goviral

WELCOME TO
THE MEDIA YOUCRACY
GOODBYE TO MEDIA FEUDALISM
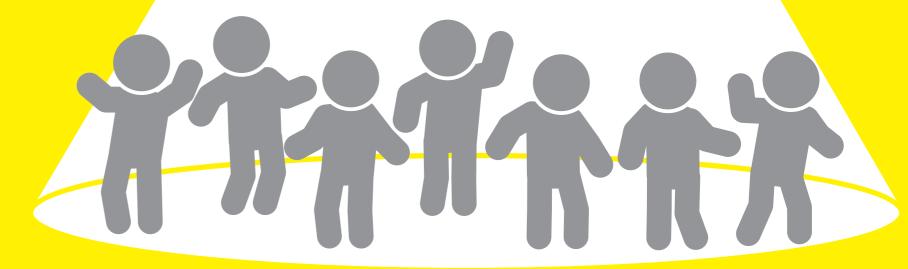
THIS BOOK IS ABOUT YOU

IN THE ERA OF MEDIA YOUCRACY THE CONSUMER HAS BECOME A USER AND USERS HAVE BECOME STARS AND MARKETERS FOR THEMSELVES. THE ROLE AS BROADCASTER, DISTRIBUTOR, CONTENT PROVIDER, ENTERTAINER OR EVEN BRAND OWNER IS NO LONGER RESERVED A FEW LARGE MEDIA CONGLOMERATES AND POWERFUL BRAND OWNERS.

Time Magazine nailed it down perfectly.

Last year, Time named YOU as the person of the year 2006.
Enter a new world order where YOU - the individual - are in charge.
Some call it digital democracy. Others have more specifically labelled it YouTube anarchy. Some even define it as chaotic:

At GoViral we call it Media Youcracy.
As the name suggests, Media Youcracy is all about how individuals act and behave in a digital democracy and how advertisers can harness new and existing media to interact with individuals.
In the era of Media Youcracy the consumer has become a user. No longer do a few large media conglomerates and powerful brand owners control the advertising environment. The user decides what to watch, when, where and for how long. More importantly, the user is now empowered to make or break any new product, advert or brand.

"A COLLAPSING OLD MODEL.
AN UNSTRUCTURED NEW ONE.
PARALYZED MARKETERS.
DISENCHANTED CONSUMERS.
IT IS ALL SO CHAOTIC"

BOB GARFIELD, AdAge

Admittedly, it seems like a state of chaos as Bob Garfield suggests.
But sometimes a certain level of chaos is necessary for us to move on to the next stage in the media evolution. A time of chaos can often be a time of innovation where people and marketers find new solutions.

In this book, we will try to help you frame the concept and understand the nature of Media Youcracy because we believe it can be a path that leads us away from chaos and towards a more structured environment.

But what is it exactly that is changing so rapidly? How do you cope? These are some of the questions we hope to answer. We will also introduce some of the new players in the field and provide examples of the challenges encountered by traditional media companies - and their solutions.

Whether you are a brand owner, or a marketing professional, our aim is to provide some useful guidelines for you to navigate through Media Youcracy.

Welcome to the era of Media Youcracy

USER INVOLVEMENT

Chaos 2.0 "Disruption"

Media Youcracy

Media Feudalism

TIME

AUDIENCE

Media Feudalism

MEDIA

Networks   Niche media

THE DARK AGES OF TRADITIONAL ADVERTISING - FROM MEDIA FEUDALISM TO THE MEDIA YOUCRACY

In order to comprehend the concept of Media Youcracy, we need to look back and define what went before and compare it to what is now.

Looking at how rapidly the dynamics of advertising and marketing have changed since the emergence of the internet, it is tempting to compare "the old days" with medieval feudal societies throughout Europe.

In feudal societies power and wealth were in the hands of the few while the masses tolled away with little or no personal gain. When the feudal system disintegrated, peasants were given the opportunity to harvest their own crops. Small marketplaces grew up in many small towns and a growing economy was born that eventually led to industrialisation and modernity. The result is a fertile information economy with millions and millions of dedicated participants. Barriers have been broken down and creativity has been unleashed.

