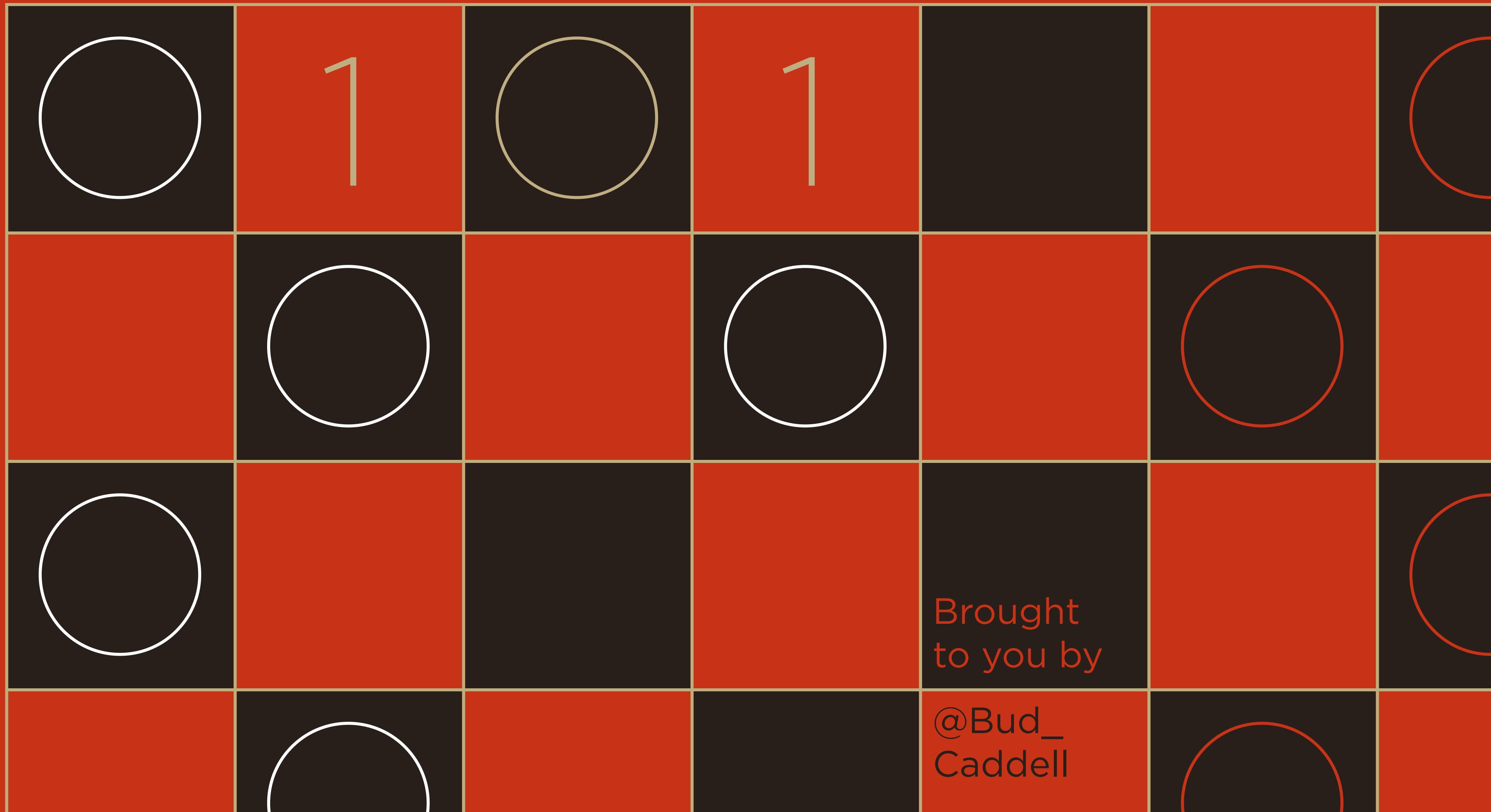
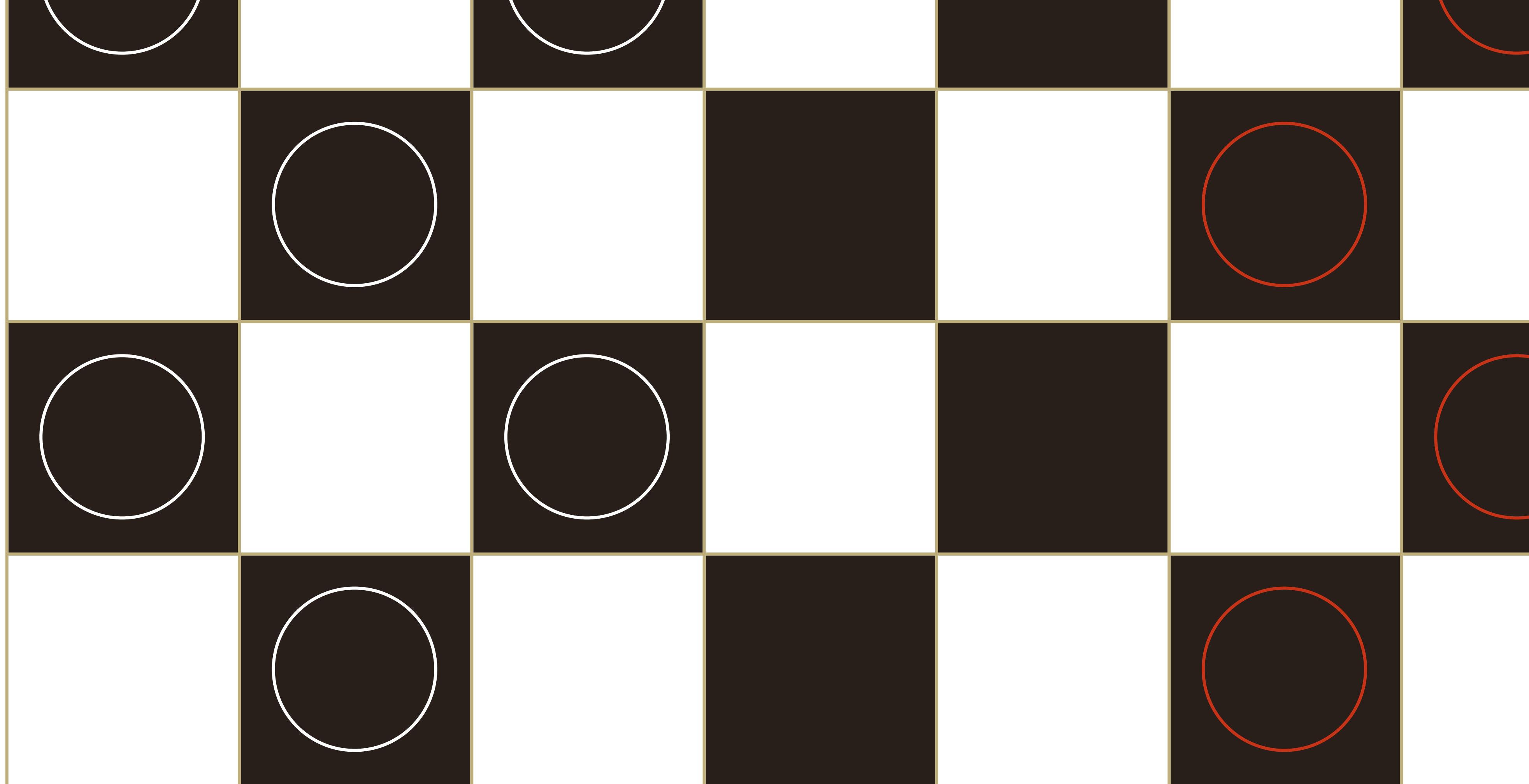


DIGITAL STRATEGY





Digital Strategy 101 is an overview of the current state of digital strategy and an exploration of core concepts, deliverables, and thought-leaders relevant to young practitioners.



ABOUT THE AUTHOR,
@Bud_Caddell

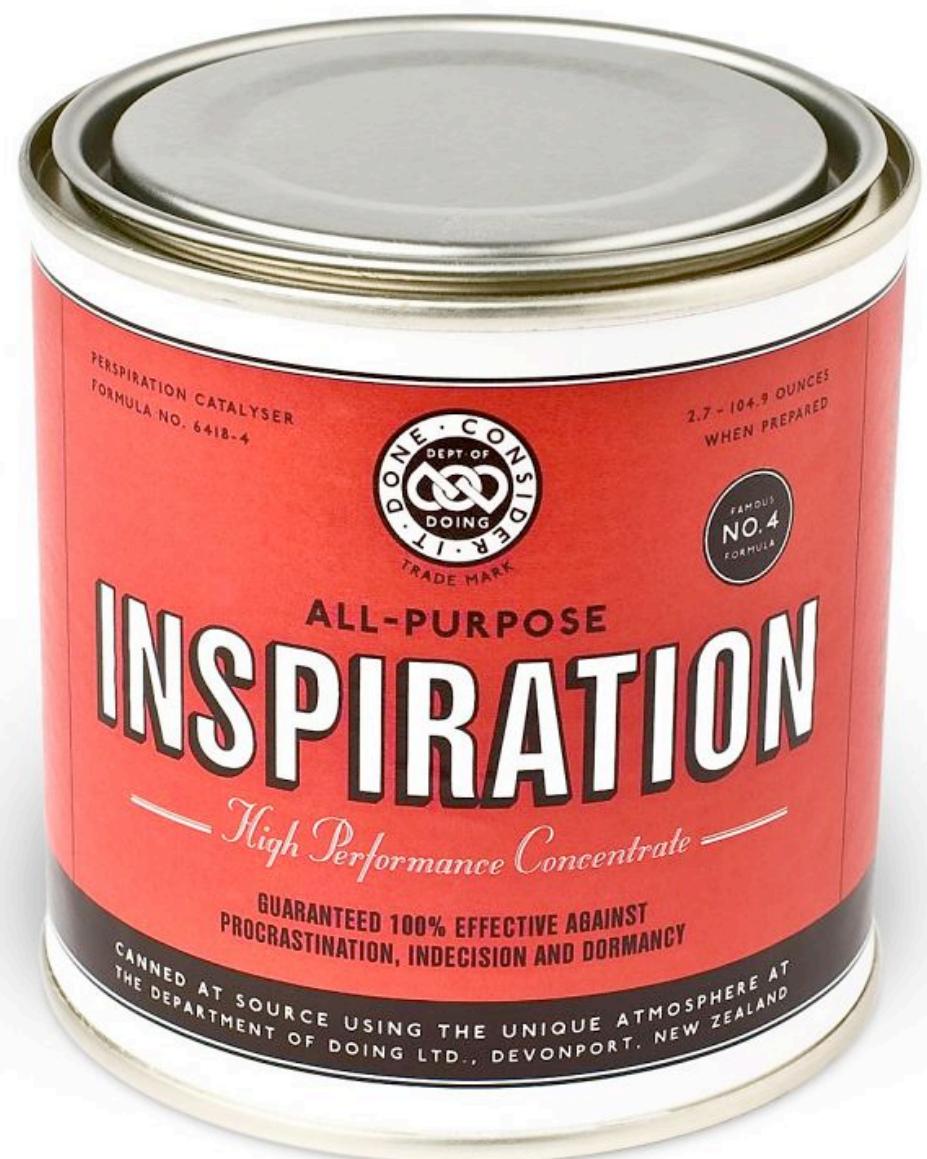


Find more of my thoughts at:
<http://whatconsumesme.com>
<http://budcaddell.com>

I'm currently SVP, Director of **Invention** and Director of Digital Strategy at Deutsch LA. I was listed by Business Insider as the most creative person, under 30, in advertising. Adweek listed me in their top 50 industry professionals of 2012. The Guardian placed me in their 10 digital strategists to watch in 2013.

