

Google Chrome: Open Spaces - Creating street art through the web

Sheila Melbye

WARC

Source: WARC Prize for Asian Strategy, Shortlisted, 2013

Downloaded from WARC

This case study describes a campaign in which Chrome, the internet browser from Google, targeted Indonesian youth.

- Chrome continued to lag behind the dominant browser following broadcast advertising that had built overall brand awareness but was yet to deliver significant increases in regular use.
- The campaign - Open Spaces - invited people to create street art through the web, by building a competition where everyone could create and vote for artworks that would be recreated on buildings in key cities.
- The result was a highly engaged audience submitting, voting and rallying for art pieces, and sparking social conversations.
- Critically, the rate of growth for Chrome usage quadrupled after the campaign launched, and it significantly outperformed 2011's TV-led campaign, delivering a 31% higher rate of growth and achieving a 60% higher ROI.

Sheila Melbye

Campaign details

Brand owner: Google

Agency: BBH Asia Pacific

Brand: Google Chrome

Country: Indonesia

Channels used: Games and competitions, Internet - display, Internet - microsites, widgets, Magazines - consumer, Online video, Outdoor, out-of-home, Public relations, Social media, Television, Word of mouth and viral

Media budget: 1 - 3 million

Executive summary

Since the browser's launch in 2008, Chrome has been trying to establish itself in Indonesia as a contender against the market leader, Firefox. Broadcast advertising had built overall brand awareness and driven downloads, but had yet to deliver significant increases in regular use.

Being a low-involvement tech product, the choice of browser is not something naturally top of mind. Coupled with the tendency of Indonesian society to be group-orientated, people naturally defaulted to the majority choice.

Taking this head on, we built a strategy creating brand buzz about the browser with Indonesian youth, focusing on street art, this being their locus of cool and a catalyst for social conversations.

With Open Spaces, we invited people to *create street art through the web*, by building a competition where everyone could create and vote for artworks that would be recreated on buildings in key cities.

The result was a highly engaged audience submitting, voting and rallying for art pieces, and sparking social conversations. Critically, the rate of growth for Chrome usage *quadrupled* after the campaign launched. It also significantly outperformed 2011's TV-led campaign, delivering a *31% higher rate of growth* and achieving a *60% higher ROI*.

Market background and business objectives

Google Chrome launched globally in 2008 with a mission to 'add value for the user and help drive innovation on the web'. Since then, Chrome has become the most used browser on the web. However, despite this worldwide success, it is still trying to establish itself in Indonesia as a rival to Firefox, which holds approximately two thirds of the market share.

So far, broadcast advertising had succeeded in building overall brand awareness and driving downloads of the browser, but it had yet to deliver significant increase in the number of regular Chrome users (a key metric in the browser category). In addition, continued investment in broadcast advertising was not sustainable.

Business objective: Drive increase in regular usage of Chrome in Indonesia.

In a strongly group-oriented society such as Indonesia, community plays an important role in validating choices. As such, getting people to move away from the majority choice is tough.

72% of people in Indonesia cited 'being happy with their current browser' as the main reason not to switch to another browser. (Source: Ipsos MediaCT quantitative study 2011)

They prefer to stay where everyone else is – this likely being the centre of social action and news. In order to achieve increased usage of Chrome, we believed we needed to move beyond conventional advertising and take a different approach to the challenge.

Hence, we needed to build a strategy that would take on the key challenge directly and turn the group-oriented nature of Indonesians into an advantage. Our objective was to drive usage through brand buzz, thus turning the problem on its head.

Communications objective: Generate brand buzz (to drive usage).

Insight and strategic thinking

To give ourselves the best chance of achieving these objectives, the target audience had to meet the following criteria:

1. A sizeable enough group within the larger community of internet users to be able to effect a change in user numbers.
2. Receptive to new technology – the 'lowest hanging fruit' that were most likely to switch browsers.
3. Highly social – able to generate and amplify brand buzz created by the campaign, bringing about a multiplier effect (especially important in a group-oriented society).

These considerations brought us to an obvious target segment – young people of 15–24 years old.