Looking at the media space that has prevailed for decades, this is similar to what is happening now. For years, mass media and mass marketing have gone hand-in-hand. Few networks delivered the vast audiences that advertising needed. We call it Media Feudalism, and it is about to become ancient history.

Media Youcracy is replacing Media Feudalism. Why? Because a feudal system simply does not work in the fragmented media landscape of today. It is no longer cost effective as marketing costs in the ancient model have been rising while effect has declined. Time Warner is a great example of the impact of these landslide changes. Since 2001, Time Warner's market capitalisation has shrunk to $82 billion from $193 billion.

At the same time, new technologies and services have appeared, all of which enable the YOUs out there to communicate, share and create your own small marketplaces. Eventually these fragments will turn the cycle into an inexorable death spiral for traditional mass media, where marketers and people rapidly begin to go elsewhere: Online. Media Feudalism out - Media Youcracy is the present and the future.

THE ONLINE SPACE ISN'T REMOTELY DEVELOPED ENOUGH
- NOR WILL IT BE ANYTIME SOON
— TO ABSORB THE ADVERTISING BUDGETS OF THE TOP
100 MARKETERS, TO MATCH THE REACH OF TRADITIONAL
MEDIA OR TO FULFIL THE CONTENT DESIRES OF THE AUDIENCE.

BOB GARFIELD, AdAge

THE NEW WORLD ORDER: MEDIA YOUCRACY

In Media Youcracy, consumers have become users, and users have become marketers for themselves. The increasing number of blogs and members of social networking sites speak for themselves. Self-promotion is inherent to Media Youcracy. Users have endless possibilities to promote themselves - or their brand - to the entire online population. And they do it all the time.

When we turn to look at the companies driving the Media Youcracy, the pace is set by a number of newcomers. It is the non-traditional media companies who are shaping the future while the old-school giants of Media Feudalism are struggling to keep up.
Google is no longer confined to being the world's #1 search engine but has arguably grown into the web's most aggressive player, introducing a tidal wave of new services for free while simultaneously proving that it is actually possible to make serious money from online advertising. YouTube appeared almost out-of-the-blue and is suddenly a "serious" media company with more than 100 million daily views. MySpace went through the roof, attracting so much traffic even News Corp couldn't afford to ignore it. Flickr introduced free photo sharing to the world and was acquired by Yahoo! The list goes on and in the meantime new and potentially strong players are emerging as we speak.

For marketers, Media Youcracy constitutes a challenge as well as a wealth of opportunities. Media Youcracy provides the potential for marketers to engage with consumers and to build relationships in the millions of niche markets that Wired editor-in-chief, Chris Anderson, devoted his book 'The Long Tail' to.

Identifying the right niche markets is central to launching successful advertising campaigns, for the same reason the era of Media Feudalism is over: People are turning away from the big networks and spending more time online. For the advertiser this means the media plan has to be much more broadly anchored than ever before. Users are fragmented and spread across a growing number of niches and sub-segments that offer greater and more unique value for every individual. Moreover, they offer an even greater potential for savvy marketers.

The challenge is to reach users through thousands of different channels rather than just booking a campaign on a couple of the big networks that - previously - could deliver the required reach and frequency.

In the words of Jim Stengel, Chief Marketing Officer at Procter & Gamble, it will be too expensive to push material to masses that are not there, and cheaper to reach a wider audience when you have content that users participate in distributing.

FORGET SQUEEZING MILLIONS FROM A FEW MEGA HITS AT THE TOP OF THE CHARTS.
THE FUTURE OF ENTERTAINMENT IS IN THE MILLIONS OF NICHE MARKETS AT THE SHALLOW END OF THE BITSTREAM.

CHRIS ANDERSON
EDITOR-IN-CHIEF, WIRED MAGAZINE 'THE LONG TAIL'

AUDIENCE

Media Youcracy

MEDIA

Networks   Niche media

IF WE KNOW WHAT 19-YEAR-OLDS ARE WATCHING, EVEN IF IT IS A THOUSAND DIFFERENT THINGS, TECHNOLOGICALLY LETTING YOU BUY THE SPACE TO BE ON ALL 1,000 OF THOSE THINGS WILL BE AS EASY AS IT USED TO BE TO BUY THAT SINGLE SHOW THAT EVERYBODY WAS WATCHING AT THE SAME TIME. AND SO, THE ABILITY TO HIT LARGE NUMBERS AND EVEN LEARN TO GET THE FEEDBACK AND HOW THEY RESPONDED TO IT >