I've been earning a paycheck from the web, in one form or another, for the last 17 years. I owe any professional success to the web and to the generous people who have used it to freely share what they know with others. With this presentation, I'm trying to pay back some of that kindness by giving away whatever I know about the relatively young and constantly evolving field of digital strategy. I am by no means an expert, but I have spent several years as an amateur. I hope you find this useful and I hope someday you too feel compelled to share all of your secrets.

TABLE OF CONTENTS



- | | |
|----|------------------------------------------------|
| 6 | WHAT IS A DIGITAL STRATEGY? |
| 25 | WHAT IS A DIGITAL STRATEGIST? |
| 31 | WHAT CORE CONCEPTS SHOULD I KNOW? |
| 59 | WHAT DOES A DIGITAL STRATEGIST PRODUCE? |
| 76 | COOL TOOLS |
| 88 | VOICES TO FOLLOW |

Got a question?
Tweet it with **#DigiStrat101.**



WHAT IS A DIGITAL STRATEGY?



SECTION

A digital strategy is a plan to accomplish something with the benefit of digital tools.



Sounds simple enough, right?
Well, let's fix that.



Plans require a **who, what, when, where, and how.**

.....

A digital strategy is a **plan** to
accomplish something with
the benefit of digital tools.



A digital strategy is a plan to

- ...▶ accomplish something with the benefit of digital tools.
- An objective has to be **measurable** and **actionable**.



A digital strategy is a plan to
accomplish something with
the benefit of digital tools.

But **what is digital** and **what are the benefits**, exactly?



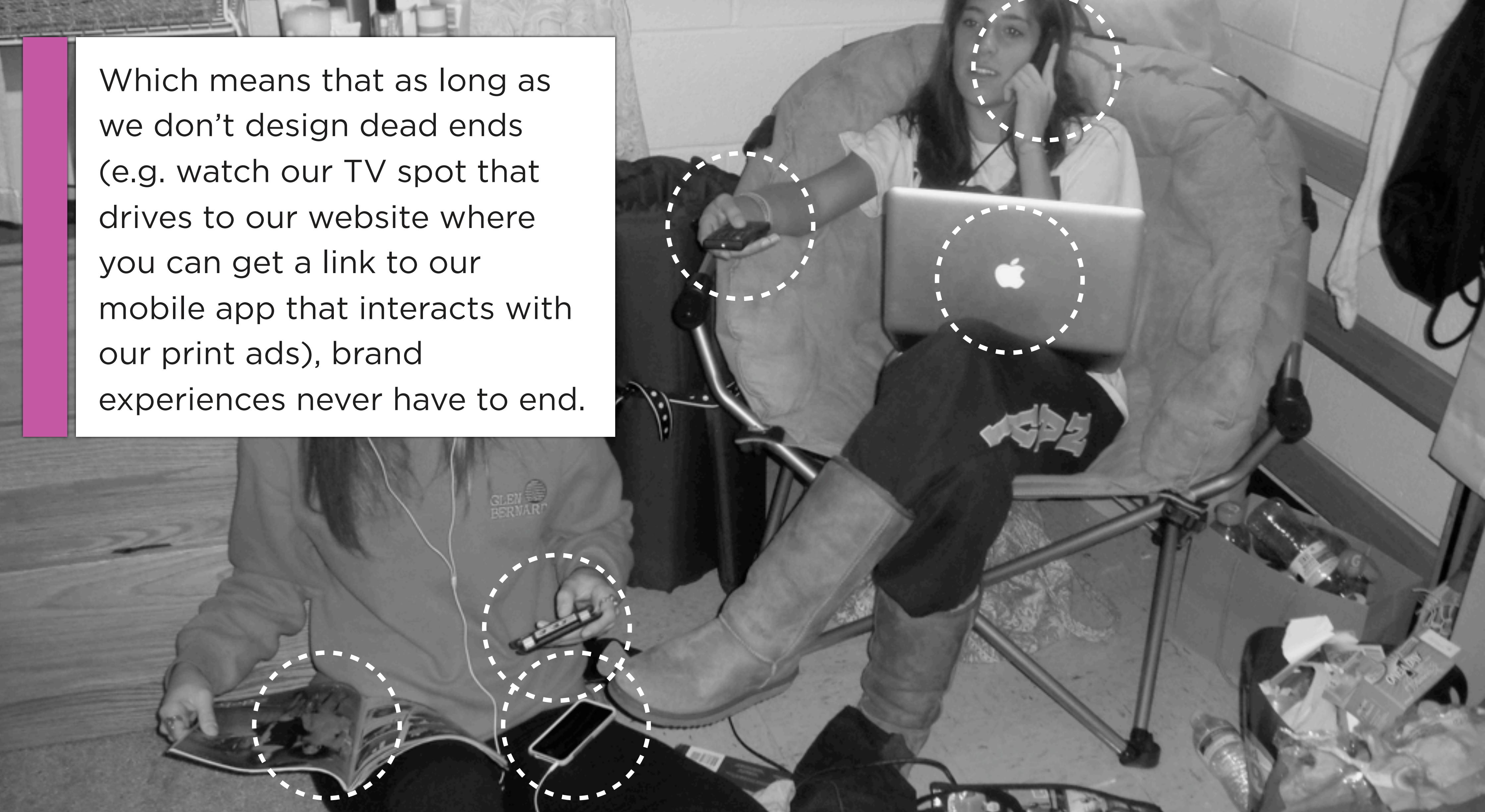


Once upon a time, digital was a room. Then, much later, with the birth of the web, digital became a marketing channel just like TV, radio, and print.



Today, thanks to mobile and other connected devices, digital is a persistent layer of our daily lives. All media are now digital and all experiences can be digital now, too.

Which means that as long as we don't design dead ends (e.g. watch our TV spot that drives to our website where you can get a link to our mobile app that interacts with our print ads), brand experiences never have to end.





Mass media was designed so that every time we have something to say, we have to pay to assemble an audience (like buying thirty seconds during your favorite TV show). In digital, we have the ability to **collect relationships** with our customers (in full view of their friends) with every single thing that we do. Which means, in theory, that the more we do, the cheaper it becomes to connect with our customers over time.

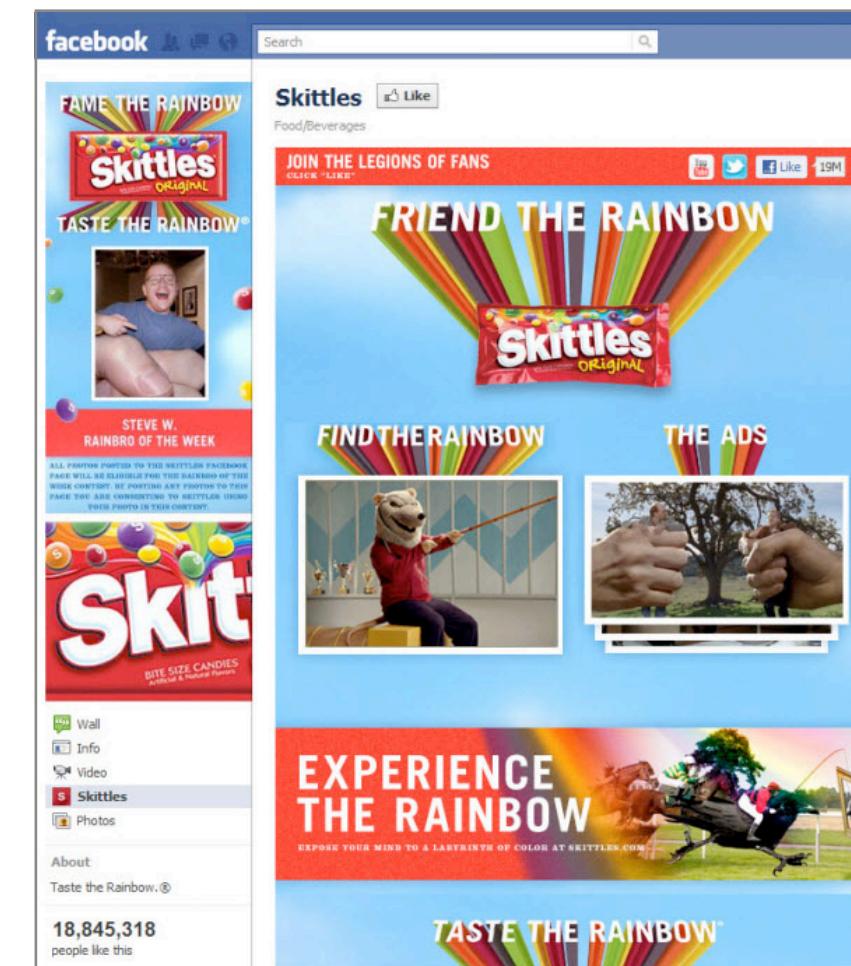
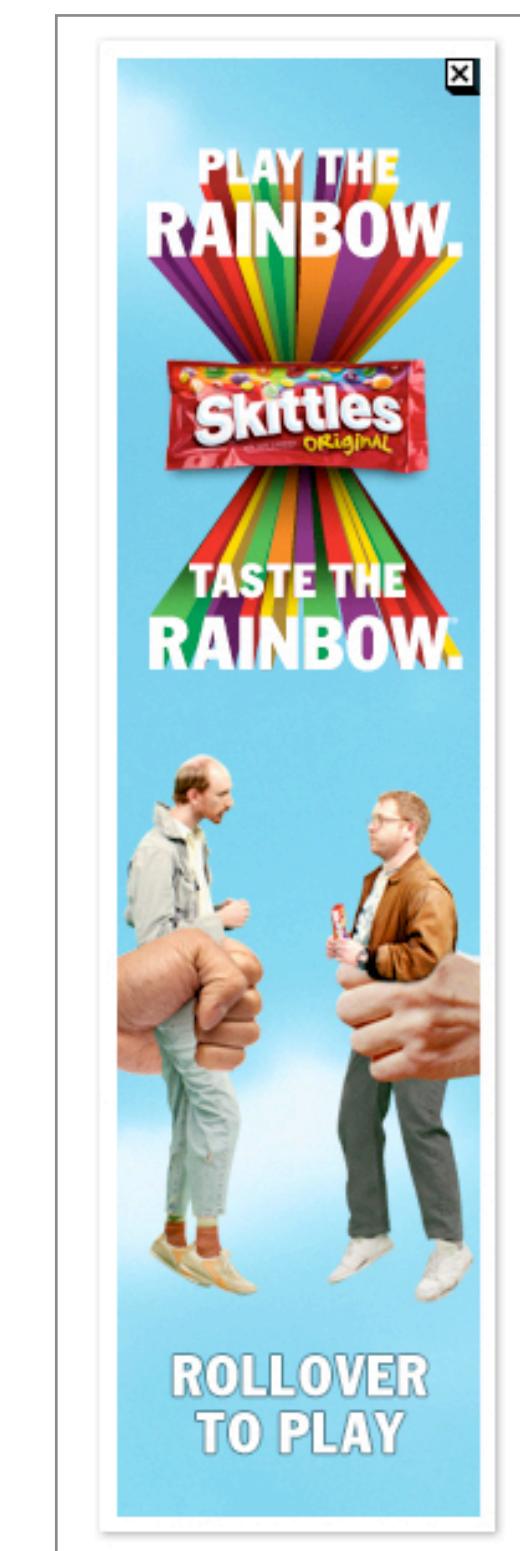
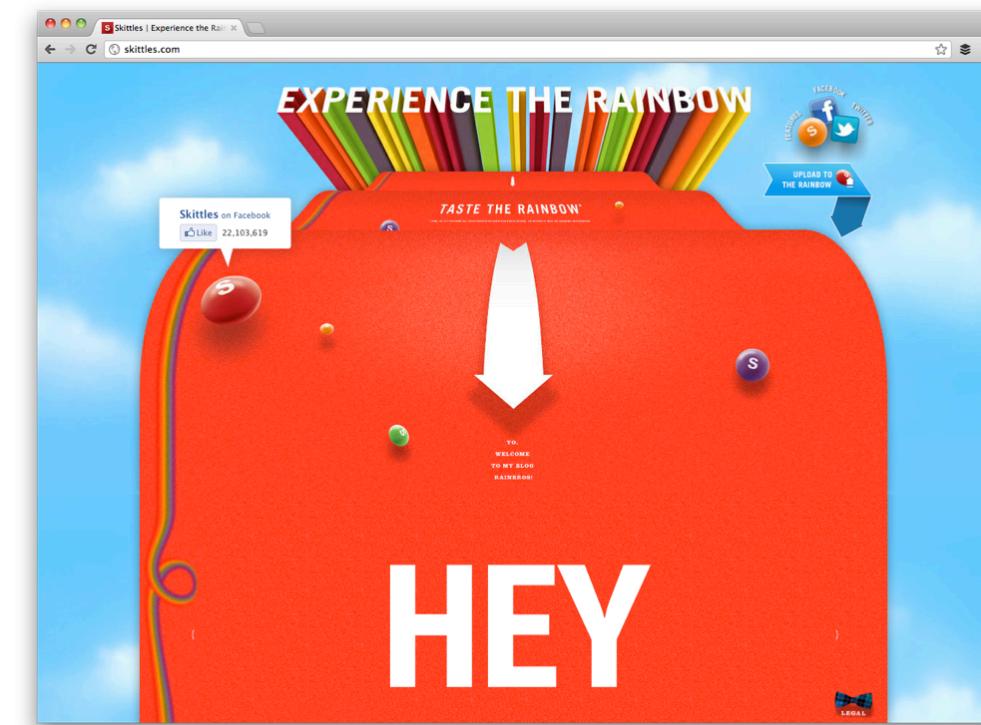
Perhaps best of all, in digital **communication can flow both ways**, which has empowered a new breed of more active (and sometimes more demanding) consumers. Brands that have courted these consumers are already reaping the rewards. For example, in five years Starbucks has elicited over 150,000 ideas which have generated millions of dollars in new product sales.

