

# IMPLEMENTING DIGITAL STRATEGY: Engagement & making things.



**YOU CAN'T MAKE A BRAND MESSAGE.  
You can make experiences that are  
MANIFESTATIONS OF BRAND BEHAVIOUR.**

**Today these are powered by digital(ly enabled) engagement.  
HOW CAN WE MAKE BETTER DIGITAL ENGAGEMENT?**

# #1 DEFINE THE ROLE OF DIGITAL.

“What can digital do for the brand & consumers **that nothing else can?** A connection enabled by technology but **underpinned by earning** the right to **engage people in their space.**”

**Empathy**

**Permission**

**Appropriate  
Intervention**

**Relevant  
Conversation**

**Reality/Show  
don't tell**

**Positive  
Value Exchange**

# 3 ROLES OF DIGITAL

to bring brand behaviour to life, achieve business objectives and deliver value to people.

## **DIGITAL AS A HUB/ENABLER.**

Use digital platforms to tie together, facilitate and fuel brand activity.

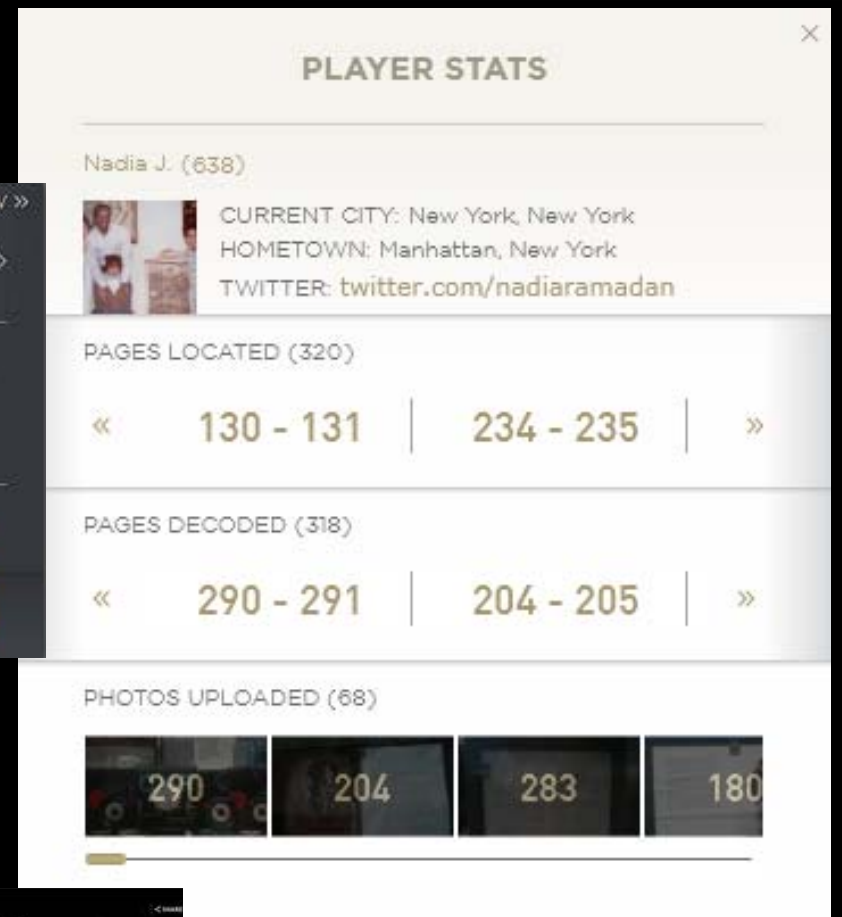
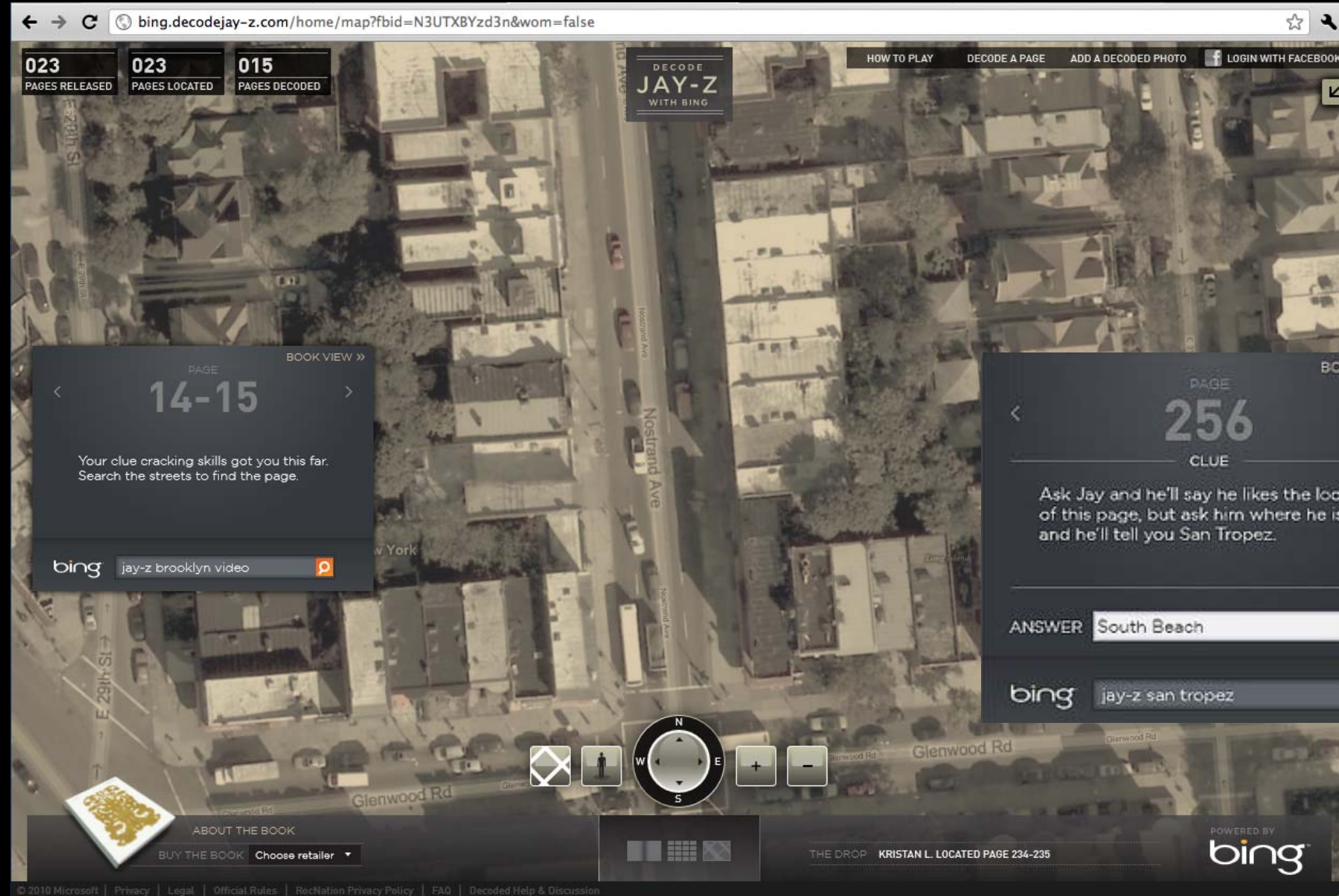
## **DIGITAL AS A MULTIPLIER.**

Use digital networks to iterate and extend the reach and longevity of brand activity.

## **DIGITAL AS THE PHILOSOPHY.**

Use digital insights and behaviours to inspire the inception of creative and strategic ideas.





**DIGITAL AS A HUB/ENABLER.**  
Use digital platforms to tie together, facilitate  
J W T and fuel brand activity.





# TARGET KALEIDOSCOPIC FASHION SPECTACULAR

Last spring, Target asked for a fashion show that would showcase their new fall line and create buzz during New York's fashion week. But in a space already overrun with red carpet events, just another catwalk wouldn't cut it.

It took 155 rooms in the Standard Hotel, 66 dancers, a 20 minute original score, 44,640 LED bulbs and one cordoned off city block to reinvent the fashion show.

With thousands watching on the streets and the world watching live on Facebook, the Spectacular received 200 million impressions across all media and has been shared online over 12.6 million times.

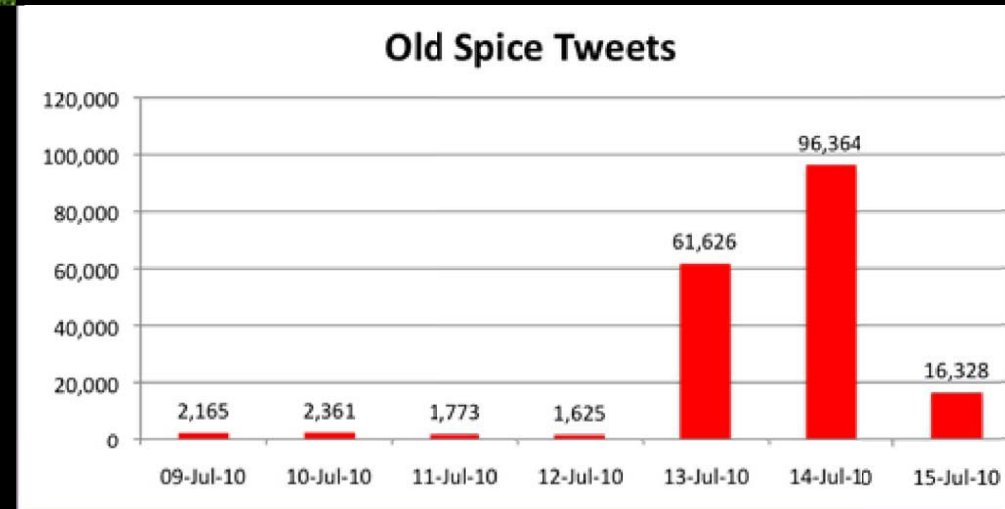
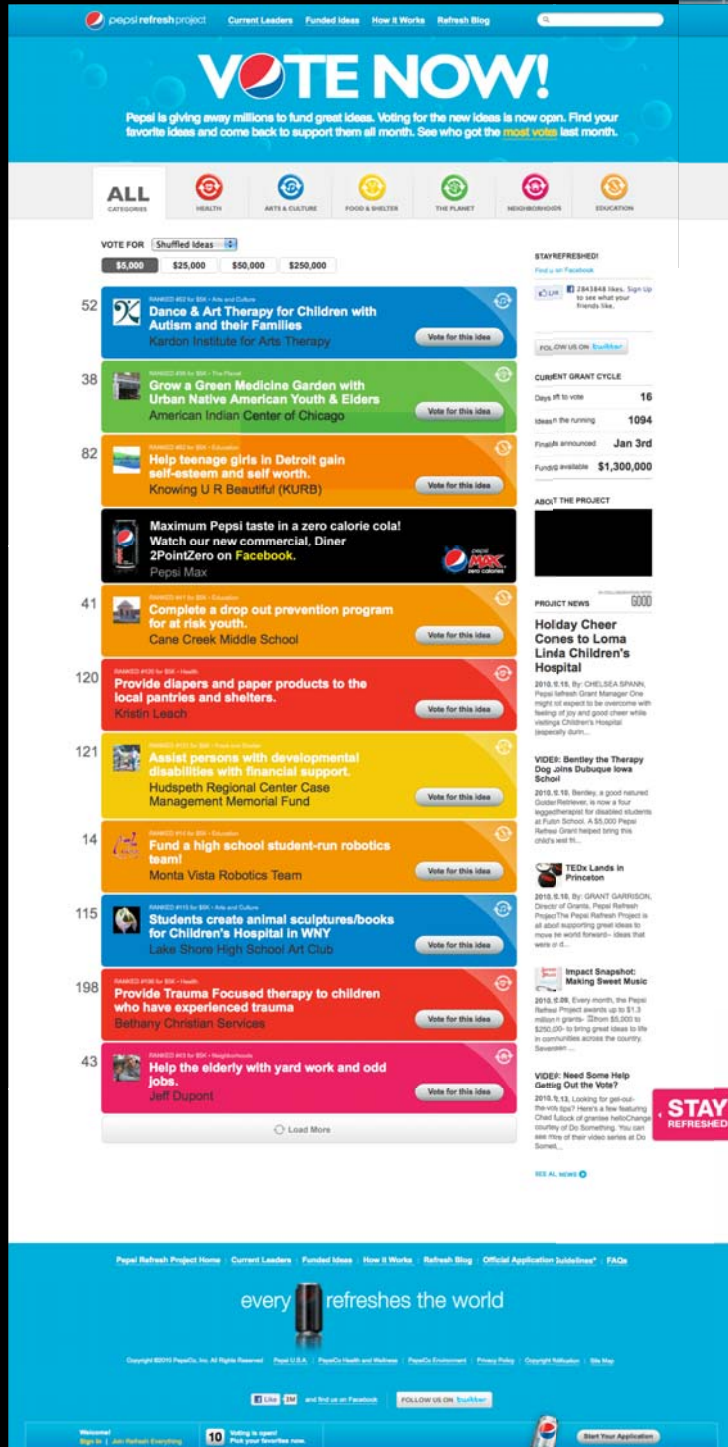


## DIGITAL AS A MULTIPLIER.

Use digital networks to iterate and extend the reach and longevity of brand activity.







**183 video @replies in 3 days.**  
**10,954,096 views in 3 days.**  
**167,493,263 views in 6 months.**

- **Total videos uploaded: 183**
  - 12 July, 2010: 29 videos uploaded
  - 13 July, 2010: 89 videos uploaded
  - 14 July, 2010: 65 videos uploaded
- **Combined viewing figures: 10,954,096**
- **Average video view (mean value): 59,858 views**
- **Median value: 40,536 views** (Re: [Idgit | Old Spice](#))
- **Most watched video: 511,694 views** (Re: [Perez Hilton | Old Spice](#))

#### 15 Most Popular Videos

Rank	Video Name	Views	Date Uploaded	Video #
1	Re: <a href="#">Perez Hilton   Old Spice</a>	511,694	13-Jul-10	32
2	Re: <a href="#">Anonymous   Old Spice</a>	382,728	13-Jul-10	39
3	Re: <a href="#">@kevinrose   Old Spice</a>	329,258	12-Jul-10	16
4	Re: <a href="#">@kpereira   Old Spice</a>	290,461	12-Jul-10	27
5	Re: <a href="#">rosemcgowan   Old Spice</a>	275,472	13-Jul-10	118
6	Re: <a href="#">jsbeals   Old Spice</a>	233,838	13-Jul-10	108
7	Re: <a href="#">@TheEllenShow   Old Spice</a>	231,960	12-Jul-10	1
8	Re: <a href="#">@Gizmodo   Old Spice</a>	199,040	13-Jul-10	110
9	Re: <a href="#">Starbucks   Old Spice</a>	177,008	13-Jul-10	113
10	Re: <a href="#">Alyssa_Milano   Old Spice</a>	172,294	13-Jul-10	55
11	Re: <a href="#">Alyssa_Milano   Old Spice</a>	165,338	13-Jul-10	88
12	Re: <a href="#">wheresweems   Old Spice</a>	157,028	13-Jul-10	115
13	Re: <a href="#">pandarr   Old Spice</a>	151,069	14-Jul-10	144
14	Re: <a href="#">themrchr0426   Old Spice</a>	149,183	13-Jul-10	117
15	Re: <a href="#">Laiba   Old Spice</a>	144,450	13-Jul-10	3

YouTube viewing figures are based on data collection ending 14:00 BST (09:00 EDT, 06:00 PDT) 15th July 2010  
[View raw data here](#)



# ⚡ DIGITAL AS THE PHILOSOPHY.

J W T Use digital insights and behaviours to inspire the inception of creative and strategic ideas.



# #2 Establish the meaning of ENGAGEMENT.

## Seymour Papert's

Learning Theory of Constructionism.

**"The belief that people learn most effectively by doing things rather than sitting and listening."**





# HOPEFULLY NOT...



[Login](#) [Join Twitter!](#)

You wonder if the definition of  
"engagement" is really "No ROI but lots  
of activity".