... DID THEY CLICK ON SOMETHING? DID THEY INDICATE FAVOURABILITY? ADVERTISING WILL BE LESS ON THE BLIND THAN IT HAS BEEN. SO THAT MEANS ADS THAT REALLY DIDN'T WORK WILL RECEIVE LESS PAYMENT, AND THE ONES THAT WORK WELL- THAT WILL BE CLEAR, AND THE PEOPLE THAT GET THOSE WILL GET MORE VALUE.

BILL GATES, MICROSOFT

CONTENT

The transition from Media Feudalism to Media Youcracy means the requirements of content have sharpened significantly. The users can take responsibility. They rate, grade and rank. It is no longer the privilege of big media networks or large companies to produce and distribute content. We can all do that.

Paul Calburn from the BBC has put it this way: "User generated broadband content may have increasing importance in the future. A report on the Asian tsunami by the BBC's John Simpson was viewed by some 560,000 users while an amateur video of the tsunami was viewed by some 550,000 users."

THE USERS HAVE THE TOOLS, THE POSSIBILITIES AND THE POWER.
THEY TAKE PART, THEY TAKE RESPONSIBILITY, AND THEY EVALUATE, GRADE AND JUDGE.

TOYOTA YARIS

In 2006 Toyota launched a MySpace site for their Toyota Yaris and after just a few months on the social networking site, the Toyota Yaris profile had over 80,000 MySpace "friends". The users turned out to be Toyota Yaris owners or simply enthusiasts. On the MySpace profile it is clear to everyone that Toyota is behind it and the Yaris is an integrated part of the site. This means that people engaging with the Yaris profile do it exactly because of the Toyota Yaris.
The success of the Yaris profile may be due to frank honesty, but also simply the nature of cars. Cars are high involvement products and users are more likely to engage further with high involvement products than they are with FMCGs. In essence this means that engaging and being friends with users may be more beneficial for car manufacturers than it is for manufacturers of dairy products.

CONTENT

Anheuser-Busch has entered the social networking sphere with Clink, a part of their extensive "Here's to Beer" campaign. Clink is tightly integrated with MingleNow, a niche social networking site focusing on a 21 to 35 year-old night-clubbing demographic. The site connects users to locations through social networks, allowing them to find what sort of club is right for them. With Clink, MingleNow users can upload their pictures onto the site of friends clinking beer glasses together. The community is not moderated, nor is the content controlled by MingleNow.
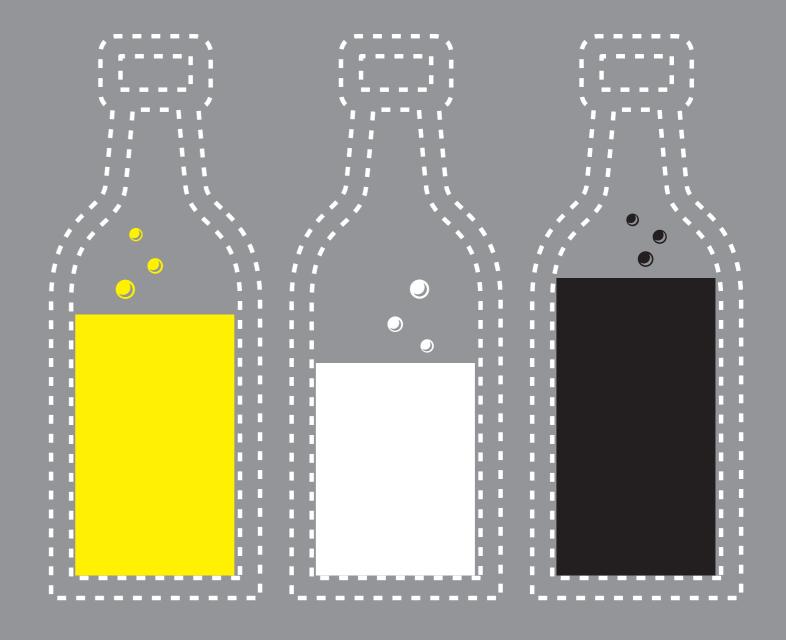
Anheuser-Busch partnered with MingleNow when the service was a start-up, so the sponsorship could be integrated as a feature during the development process. The only brand appearing directly on the site is "Here's to Beer," a beer industry promotion that is on a micro site and primarily runs television ads. It is sponsored exclusively by Anheuser-Busch.