The screenshot shows a web browser window titled "View Idea" with the URL "mystarbucksidea.force.com/ideaview?id=08750000000IW1HAAW". The page features the Starbucks logo and the title "My Starbucks Idea". Navigation links include "GOT AN IDEA?", "VIEW IDEAS", and "IDEAS IN ACTION". A message says "Hi there, [Sign In](#) to make a comment." Below this, a section titled "Ideas so far" includes a search bar and a list of categories: PRODUCT IDEAS, EXPERIENCE IDEAS, and LINKED IDEAS. A specific comment is highlighted: "I'd buy a salad!!! ✓" posted by Gwendolynn on 11/26/2012 at 1:16 AM, with 870 points. The comment text reads: "I feel the guilt when I order my grande no-whip mocha look at something to get for lunch i'm dissapointed be". Another comment below it says: "I like the bistro box's, but they go up to 480 calories an pre-packaged quinoa salad to take back to work; it only about 150 calories per serving! Please come out w carbs!" A link to "Comments [17]" is shown. At the bottom, there are links to "salads" and "Salads".





But while digital has unleashed a new renaissance of creativity and opportunity, it has also lead to **an explosion of channels and messages** all seeking our attention.



In a world of **abundant choice and scarce attention**,
this stuff has never been easier to ignore.



Moreover, with DVRs and ad-blocking software, we no longer have the luxury of a captive audience. Everything we do has to be **remarkable, attention-earning, and sharable**.

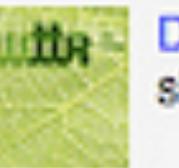
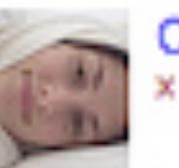
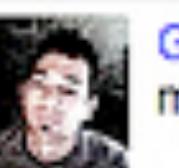
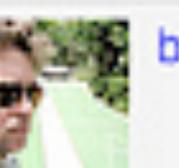
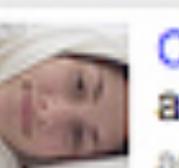
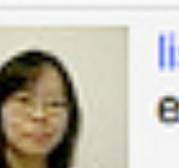
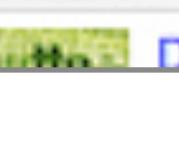
Fear not though, **what can be digital** is almost as limitless as what digital can do to capture the imagination, grow business, and build brands.



How about a digital toaster that prints today's weather forecast?

And anything we create in digital is open to measurement, learning, and ultimately **iteration**. Nothing is finished and nothing is final. If Twitter can launch like this and become the world's water cooler, the success of our efforts are only limited to the scale of our ambition and persistence.

The screenshot shows the twttr website interface. At the top, there is a green logo with the word "twttr" and a small icon. To the right of the logo, it says "Jack | Home | Timeline: You, Public | Invite! | Settings | Help | Sign out | Ad". Below the header, a section titled "What your friends are doing. (over the last 24 hours)" displays a list of tweets from various users:

- Jack Just received a txt message from a person in Brazil wanting to twttr. (7 minutes ago) 
- Dom It would be impossible to surf Linda Mar with the short board, but it won't stop teh Stewie! (13 minutes ago) 
- Crystal my krissy behind it's fine all of the time. (23 minutes ago) 
- donnie I'm hopin it comes true! (31 minutes ago) 
- Garett Gulf shrimp w artichoke broth and hearts of palm mmmh :) (about 1 hour ago) 
- biz Just had a good workout! (about 1 hour ago) 
- Crystal eyes feeling dizzy. hoping my intro back into super-aerobics is ok after my poison oak forced break (about 1 hour ago) 
- lisa saw two crying women on two different subways this evening. (about 1 hour ago) 
- Dom Inviting everyone I know to twttr rt now. (about 2 hours ago) 

On the right side of the timeline, there is a sidebar with the heading "What are you doing?" followed by a large empty input field and a "Send" button. Below the input field, it says "twttr from your phone" and "twttr is easy to use from txt your updates to the n...". It also shows "TXT NOTIFICATIONS: OFF", "291 txt messages this m...", and "on your Cingular phone. your txt plan?". Further down, it lists "Your friends. Add" with "rob cancel" and "merlin cancel". A note says "Star someone to get a tx..." and "Time they update. Those starred you." Finally, there is a star icon and the name "Ami" with a "cancel" link.



Today, digital is a **participatory layer** of all media that allows users to **self-select** their own experiences, and affords marketers the ability to **bridge** media, gain **feedback**, **iterate** their message, and collect **relationships**.



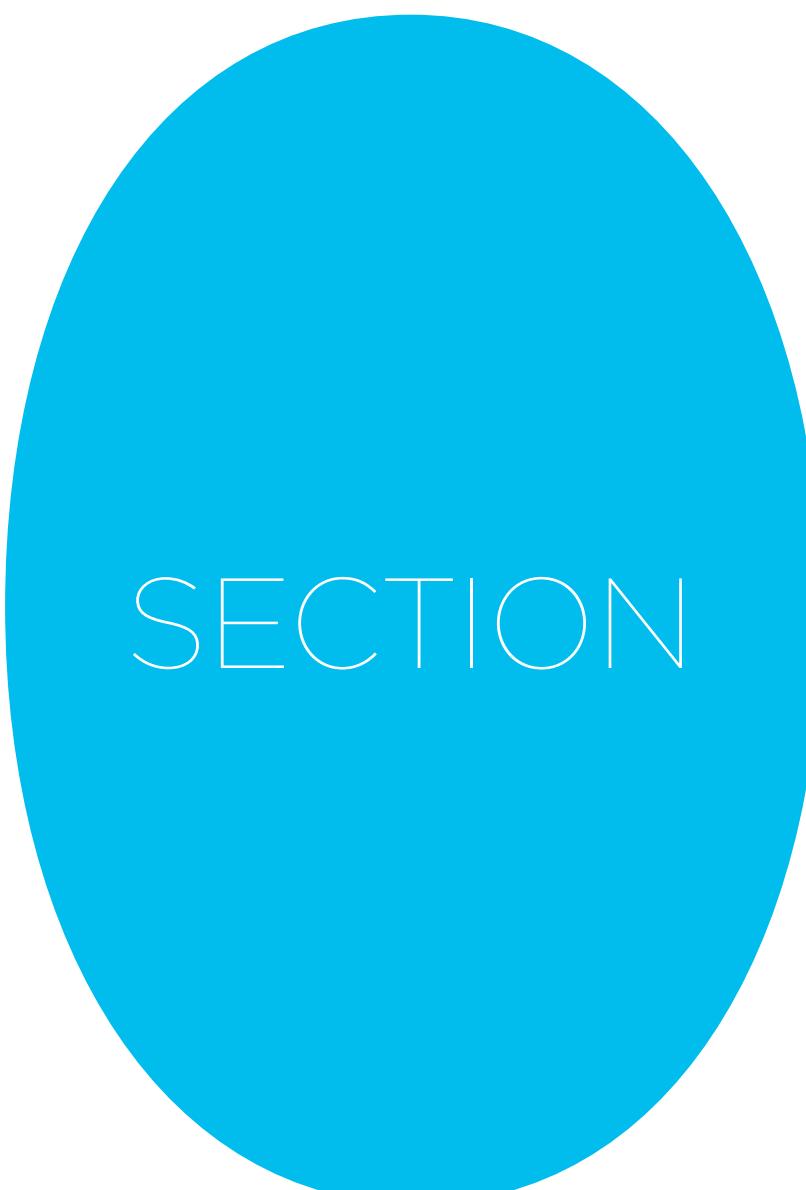
So, well then, let's try defining
digital strategy one more time.



A digital strategy is the who, what, when, and where of **listening** and **responding** to consumers, **bridging** brand experiences, **iterating** offerings, and **collecting and activating** consumer relationships in order to accomplish an actionable and measurable objective.



WHAT IS A DIGITAL STRATEGIST?



SECTION

A digital strategist is the person who develops and oversees digital strategies and is responsible for inspiring digital creativity.



Through conducting **research** and synthesizing **insights**.

A digital strategist is the person who **develops** and oversees digital strategies and is responsible for inspiring digital creativity.



A digital strategist is the person who develops and oversees digital strategies and is responsible for inspiring digital creativity.