10:40 AM Apr 13th via mobile web



**minethatdata**

Kevin Hillstrom

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**And so...**

**WTF**

**is engagement**

**when everyone has a different view?**



# THE CREATIVE VIEW?

**“The production budget is going to be amazing. We’re going to re-build the internet. Book the tickets to Cannes.”**



# THE PLANNER **VIEW?**

**“I think we are going to need a  
multi-insight-channel-platform funnel.  
And a bigger econometric model.”**





# THE CLIENT VIEW?

**“People are going to wake-up thinking about our product and go to bed thinking about our product. They will love our product.”**





OK, seriously...

**WHO REALLY**

**UNDERSTANDS ENGAGEMENT?**



[@armano](#)

David Armano

"games provide the ultimate toolkit for those seeking to create engagement"

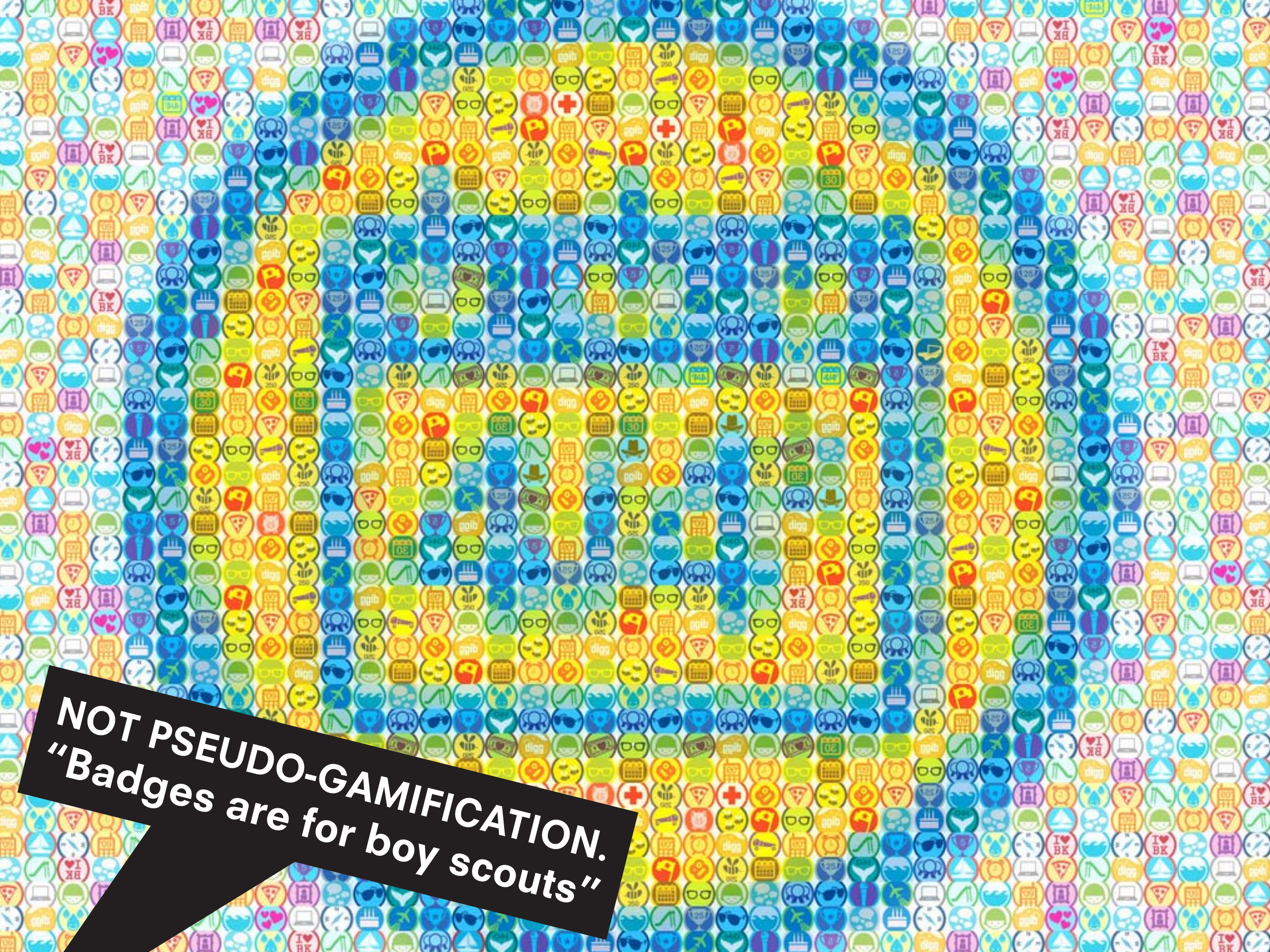
[#mesh11](#)

1 hour ago via [HootSuite](#)

Retweeted by [meshconference](#) and others







**NOT PSEUDO-GAMIFICATION.**  
"Badges are for boy scouts"



# GAMING.

**5 million**

gamers in the U.S. spending more than

**40 hours**

a week playing games.

**Half a billion**

people worldwide playing computer

**games for at least**

**1 hour a day.**

The biggest games in the world measure

**MORE THAN ONE BILLION**

points of data about their players.

**A DEFINITION OF  
ENGAGEMENT  
INSPIRED BY GAMING.**



**CREATING WINDOWS OF  
ENHANCED ATTENTION  
TO INFLUENCE  
BEHAVIOUR & MOTIVATIONS.**



**CREATING WINDOWS OF  
ENHANCED ATTENTION  
TO INFLUENCE  
BEHAVIOUR & MOTIVATIONS.**

**IS WHY WE CREATE  
ENGAGEMENT.**

**ENGAGEMENT**  
is rooted in brand ideas\*.



**And it is a  
BEHAVIOUR.**



**On the part of  
THE CONSUMER.**

**&**

**On the part of  
THE BRAND.**



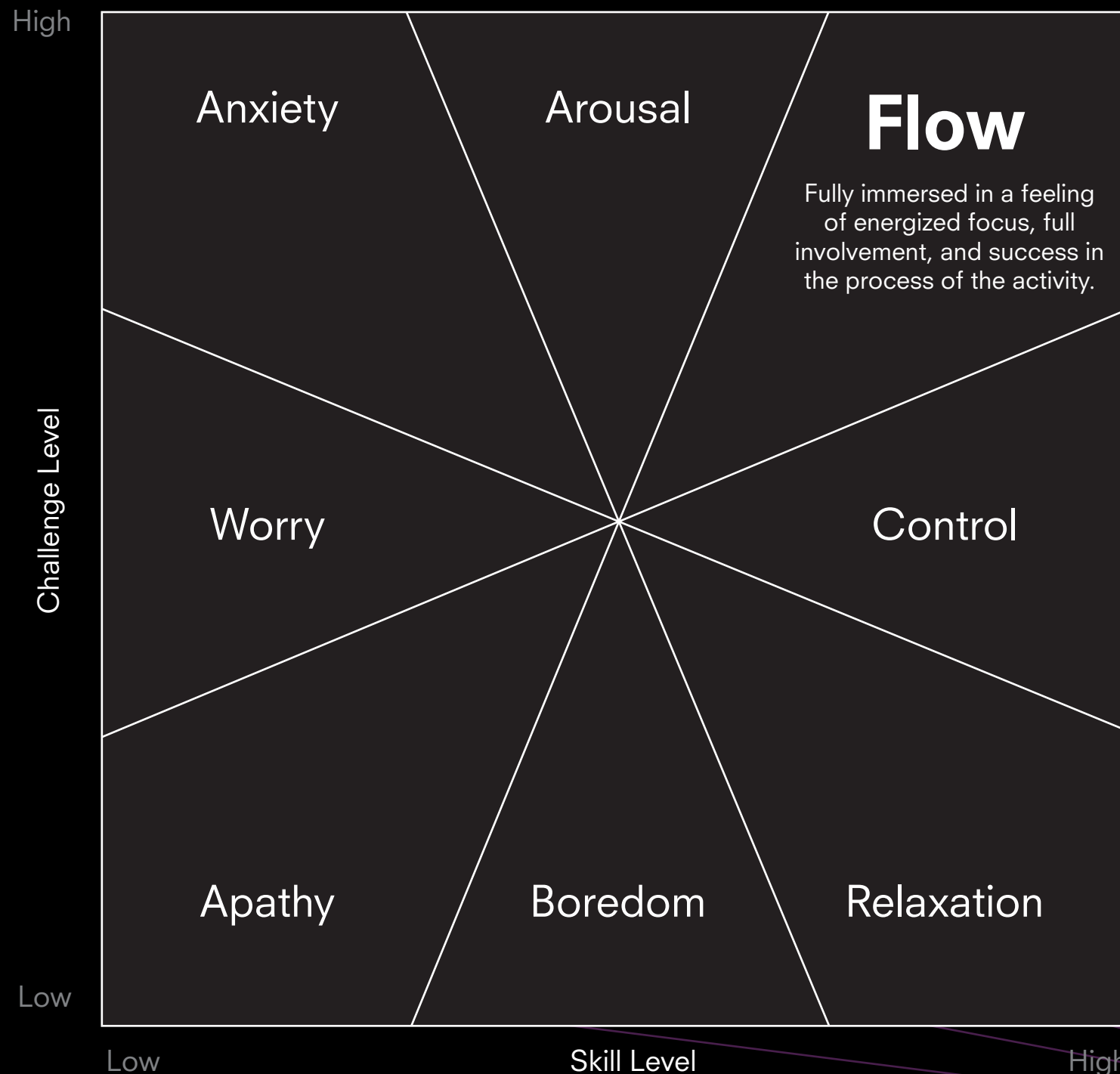
On the part of  
THE CONSUMER  
ENGAGEMENT  
IS DRIVEN BY

WANTING + LIKING

(AMBITION + DRIVE)

(AFFECTION + DELIGHT)

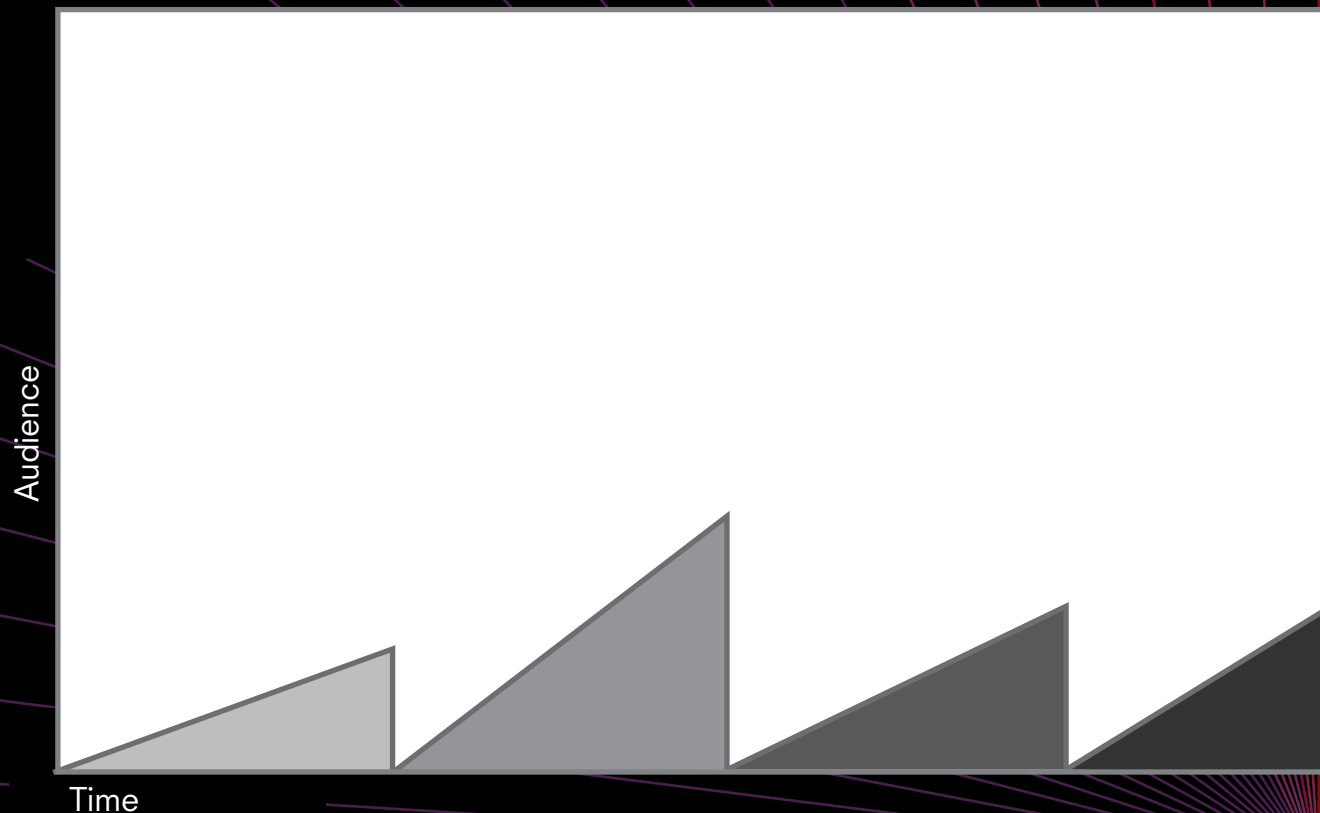
# At it's most extreme could it even create a **STATE OF FLOW?**



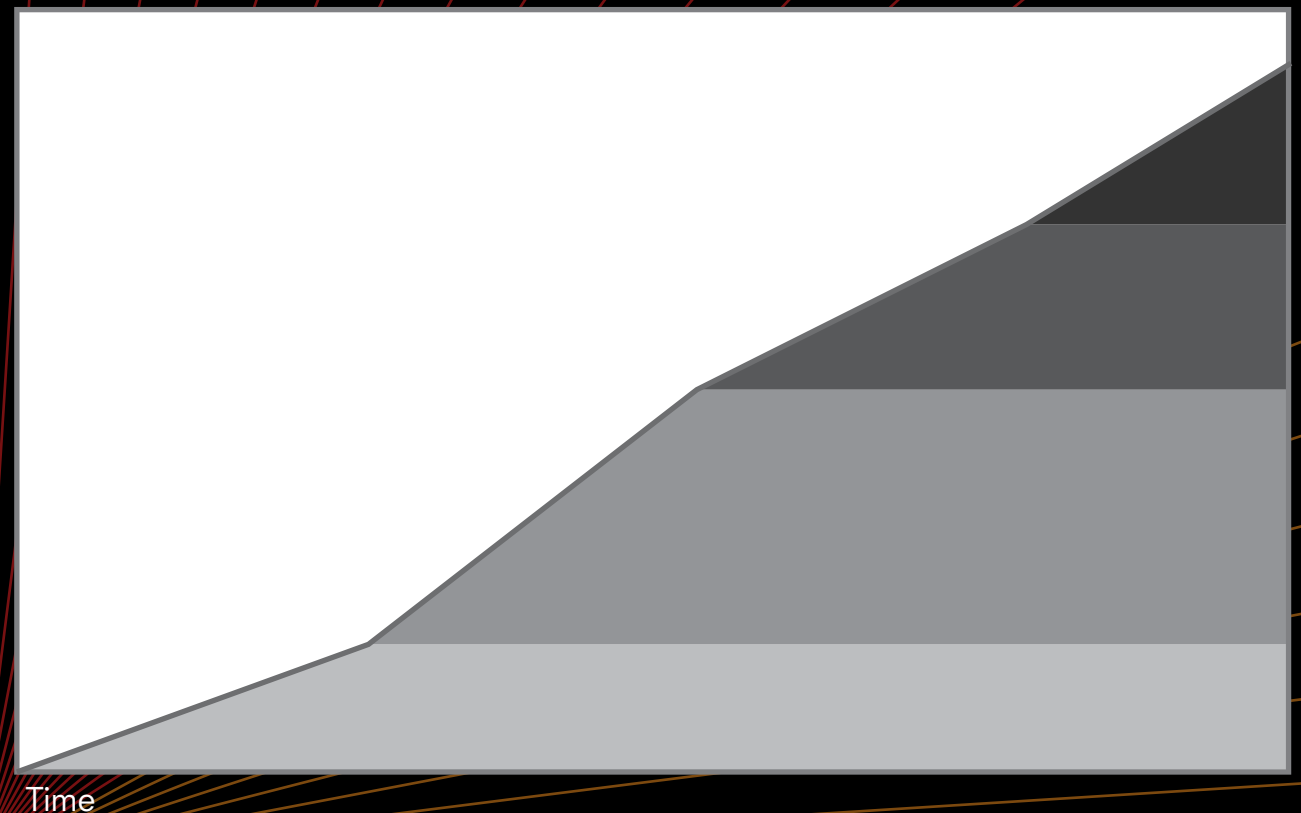
# On the part of THE BRAND.