MingleNow.com incorporates an entertainment component featuring a nightlife directory and invitations, and Clink is integrated as a feature of the site. Clink is focused on beer, although not just Anheuser-Busch beers, meaning that users will focus on the mingle aspect and having a good time with their friends. They are not put off by a highly branded promotional site. In the first three months of this year, more than 500,000 users have joined MingleNow. And just like other social networks before them, MingleNow is now experiencing a domino effect.

MEGA TREND:
FROM ADS TO
CONTENT

The need for traditional adverts is diminishing. The effect of the traditional ad has decreased over the past 40 years. So much so, in fact, that Global Marketing Director, Jim Stengel, from P&G has been quoted saying that in order to reach the same audience the number of 60 second spots needed to reach 80% of the US audience has increased from three to 117, or 3900%.

The successor replacing the ads is content. But not in a static form that can be described in a few lines, because it is changing all the time. It is content that, generally speaking, fulfils a need for the user. For example games, interviews, articles, stories, search results, maps, or listings etc. All these forms of content are rapidly replacing the adverts we know as TV spots, radio commercials, inserts and magazine ads.

TRENDS

Quality is key! To some extent it is still possible to make users watch bad content. However, you can't force them to engage in it.

Quality of content is a core factor in getting full effect on the biggest and most popular file sharing sites. Media agencies are increasingly experiencing that entertainment sites, blogs, and online television stations will not accept material that is poor. The explanation is simple: Bad content will drive users away, and this trend will prevail more as the amount of content continues to rise.

Quality is a subjective measure of the value the user experiences from a given product. There are no rules or guidelines as to what good content is. If in doubt, show it to the users of selected sites and wait for feedback. But, keep in mind that quality is not necessarily associated with production value. Authenticity, honesty, involvement and humility are highly valued virtues.

TOPSHOP ON MYSPACE

UK clothing retailer TopShop's profiles on MySpace generate five per cent of the total traffic on the TopShop website. The match is perfect: MySpace is particularly well visited among girls aged 16 to 24, which is also one of TopShop's main target groups.

The TopShop profiles are laid out with clear links to the online store and are in no way trying to be anything but a sales post for TopShop. However, the profiles do not scream out intimidating sales messages. Users choose to go to it, and can choose to carry on to the online TopShop store.
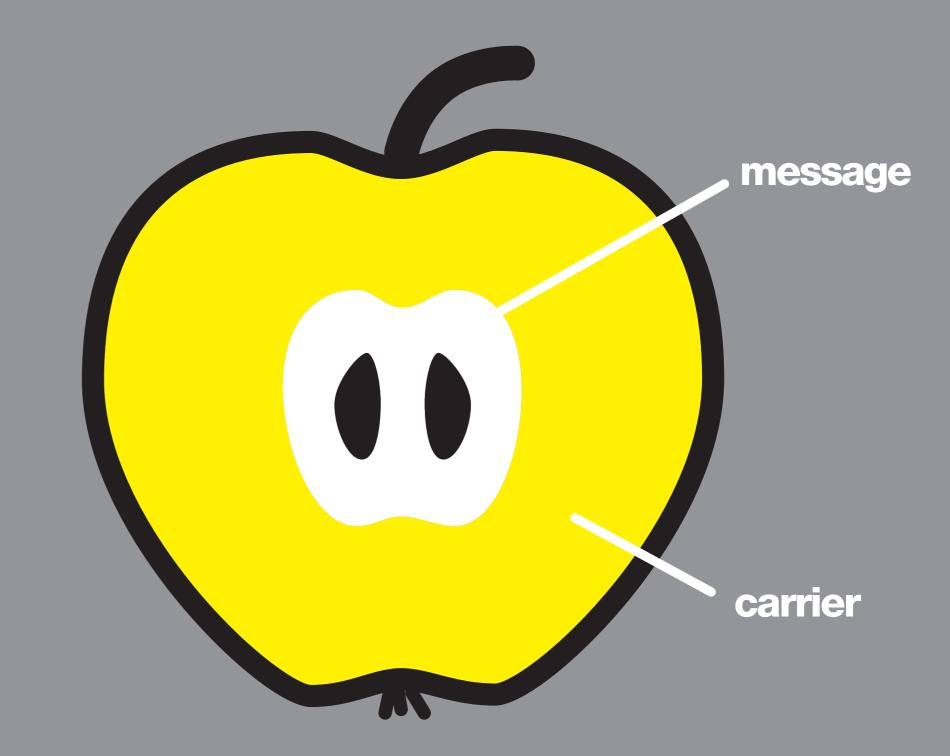
GOOD CONTENT ALWAYS WINS!