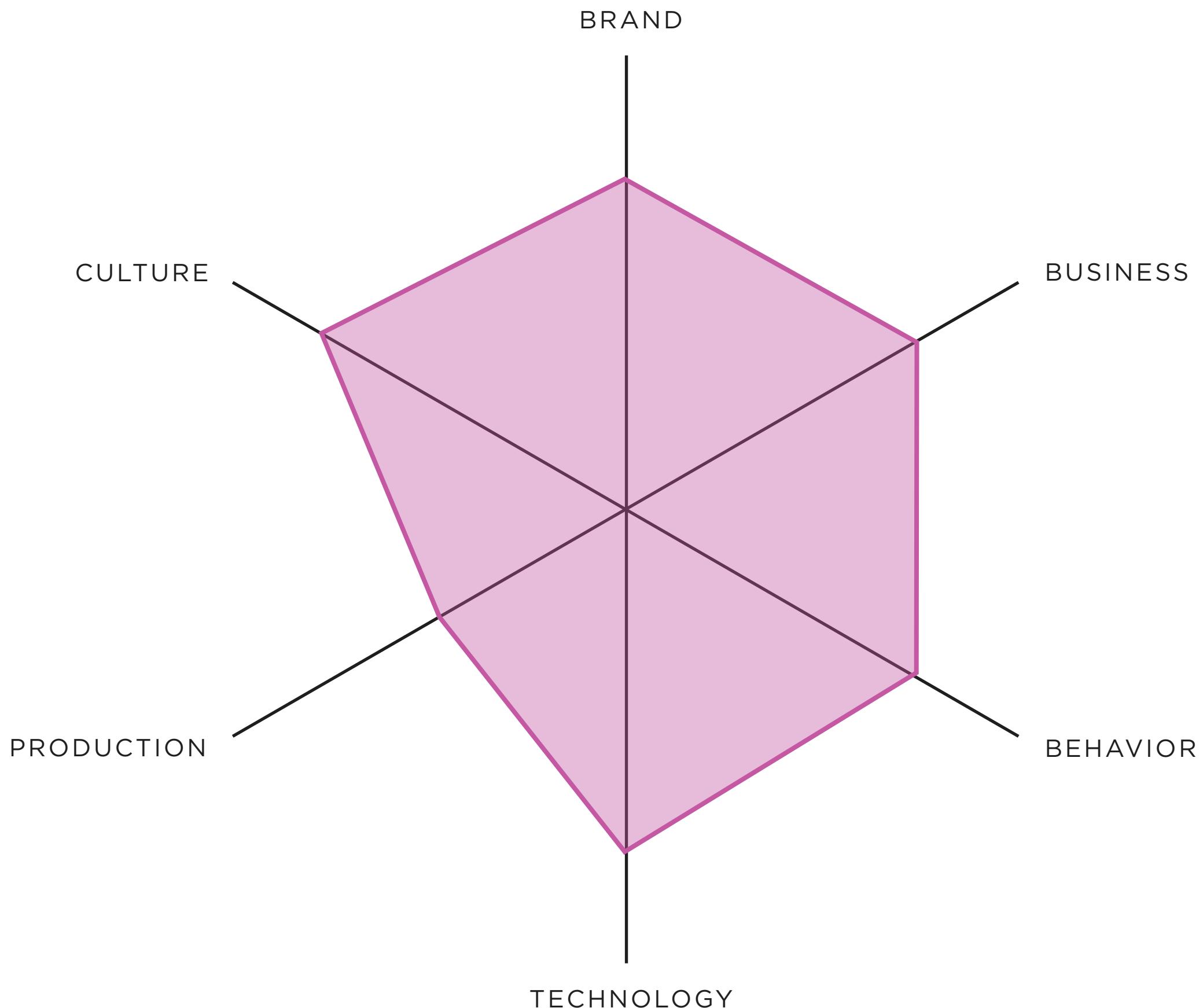
By monitoring **brand health** and orchestrating **brand campaigns**.



Through briefings and on-going collaboration.

A digital strategist is the person who develops and oversees digital strategies and is responsible for inspiring digital creativity.





While there's no single qualification or education to become a digital strategist, **an obsessive curiosity** and a mix of these six areas do help, though.

WHAT CORE CONCEPTS SHOULD I KNOW?



SECTION

DEFINING THE PURPOSE



LEVERAGE POINT

DEFINITION

The factors which most influence a desired outcome

EXAMPLE

How quickly a bathtub will fill with water is influenced by the rate of water entering the tub via the faucet, the rate of water leaving the tub via the drain, and the size of the tub itself. Each of these factors could be called a leverage point in how fast a tub fills with water.

USE

Sometimes you have the ability to influence sales directly with digital (like when a client sells their product online), but in other cases you have to influence sales more indirectly. In those instances, the work should be focused to impact the leverage points of the purchase.

For example, when buying a new car, consumers can be influenced by the sticker price, the reviews of experts, suggestions by friends, and the cultural signal that the car denotes. All of which can be acted upon to further the likelihood of a final sale.



SHARE OF MENTIONS

DEFINITION

One way to measure a brand's impact in culture

EXAMPLE

Hostess Cupcakes is represented in 15% of all mentions of 'cupcakes' but only accounts for 5% of total cupcake ad spending. Mtn Dew represents 1% of all mentions of 'extreme' but Monster Energy Drink is present in 1.4% of 'extreme' mentions.

USE

Anything we do in digital should have hard measures (downloads, views, shares) etc. but overall brand health is a fuzzier thing. By keeping a finger on the social pulse of the web, we can better understand how consumers perceive the brand and how culturally relevant the brand is at any moment.



FEEDING CREATIVITY



INSIGHT

DEFINITION

A fresh and true observation that unlocks creativity

EXAMPLE

Old Spice's now legendary 'The Man Your Man Could Smell Like' campaign sprung from a simple insight – men don't buy men's body wash, women buy it for their guys so they'll smell good. With that truth, it makes perfect sense that a hot half-dressed man would pitch his product to women first.

USE

Insights are the oily rags and lit matches of the advertising creative process. Without them, there'd be no creative fire power. But often, non-insights masquerade in briefs as insights. Takeaways, key messages, tag lines, strategy statements, and outright falsehoods are NOT insights. Insights have to be fresh (so not occupied territory), true (so not bullshit), and must unlock your team's creativity (different for every group). **Insights come from three places: category conventions, cultural tensions, and consumer motivations.**



CATEGORY CONVENTION

DEFINITION

What's tired, inspired, and plain dead in how competitive brands communicate and behave

USE

Most clients don't want to spend millions of dollars to blend in. By understanding the images, messages, and overall conventions repeatedly used by your competitors, you can help a brand better stand out in a sea of sameness and be recognized by the consumer.

EXAMPLE

Tune into car insurance commercials lately? You might notice that every single brand uses a comical spokesman (Cavemen, Flo, The Gecko, etc.).



CULTURAL TENSION

DEFINITION

When beliefs held by the target are in conflict with one another

USE

Brands should communicate their product truths but they should also take a position in overall culture. A cultural tension is a powerful way in to a larger conversation with the consumer.

EXAMPLE

We aren't really friends with most of our Facebook friends but we're addicted to checking their posts (see Whopper Sacrifice). Or. We think makeup will make us feel prettier but makeup advertising makes us feel uglier (See Dove's Real Beauty).



CONSUMER MOTIVATION

DEFINITION

The biological, emotional, social, and cognitive forces that influence behavior

EXAMPLE

I want to lose weight for my High School reunion because I want people to pay more attention to my six-figure salary than my waist line because I derive personal value from the opinion of others.

USE

"Behavior is **motivation** filtered through opportunity." – Clay Shirky

In digital, we too often focus on consumer behavior without delving into the messy motivations behind that behavior. People tweet about our brand, but before we ask them to tweet about our new brand campaign we should understand why they tweet to begin with.



CONSUMER MOTIVATION (CONT'D)

SPECTRUM OF MOTIVATIONS

PHYSIOLOGICAL NEEDS

PERSONAL SAFETY

PERSONAL KNOWLEDGE

SOCIAL ACCEPTANCE

SOCIAL STATUS

DEFINING SELF

BY THEIR NATURE, THESE MOTIVATIONS REQUIRE ACCESS TO AND NAVIGATION OF SOCIAL RELATIONSHIPS WHICH MAKE THEM MOST RIPE TO FULFILL WITH DIGITAL TECHNOLOGIES

HUNGER, SLEEP, AIR, DRINK, SHELTER

PROTECTION, SECURITY, ORDER, STABILITY

SKILLS, TIPS, EXPERTISE, SERVICES, TOOLS

NETWORK EFFECTS, SOCIAL CURRENCY

POINTS, LEVELS, REWARDS, RECOGNITION

IDENTITY, PERSONALIZATION



MEME

DEFINITION

An idea which is imitated and re-contextualized as it is shared, remixed, and sustained

EXAMPLE

Lolcats is a meme. Keyboard Cat is a meme. The American Dream is a meme. Religion, too, is a meme. Memes are pervasive ideas that can be shaped and reshaped by the person sharing or performing it.

USE

Memes are the building blocks of culture. Brands often try to use memes born from the web to demonstrate their digital savvy, but in doing so forget that memes are owned by the collective (so a brand can't claim a meme for its own) and forget to re-contextualize that meme in a new way for a specific audience. The first rule of the web is if you borrow something, make it better.



DEFINING THE TARGET



SOCIAL GRAPH

DEFINITION

A representation of everyone that's connected to you online

EXAMPLE

Jack decided to see World War Z this weekend because his friend Sarah commented on her friend's Facebook post that she was excited to see it. So, Jack's social graph helped to surface the movie to his attention.

USE

With any digital strategy, the mission is to understand how to provoke individuals into spreading a message or action through their social graph. In digital, if you spend \$1 to reach 1 person, you've failed. The goal is to spend \$1 to reach 1 person who then reaches hundreds of their friends on your behalf.



INTEREST GRAPH

DEFINITION

A representation of the interests that connect you with others online

EXAMPLE

Jill follows a Pinterest board all about apple pie recipes and so does Anna who lives 200 miles away from Jill. Apple Pie is the interest graph that connects Jill and Anna online.

USE

As you're developing a brief for creatives to work from, it's important to know and represent which interests are most prevalent among groups of consumers and how those interests connect individuals in those groups to others. For example, research could show that for 25 year old men, content that features handlebar mustaches is frequently shared in an ironic manner while content featuring custom motorcycles is shared most often in an aspirational way. Additionally, brands should have a fully formed interest graph in digital, with each topic connecting them to distinct groups of people.



THE DIGITAL TARGET

DEFINITION

Identifiable and reachable networks of people which either represent the target market or influence the target in their purchase process

EXAMPLE

When researching a car, Bob might read a review from Frank (a car expert), talk to his friend Sue (who just bought a car), or get advice from his Dad (who he sees as a trusted advisor), all could be considered members of distinct digital target groups.

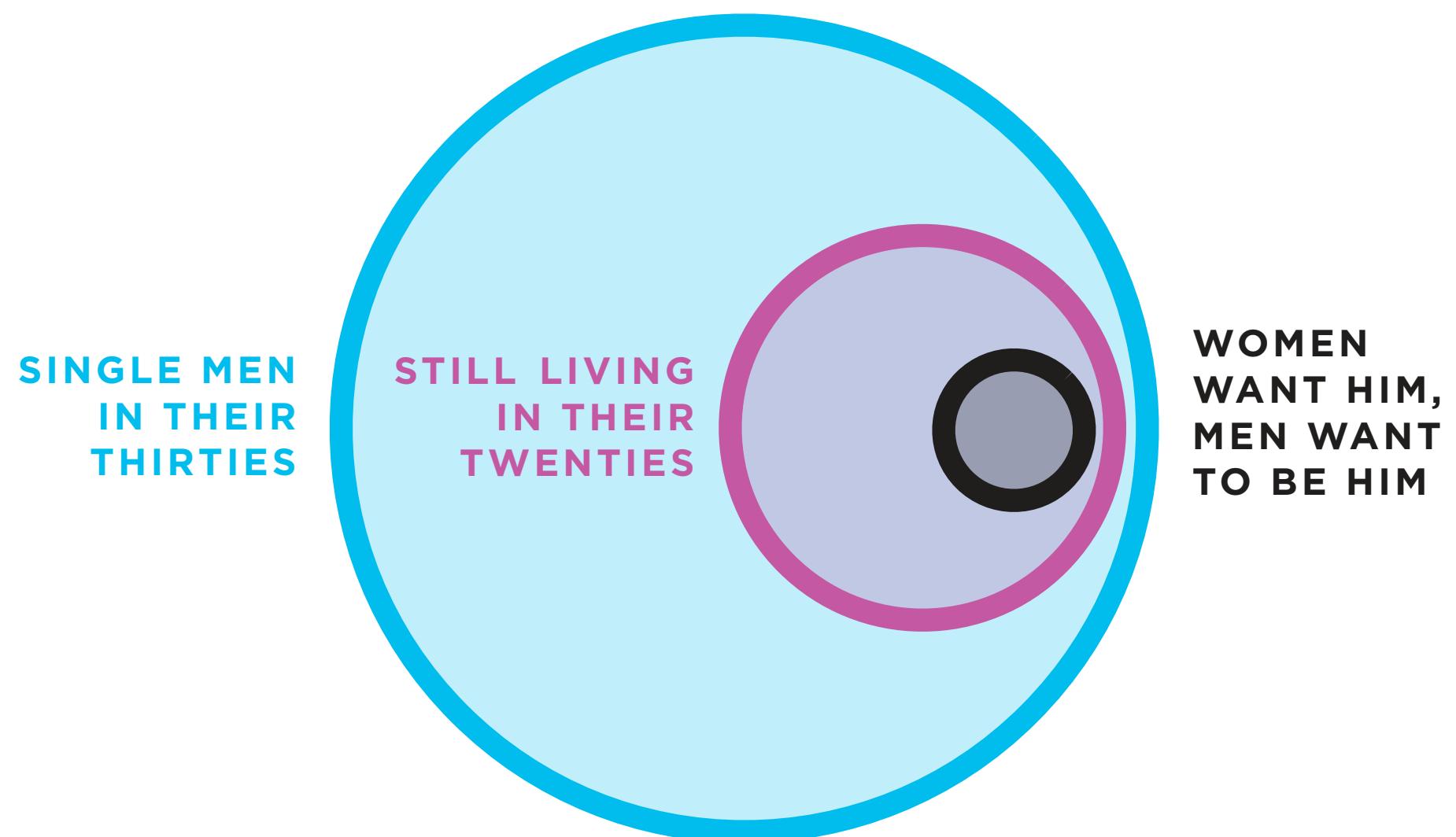
USE

Mass media targets are mass audiences, usually expressed in ways like “Men, 25-50 years old.” If mainstream media channels like TV are a shotgun, digital is a sniper rifle. Our task is to turn one mass target into a series of small networks of people that fit the ideal consumer or are connected to that consumer either through their friends or their interests.