Building true engagement means **committing** – building the brand on **core principles that remain constant** even as the ideas and experiences communicating them evolve over time – rather than just campaigning, which risks building up an audience & then dumping them. Ultimately, **engagement is a long-term relationship built on positive value exchange.**

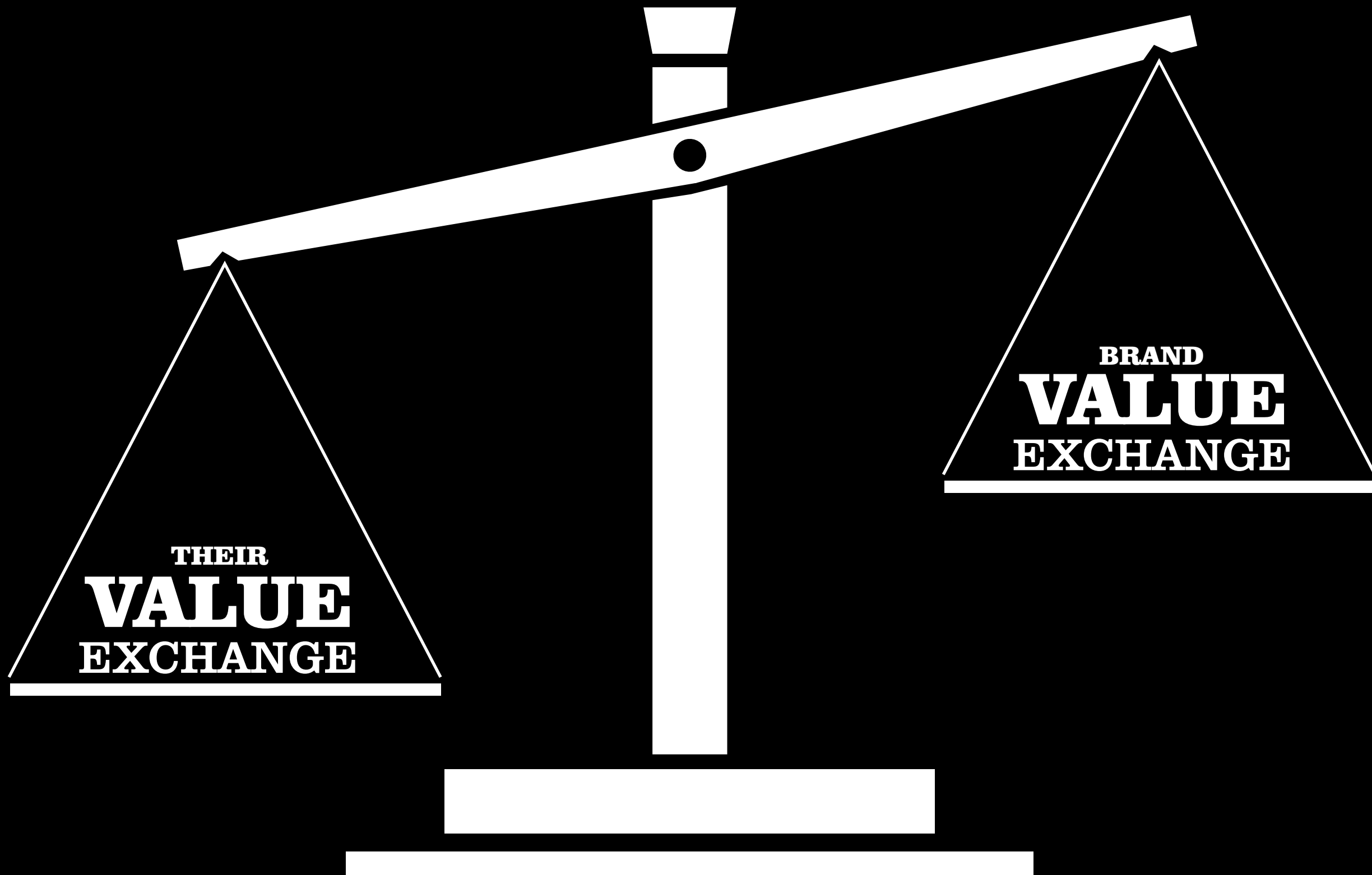
Traditional Campaigns



Engagement Activity Based on Earning Sustainable Relationships







# VALUE EXCHANGE begins with asking

**“What is your brand here for, how can it help?”**

**1**

**HAVE A POINT OF VIEW ON THE WORLD/CULTURE  
NOT JUST A POSITION IN A CATEGORY**

**2**

**UNDERSTAND WHAT THE DIFFERENT SEGMENTS  
ARE INTERESTED IN AND WORK BACK**

**3**

**THE FUTURE ISN'T MESSAGING,  
IT IS IDEAS THAT SOLVE BUSINESS PROBLEMS  
IN A CULTURALLY POSITIVE WAY**

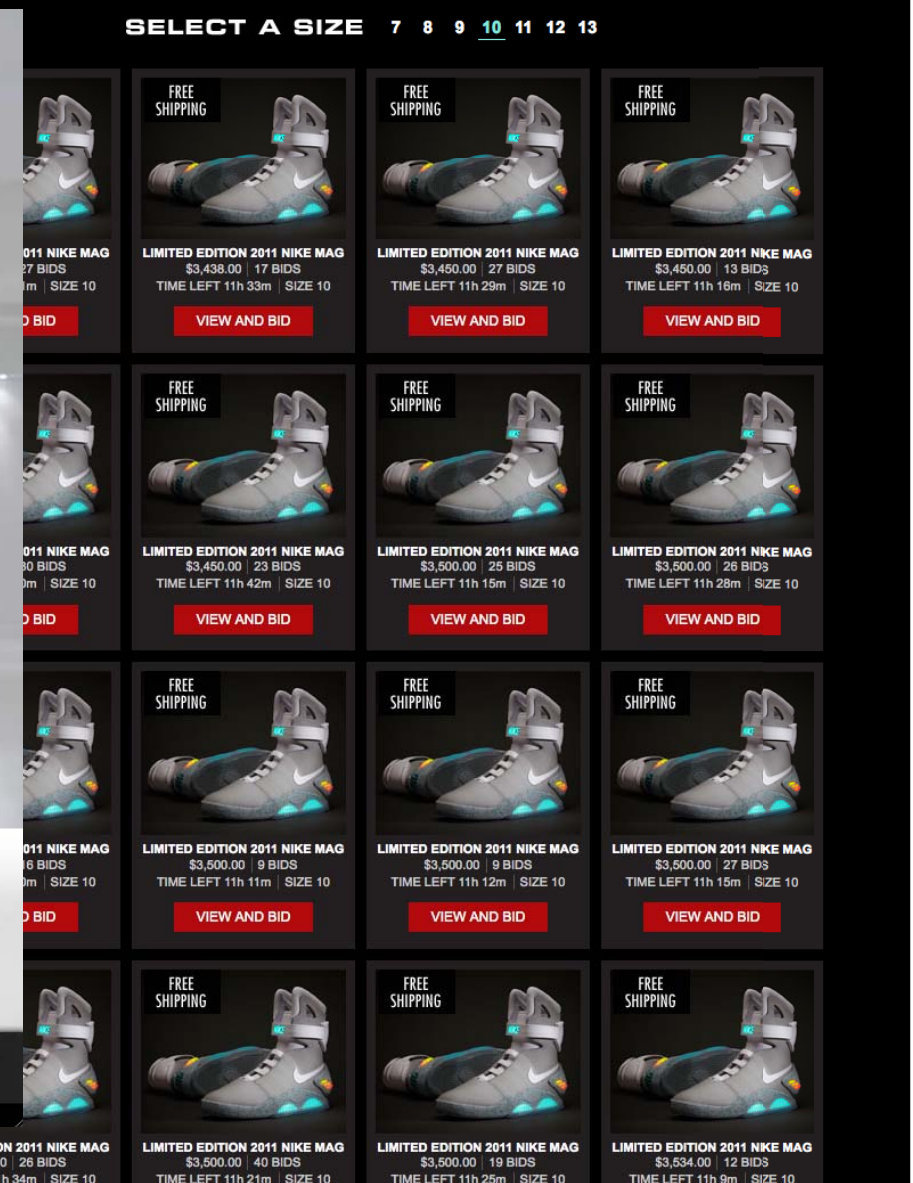
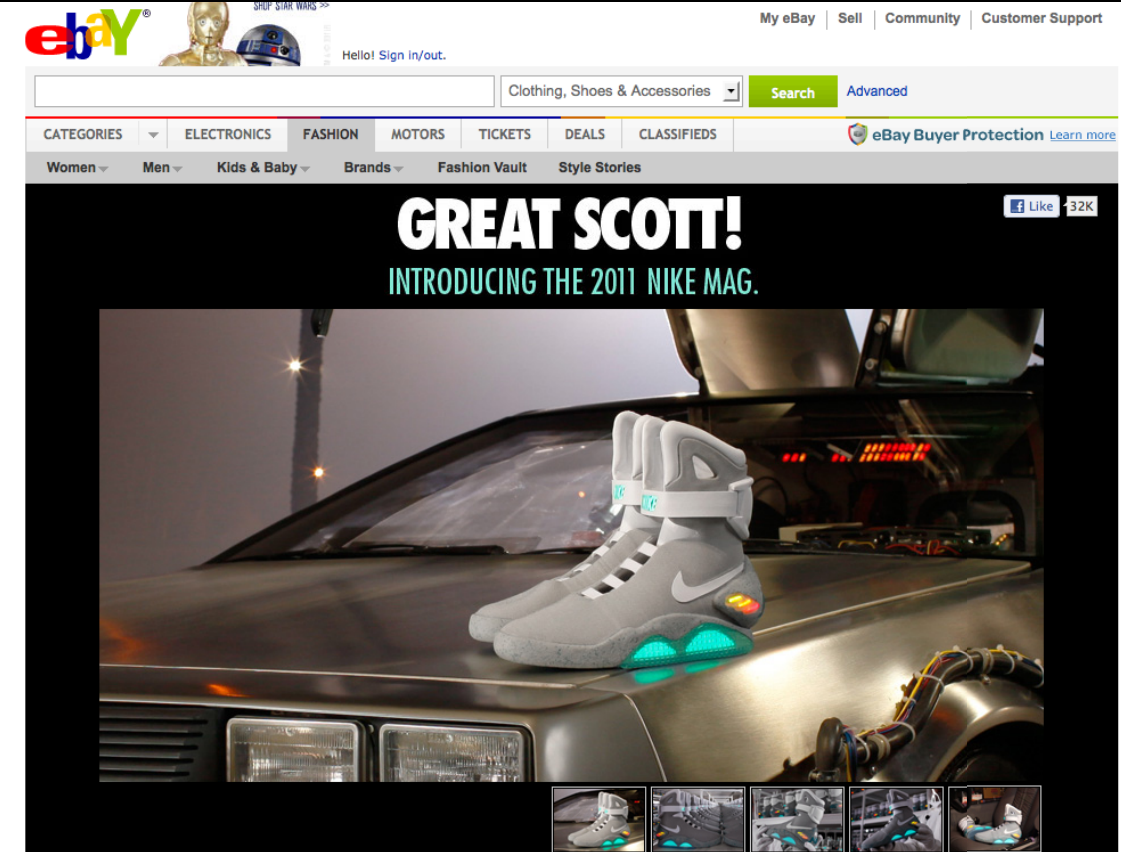
1,500 NIKE MAGS AUCTIONED ON EBAY WITH MONEY  
RAISED MATCHED UP TO \$50m BY SERGEY BRIN.

## THEIR VALUE EXCHANGE

Connect Sneakerheads, Back  
to the Future Fans & the  
Parkinson's community to  
relive their youthful hopes &  
raise money for research with  
the Michael J. Fox Foundation.

## BRAND VALUE EXCHANGE

Scarcity value & a CSR brand  
boost increases saliency  
outside core sports territory &  
justifies the price premium in a  
recessionary market.





SO FOR DIGITAL ENGAGEMENT.

**SAY**  
something.



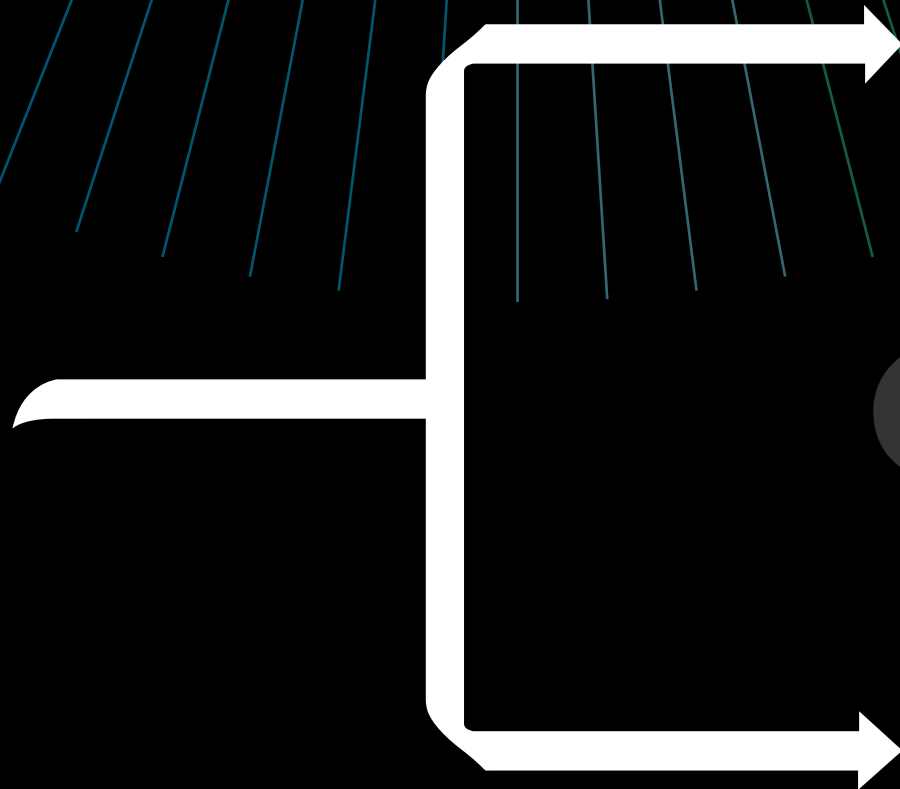
**CHANGE**  
attitude.



**CHANGE**  
behaviour.

**BECOMES...**

**DO**  
something.  
(together)



**CHANGE**  
attitude.

**&/or**

**CHANGE**  
behaviour.

# WHICH IS WHY WE CREATE ENGAGEMENT PLATFORMS.

## WHAT IS AN ENGAGEMENT PLATFORM?

It is potentially a **long-term commitment to people (if they want it)** that we need to plan to start up, grow and develop over time. **It's something that can live on and hold a lot of different activity.**

An Engagement Platform needs campaigns to drive spikes and introduce new releases or their initial stages – that's what our creative ideas need to be able to do. We will judge the ideas that fuel the platform by **"can we build an eco-system around it"** and **"would people share it"**?

An Engagement Platform is a manifestation of brand behaviour but we need to talk about the brand where people will be listening; this means **we should not be thinking about building a new owned site or hub most of the time.** If there are existing platforms that can be appropriated, appropriate them. **There is no sense reinventing the (expensive) wheel.**

We have to be smart about adding value to people's lives, rather than just ask them to participate. Strategies start with consumer culture insight, not a brand insight. **An engagement platform should help communities, not build communities** - if the community doesn't exist, even in a dispersed or disconnected state, it doesn't need a platform. Strategically we need to **think about what people want and what the brand can do for them authentically**, and then outline some of the initial engagement territories that will provide creative opportunities to develop content and functionality that is useful, useable and delightful.