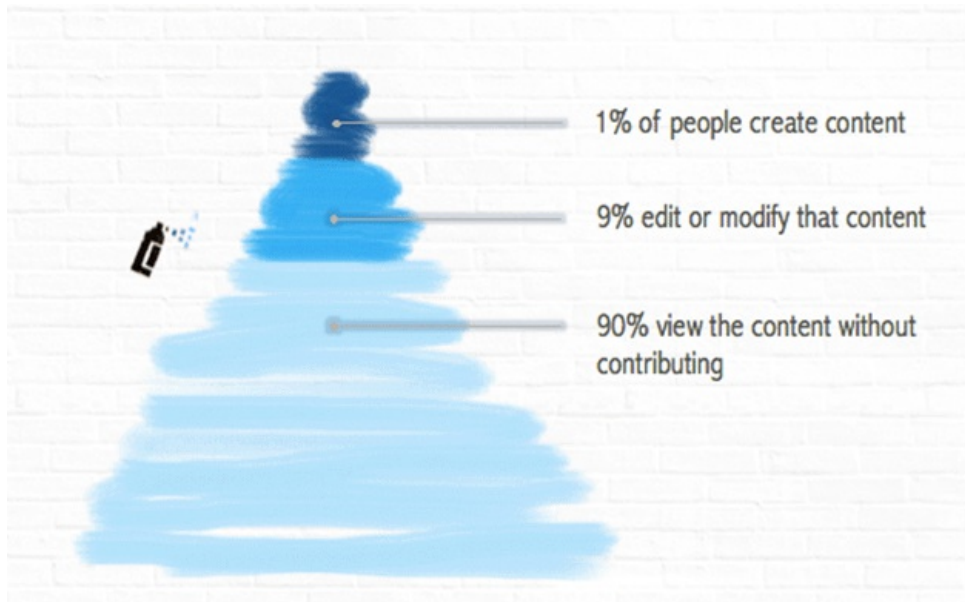
- Indonesia has the fifth youngest population in the world, where 15% of the online population are aged between 15 and 24 years old (comScore age of the internet report 2010).
- Historically, Chrome had the most success amongst youth, when it came to turning new adopters into active users. According to data (Ipsos MediaCT 2011), a *third* of the Chrome users are teenagers, which is double the percentage of Firefox and Internet Explorer.
- Engaging young people would also allow us to tap into their highly socially savvy nature – a key consideration, given our challenge.

With that, we narrowed into the goal of creating brand buzz by placing Chrome right into the heart of social action and news for young people, and in turn generating increased usage for it.

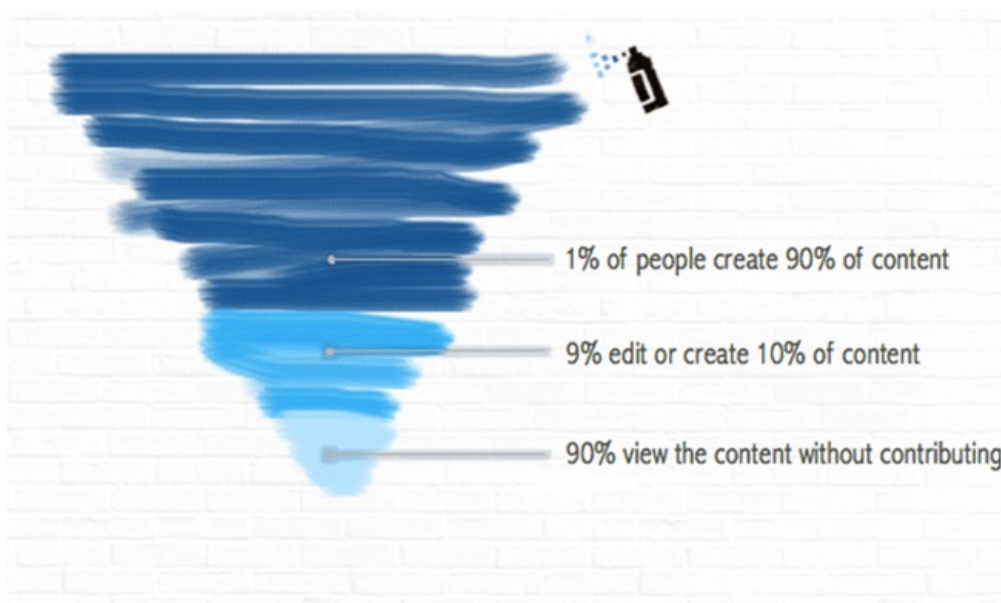
We chose to focus on *street art* – this being a particular locus of cool for Indonesian youth as well as a natural catalyst for social conversations, often around the social/political issues plaguing the country.