THE DIGITAL TARGET (CON'TD)

THE BROADCAST TARGET



THE DIGITAL TARGET



COMMUNITY

DEFINITION

A group of interconnected individuals who share a vision for the future and can be defined by insiders and outsiders

EXAMPLE

Attendees of Burning Man are a community. Users of the website 4chan could also be called a community. According to Senator Bill Bradley, communities share five common characteristics. First, the community holds a shared vision of who they are and the future they want to build together. Second, members of the community share a yearning for connection. Third, communities (especially the strong ones) are exclusive in some way. Fourth, communities typically have an engaged and active leader. Lastly, communities share common activities.

USE

Communities are distinct from target demographics and crowds. A target group shares a common set of demographics and/or psychographics. A crowd shares a common location in time and/space. Community is a word that marketers like to throw around, more often than not incorrectly.

A brand's Facebook fans are not a community (they're most often crowds). Before you expect a group of people to behave like a community, be sure that they share the common characteristics listed here.



SHARPENING THE WORK



SPREADABILITY

DEFINITION

The likelihood that a piece of content will be shared across digital platforms by specific groups of people

EXAMPLE

You may often hear of a video going “viral” on the web. In fact, the video isn’t viral (it didn’t pluck itself from one eyeball to the next). Individuals chose to share that video with their friends because of its value to their network and to themselves.

USE

You shouldn’t create any content without a target in mind and without exploring why that target would feel compelled to share that content with their friends. People share content for three reasons: 1) Because it strengthens their bonds with others (e.g. if I share a piece of content with you I’m not just telling you I like it, I’m telling you that I like you, too), 2) Because it defines a collective identity (e.g. Star Wars fans), and 3) Because it gives them status (e.g. for finding it first, or being the person that finds funny videos).



ELEMENTS OF GAMEPLAY

DEFINITION

Rules and mechanics intended to produce prolonged engagement

EXAMPLE

When I beat my goal with Nike Fuelband I earn a badge. When I buy enough Subway sandwiches, I earn a free sub. When I reach a certain level of AMEX Rewards I'm able to buy a new XBOX One.

USE

Not every task deserves to be a game. But, if you want to incite repeated or sustained use, the following may have some beneficial impact. First, give your users something to recognize and display their achievements (badges, pins, etc.). Second, give users a currency of some kind which accrues through use or social action (followers, fuel) and allow them to exchange that currency for special rewards. Third, give your users feedback. Let them know how they're doing with every interaction they take. Lastly, let users groom and customize their identities and public personas in the service.



NETWORK EFFECT

DEFINITION

The effect that one user of a good or service has on the value of that product to other people

EXAMPLE

If none of your friends were on Facebook, it wouldn't be a very worthwhile space to waste your day. But with each friend that joins the service, it becomes that much more interesting. Digital businesses like Facebook are built entirely on the Network Effect.

USE

In marketing, we tend to focus our communications on the value of the product or service to a single user – which is smart, people most often choose things based on the immediate benefit to them. But as marketing becomes as focused on the service itself and not just how the service is communicated, brands and businesses will find that leveraging the Network Effect will bring a new competitive advantage in the marketplace. AMEX began focusing on how they could connect their small business customers together to aid one another and now small business is a true cornerstone of their business model.



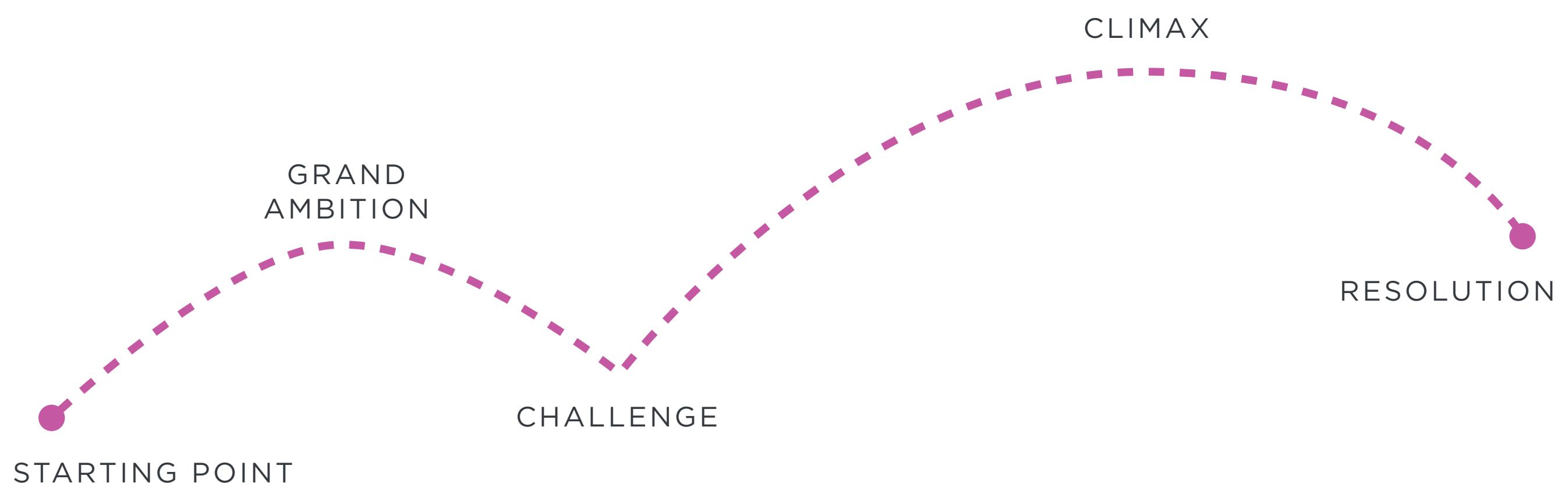
SELLING THE WORK



FREYTAG'S PYRAMID

DEFINITION

A model for developing strategic and creative presentations



USE

This storytelling framework is as old as human language and our brains are conditioned to follow narratives in this structure. Start with the current situation, explain what you did, and what lofty ambitions you gave yourself. Then, challenge the client with the barriers to reaching your ambitions and then explain how to overcome those barriers. Next, build excitement as you expose the creative solutions and ideas you've generated and end smoothly with timing, costs, and next steps.

PLANNING THE CAMPAIGN



UNCERTAINTY

DEFINITION

A fact of life in everything a brand attempts

EXAMPLE

“There’s no chance that the iPhone is going to get any significant market share. No chance.”
– Microsoft CEO Steve Ballmer, 2007

USE

A digital strategy is a plan for the future, but no future is certain. Every plan we make is predicated on a series of assumptions (beginning with the assumption that there will be a tomorrow). All digital strategies should recognize their core assumptions and have a plan in place to pivot if/when those assumptions no longer hold true.



LITTLE BETS

DEFINITION

A method for subdividing a client's budget for digital success

EXAMPLE

For \$6 million dollars, we could run 2 TV commercials for a month or we could make and iterate four digital apps that solve ongoing problems in a consumer's lives.

USE

When a client comes to us and says, "We don't have much money," our first instinct is to produce fewer things at a higher quality. While this makes logical sense, it's wrong. Our success in culture depends on people choosing to engage and share our work, and there's simply no sure way of guaranteeing that success. We should strive to put more irons in the fire, more hands at the card table, rather than fewer.



MINIMUM VIABLE CONCEPT

DEFINITION

The most reduced expression of an idea for it to be recognized in culture

EXAMPLE

The Nike Fuelband could have launched as a simple pedometer, because in essence that's what the device actually does. But instead, the web and app experiences focused on collecting 'Fuel' points and challenging your friends.

USE

In tech spaces, the term 'minimum viable product' is used to describe the simplest proof of concept of an idea in order to attract venture capitalist funding and users to the platform. In marketing, because our burden includes not only attracting users but attracting their praise in full view of their friends, we have to deliver a solid idea not just a duct-taped product.

When you and your tech team begin to prioritize features for launch, don't just pay attention to user-flows, consider the array of features that best deliver a creative and functional idea of what the service is.



DESIRE PATH

DEFINITION

The digital trail that people take to explore their interests, groom their identity, and feed their relationships

EXAMPLE

I started my day by reading my Facebook newsfeed. From there I clicked a link my friend posted and visited ‘The 10 Cutest Animals in the World’ on Buzzfeed. After reading about a new movie release and catching a post on 80’s fashion (which I had to send to my friend Denise), I checked out CNN.com for the latest news.

USE

The internet wasn’t built with commercial breaks, which means our job as marketers is to find people in the flow of their day and be relevant to the context we find them. We also have to be mindful to not build experiences outside where users want to spend their time.



WHAT DOES A DIGITAL STRATEGIST PRODUCE?



CONCEPTING

PRODUCTION

ONGOING AND ITERATIVE

THE BRIEF

THE IDEA CHARTER

THE CAMPAIGN PLAN

**THE DIGITAL
FOOTPRINT**

**THE DIGITAL
PLAYBOOK**

**THE BRAND
HEALTH CHECK**

**THE POSITION
PAPER**



THE BRIEF



THE BRIEF

PURPOSE

To educate teams on the assignment and to inspire their creativity

COMMON MISCONCEPTIONS

Briefs should be brief but they should also be exciting, remarkable, and inspiring. There's no such thing as a perfect brief, only a brief that unleashes directed creativity and those that don't.

WHAT'S INSIDE

Your Mission: A single sentence that encapsulates the brief for the creative teams (completed last)

The Situation: a short overview of the conditions that precipitated the assignment and the central business or cultural challenge to overcome

The Target: Lead with any desired demographics and psychographics of the product but offer the creatives a host of digitally networked groups that either represent or influence members of this group

Your Ammo: Media placements, creative assets, brand properties, and other opportunities that can be leveraged for the assignment

Timing & Mandatories: Creative considerations, legal requirements

Leverage Points: Different factors to attack in order to influence the situation, seen as a host of creative ways in for the teams

Insights: A grab-bag of fresh perspectives fueled by category conventions, cultural tensions, and consumer motivations

Inspiration: Comparative/competitive examples of executions related to the challenge



KEY QUESTIONS WHEN DEVELOPING **THE BRIEF**

DEFINING THE PROBLEM

- What's the measurable business objective we're trying to achieve?
- What are the barriers to reaching that objective?
- What resources do we have? (timing, budget, media, partnerships)

ESTABLISHING THE BRAND, PRODUCT, OR SERVICE

- What's remarkable about the brand, product, or service in question?
- What's the client's appetite for augmenting/adapting/improving the current product or service?
- What's the brand's social mission or reason for being?