# SO HOW DO WE MAKE THINGS...

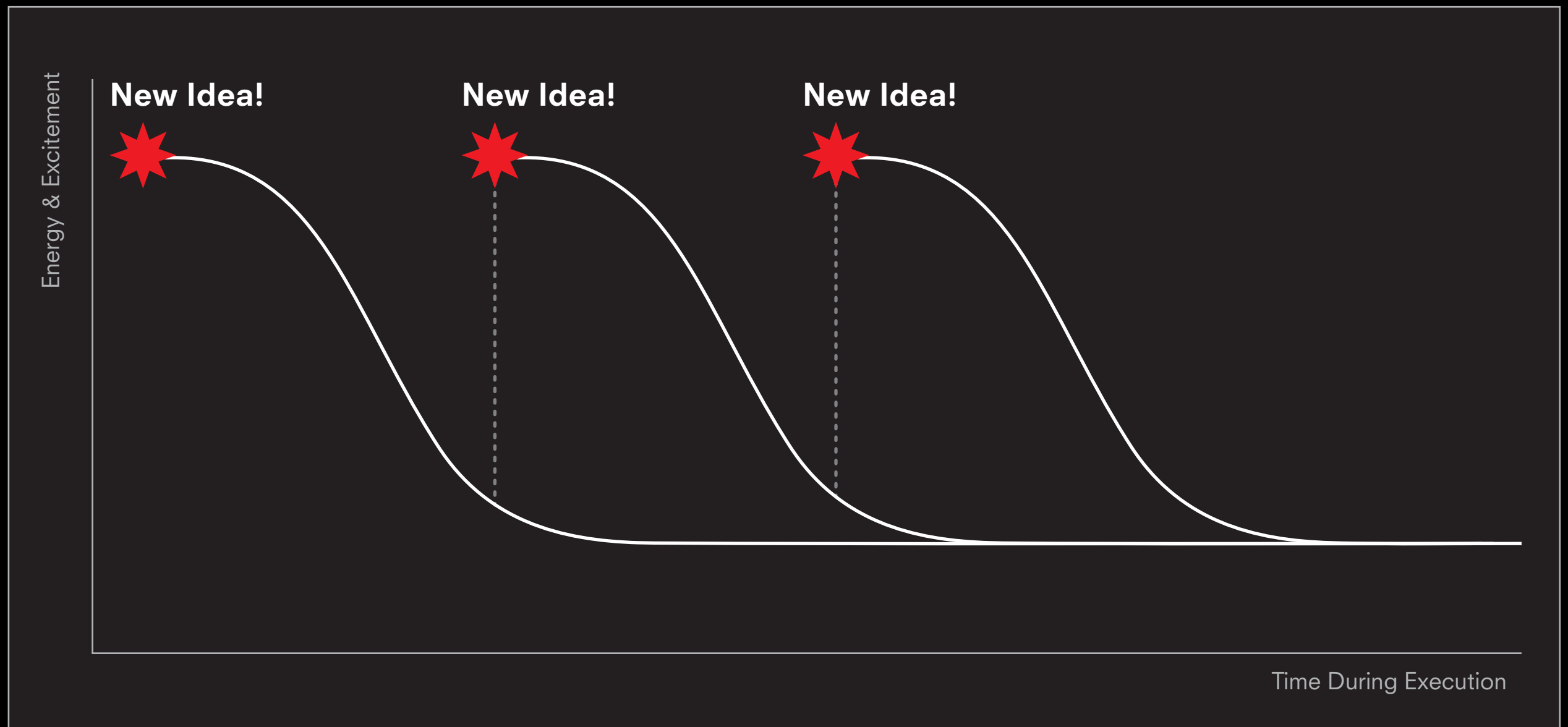
“Ideas are really important, but the way that the traditional side of the business values “the big idea” is completely out of balance with the way that you actually produce work in the digital space. I say all the time, **‘The Greatest idea in the world, unproduced, has no value whatsoever. A mediocre idea, produced, has some incremental value.’** So why is the value always placed on the big idea when getting it into the world is so important?”

Michael Lebowitz,  
Founder & CEO, Big Spaceship



# ...AND AVOID THE PROJECT PLATEAU?

“There are more half-written novels in the world than there are novels.”



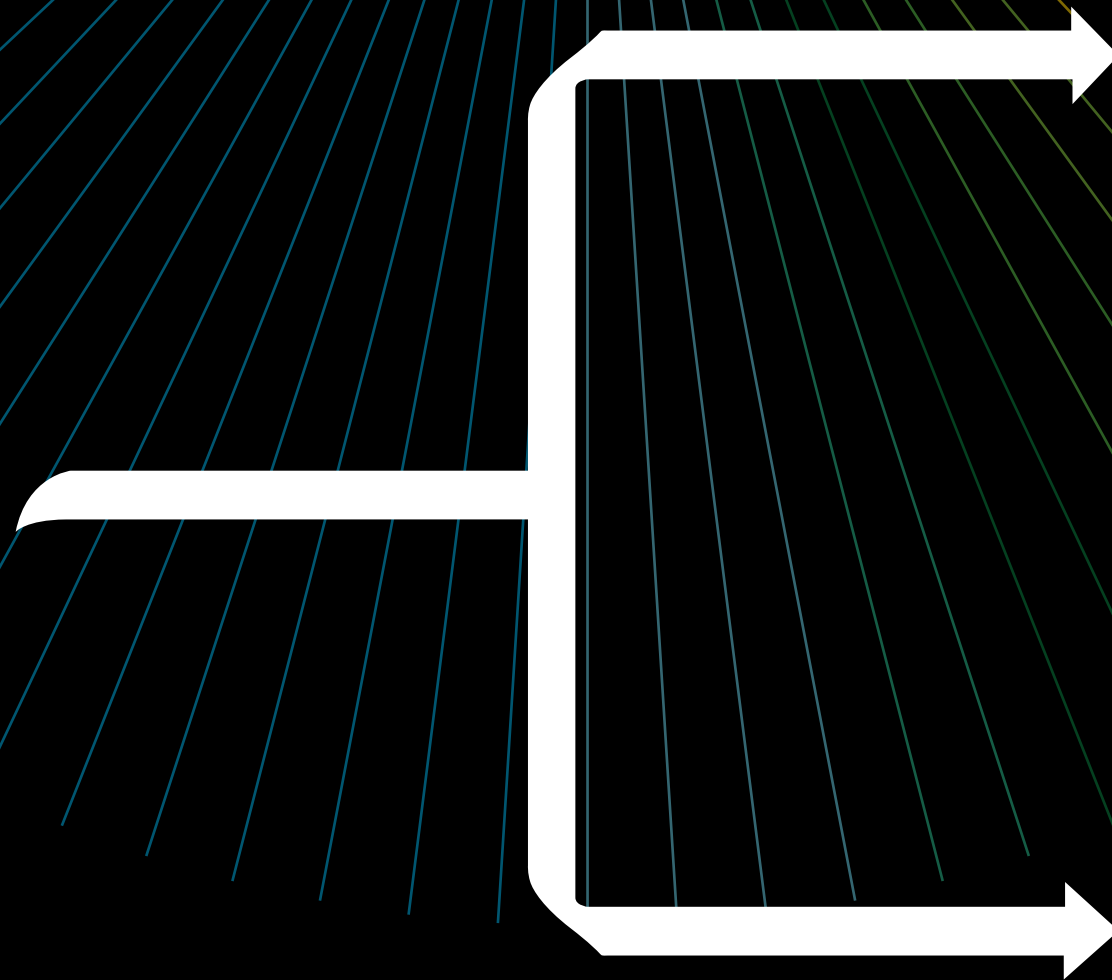
## process





# DIGITAL PLANNING DISCOVERIES.

Cultural  
Brand  
Market  
Channel  
Technology  
Consumer  
INSIGHTS



Attitudinal  
INSIGHTS  
& KPIs

Behavioural  
INSIGHTS  
& KPIs

Combined with...

**Be useful, usable & delightful.  
Combine the digital & the real.  
Aid people to decide & choose.  
Create, don't fill, media spaces.  
Build in Positive Value Exchange.  
Inspire & advocate communities.  
Feed & connect existing networks.  
Partner with the influential experts.  
Decide who is it for, who isn't it for?  
Plan & build for the long-term & 24/7.  
Encourage & enable behavioral change.  
Improve information visibility for people.  
Ensure everything is good enough to share.  
Show people how to complete their journey.  
Aggregate, Curate & Filter what already exists.  
Less advertising, more entertaining applications.  
Take a behaviour & make it better, easier, more social.  
Don't re-invent the wheel, borrow one & make it better.  
Realistically define participation – Mass or Mass Exposure?  
Support a behaviour with useful, timely, helpful connections.  
Plan not for the people you reach, but the people they reach.**

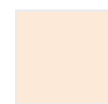
# SOME BOLT-ONS TO THE BRIEF.



## CREATIVE BRIEF



## DIGITAL BRIEF



## DESIGN/EXPERIENCE ARCHITECTURE BRIEF

### BRAND IDEA

This should describe the brand idea and any significant elements of the idea that could affect the creative brief. This should be taken from the JWT Brand Idea Postcard. It is not an headline that may already exist. Neither is it the campaign idea a brand may be employing. The creative brief is inviting work that will further exploit the brand idea.

### PROBLEM

This should describe the problem that this communication is intended to address. This should reference the business problem (such as defending a price rise, or losing market share) but also be clear about the specific problem we are asking the work to solve (e.g. a brand being seen as old-fashioned, or no awareness of the diet variant, or the brand being flamed online). The task section should link to this problem.

### AUDIENCE

This should describe the people (or person) that we want to be in the minds of the team when they are exploring ideas. This would usually be end users/buyers but can also include other audiences (trade customers, internal staff, investors) It should describe the audience in terms of what they do or how they currently spend their time (for which we are competing). It should refer to where the consumer currently stands in relation to the brand and the problem.

### TASK

This should identify the specific tasks that we are looking to achieve with the communication. The task must link to the "Problem" section on the brief. There can be as many as are necessary, but each must be a realistic and important part of the campaign. Different tasks may be assigned to different media in the "Channel Thinking" section of the brief. The tasks should be specific about what we believe the work needs to do.

### STIMULI & ENGAGEMENT TERRITORIES

If you are briefing an engagement platform or complex digital campaign you may need to use more than one stimulus. For example a website may need stimuli around product awareness, research & purchase, and support. Alternatively you could use one stimulus supported by engagement territories. Digital is about "getting people to do things in a branded way, not what we say to them", so Engagement Territories can be used to explore the stimulus and inspire how it can be brought to life as engaging content or functionality in active & emotive ways.

### STIMULUS

This pithily describes the thing the work needs to convey. It is the first half of the "Stimulus-Response" couplet. It is not "stimulus" in the sense of "some interesting stuff that might lead somewhere". It is also not the response but should have a obvious link to the response section. If you are briefing advertising then this stimulus will be ONE thing (a bit like a traditional proposition). But it if you are briefing digital, events, PR, utility etc. you may need to include more than one stimulus...

### PERSONAS & USER STORIES

Personas supplement our core audience with detailed motivations and behaviours typical of a broad range users presented as identifiable individuals. They should be focused on user needs – what do they want or need to get out of the experience, App, platform or website and be written in the context of their need/visit and their attitude to the product/service. Their role is to allow the development team to filter out any personal bias and to provide a basis for user journeys. Personas can be combined with User Stories – As **WHO** I want **WHAT**, so that **WHY** – to define the basis of content & functionality that can be implemented without extensive Requirements Capture.

### STIMULI (OVP & ENGAGEMENT TERRITORIES)

If you are briefing a site or application you may need to frame the stimulus as an online value proposition supported by engagement territories. An OVP extends the stimulus to identify the value or benefit to the user that will motivate them to interact and even share their experience. Digital is often about "getting people to do things in a branded way, not what we say to them", so Engagement Territories can be used to explore the OVP and inspire how it can be brought to life as content architecture and functionality in active & emotive ways.

### RESPONSE & WHAT KEEPS THE CONVERSATION GOING?

This should describe how we want the audience to respond to the stimulus. What do we want to them do? The response should be realistic and credible based on the stimulus and the role of the work. Written in terms of why someone would want to engage with the work, what they get out of it, what would inspire them to share it and what would keep the social conversation around the brand or content going beyond a campaign?

### RESPONSE

This should describe how we want the audience to respond to the stimulus. It is the second half of the core "Stimulus-response" couplet. The response should be realistic and credible based on the stimulus and role communication is designed to play. This is not a wishlist. Response can be described in terms of how we want people to think, feel and do, although not all communication is try to do all three. It can detail how they respond to the communication quickly following exposure, but also what we are trying to influence over time. Remember that this section describes how people will spend time with the idea and is therefore the primary way of thinking about its effectiveness.

### CORE FEATURES

Existing content and functionality that we wish to keep and new elements we wish to add. This can be expressed as a Content Architecture Strategy based on the OVP & Engagement Territories for more complex sites with different user & content requirements. User Journeys based on Personas and User Stories can also be used to define functional, navigational and content requirements.

### CHANNEL & BRAND BEHAVIOUR

Appropriate, realistic channels for our audience that can help shape the creative, user journeys and customer lifecycles. These can be platforms or services that already exist or we can create to fulfil the Brand's behaviour in relation to the audience and even culture. Ideally we will have defined Brand Behaviour as part of the Brand Idea but essentially we are asking "What is your brand here for, how can it help?" and using this as well the Brand's role & relationship with our audience to create a story defining our aspirations for what we want to achieve for the brand & people, beyond a campaign.

### CHANNEL THINKING

This should ensure that media channels are part of the early conversations in creative development. It should describe the current thinking about how the campaign will take shape, or which media an execution should use. We should also look at what we know about these channels and how they work. It is not a mandatory list and will be revised iteratively with the emergent creative thinking. It is not just advertising media (e.g. Print/posters) but it should also allow for any contextual help (e.g. Monday mornings are a good time to talk to people about holidays).

### ECOSYSTEM THINKING

What are the traffic drivers? Is the site or App part of a campaign or supporting a more complex user journey?

### HOW SHOULD WE APPROACH THIS?

Key considerations for the design and user experience of the site. A philosophy of interaction design or experience inspired by our persona insight/needs and a sense that users will get from interacting with the work (e.g. Useful, Usable & Delightful – in that order – meet the need for quick information, enable easy comparisons & navigation and only then lead to more creative brand experience.

### DISCOVERIES

This section invites only the most original and insightful observations/facts. It is important to look broadly at the consumer, category, the brand, the competition or anywhere else to discover something distinctive. It is not necessarily about detailing lots of rational, reasons-to-believe but should be tailored to the spirit of the brief in its totality. For example, a brief about fashion will probably invite some insights about the industry, retail environment and celebrities.

### DISCOVERIES

Insights from existing site audits, Stakeholder interviews or analytics. The results of a Competitor, Peer & Lateral Analysis. Are there insights from similar or unrelated sites or applications? Observations or background info that can be used to inspire additional content and functionality.

### HOW WILL SUCCESS BE MEASURED?

What are the hard and soft Key Performance Indicators? How will these be gathered and acted upon? Is there a dashboard we need to create? Does the client have specific business objectives (e.g. samples to distribute, mailing list sign-ups) Are we looking to increase NPS?

### REQUIRED MATERIALS & CREATIVE MANDATORIES

This should be a brief summary of the materials that are required from this brief. For example, website concepts, TV scripts, short film synopsis. This should be absolute "must-haves" not "would be good to have's". Include must/must not feature elements (style guides, areas to avoid)



## STIMULI & ENGAGEMENT TERRITORIES

If you are briefing an engagement platform or complex digital campaign you may need to use more than one stimulus. For example a website may need stimuli around product awareness, research & purchase, and support. Alternatively you could use one stimulus supported by engagement territories. Digital is about “getting people to do things in a branded way, not what we say to them”, so Engagement Territories can be used to explore the stimulus and inspire how it can be brought to life as engaging content or functionality in active & emotive ways.