We invited young people to *create street art through the web*, where everyone had the opportunity to create and vote for artworks that would be recreated on nine prominent buildings in key cities. Open Spaces ran as a nine-week competition and provided a bespoke HTML5 web app that allowed creation of digital artwork from right inside a browser.

Referencing the '1–9–90' rule of internet culture, more people will lurk in online communities than participate. The principle hypothesizes that an approximate 1% will create content, the immediate circle of 9% will edit or modify that content, and the remaining 90% passively view content with little or no contribution.



This participation rule further hypothesizes that the contribution ratio is not proportionate to the participation values, as illustrated below.



For such a participatory idea like ours to flourish, we needed to ensure that:

1. A portion of the audience was creating – to ensure a wealth of content for the platform to be interesting.
2. A portion of the audience was sharing – to reach beyond the creators and leverage peer-to-peer influence.
3. The masses were provided a reason, or simple mechanism, to participate with minimal effort on their part – to push a portion of the lurkers beyond their normal behaviour, and establish a sense of community around the project.

In turn, the engagement across the three tiers would provide the momentum required for the platform to organically grow and drive the brand buzz we sought to achieve.

Across the universe of our potential audience, we mapped them into – 1% creators, 9% explorers, 90% viewers. In each of these groups, we tapped into their motivations and mirrored their enthusiasm of participation with unique messaging across our work.

Optimizing content seeding

Content was the backbone of the campaign. The controversial nature of art meant that content created was highly viral in nature. A two-prong approach was taken to further optimize this:

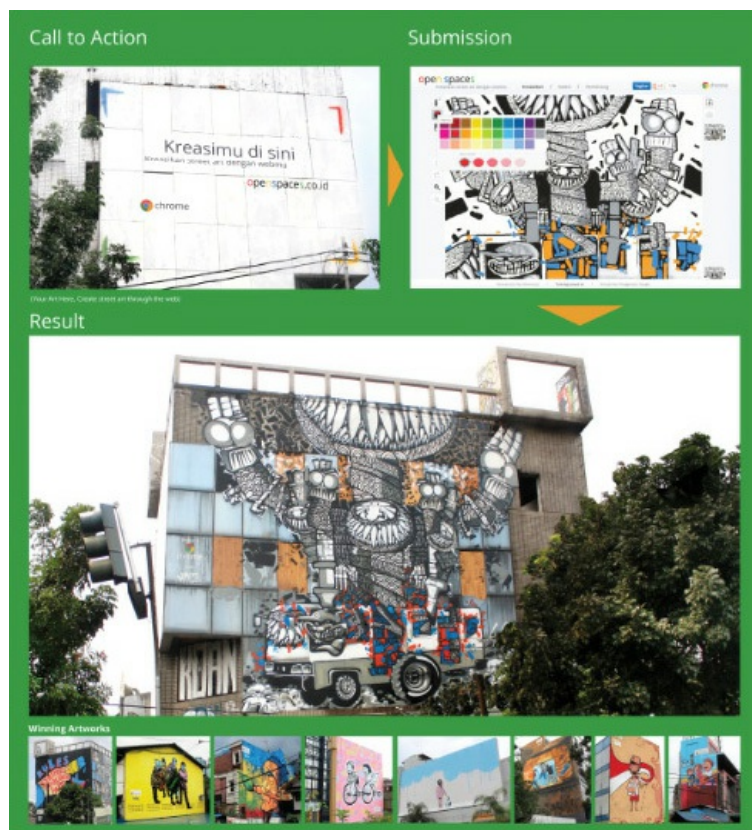
1. First, we turned creators into seeding vehicles by encouraging them to share their artworks in order to up their chances of winning.
2. Second, with the mass of crowd-sourced content, we built a constant flow of conversation starters across social media streams that would encourage sharing amongst a wider audience.

The quality of the submissions and the expressive nature of art in highlighting social and political subject matters were excellent content that ignited social conversations.