THE PEOPLE FORMERLY KNOWN AS AUDIENCE

- Who are we targeting?
- What factors are most important to this target when choosing the product or service?
- What resources does this target rely on in the purchase process?
- What measurable behaviors, online and off, do we want to elicit from our target?
- What communities inform, inspire, or influence this target?
- What are the shared interests that define these communities?
- Where do members of these communities spend time online?
- What do these communities need?

CULTURAL CONSIDERATIONS

- When it comes to advertising conventions in our category, what's tired and what's inspired?
- What does our target believe about the category? Have these beliefs changed?
- What cultural trends are shaping the category?
- What's the brand's role in culture?
- Is there a cultural tension or enemy to push off of?



THE IDEA CHARTER



THE IDEA CHARTER

PURPOSE

A template for internal idea presentation and a set of strategic filters tailored to every brief

WHAT IS IT?

This is a template for how all creative ideas should initially be mocked up and presented for internal review. It gives creatives strategic lines to color in and includes questions to avoid common pitfalls.

WHAT'S INSIDE

The Name: A pithy name that captures the essence of the idea and the imagination

140-Character Description: if you can't describe the idea in a Tweet how will anyone else?

Low Fidelity Comps/Keyframes: Visuals which detail the experience

PR Headline: What will the press say about this concept? Is it a first of any kind?

Spreadability: Tell a quick story of how this will find itself in front of someone that cares, why they share it, and what they do next



THE CAMPAIGN PLAN



THE CAMPAIGN PLAN

WHAT IS IT?

A calendar of activities, priorities, objectives, and guardrails that guide brand behavior and consumer interaction over the course of a creative campaign

WHAT'S INSIDE

The Objective: the cultural and business ambitions and measures that the brand hopes to accomplish through the campaign

Core Strategy: the overall plan of attack

Measurement: how the campaign will be judged (aka KPIs)

Phases: timing, tactics, and creative rules to follow (e.g. tease, launch, sustain)

Threshold Criteria: what triggers each phase (e.g. timing, availability, activity)

Contingency Plans: thought starters if core assumptions of the campaign belie prediction

Partner Responsibilities: what each partner/agency is responsible for providing, when, and to whom

The Map: a visual overview of how content and brand properties will be connected throughout the campaign



THE DIGITAL FOOTPRINT



THE DIGITAL FOOTPRINT

WHAT IS IT?

A visual map of how and where a brand lives online, where target groups spend time online, and how these properties are or are not connected via brand behavior and communication

WHAT'S INSIDE

The Hub: where we ultimately want consumers to find us and what we want them to accomplish while they're there

Paid Platforms: where the brand purchases impressions or interactions online

Owned Platforms: digital beachheads that the brand has either built or co-opted and their relative traffic

Earned Media: the current means, volume, sentiment, and substance of consumer brand mentions

Node Health: visitation, update frequency, interaction levels, audiences, and interconnectivity

Digital Target Behaviors: where ideal consumer targets spend their time online and what content they are already sharing with others

Planned Content Patterns: what we'll create, where it will live, and how we plan for it to be spread



THE DIGITAL PLAYBOOK



THE DIGITAL PLAYBOOK

WHAT IS IT?

An overview of how different digital platforms and tools should be leveraged for distinct groups of customers based on their position in a purchase cycle.

WHAT'S INSIDE

The Objective: macro brand and business objectives to guide our efforts

Leverage Points: specific and actionable measures to overcome in the pursuit of the brand/business objectives

The Audiences: distinct groups of consumers, where to find them online, and what key characteristics define them

The Purchase Path: how consumers research, purchase, groom, and share our products and how distinct audiences may vary in the process

Key Properties: for each owned, earned, or paid platform, the role of the platform in the purchase cycle, what audiences are key, how it should be measured, and any creative/legal guardrails

Macro Considerations: how campaigns, news and key initiatives should be distributed across all properties



THE BRAND HEALTH CHECK



THE BRAND HEALTH CHECK

WHAT IS IT?

A periodic (e.g. monthly) examination of brand health online and relevant actions to undertake in response

WHAT'S INSIDE

The Objective: macro brand and business objectives to guide our efforts

Threats and Opportunities: immediate actions or strategic pivots to undertake

Brand Mentions: share of social mentions versus competitors and culture, sentiment, and any key changes

Competitive Activity: how competition may be reacting to our efforts or to their own strategic plans

Consumer Trends: any rising topics or subjects in social conversation related to the brand or the category, any new behaviors across brands worth paying attention to



THE POSITION PAPER



THE POSITION PAPER

WHAT IS IT?

A responsive exercise to alert clients and internal partners to the opportunities and threats posed by new technologies, media, and platforms

WHAT'S INSIDE

The Objective: macro brand and business objectives to guide our efforts

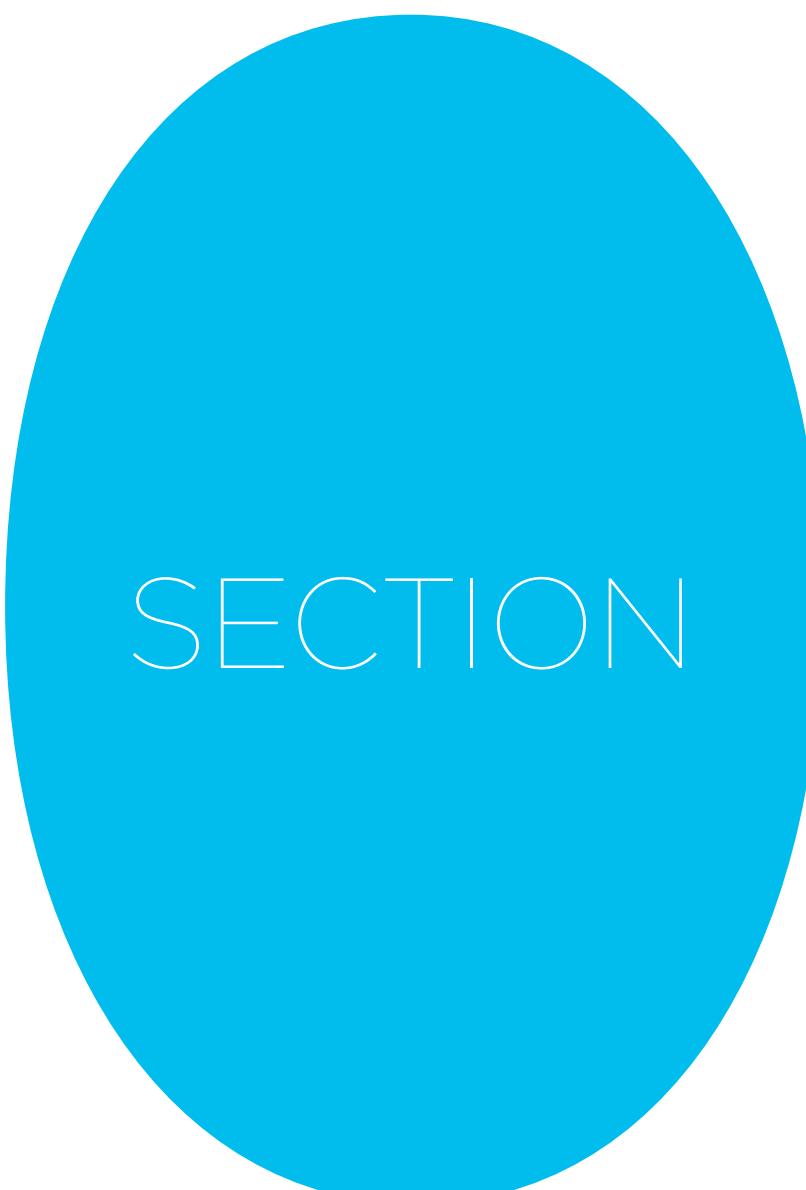
Overview: a succinct definition of the new platform (e.g. Vine), or new media (e.g. Instagram video), and the technological opportunities and limitations afforded by it

Brand Activity: what brands if any are currently using the technology/media and how

Threats and Opportunities: immediate actions or strategic pivots to undertake



COOL TOOLS



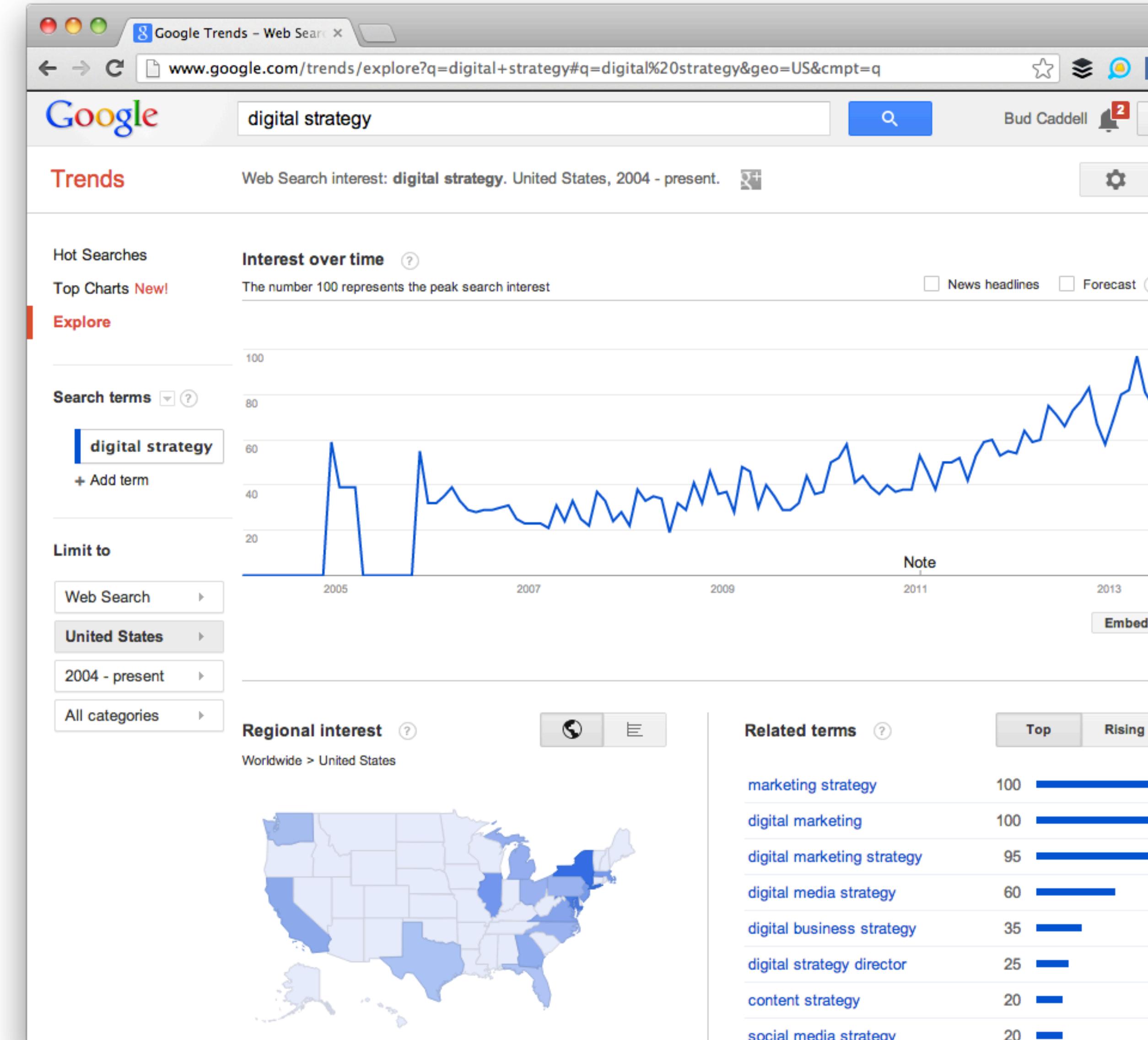
SECTION



GOOGLE TRENDS

<http://www.google.com/trends>

A quick way to gauge the search behavior of keywords over time for different regions.