## BRAND IDEA

# STIMULUS

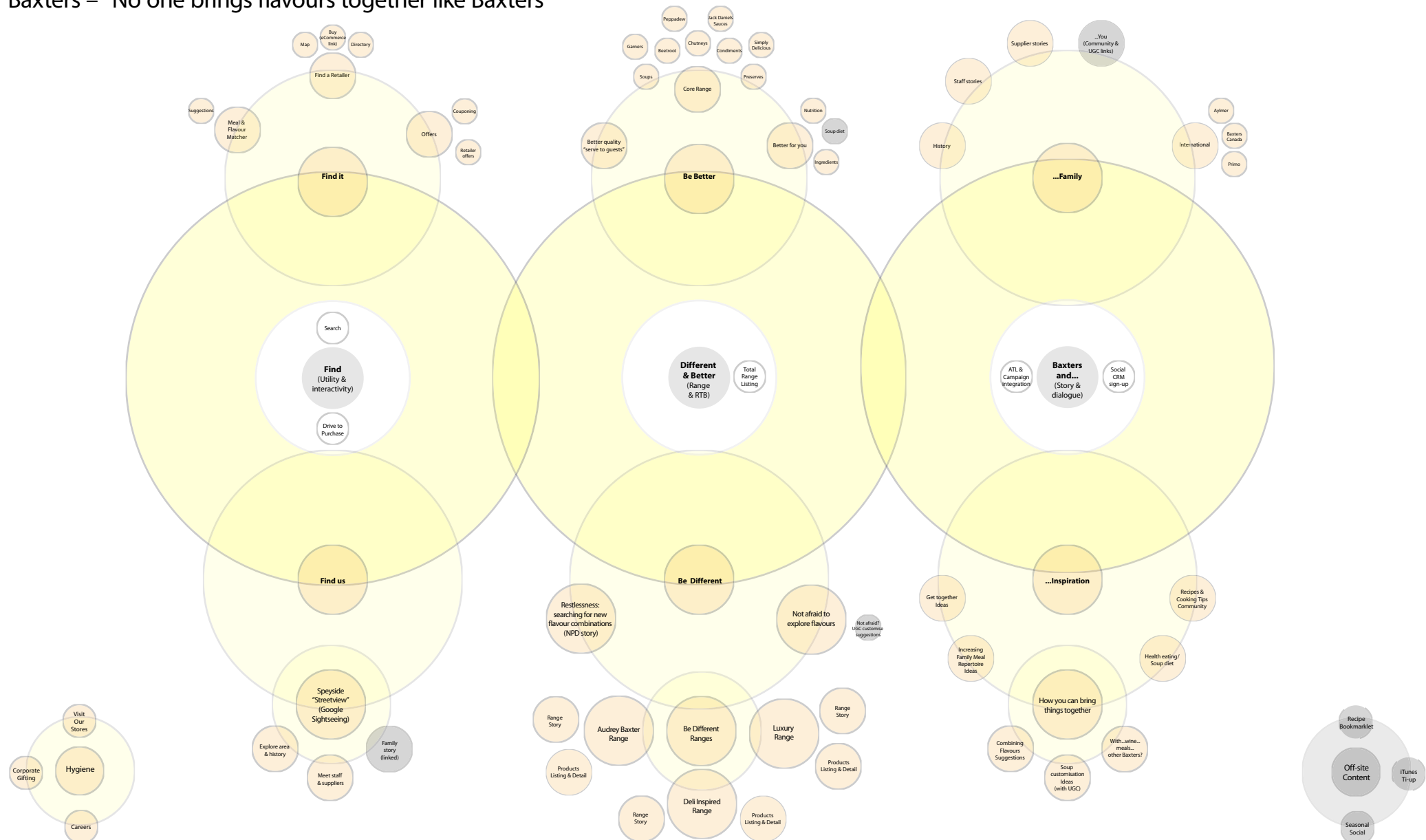
## ENGAGEMENT TERRITORY 1

## ENGAGEMENT TERRITORY 2

## ENGAGEMENT TERRITORY 3

# CONTENT, FUNCTIONALITY, etc.

## Baxters – “No one brings flavours together like Baxters”



**CHANNELS ≠ CONTAINERS**

**CHANNELS = CANVAS**

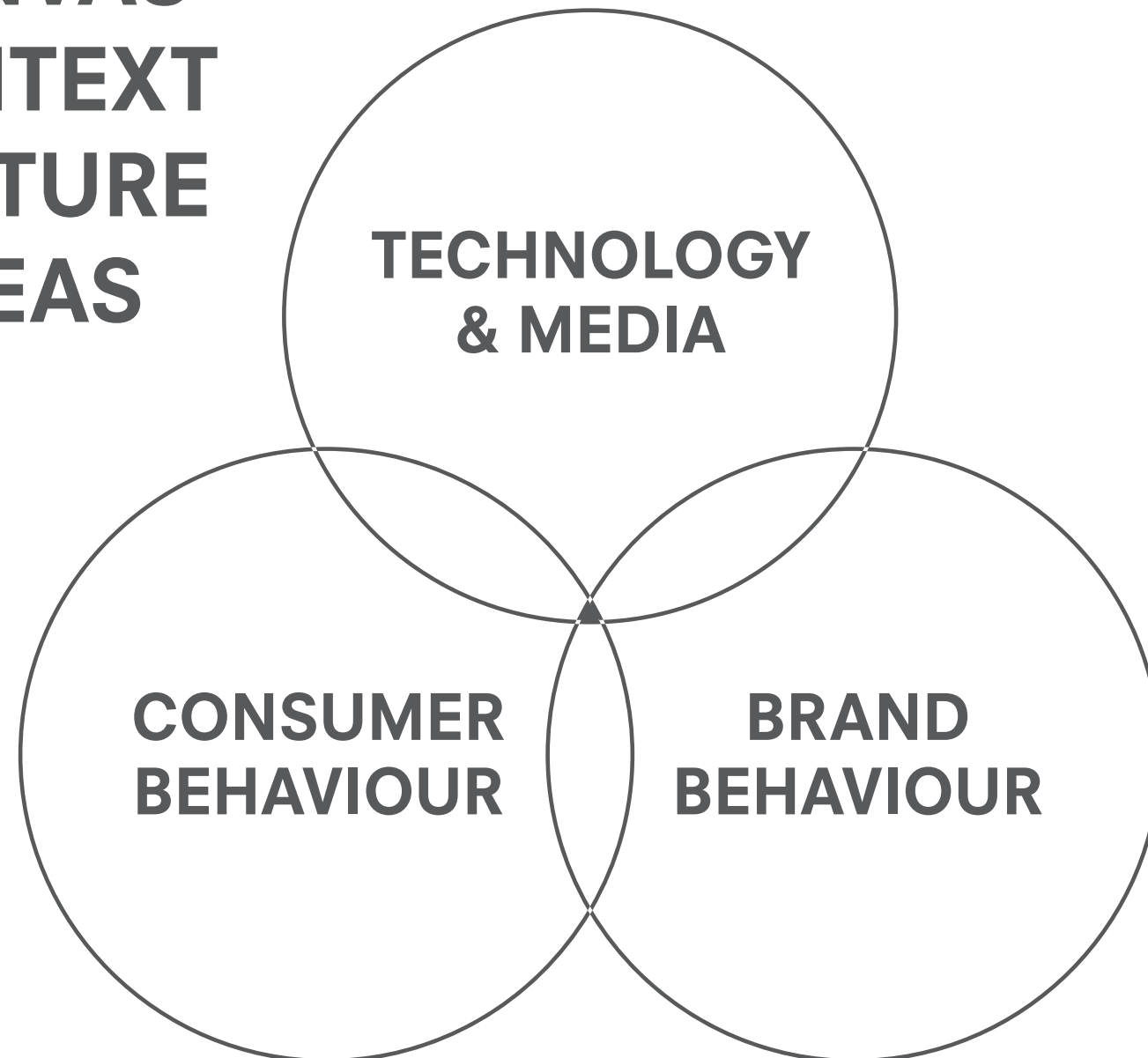
**CHANNELS = CONTEXT**

**CHANNELS = CULTURE**

**CHANNELS = IDEAS**

### **CHANNEL & BRAND BEHAVIOUR**

Appropriate, realistic channels for our audience that can help shape the creative, user journeys and customer lifecycles. These can be platforms or services that already exist or we can create to fulfil the Brand's behaviour in relation to the audience and even culture. Ideally we will have defined Brand Behaviour as part of the Brand Idea but essentially we are asking "What is your brand here for, how can it help?" and using this as well the Brand's role & relationship with our audience to create a story defining our aspirations for what we want to achieve for the brand & people, beyond a campaign.



**EXPERIENCE &  
ENGAGEMENT DESIGN**

# DIGITAL STRATEGY DEFINES A STARTING POINT FOR A COLLABORATIVE TEAM.

## USER STORIES

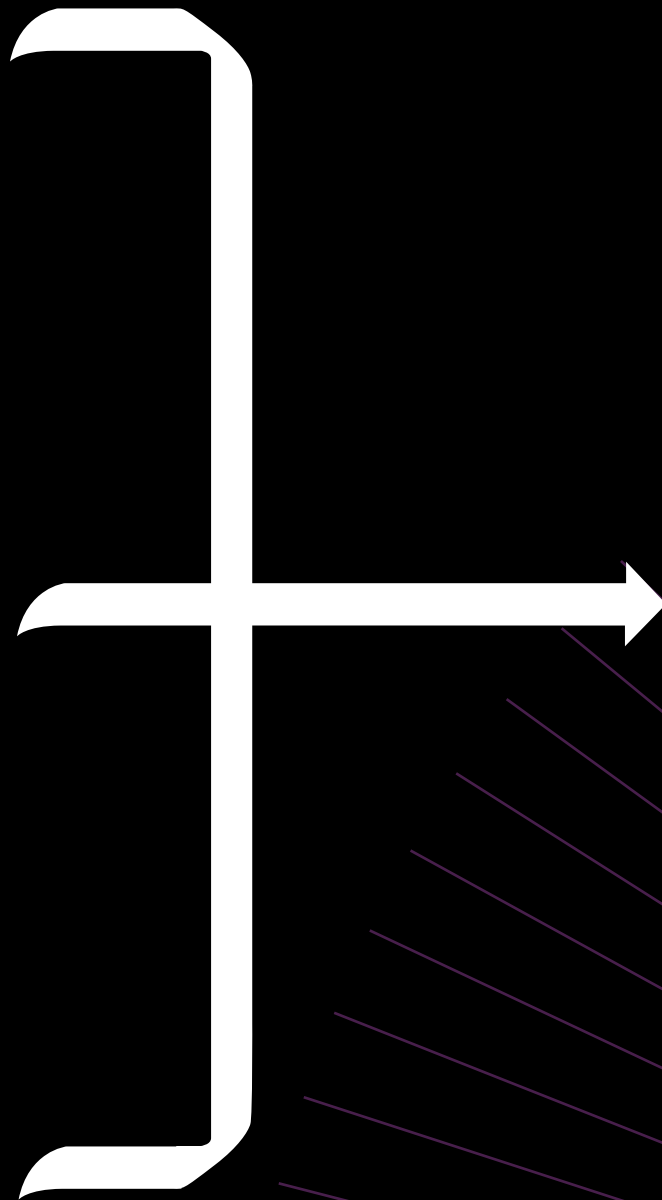
“As who, I want  
what so that why”.

## ENGAGEMENT TERRITORIES

“Getting people to do  
things in a branded way,  
not what we say to them.  
Be active & emotive.”

## ROLE OF BRAND

“Be the vehicle at the relationship,  
an enabler (of services, content,  
utility, entertainment) & filter (of  
noise, relevance, need) for people.”

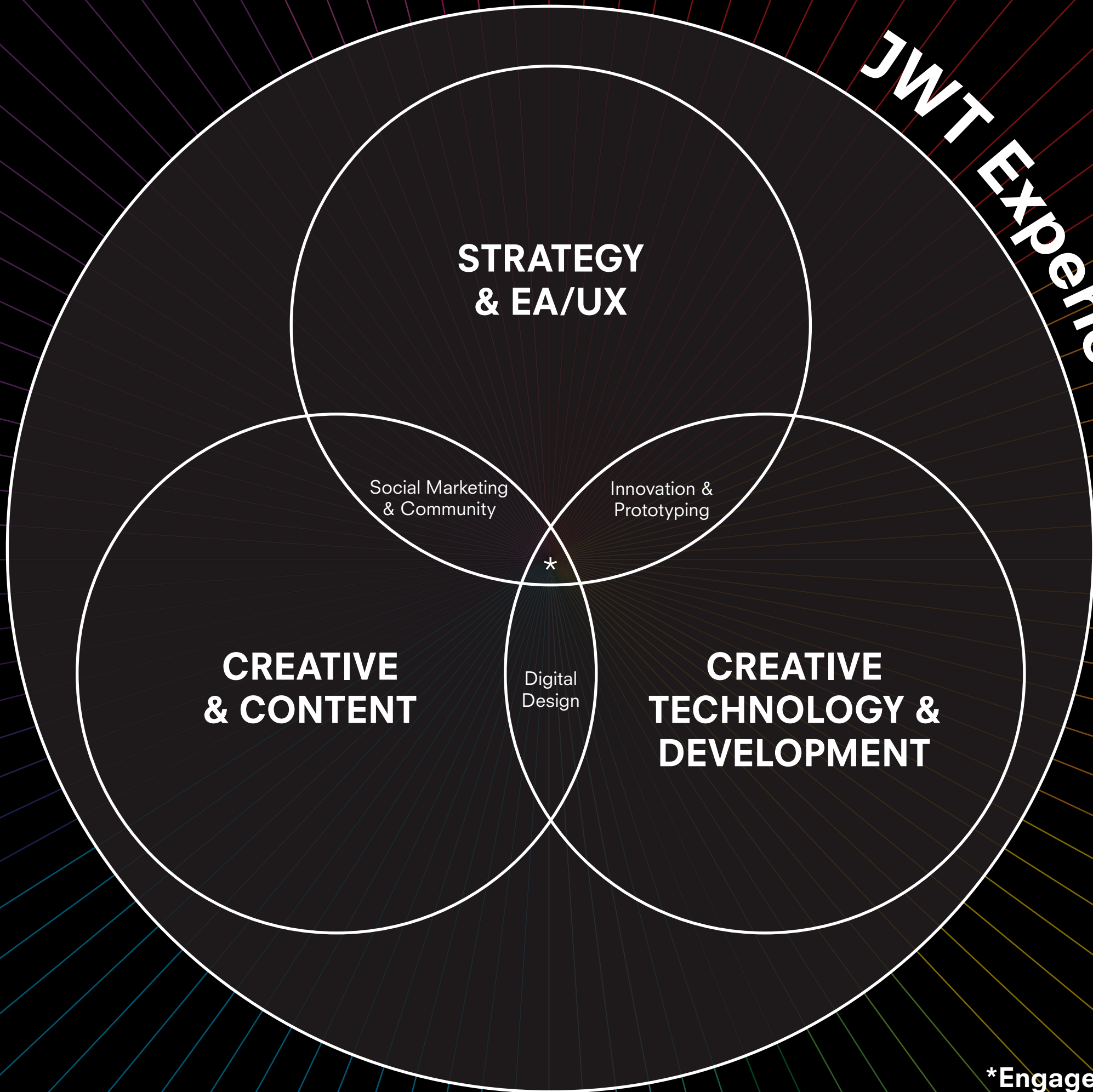


## A VISION for the work

A story defining our  
aspirations for what we  
want to achieve for the  
brand & people,  
beyond a campaign.