Empowering the users or viewers means letting them choose what they want to watch and be exposed to. Moreover, because content is filtered by the user, good content always wins over bad. Metacafe is a prime example of a site where users are totally in charge of what content gets shown and what does not. Metacafe is an independent video site that relies on its 17 million monthly viewers to filter and boost the most entertaining videos. Any video can skyrocket to Metacafe's front page solely based on how many users have watched and rated the video positively.
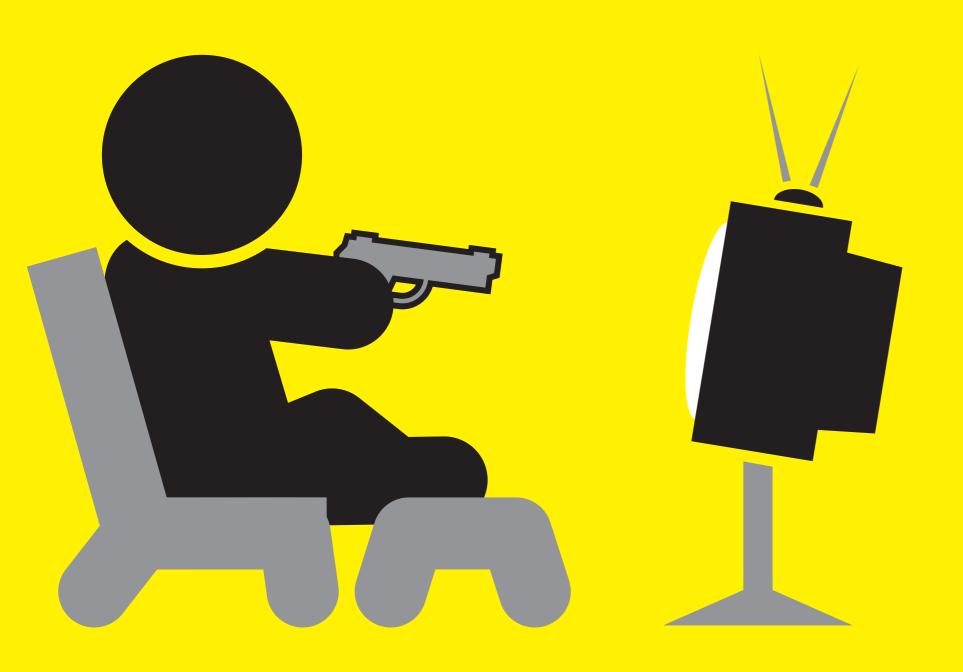
In autumn 2006, Metacafe Producer Rewards was launched. This helps video creators, be they amateurs or corporate brands, gain recognition and earn money for their best work. A data system mines the collective wisdom of the viewers using proprietary algorithms, which factor in all aspects of viewers' interactions with video content. Rating and site placement is determined automatically with no editorial involvement, and this is constantly updated based on changes in viewer behaviour.

Any short video can be submitted to Producer Rewards as long as it is owned by the creator and suitable for all audiences. All video submissions are distributed to a random selection of more than 100,000 reviewers who opt-in to review new videos on the Metacafe site. When a video is accepted into the Producer Rewards programme, the video is immediately exposed to Metacafe's worldwide community. At that point, it is up to the Metacafe audience to determine the success of the video.

Creators can collect $5 for every 1,000 hits of their video clip on Metacafe in exchange for the non-exclusive right to distribute their work on any platform. Payment begins after a video passes a minimum threshold of 20,000 hits and the community has given the video a high rating. Good videos can easily surpass 20,000 hits in just a few hours.