GOOGLE CREATIVE SANDBOX

<http://www.google.com/think/creative-sandbox/>

A compendium of inspirational creative executions (using Google products).

The screenshot shows the homepage of the Google Creative Sandbox. At the top, there's a navigation bar with links for Home, Industries, Marketing Objectives, Ad Types, Perspectives, Creative Sandbox (which is highlighted in blue), and Products & Tools. Below the navigation is a large banner featuring a woman's face and a man in a military uniform in a mirror. A red button labeled 'FEATURED' is overlaid on the image. To the right of the image, the text 'Campaign Perrier Secret Place' is displayed, followed by the subtitle 'An interactive film with 60 unique perspectives'. Below the banner, there's a section titled 'CREATIVE THINKING' with an article thumbnail for 'Art, Copy & Code'. Further down, another article is listed with the title 'The YouTube Ads Leaderboard for Cannes: Celebrating the Ads People Choose'. On the right side, there's a 'CREATIVE SANDBOX' logo and a call-to-action button labeled 'Submit Your Work'. At the bottom, there's a search bar with the placeholder 'Look for a brand or agency' and a 'Filter items' button.



GOOGLE AD PLANNER

<https://www.google.com/adplanner/#siteSearch>

Explore age, gender, interests, and related sites for any major site, in addition to exploring sites per audience segment and ad placements available.

The screenshot shows the Google Ad Planner interface for the GDN Research section. The search term 'youtube.com' is entered in the search bar. The results include a thumbnail image of the YouTube homepage and a list of content categories under 'Content Categories'. Below this, traffic statistics are displayed for the United States, comparing regional and worldwide data. At the bottom, demographic breakdowns are shown for Age, Affinity, Gender, and another Affinity metric.

Content Categories:

- Arts & Entertainment > Music & Audio
- Arts & Entertainment
- Arts & Entertainment > TV & Video
- Online Communities > Photo & Video Sharing > Video Sharing
- Arts & Entertainment > TV & Video > Online Video

Traffic statistics:

	Region	Worldwide
Unique visitors (cookies)	350M	1.6B
Reach (cookies)	27.0%	27.0%
Impressions / day	100M+	100M+

Demographic Breakdowns:

Age	Affinity	Gender	Affinity
0 - 17	0.0x	Male	54%
18 - 24	1.0x	Female	46%
25 - 34	0.9x		
35 - 44	0.8x		
45 - 54	0.7x		
55 - 64	0.6x		
65 or more	0.7x		



ICEROCKET

<http://www.icerocket.com>

A search engine that specializes in real-time results

The screenshot shows a web browser window titled "Meltwater IceRocket blog s X". The URL in the address bar is "www.icerocket.com/search?tab=blog&fr=h&q=taco+bell". The page header includes the "meltwater icerocket" logo and links for "BLOGS", "TWITTER", and "FACEBOOK". A search bar at the top right contains the query "taco bell". Below the search bar, the text "Blogs · 11 authored posts" is displayed. On the left side, there is a sidebar with several sections: "Advanced Search" (with a link to "Advanced Search"), "Published" (with options for "Today", "Past Week", "Past Month", "Anytime", and "Choose Dates"), "Language" (set to "all languages"), "Analysis" (with a link to "Results Trend"), and "Subscribe" (with a link to "Results RSS"). The main content area is titled "Blog Search Results for taco bell". It lists four search results:

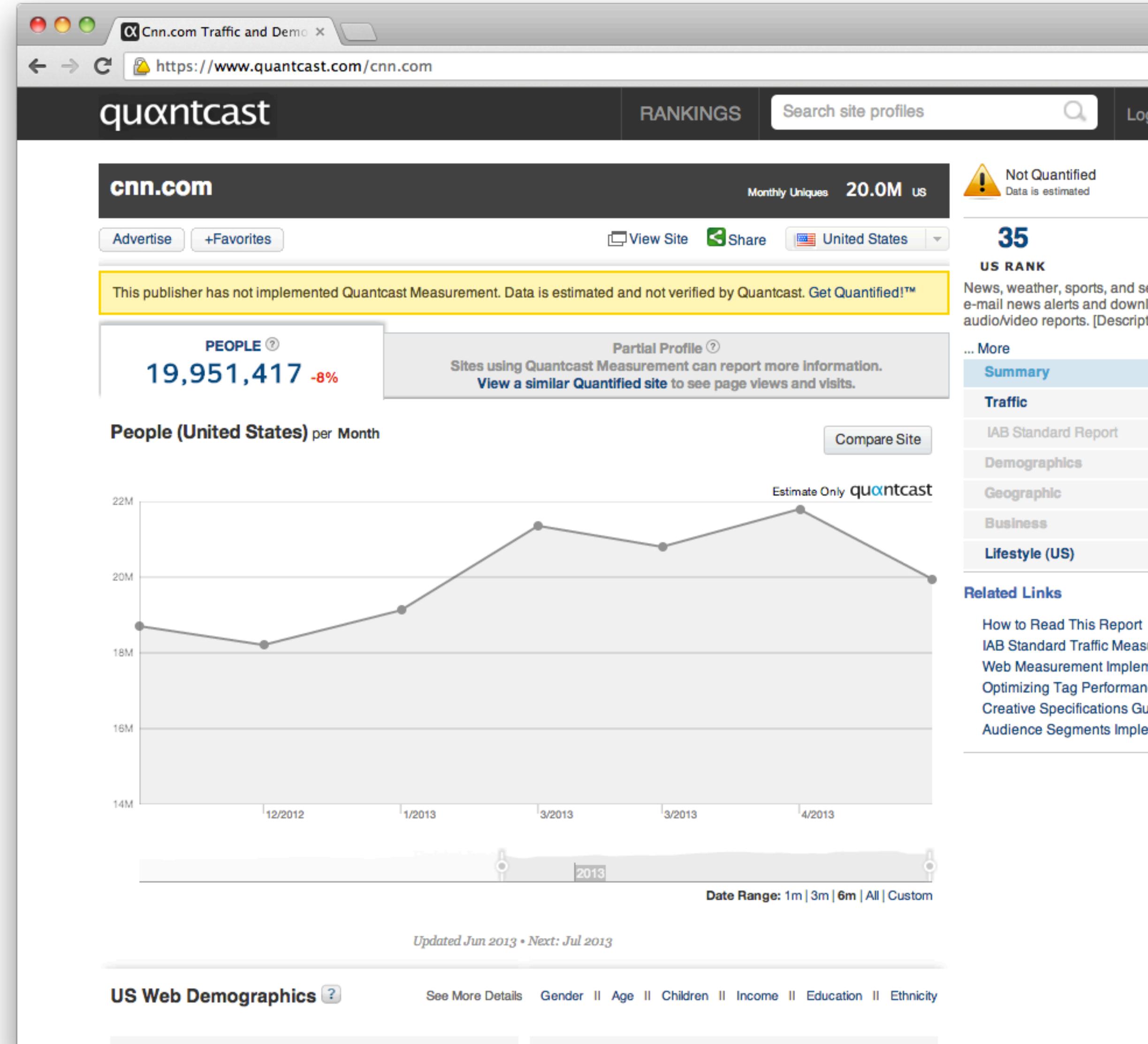
- Emily, What Do You Eat?**
... have figured out what I cook often. Fajita Taco Salad I will cook this with stead, ground beef, chicken, Once we had taco salad twice in one week, made with different meats. My ...
Emily Doerman, R.D. - Nutritious and Delicious - sonutritiousanddelicious.blogspot.com
- Untitled**
but Drew ended up coming with us. It turned out nice having him go with us though. We went to Airma and I was able to find some clothes for Lillian for her to grow in to and some summer shorts for Andrew
LDSWife - Our Little Family - ldswife.blogspot.com
- Transition/Thank You Letter**
... every night. My brain had forgotten how to grammatically put together English sentences; as I told A Spanish grammar but with English words, "I have hunger"...trying to express that I was ...
kaylee marie - Kaylee in Mexico 2013 - porquediosnosama.blogspot.com - 2 references
- Idaho Falls**
... the most to me here. We are going to be disgusted with how shitty the place is, we are going to get wi cheap hotel room. We're going to buy underwear and pants, and then we are going to gorge ...
bailey - The Adventures - hereisbogg.blogspot.com
- What's For Dinner!?**
... of taco seasoning (or make your own here) Shredded lettuce shredded cheese ANYTHING YOU WAN (tomatoes, black beans, olives, avocado, salsa, cucumber, bell peppers, quinoa, spanish rice, ...)



QUANTCAST

<https://www.quantcast.com>

Explore age, gender, interests, and related sites for any major site.



PSFK

<http://www.psfk.com/>

A compendium of how brands are communicating with customers using breakthrough digital tools, tactics, and services.

The screenshot shows the PSFK website homepage. At the top, there's a navigation bar with links for 'REPORTS', 'VIDEOS', 'PSFK LABS', and a 'Google Custom Search' bar. Below the header, there are three featured articles with their authors and small profile pictures:

- Macala Wright. 6 Technologies In Every Marketer's Toolkit
- Shawn Parr, Bulldog Drummond. Are Our Phones Giving Us A.D.D.?
- Jeff Fromm, Banana Republic. Millennials Are Thinking They Are

The main article on the page is titled "FURNITURE BUILDING BLOCKS LET PEOPLE INSTANTLY REVAMP THEIR HOME [FUTURE OF HOME LIVING]" with a "READ MORE..." button. Below this, there are two more "FEATURED" articles: one about a "Hanging Modular Screen" and another about PSFK's "Apartment Of The Future". Each article has a "Read More..." button and social sharing icons for Twitter, Facebook, and Email.

On the right side, there's a sidebar with sections for "DESIGN & ARCHITECTURE", "ADVERTISING & CREATIVITY", "DIGITAL & TECHNOLOGY", "HOME LIVING", and "EDITOR'S PICKS". It also includes social media counts (80.5K, 35K, 37K) and a "GET THE PSFK DAILY" newsletter sign-up form.



SPRINGWISE

<http://www.springwise.com/>

A great resource for the most bleeding-edge examples of how brands and startups are approaching new technologies and new consumer behaviors.

The screenshot shows the homepage of springwise.com. At the top, there's a navigation bar with links for HOME, NEWSLETTER, DATABASE, SPEAKING, SUBMIT, ADVERTISE, and ABOUT. Below the navigation, the site's logo 'springwise.com' and tagline 'YOUR ESSENTIAL FIX OF ENTREPRENEURIAL IDEAS' are displayed. A large banner headline reads 'Bike configured for automatic gear shifting' with a subtext '4th July'. To the right of the main content area, there's a sidebar titled 'springwise access' featuring icons for social sharing (Twitter, LinkedIn, Google+), search tools, and personalized content. Below the main article, there are two smaller thumbnail images: one showing an 'Airport vending machine' and another showing a 'Bill Overview' screen.



FORRESTER

<http://www.forrester.com/home>

Forrester is a leader in research around consumer and brand behavior, just expect to have to pay for their larger research papers.