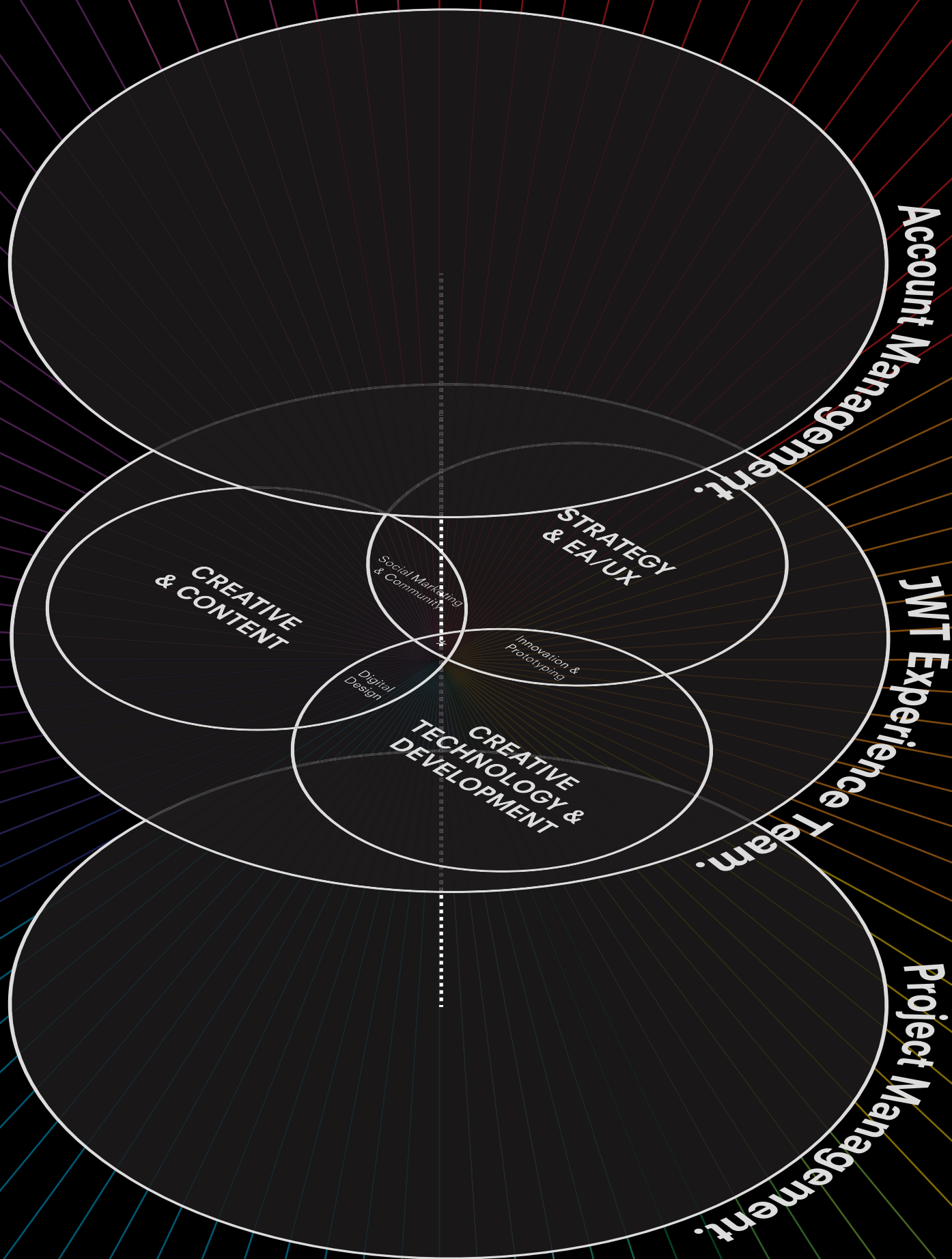


**JWT Experience Team.**



**JWT**

**\*Engagement Platforms.**



# PROCESS: ADAPTIVE DIGITAL STRATEGY & CREATIVE BASED ON DESIGN METHODOLOGY.

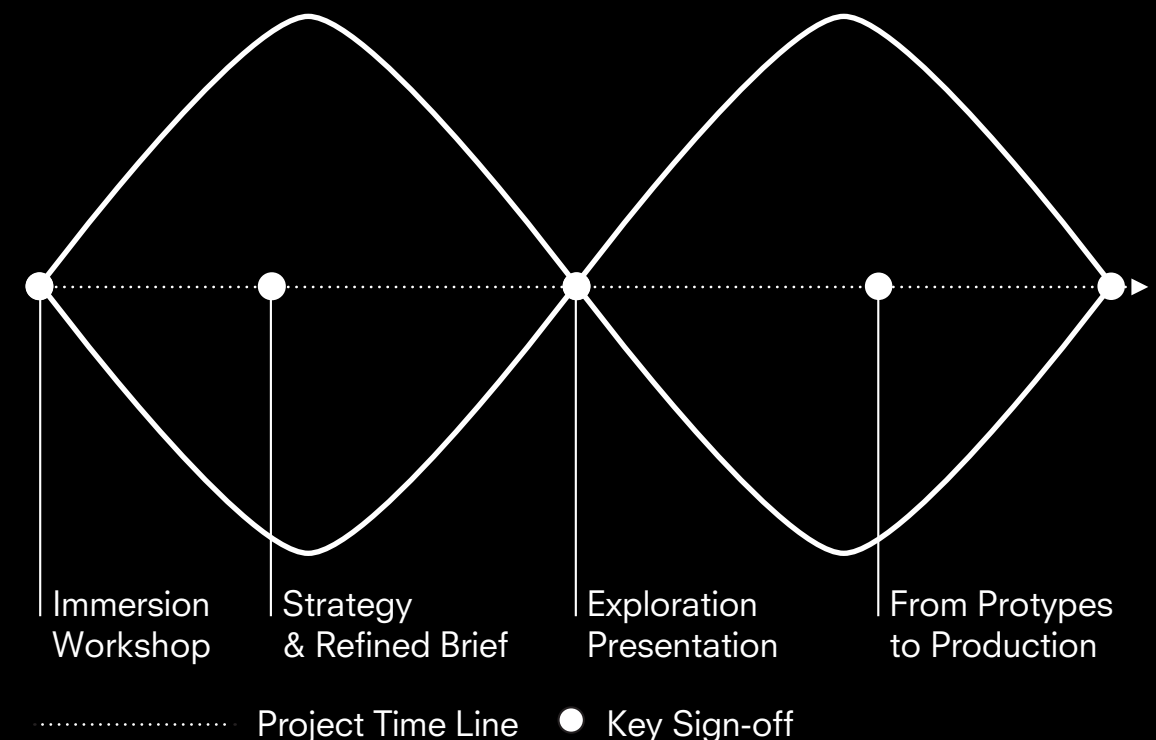
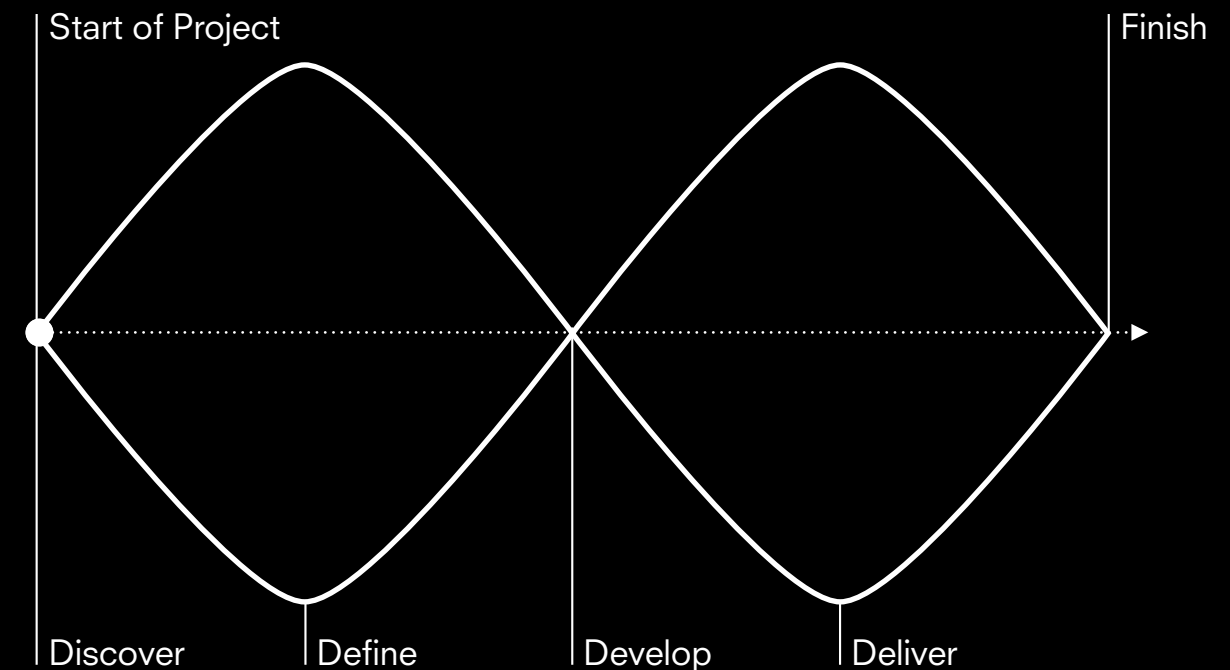
Allow a collaborative team, guided by three representatives from the key disciplines but actively involving the client at multiple points, to explore the vast array of possibilities available, then select and implement those that are appropriate.

This approach breaks the process down into four steps, Discover, Define, Develop and Deliver. Each with their own thinking, doing and development time.

Each step is dependent on the one prior to it, because every deliverable is the starting point for the next part of the process.

The four steps of the process fit broadly into a widely accepted design methodology – the double diamond.

Double Diamond Approach





# THE DOUBLE WHAT?

The double diamond diagram was developed through in-house research at the Design Council in 2005 as a simple graphical way of describing the design process.

Divided into 4 distinct phases, Discover, Define, Develop and Deliver, it maps the divergent and convergent stages of the design process, showing the different modes of thinking that designers use.

The approach was then reinforced by a 2007 study of the process for creating ideas, products and services at 11 Global creative companies and brands.



**Eleven Lessons: Managing design in eleven global brands** – A Design Council study of Alessi, BSkyB, BT, LEGO, Microsoft, Sony, Starbucks, Virgin Atlantic Airways, Whirlpool, Xerox & Yahoo

## WHY 3\* PEOPLE?

“When you bring 2 people to collaborate it is very easy, when you bring 3 there’s definitely different points of view and you end up with a different result”

Cheryl Calegari, Senior Marketing Director, Converse discussing the Converse Connectivity Music Project with Anomaly UK

**Ensure deeper digital work based on all the disciplines that make a digital project successful. Build the correct, best work for people AND the brand.**

\*Three is the first odd prime number, the first Fermat prime ( $2^{2^n} + 1$ ) and the first Mersenne prime ( $2^n - 1$ ), as well as the first lucky prime. Georges Dumézil developed the Trifunctional Hypothesis which divides prehistoric Indo-European society into three classes: priests, warriors, and commoners. And it’s also my favourite number.

# THE PROCESS

Broad brush strokes at the beginning can cover a lot of ground and quickly establish what is right and what is wrong. Learn early and iteratively to succeed sooner.

## DISCOVER

A 'phase of divergent thought', where the project team members keep their perspectives wide to allow for a broad range of ideas and influences.

We are asking a question, posing a hypothesis or exploring a problem based on an initial brief and then analysing market data, trends and other information sources to collaboratively develop our initial strategy and first thoughts.

## DEFINE

A filter where the review, selection and discarding of strategic ideas takes place.

Results from the Discover stage are analysed, defined and refined as insights, a brief is developed and agreed and the first ideas for solutions are pitched and prototyped in an Exploration session or formal pitch.

## DEVELOP

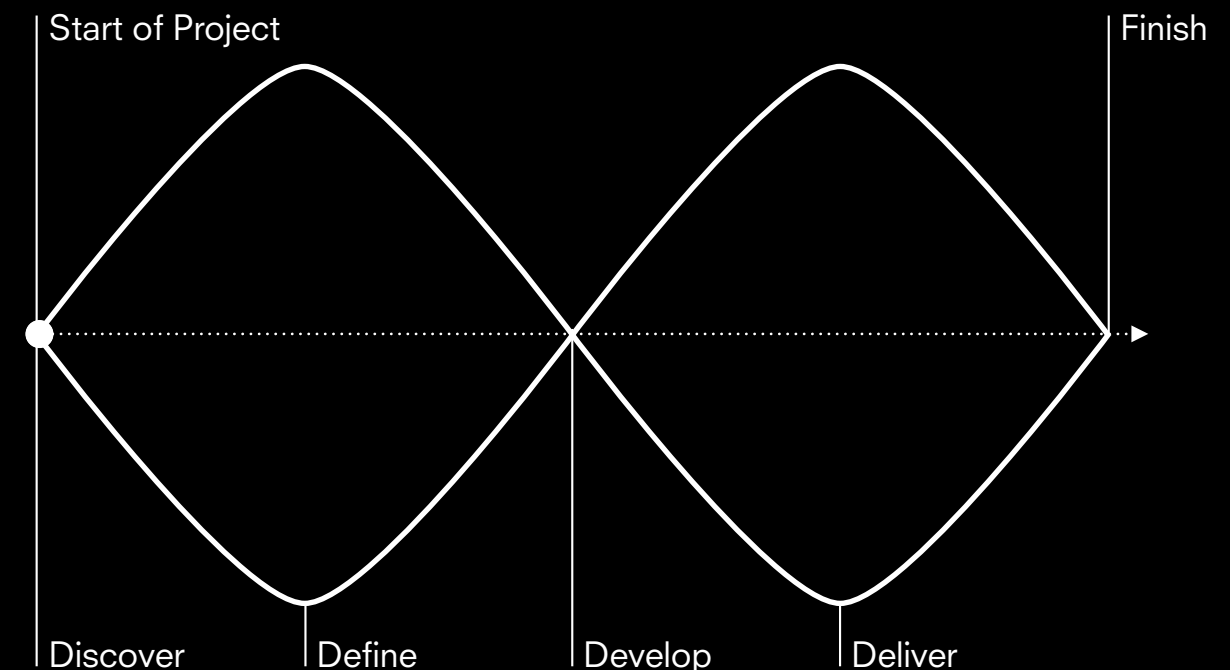
At the Develop stage the project has been taken through a formal sign-off, which has given the client backing to the development of one or more concepts that have addressed the brief.

Favoured creative concepts are brought to life in greater detail, iterated, pushed to their limits and tested to get as close to a final idea/product/service as possible.

## DELIVER

The Deliver stage of the double diamond design process is where the final idea/product/service is taken through final prototyping and testing, then signed-off, produced and launched.

Double Diamond Approach



# THE PROCESS...DELIVERABLES\* & SIGN OFFS.

It works because each step is built on a collaborative and considered foundation, with critical sign-off points. Essentially there are no surprises (except for good ones).