Implementation, including creative and media development

Our idea: Open Spaces

To get Indonesians to start using Chrome more, we gave them an opportunity no one had had before – creating street art through the web. Ten public walls were earmarked, with a call to action printed on nine. Participants from all over the country competed for space on the walls by creating artwork via a bespoke web app that allowed them to preview their art on the various walls. The winning pieces as voted for by the online community were recreated on the respective walls.



Following our engagement strategy, we created tiers of content and advertising to drive brand buzz for Open Spaces.

1. The Creators – 1%

Prior to the public launch, we invited Indonesia's top 100 bloggers from the creative world to preview the project and web app to drive web chatter and momentum on the upcoming campaign.

The right spokespeople were required to support this campaign, hence we aligned ourselves with some of Indonesia's most well-known creative talents and have them as ambassadors and judges of the competition:

1. Indonesia's most famous street artist – Darbotz.
2. One of Indonesia's leading art curators – Farah Wardani,
3. Highly creative celebrity singer – David Bayu.

We engaged Darbotz to kick off the campaign by creating a seven storey-high artwork on an abandoned building situated in the heart of Jakarta. Jakarta's best-loved creative collective, Ruang Rupa, was also recruited to be the street art crew that would recreate the following winning artworks.



2. The Explorers – 9%

Forming the active participants, our call to action to create street art through the web was built across various touchpoints:

- Digital banners with a 'create' call to action.
- Postcards and posters strategically placed in youth networks, ie art schools and popular youth hangouts.
- Print ads in magazines targeted at young people.
- Workshops in art schools to encourage interaction with the Open Spaces web app and Chrome.

In addition, the web app was created with this group in mind. Digital artwork could be created and immediately viewed and shared as street art on photographs of walls, thanks to a superimpose feature.

By offering on-the-spot, instant gratification, we catered to even amateur doodlers, encouraging them to spread the campaign well beyond the core creative community.

Digital

Advertising



Interactive page takeover



Pre-roll for Yahoo & YouTube



Page takeover on YouTube.co.id

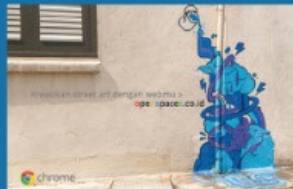


Page takeover on leading sites

Postcards

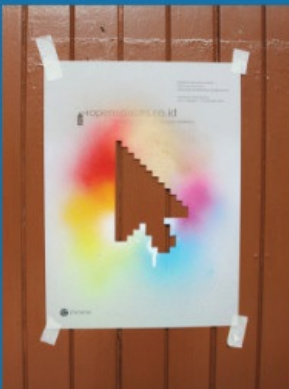


(Create street art through the web)



(Save Draft)

Posters



3. The Viewers – 90%

Each week we launched a new wall, announcing the opening of submissions via our outdoor sites. Together with the vote banners and search campaign, we reached out to this passive audience, allowing them to participate at their comfort levels and still feel part of the project.

Outdoor

Call to Actions



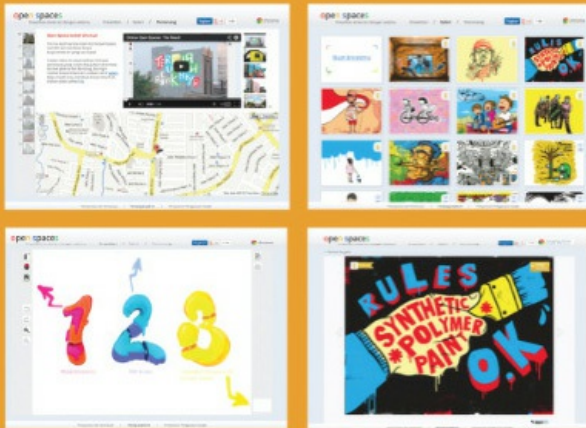
(Your Art Here. Create street art through the web)

Guerilla Paste Ups on Existing Street Art



(Save Draft)

The Website



As each wall progressed, we provided content on the app and social platforms throughout the week to constantly provide fresh material feeding social and PR chatter. The optimized content comprised of:

- A captivating stop-motion video that captured Darbotz's entire creation process for the first artwork in the campaign.
- Weekly documentaries that profiled the winners and allowed them to share the thinking behind their work.
- Behind-the-scene shots documenting the painting process for all the winning artworks as they got recreated on walls.
- Special feature for top-voted artworks of the day.