Viewers do not have to click on an advertisement for producers to receive compensation; they only have to watch the video itself. Viewers click through an advertisement first, Metacafe therefore delivers the audience and payment is based on the number of views received. Good content is rewarded, and the users decide what good content is and what is not!

The bottom line is that it is possible to track the impact of the content on actual behaviour. Are you getting more visits as a result of your efforts? What are people saying about your brand and the specific content? This is no longer a guessing game, and in the future it could be a natural part of any interactive campaign

22

message

carrier

MEDIA CYNICISM

Users of Media Youcracy are increasingly impervious to the vast number of messages that hit their screens. Even if one wanted to, the human mind would never be capable of absorbing and remembering the multiple different messages that online users face every day. The basic advertising goal of awareness, therefore, seems to be less achievable in Media Youcracy.
DoubleClicks' December 2006 study showed that influencers view online advertising as a welcome part of their purchasing decision process and increasingly use online advertising more for learning about products, and less for discovering new products. The implications of this are that online advertising does not necessarily work in the same way as offline advertising, which often simply aims at generating awareness. Rather, online advertising has the potential for engaging and keeping users' attention. Using online advertising, it is possible to promote oneself in a more thorough way than would be possible in offline media, where advertising is often perceived as annoying.
The tendency is clear: Online users welcome advanced online advertising which can be informative as well as entertaining.

IN THE ONLINE MEDIA YOUCRACY, AWARENESS SHOULD NOT BE CONSIDERED A GOAL IN ITSELF. RATHER, MARKETERS SHOULD AIM AT REACHING THE USERS ON A DEEPER LEVEL TO CREATE LIKING AND EMPATHY FOR THEIR BRAND THROUGH SPECIFIC ONLINE MARKETING.

USERS ARE EXPOSED TO SUCH A VAST AMOUNT OF INFORMATION THAT THEY HAVE DEVELOPED AN EXTRA LAYER OF INTERFERENCE PROTECTION. ADVERTISERS HAVE TO BREAK THROUGH THIS BARRIER TO CREATE THE INTEREST AND INVOLVEMENT.

New formats

The style and content of the formats we know today are determined by the context they are in. Their role may be to keep the attention of the user between television or radio programmes, to capture them amid articles in a newspaper, or to distract from the stressful reality of rush hour traffic. However, digital channels are different in their structure and users have much more of an active role. The most popular format on the internet today is Adwords, that is to say different types of banners and selective placing. This will soon change significantly as new formats will have to take a number of things into account that previously need not have been considered.

Editors and webmasters expect a revenue shares. This area has increasingly been given attention, as it is very visible and easy to measure what is being contributed.

Channels and media must learn to combine commercial interests with users' interests. This requires formats that do not compromise either, which happens a lot today. In 2005, when News Corp. took over Intermix Media (that owns myspace.com) the site soon became too commercial and thousands of users walked out to become members of rival Facebook, which had not yet acquired the bad habits of commercial interests. The same thing happened when Yahoo took over the picture sharing service, Flickr. The moral is clear. Take good care of your users. They are impulsive and quick to turn around.
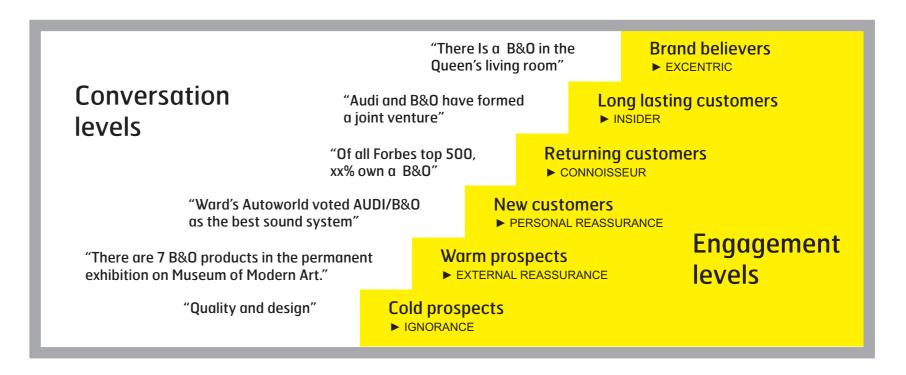
Users expect a high degree of entertainment. They do not like commercial spots interfering with their experience. Therefore, commercial content must blend in with the rest of the content as a natural part of it.