## DISCOVER

### Immersion Workshop

- Initial Brief
- Objective/Business problem
- Brand Audits
- Competitor, Peer & Lateral Analysis Document
- Mood Boards
- Chorus Insights
- Listening Audit

Role of Digital  
Engagement Territories  
Conversation Territories  
User Stories  
Mindsets & Personas  
Concept Sketches

## DEFINE

Refined Brief  
Digital Strategy  
Channel Plan  
Bubble IA Maps  
Beta Site Copy/Sentence  
Engagement Architecture  
Max 3 Routes/Concepts  
Initial Prototypes

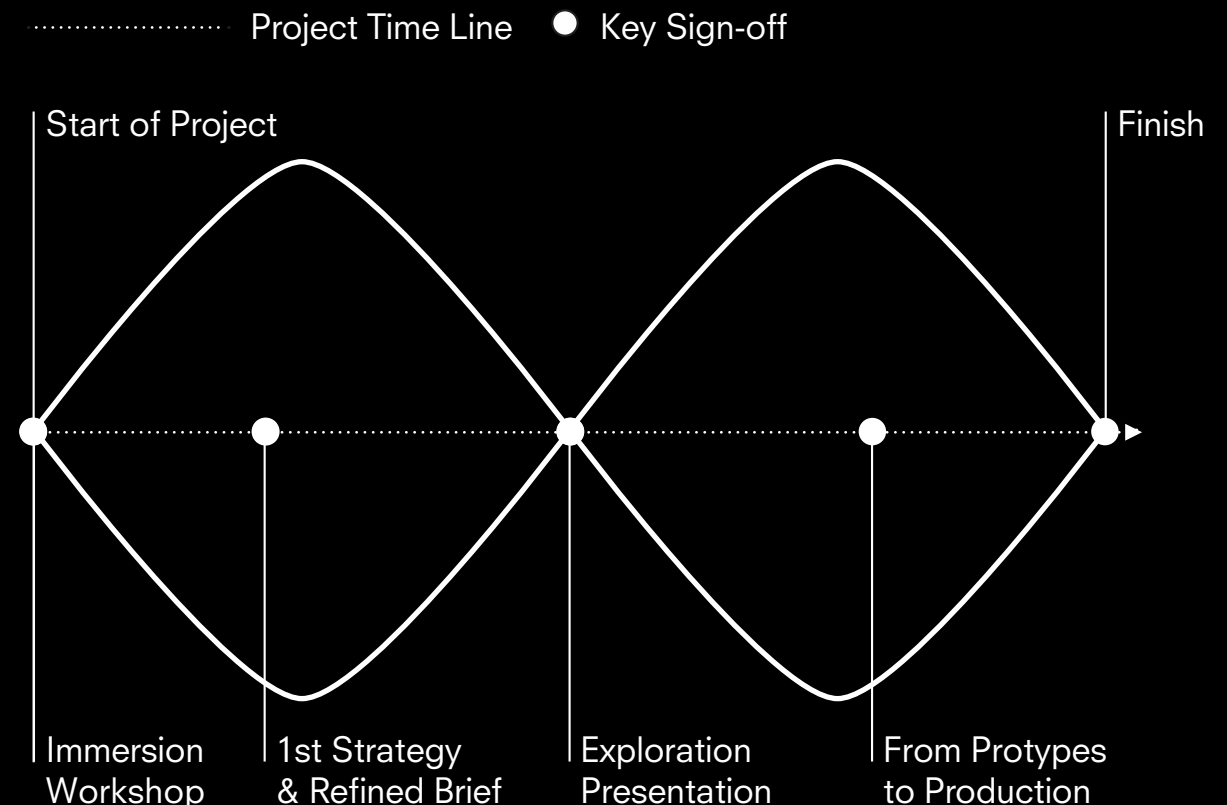
## DEVELOP

Max 2 Refined Concepts  
Details/Key Page designs  
User Journey prototypes  
IA Documentation  
Media Plan  
Initial Functional Spec.  
Initial Technical Spec.  
Partner SLAs

## DELIVER

Final Functional Spec.  
Final Technical Spec.  
Template & Module design  
Build & Development  
Analytics  
QA  
Launch

\*Indicative/Non-exhaustive/Not all are required for every job





# DISCOVER.

## Listening Audit

### Nikki, Apprenticeship Candidate

"I'm looking for something different that will make a difference"

Age 15 Location: London

**Personal Profile**  
She likes to share experiences, she's peer orientated and always likes to be in the loop. She's budget constrained and knows how to get the best deal and "reference" her parents to get at least some of the things she wants... like her 18 for her birthday. She's hard to impress and knows how to balance her aspirations with reality. She lives at home and that's not going to change in the near or medium future.

**Digital & Media Usage**  
"I'd rather give up, like, a kidney than my phone." She can't understand how anyone could live without mobile or how she could live without her PAYG BlackBerry Curve (she's the Paid but it was cheaper and she thinks iPhone is an old person's phone). She loves instant, fast, and cheap forms of communication, BBM and Facebook chat. Even though she sees her friends all the time at school and in town, they stay in constant contact via text (30x a day) and Facebook (2 hrs a day). After school she'll have multiple chat sessions on the go when she is doing her coursework. She loves music, cinema and magazines she "recycles" with friends.

**Education and Recruitment Context**  
She is worried about her future, particularly the reduced chance of going to university, the difficulties in being able to afford to go and the bleak job prospects at the end of it. Her parents had jobs from the age of 14 but her friends have found it hard - compares them "insurance laws" but she thinks it's unfair, more jobs and training should be made available to young people without experience. She has school's social aspect but doesn't like the idea of three more years of tests.

**Social Technographics Profile**  
She over-indexes as a Joiner as she is active in social networks as an active communicator with a large network of friends. She knows how to create her own content - she has deleted in 100s and got bored of Twitter - and can share all the music and movies she wants but would never consider herself a geek. It's just life to her.

**Barriers to HSBC & Finance**  
"Banking's all about money" and she keeps hearing that "banks are why we're in this mess".

**Drivers to HSBC & Finance**  
She likes the idea of earning money and being able to keep living at home because of the brand's network. She likes the idea of an HSBC Apprenticeship because it's "about engines" and that she can still go on to further education.

**Barriers to HSBC & Finance**  
He has questions. What does it involve? What is the future exactly? Can I change my mind in the future? Maybe I might want to study later?

### Kayleigh, Bank Cashier (Younger Dabbler)

"As a busy socialiser, I want quick tasty food so that I can get out the door and get on with my life"

Age 16 Location: Bristol, UK

**Personal Profile**  
She's on her own, seen a lot of her boyfriend there. "I love a busy social life, I want hard play hard" - she's got a lot of friends and she's always out and about. She's a very friendly and she's always out and about. She's a very friendly and she's always out and about.

**Education and Recruitment Context**  
She recently turned 16 and is deciding what to do with her life. She's interested in "doing stuff" - she's a socialiser. She's under no illusion that if she ducks out of education she's limiting her future options but is willing to take the rough with the smooth and start earning.

**Social Technographics Profile**  
Over-indexes as a Joiner, Spectator and Critic. He uses social media for frequent bursts of free entertainment that fuels his online banter and he is always ready to give his opinion on the latest shared social currency.

**Barriers to HSBC & Finance**  
He likes "earn as you learn" and the potential to make progress fast. His friends have either manual or low interest service industry jobs and he sees their dissatisfaction - HSBC has a different value and status plus the potential of a career in Finance.

### James, Apprenticeship Candidate

"I want to do this time in my life is what to do with the rest of it."

Age 16 Location: London

**Personal Profile**  
He is usually relaxed for class, as he tends to stick to his own routine. He's a socialiser, he's always out and about. He's a very friendly and he's always out and about.

**Education and Recruitment Context**  
He recently turned 16 and is deciding what to do with his life. He's interested in "doing stuff" - he's a socialiser. He's under no illusion that if he ducks out of education he's limiting his future options but is willing to take the rough with the smooth and start earning.

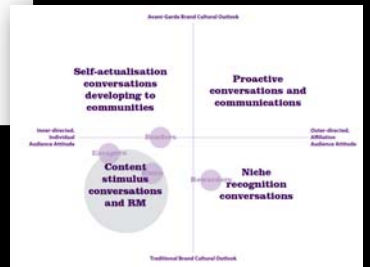
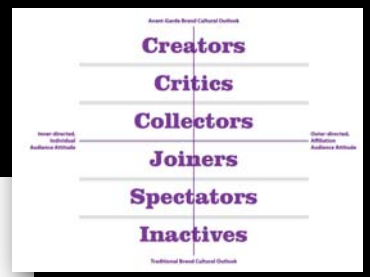
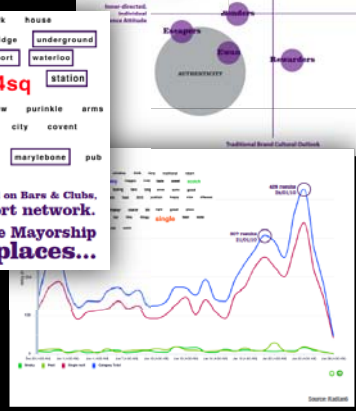
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**Barriers to HSBC & Finance**  
He has questions. What does it involve? What is the future exactly? Can I change my mind in the future? Maybe I might want to study later?

### London

In America Foursquare usage is focused on Bars & Clubs, in London it is the transport network. Londoners will battle for the Mayorship of the strangest places...

bath starbucks wellington road park house international square lane garden bridge underground market palace street westfield airport waterloo green store railway hotel york 4sq station hill centre terminal victoria housew purinkle arms ave brompton oxford city covent high great cross bar the euston marylebone pub old club richmond heathrow



## Personas & Media Usage

## Immersion Workshop & Concept sketches

### Context & Areas of Focus

**Promoting Perceived Behavioural Control (tools & incentives).**

**Communicating & supporting goals (behaviour reinforcement).**

**PRODUCTS & USAGE DEMOS.**

**BRAND & REASSURANCE.**

**RELATIONSHIP & LOYALTY.**

**Mint.com**

**The 2009 Feltrom Annual Report**

**Ready? Set? Goals!**

**Products not as practically designed**

**Single communication of benefits results tangibly**

**Achievement of goal is celebrated**

**Clear Visual Feedback**

**Overall**

**Mint alongside the complex and off-pacing world of finance and use as a single dashboard with an easily replicable, well-organized "one-off" set-up**

**Mint alongside the complex and off-pacing world of finance and use as a single dashboard with an easily replicable, well-organized "one-off" set-up**

**The risk visualization of previously intangible, emotional information offers people simplicity and understanding and leads to clear actionable next-steps and a sense of control in an subject area that is characterized by fear and pessimism.**

### Brand Audits & Moodboards

**Brand Audit and using semiotics to translate the new brand manifesto into a global visual language**

**BAILEYS**

**TITLES & HEADLINES**

**loremip sumit dolor metconsec tetur adipis cingelli**

**SUBHEADS**

**Body copy**

**2005**

**The 2009 Feltrom Annual Report**

## Competitor, Peer & Lateral Analysis Document

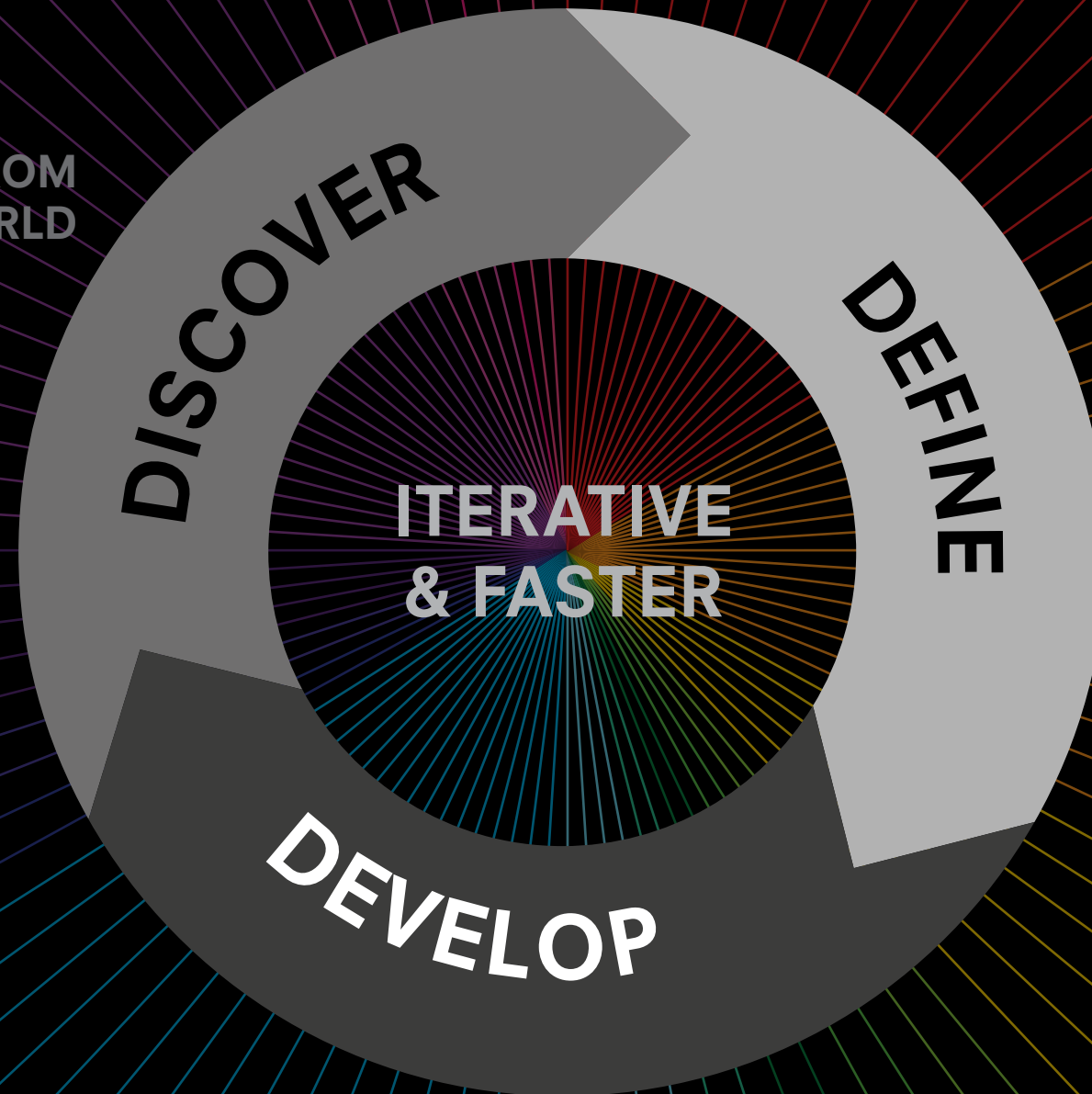
## Brand Audits & Moodboards



## JWT

# PUSHING DISCOVER, DEFINE & DEVELOP FURTHER? FASTER

LEARNING FROM  
THE REAL WORLD



COLLABORATE  
& EXPLORE

PUBLIC PROTOTYPING: TARGETED TO ADVOCATES & "EARLYVANGELISTS"

## MINIMUM VIABLE PRODUCT.

"THE SMALLEST EXECUTION PEOPLE WILL LOVE"



## LEARN FAST THEN SCALE.

JWT



# WHY? IN THE OLD DAYS WE KNEW THE SOLUTION.

The answer is  
**60 SECS**  
Now what is the  
**QUESTION?**

The answer is  
**A WEBSITE**  
Now what is the  
**QUESTION?**

## NOW THE ANSWER CAN & SHOULD BE ANYTHING.

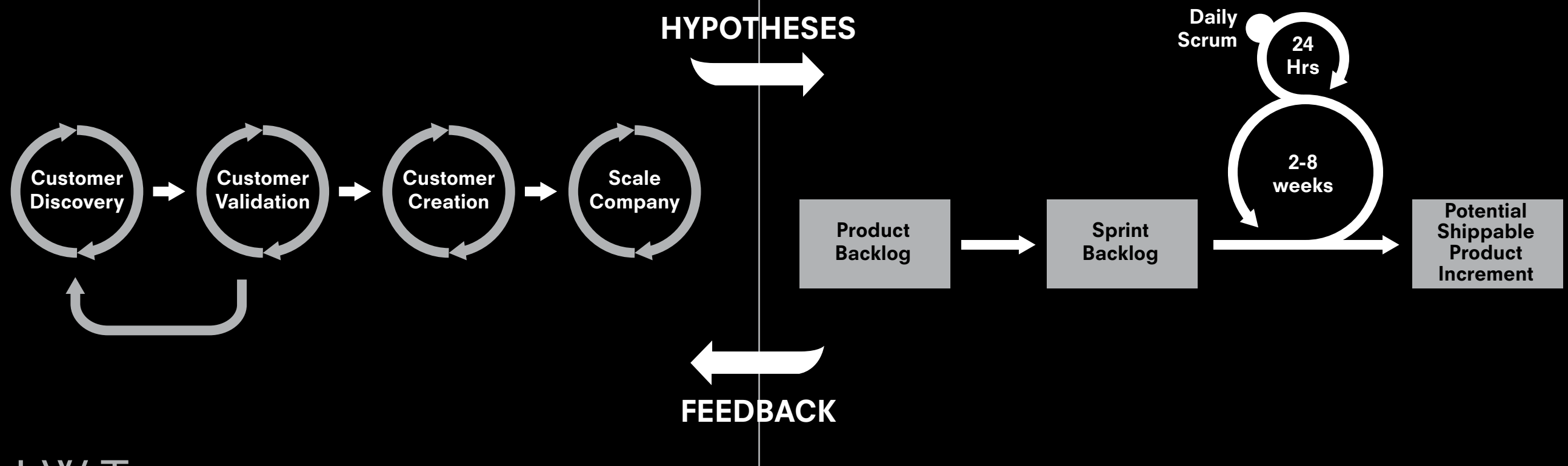
# AND SOMETIMES WE DON'T EVEN KNOW THE QUESTION. WHAT'S THE REAL BUSINESS PROBLEM?