10 Mini Documentaries



Performance against objectives

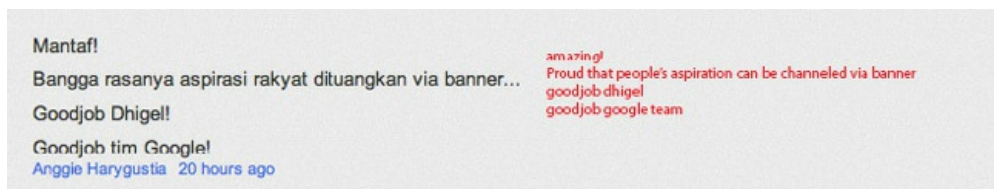
We successfully achieved our communications objective and, as a result, our business objective.

Communications objective: Generate brand buzz (to drive usage)

In a matter of days from launch, the campaign website was alive with over 1,000 artworks. By the end of the campaign, we attracted 513,000 visitors and received over 12,000 submissions.

Content was shared and viewed heavily. For instance, the launch video featuring Darbotz and the first wall was viewed over 240,000 times. There was a lot of social chatter across the campaign period. Here are some representative examples from key social networks:



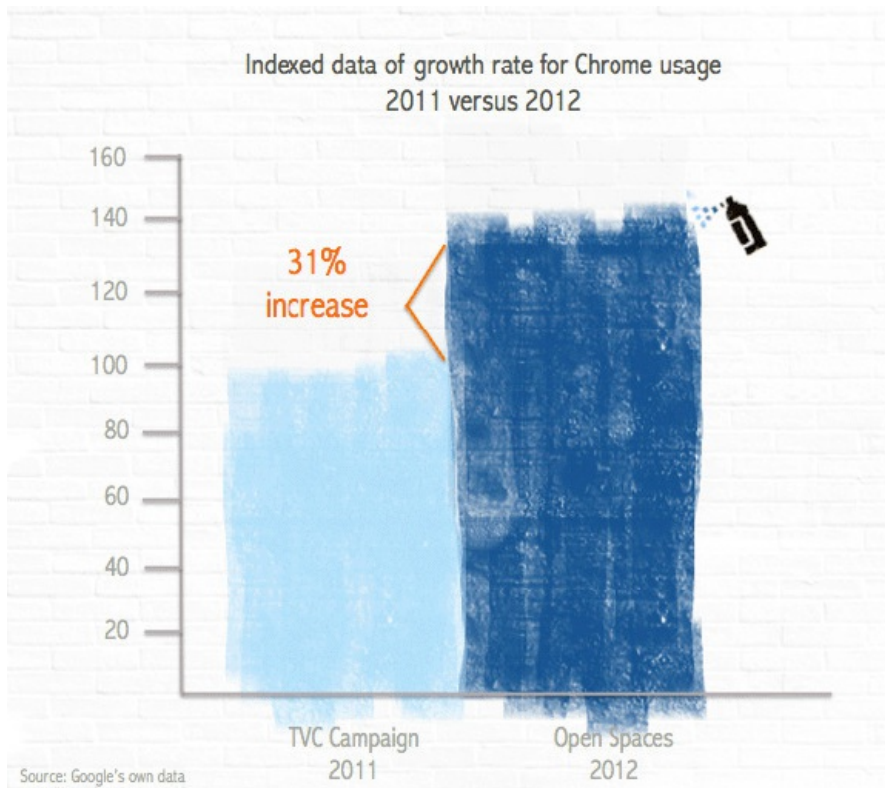


The campaign also received a considerable amount of interest and positive appraisal with key media, generating a PR value of \$600,000.

