And then know how to blend the right mix of disciplines. The idea is the key thing, and whether it lends itself to creative that will engage – by whatever route/s are most suitable.

*2. Branded content curation is a key role that will change the agency model*

**Sarah Wood (SW), COO, Unruly Media:** With 72 hours of video uploaded to YouTube every minute and a billion bits of content shared on

Facebook every day, content discovery and curation is as large and important a task as creating content in the first place.

**Ian Farmer (IF), Digital Strategist/  
Planner, Havas Worldwide:**

Developing a robust content curation strategy now requires awareness of time, device and location.

**Richard Spalding (RS), CEO, The 7th Chamber:** Content curators will have more impact on their audience's brand endorsements than a brand film made by an agency.

*3. Advertisers will find better ways to build trust*

**Paul Bay (PB), Founder, Citizen Bay:** Regarding content curation and brainpicking, the gap between promise and delivery is still wide – advertisers are still less trusted than politicians. Brands using branded content need to keep this trust issue at the forefront of their minds. Through a better understanding of what people want,

brands will begin to act in a way that endears them to people and builds trust.

*4. With the democratisation of content, customer stories will become more important than brand stories, and will change the media content model*

**PB:** The term 'storytelling' implies that brands or their agencies are still the authors of the narrative. This downplays the increasingly important role that the customer narrative plays, particularly as more people create their own brand-related content – whether it's a Harlem Shake video clip or a product experience shared on Twitter.

**IF:** Branded content will benefit from this kind of disruptive influence to the current method of producing, selling and licensing content.

**PB:** Branded content marketing will become less about pushing content and more about listening to your customers' stories and amplifying these.

*5. A 'Cost Per Engagement' measurement will help determine the ROI of branded content marketing campaigns*

**SW:** Research proves that content that is shared exponentially generates brand advocacy and leads to a direct increase in product sales. Brands want to learn how to create share-worthy content repeatably and at scale, rather than crossing their fingers and hoping for a viral hit. There will be an increasing focus on testing what works and in particular what drives active engagement and word of mouth, rather than measuring merely views, which can be bought, and are a measure of media spend rather than a measure of content quality or effectiveness.

**IF:** This new Cost Per Engagement metric will incorporate the lifetime value of the engagement.

*6. Brands will invest more in creating an emotional connection*

**SW:** Testing what works and optimising the performance of branded content isn't

just about using data to make decisions and refine campaigns in real-time; it's also about emotions. We make purchase decisions based on how we feel about a brand. The brands that succeed in the future will be the ones creating content that elicits a powerful emotional response from their audience.

**IF:** This experience extends to media placement as well. Stumbling upon something new produces an addictive emotional benefit, so marketers are always on the lookout for new product placement locations. Advertisers will make an even bigger investment in understanding the science of 'serendipitous placements'.

#### *7. Myths will be busted*

**SW:** As academics and professional research companies develop a body of research around branded content, there'll be mythbusting galore. For example, in the early days, marketers thought you needed to hide your brand if you wanted to make your content viral. Myth. Studies have shown that this is not the case - it's fine to

have the brand front and centre of the content, as long as the content hits the relevant emotional triggers and the brand presence feels relevant and authentic.

#### *8. The continuous client will finally come into being*

**SW:** The best available device culture is already in full swing, with users demanding the content they want, when they want it, on the best screen they happen to have to hand at that moment. Content makers from the Wall Street Journal to Wired are selling cross-platform subscriptions that enable content to be pulled from the cloud onto multiple devices. This culture is likely to lead to the introduction of a 'continuous client' (read A Modest Proposal by Joshua Topolsky, Engadget, 2010), where our devices talk to each other and we can place-shift from screen to screen without the hassle of logging in and out.

**IF:** The Mobile Web has reduced part of the 'plan ahead' step in content gathering, and the reason scenario mapping of consumer journeys has the added complexity of

flexible and often impulsive triggers. The logistics principle of 'just in time' is gaining adoption for many content segments, and with users enjoying the flexibility of multiple access devices, it's important for branded content to incorporate a process to optimise the experience.

#### *9. More content will be designed for multi-screen consumption*

**SW:** Content-makers are already getting creative with transmedia strategies. Ridley Scott's Prometheus did this particularly well in 2012, uploading a TEDtalk from the future (2023), that then became the past-tense and back story for a blockbuster film set in 2093. It's not just the big screen that's getting in on the act - with as many as 44% of TV viewers using a companion screen while watching TV, we'll be looking to more brands, particularly broadcasters, making companion content designed for smartphones and tablets. Plus, the impending introduction of 4G in the UK will mean that consumers will be able to view videos faster on their smartphones than on

their desktops, which will place increasing pressure on brands and advertising networks to find out how to make smartphone content work. A smartphone is a very intimate device so there's lots of scope to create a different type of content.

**Doug Scott (DS), President,**

**OgilvyEntertainment:** We don't live in a channel-based environment. It's not about going for this channel or that channel. If it's a show I want to watch then I'm going to find it whether it's on the Discovery Channel, or on demand, or on iTunes for \$1.99.

I think it's heading to a place where first and foremost it's not about a TV screen but any screen, and it's not about a singular experience, but a shared experience. It's going to be 'plus screen', so if there's a group watching a game, they can now also 'lean in' via their iPad or smartphone and pull up more on the players, as well as chat with other fans, find out about other games in real-time.

*10. The definition of branded content will change, blowing away the 1:9:90 participation principle*

**RS:** Long-form content is currently King of brand engagement. For example, see Red Bull's "Art of Flight". People want to be entertained by brands. They are willing to make content for brands - (see eyeka.com for crowdsourcing branded content) – and they prefer to immerse themselves in long-form branded content, not just be shouted at with 30-second ads.