## LEARN FROM THE LEAN START-UP MOVEMENT

- Rapid prototyping to test hypotheses
- Minimum Viable Product (MVP)
- Nail it then scale it
- Customer obsession (development)
- Iterative, metrics-driven & Agile\*
- Learn fast, don't fail fast

CUSTOMER DEVELOPMENT: UNKNOWN PROBLEM

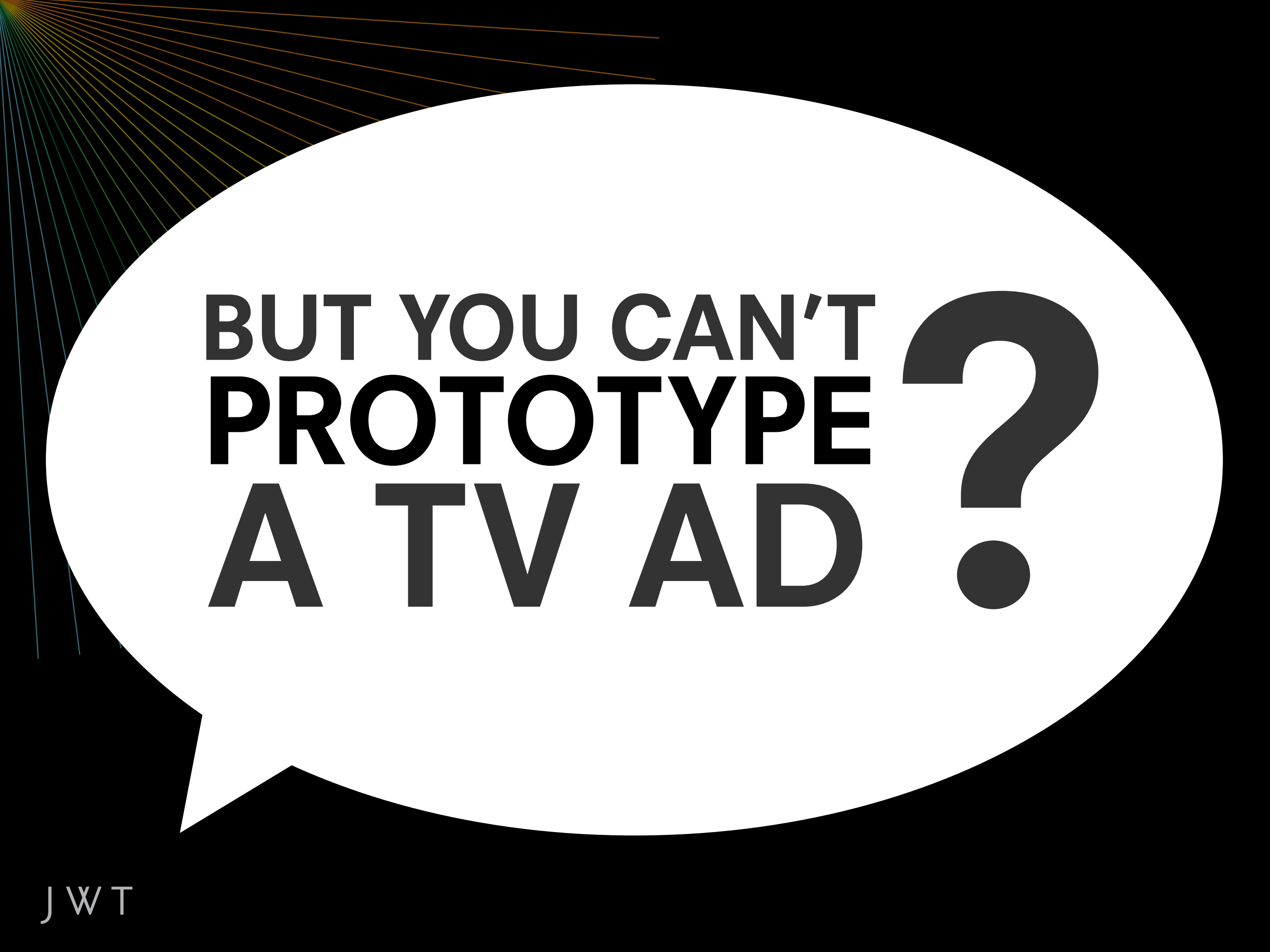
AGILE DEVELOPMENT: UNKNOWN SOLUTION



J W T

\*Agilists "value people over process", they just seem to talk about process alot ;-)

Sources: Eric, Ries, Made by Many & others, Agile Manifesto  
Customer Development in the High Tech Enterprise, Steven Gary Blank, Hass Business School Berkeley



**BUT YOU CAN'T  
PROTOTYPE  
A TV AD ?**

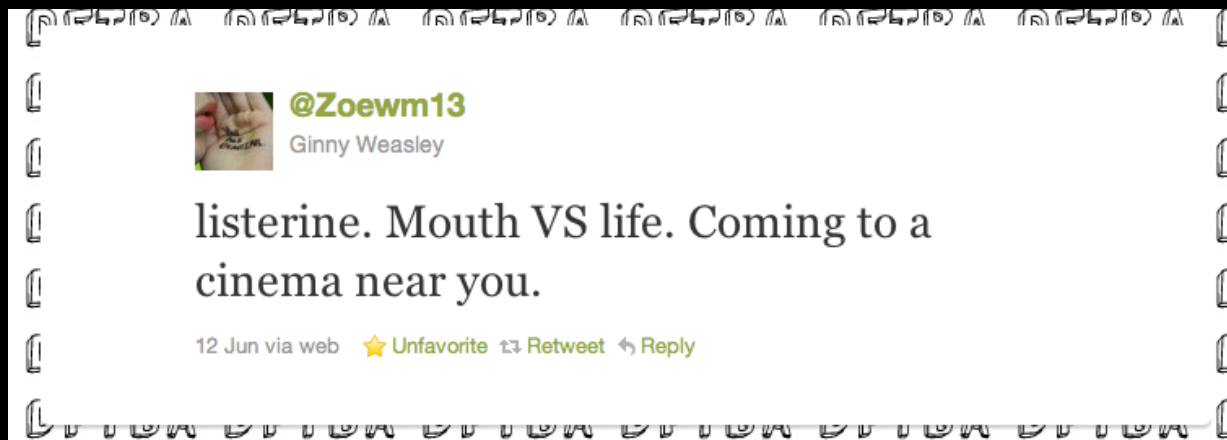


# ONE BRAND IDEA.

MULTIPLE CAMPAIGN IDEAS  
“PRE-TESTED” IN THE  
REAL WORLD ONLINE.



## EXPAND & SCALE THE BEST PERFORMING?



### HEINEKEN'S DIGITAL GAMBLE

By Emma Hutchings on June 1, 2011



0 Reactions and 0 Comments

Heineken's global advertising campaign is taking a different route to attract consumers, debuting commercials online rather than on TV. Alexis Nasard, chief commercial officer at Heineken International in Amsterdam, said brands must:

Think digital at the inception, not as an afterthought...the digital element must be part of the brief and the creative presentation.

The "Open Your World" campaign started on the brand's YouTube channel, ran first on the brand's YouTube channel before reaching TV screens three weeks later. The campaign featured 11 clips, featuring characters from the movie "The Date" made its debut online last week in September. Additional digital content included video clips with a serenade asking a love

**What if your digital  
creative agency sold  
100 little digital  
experiences instead  
of 1 big website?**

©2009 Mike Arauz

## DISCOVER

Start of Project

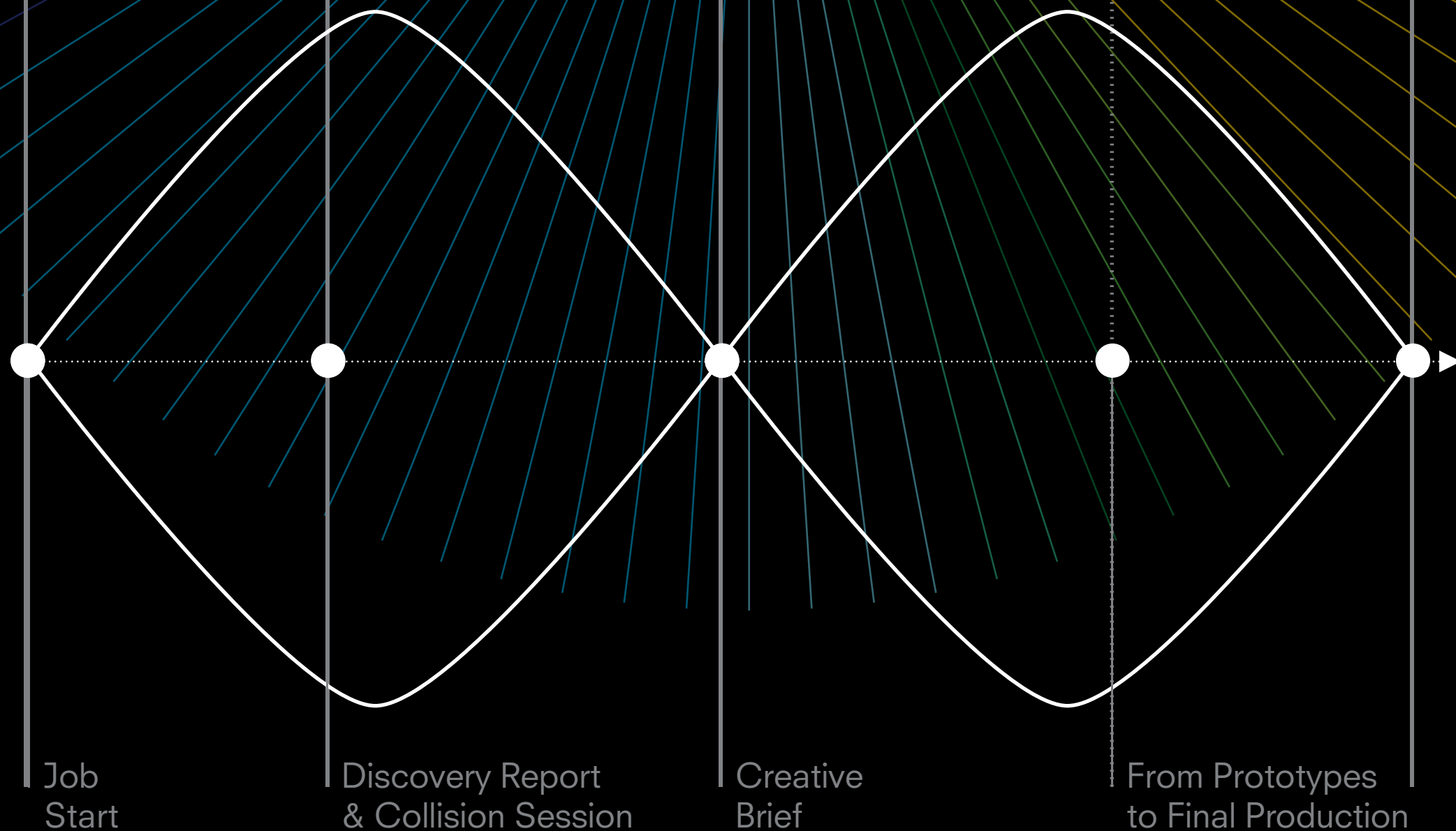
## COLLISION

## MAKE

Public Prototyping

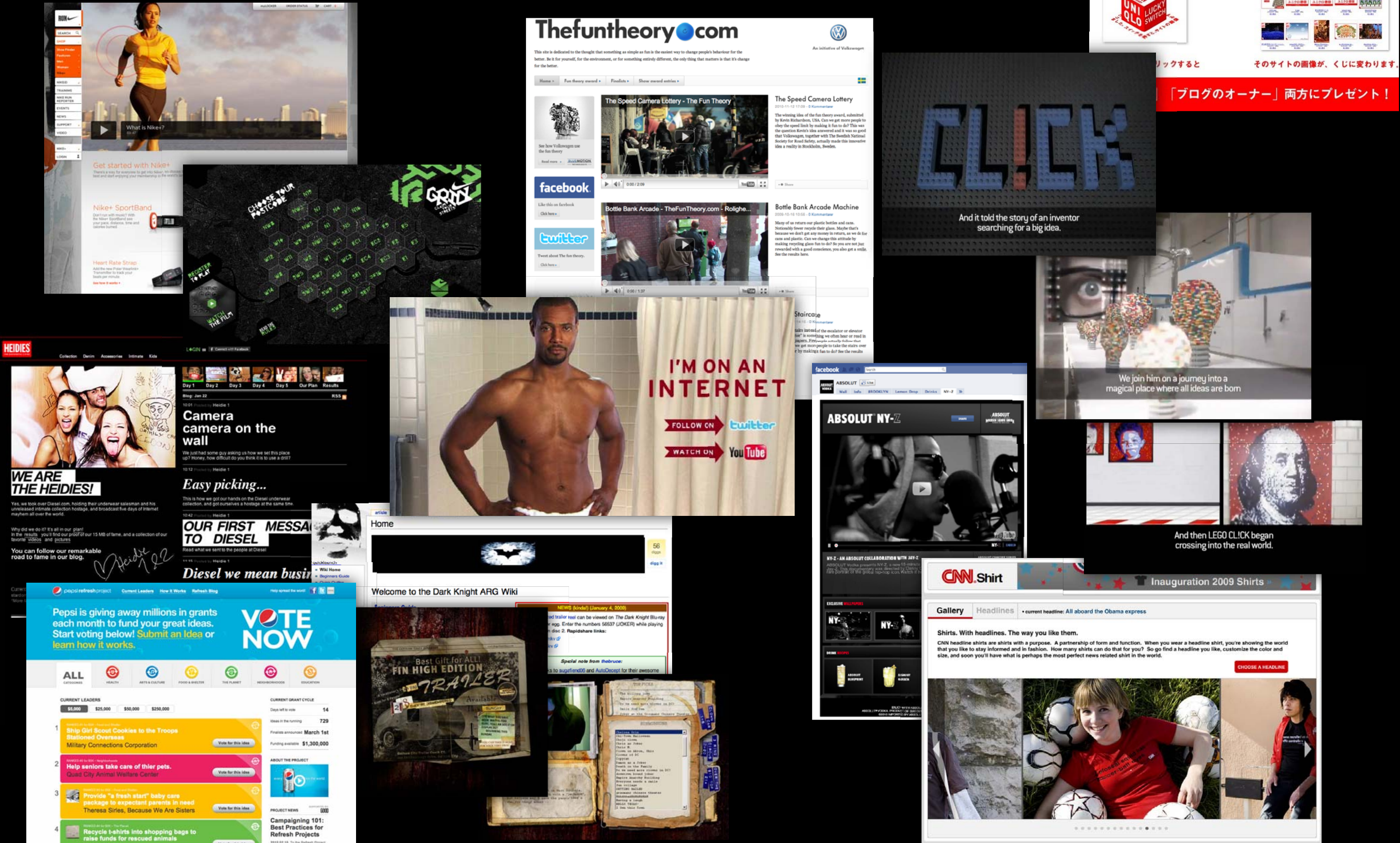
Scale

Finish





BUT ULTIMATELY WE DELIVER TO CREATE...



JWT

...WINDOWS OF ENHANCED ATTENTION  
TO INFLUENCE BEHAVIOURS & MOTIVATIONS.



**CREATING WINDOWS OF  
ENHANCED ATTENTION  
TO INFLUENCE  
BEHAVIOUR & MOTIVATIONS.**

**IS WHY WE CREATE  
ENGAGEMENT.**