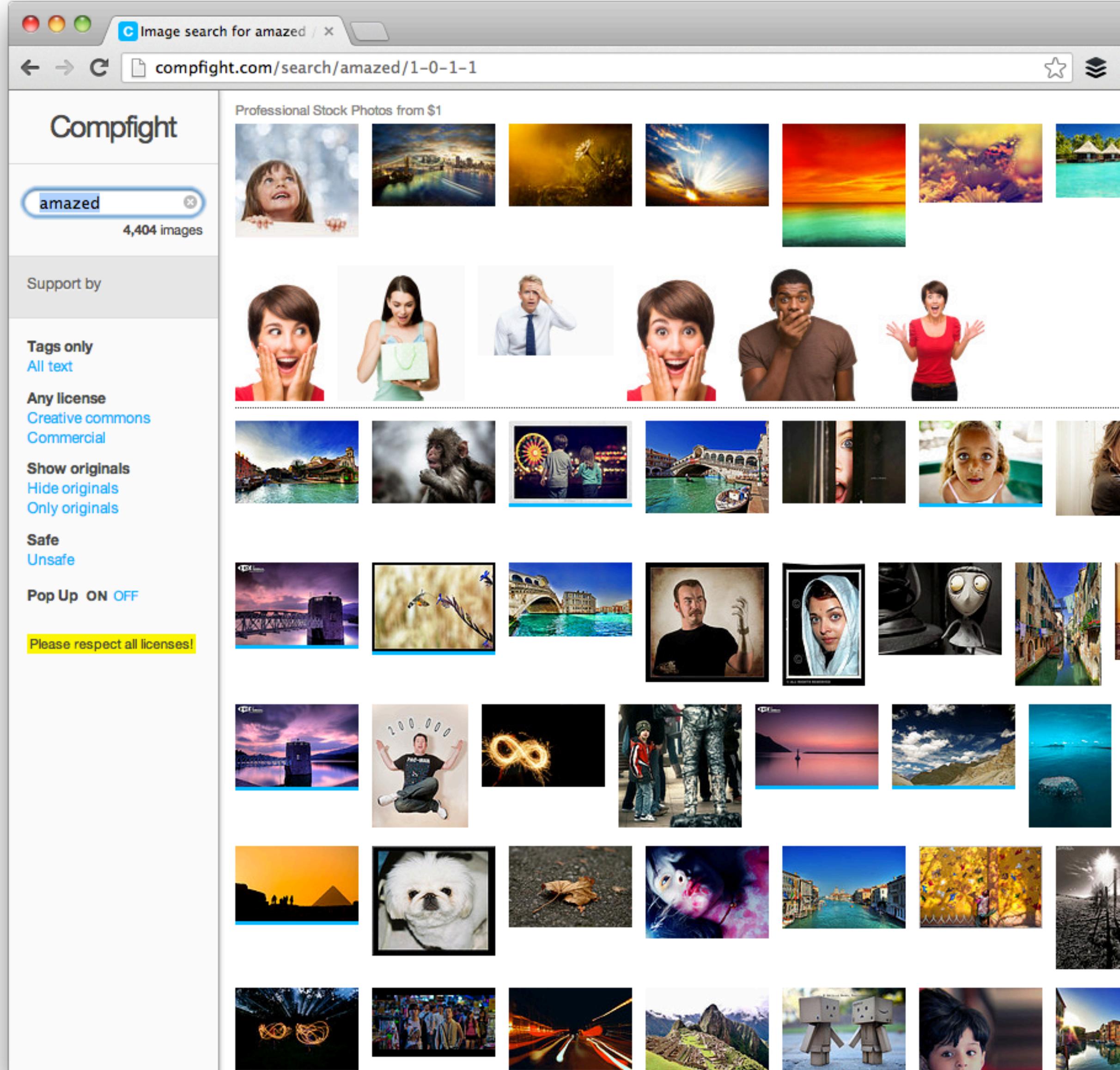
The screenshot shows the Forrester.com homepage. At the top right is a navigation bar with links for 'ABOUT US', 'CONTACT US', and 'FEEDBACK'. Below the navigation is a search bar with the word 'SEARCH' and a right-pointing arrow. The main header features the 'FORRESTER®' logo in a green oval. To the right of the logo is a 'SEARCH' button. The central headline reads 'Welcome to the Age of the Customer.' Below it, a sub-headline states: 'Our research helps you make better decisions in a world where technology is radically changing your customer.' To the left of this text is a graphic of five grey silhouettes of people. To the right is a list of target roles under the heading 'Insights tailored to your role:'. This list includes: Marketing & Strategy Professionals, Chief Marketing Officer (CMO), Customer Experience, Customer Insights, eBusiness & Channel Strategy, Marketing Leadership, Sales Enablement, and Analyst Relations. To the far right, there are two columns of professional categories: Business Technology Professionals (Chief Information Officer (CIO), Application Development & Delivery, Enterprise Architecture, Infrastructure & Operations, Security & Risk, Sourcing & Vendor Management). Below these sections are three cards: 'IDEAS' (Digital disruption is here. Are you ready? featuring a book cover for 'DIGITAL DISRUPTION'), 'PLAYBOOKS' (Action-oriented research for your next initiative. featuring a yellow 'K' icon), and 'FORRESTER FORUM' (Boost Your Customer Experience, October 9-10, Los Angeles). At the bottom of the page are buttons for 'BROWSE', 'LOG IN', and 'REGISTER'.



COMPFIGHT

<http://compfight.com/>

A visual search engine
for all Flickr photos,
includes the ability to
search by license.



KNOW YOUR MEME

<http://knowyourmeme.com/>

A compendium of memes, their origins, and people's efforts to extend them.

The screenshot shows the homepage of the Know Your Meme website. At the top, there's a navigation bar with links for 'I Can Has', 'ROFLrazzi', 'FAIL Blog', 'Memebase', 'The Daily What', 'Know Your Meme', and 'All S'. Below the navigation is the main title 'Know Your Meme®'. A sub-navigation bar includes 'HOME', 'MEMES', 'EPISODES', 'FORUMS', 'BLOG', 'IMAGES', 'VIDEOS', and 'SPECIALS'. The main content area features several meme thumbnails: a cat, a woman from Lord of the Rings, a Reddit logo, a man in a suit, and a book cover for 'Fifty Shades of Grey'. Below these thumbnails is a section titled 'Also Trending' with links to various topics. To the right, there are 'Sign up Now!' and 'Login' buttons, along with a link to 'Like Know Your Meme on Facebook!'. A large central image is titled 'Are You Free?' and depicts a man holding a pizza while another man asks if he's free. The image has a 'Special Encore' rating of 35 stars. On the right side, there's a video player showing a man speaking, and a 'Trending Images' section with small thumbnail images.



BEHAVIOR CHANGE MODEL

<http://www.behaviormodel.org/>

Developed at Stanford, Fogg's model attempts to maximize the conditions necessary to induce behavioral change.

BJ Fogg's Behavior Model
Stanford University

What Causes Behavior Change?
My Behavior Model shows that three elements must converge at the same moment for a behavior to occur: Motivation, Ability, and Trigger. When a behavior does not occur, at least one of those three elements is missing.

Fogg Behavior Model
B = mat
at the same moment

motivation

High Motivation

Low Motivation

triggers succeed here

triggers fail here

Activation Threshold

Hard to Do ability Easy to Do

www.BehaviorModel.org

For permission to publish this, contact BJ Fogg

Using my Behavior Model (FBM) as a guide, designers can identify what stops people from performing behaviors that designers seek. For example, if users are not performing a target behavior, such as rating hotels on a travel web site, the FBM helps designers see what psychological element is lacking.

The FBM also helps academics understand behavior change better. What was once a fuzzy mass of psychological theories now becomes organized and

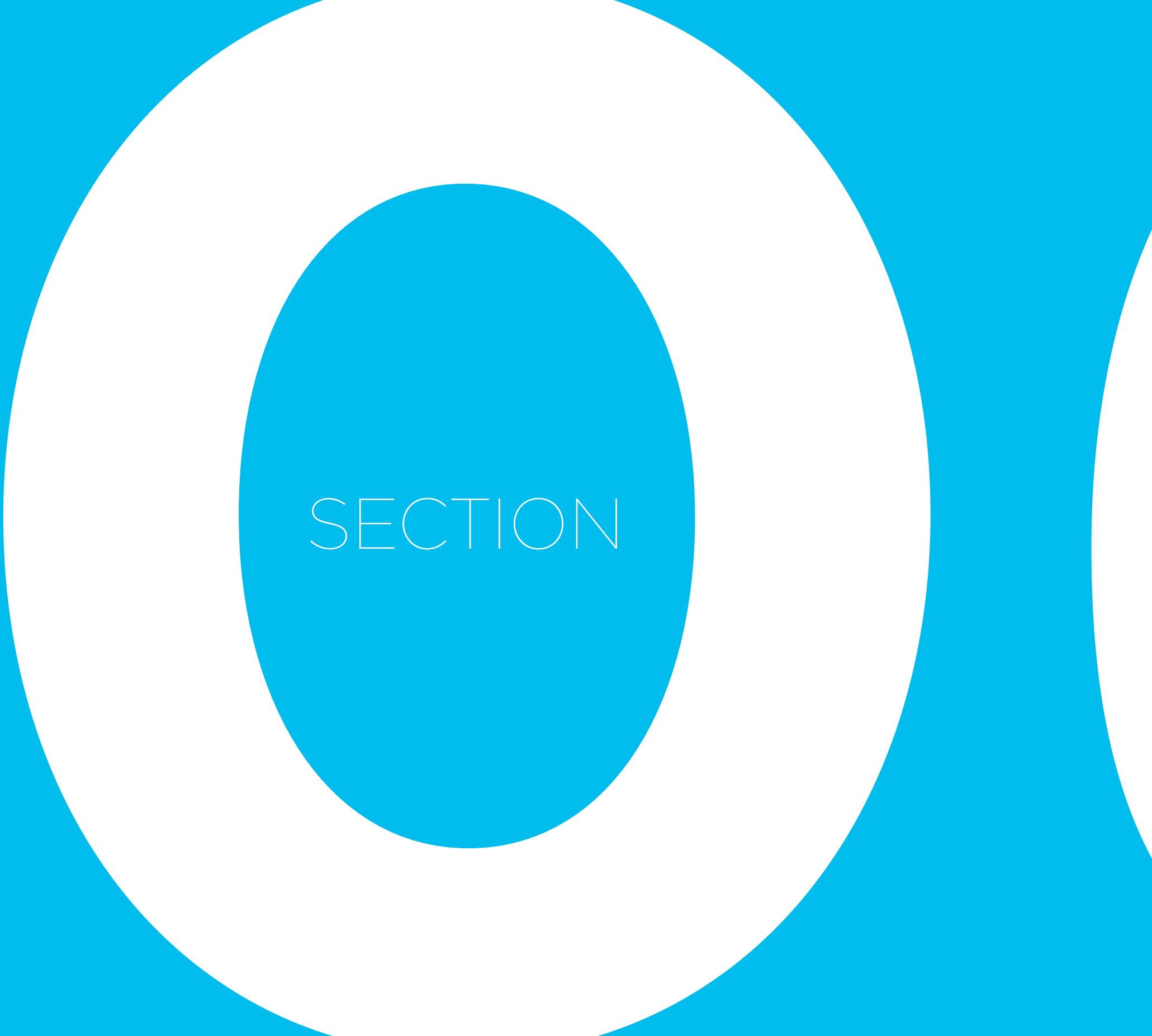


Dr. BJ Fogg founded the Persuasive Technology Lab at Stanford University, where he directs research and design. In addition, he devotes at least half his time to industry projects and innovations, all of which focus on using technology to change behaviors in positive ways.

BJ is the author of *Persuasive Technology: Using Computers to Change What We Think and Do*. He is the co-editor of *Mobile Persuasion: 20 Perspectives on the Future of Behavior Change*. BJ also created and directed the recent conferences on "Texting 4 Health" and "Video Matters." He is current completing two books: *Texting 4 Health* and *The Psychology of Facebook*.



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"That's all Folks!"