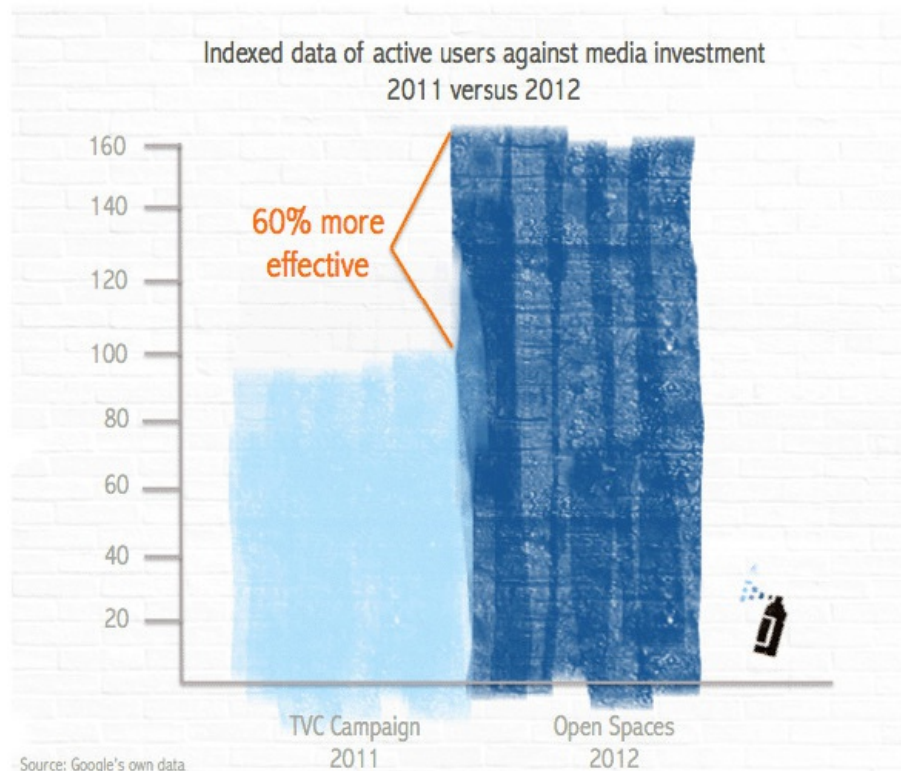
Business objective: Drive increase in regular usage of Chrome in Indonesia

More importantly, thanks to inviting young people to participate in a project where the subject matter resonated so strongly, the campaign was a resounding success in terms of driving regular usage.

Compared to the non-advertised four-month period prior to campaign launch, the rate of growth for Chrome usage quadrupled. Strikingly, during the campaign period, the rate of growth for Chrome was 31% higher than during 2011's TV-led campaign, which had already proved a significant increase from the period without communications.



And, in terms of *active users recruited per dollar* by the campaign, it was *60% more effective* than 2011's TV-led campaign.



Lessons learned

1. **Erase all 'lines' in your thinking**

Open Spaces was effective because it was an idea that told a holistic brand narrative relevant to the way Indonesian young people live life. It sat at the intersection of social media, content marketing and technology. People could create and admire street art both online in their browser and offline on walls. They shared and talked about the idea online in forums and in social media as well as on university campuses. Open Spaces was not digital idea, but an idea for a digital world.

2. **Plan for different levels of participation**

We set up an engagement framework to get the most out of our individual audience profiles. By simplifying participation mechanisms and by allowing people to get involved at their own comfort levels (creating, voting, sharing, viewing etc), we managed to build reach and engagement beyond just a niche audience.

3. **Build in share-ability from the beginning**

The blurring lines of where marketing stops and the user takes over are hard to discern. We chose to use street art as it was an ideal vehicle for self-expression, and in turn the content generated was inherently relevant to youth. At the same time, we built in social mechanisms throughout the user journey. Together, these measures fuelled 'sharing' and peer-to-peer recommendation, leading to an organic amplification of our campaign.

© Copyright WARC 2013

WARC Ltd.

Americas: 2233 Wisconsin Ave NW, Suite 535, Washington, DC 20007, United States - Tel: +1 202 778 0680

APAC: 20A Teck Lim Road, 088391, Singapore - Tel: +65 3157 6200

EMEA: 85 Newman Street, London, United Kingdom, W1T 3EU - Tel: +44 (0)20 7467 8100

www.warc.com

All rights reserved including database rights. This electronic file is for the personal use of authorised users based at the subscribing company's office location. It may not be reproduced, posted on intranets, extranets or the internet, e-mailed, archived or shared electronically either within the purchaser's organisation or externally without express written permission from Warc.

WARC