*11. Every type of content will be able to add value to a brand*

**DS:** We are going to see the rise of a whole host of new content formats. We are going to see the rise of a greater value proposition to the brand as it relates to content in some cases, as we are seeing with Red Bull right now.

**IF:** Brands will actively find ways to enhance the value of branded content with new layers. For example, the added value that Mint.com gave to the humble bank

transaction statement is empowering their march up the consumer ownership and trust hierarchy.

**DS:** Microcontent can be pulled out of the cloud, enabling people to get more knowledge about a certain topic or be entertained for longer because they are going deeper into the topic, and I believe that microcontent potentially will be brand-funded. So just as a certain TV programme is brought to you by a certain brand commercial-free, the content you would typically be charged 99 cents or £1.99 via Apple iTunes would be presented by a certain brand.

*12. Brands will realise that they need to think about distribution (globally where relevant), not just content creation*

**CS:** Just because a brand can create great content, doesn't mean anyone cares. Right now, brands are placing too much emphasis on creating content, but are ignorant of distribution. The boundary-less nature of Facebook and YouTube, for example, presents huge opportunities for

international marketers to engage global audiences with branded content.

To attain the desired ROI, brands need to learn to act like media owners: understand their target audience; know intimately what makes great stories to engage that audience; know what formats to present these stories in and which platforms to tap into to reach that audience.

**13.** *Some brands will effectively become entertainment companies*

**DS:** We are going to see brands that are truly entertainment companies who have entertainment adjacencies or extensions to them that truly own the lifestyle. Nike is one of those brands that I predict we should see something like this come out of. Coca Cola is moving in that direction. I think they have the relationships and sponsorship franchises to do that over time.

**CS:** Brands like Coca-Cola and Diageo are leading the way in embracing branded content. They embed content thinking at the heart of their marketing planning from

the outset, which gives them the potential to create an authentic, inspiring content vision that can work across borders and deliver huge international ROI.

**14.** *Data will become the new creative*

**DS:** The idea that the brand starts to 'learn' the customer and enable them with content - whether it be educative or entertaining - that is of interest to them really drills us down to the idea of data being the new creative.

**Luca de Fino, Head of Social, Ogilvy &**

**Mather:** The understanding that content drives users' behaviour forces us to have the skill to transform that behaviour into users' actions that are measurable and linked to clients' business goals. Today effective strategies can change behaviours and generate actions when they are media compliant.



Andrew Canter, CEO, BCMA



*Click to Feedback*

Do you agree with what the expert practitioners in this ebook say about the future of branded content marketing? Do you have other predictions to share? Please let us know what you think by completing and submitting the form on the left.

If you'd like to submit your own case study to the BCMA for possible use in future editions of this ebook, please email the BCMA's CEO, [Andrew Canter](#).



# What do you think?

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## Tell us your views



Justin Kirby, CEO, DMC

This ebook was created for, and in conjunction with, the Branded Content Marketing Association (BCMA) by Digital Media Communications (DMC) and New Media Works (NMW).

Ebooks have become so ubiquitous in our daily lives that Amazon is now selling more ebooks than hard copies, and the UK Government has added ebooks to the basket of goods used to calculate the nation's **monthly rate of inflation**, based on current trends in spending.

At DMC and New Media Works, we believe it's time for brands to take advantage of this exciting medium by using ebooks to showcase branded content of their own, in one place and via an application such as iBooks that enables live content to be compiled and updated in real time, anytime.

Hence, we proposed this enhanced media ebook to the BCMA. It contains a diverse range of the best campaigns produced by BCMA members, providing different perspectives on how brands are approaching the use of branded content and how consumers are responding.

If you'd like to submit your own case study for possible use in future editions of 'The best of branded content marketing', please email the BCMA's CEO, **Andrew Canter**.

If you'd like to talk to us about creating, publishing and distributing your own ebook, please email DMC's CEO, **Justin Kirby**.

# Why an ebook?

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We're very grateful to the following people for their contributions to this ebook's content:

Martha Fiennes

Sarah Wood, COO, Unruly Media

Ian Farmer, Digital Strategist/Planner, Havas Worldwide

Richard Spalding, CEO, The 7th Chamber

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Ian Wright, Executive Vice President, Corporate Development, Ipsos OTX MediaCT

Lynne Robinson, Research Director, IPA

Bob Wootton, Director of Media & Advertising, ISBA.

### **The Branded Content Marketing Association (BCMA)**

Launched in 2003, the BCMA is the international trade body for branded content, and is designed to bring together and benefit a broad spectrum of content creators and owners, including organisations from the advertising, brand development, sponsorship, media, broadcasting, programming and entertainment industries.

<http://www.thebcma.info>

**BCMA WEEKLY DIGEST**  
**SUBSCRIBE HERE**

### **Digital Media Communications Ltd (DMC)**

Founded in 1994, when the Internet was just emerging into the mainstream, DMC is a highly experienced digital marketing consultancy that specialises in using collaborative and social marketing approaches. DMC is responsible for the strategic planning, project management, editing, publishing and promotion of this ebook.

<http://www.dmc.co.uk>

### **New Media Works**

Former AKQA creative head and co-founder Mark Welland established New Media Works in 1998. He has over 20 years of interactive design experience, including the creation of ebooks and apps for local and global brands and e-learning organisations. Mark is responsible for the creative development, design and production of this ebook.

<http://www.newmediaworks.co.uk>

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