Advertisers expect to gain insight into media use, surf patterns and consumer patterns. They want to know the relationship between awareness, engagement and brand preference. It is important to think of the purchasing process as a whole and not focus solely on creating awareness when the whole process, or most of it, can be finished at once.

Analysts expect to get cross-referenced material. New formats that can track the user without the user feeling watched will be needed.

Advertising and web agencies expect to be able to cross boundaries and develop new ways of engaging the user. There will be plenty of opportunity to create highly targeted campaigns; the challenge will be the logistics and the cooperation between users, media and developers.

Media buyers expect comparative pricing structures and guarantees. This can sometimes happen across national borders, while at other times it will happen across linguistic lines or different segments. It is a challenge to give guarantees and fixed prices when the medium only does half the job, and the ever-unpredictable users do the rest.

Conversation levels

"There Is a B&O in the Queen's living room"

Brand believers
► EXCENTRIC

"Audi and B&O have formed a joint venture"

Long lasting customers
► INSIDER

"Of all Forbes top 500, xx% own a B&O"

Returning customers
► CONNOISSEUR

"Ward's Autoworld voted AUDI/B&O as the best sound system"

New customers
► PERSONAL REASSURANCE

"There are 7 B&O products in the permanent exhibition on Museum of Modern Art."

Warm prospects
► EXTERNAL REASSURANCE

Engagement levels

"Quality and design"

Cold prospects
► IGNORANCE

FIND INDIVIDUAL STORIES TO SUIT THE USERS INDIVIDUAL MISSIONS. GREAT STORIES WILL MATCH DIFFERENT NEEDS AT DIFFERENT LEVELS.

USERS ARE INCREASINGLY SEEKING PROTECTION FROM IRRELEVANT INFORMATION.

Be controversial

Too many brands lead a comfortable life of consensus, low-risks and political correctness. They do not want to bother anyone and tiptoe around without much noise. They talk in cultivated language and can even be a little humorous sometimes. This might work when the message is pushed through, but not in the pull environment of Media Youcracy!

You must break from consensus if you want action and engagement to come your way. No-one gets to be the centre of attention by behaving like everyone else. Consensus does not drive people to make a stand, especially if you only have their attention for a few seconds. Breaking away from consensus can create both negative and positive feedback. It works both ways. Unilever broke from the consensus of soap ads and the general perception of beauty when they launched the "Real Beauty" campaign. As users we had to take a stand on their message. At the other end of the scale, Sprite got very mixed feedback for their "Friendship is overrated" campaign and some found it disturbing to see friends treating each other the way the clips depicted. The most tangible evidence of this can be experienced in video sharing sites where, in some places, clips have been banned only to be uploaded again by others.

THE INTERNET IS THE FIRST THING
THAT HUMANITY HAS BUILT THAT
HUMANITY DOESN'T UNDERSTAND,
THE LARGEST EXPERIMENT IN
ANARCHY THAT WE HAVE EVER HAD.

ERIC SCHMIDT, GOOGLE

Create different elements

You can never predict how people are going to use the different elements of your campaign. But the more elements there are to choose from, the more likely they are to be put to use. In 2006, Goodyear chose to release three video clips with embedded tracking codes. Two of them showed men changing tyres after getting involved in an accident but the third featured a woman. All three clips were seeded across seven different European countries in different ways but the clip with the woman did five times better than the other two, because it told a story that men like to agree upon: Men are better at changing tyres than women. And the clip proved this. Had Goodyear chosen to produce only one clip they would have taken away the possibility for users to choose for themselves.

Stories are conversations – and conversations build brands. If you haven't already hired a person to find the interesting stories that everybody in the organisation can use, then hire one immediately. Stories make the basis of all good myths and dreams.

"Diamonds are forever" – at least since 1948 when De Beers of New York began to use the slogan in a long-term campaign aimed at creating more interest in the tiny rocks. The rocks in themselves may be interesting but even more interesting are the stories about them. Many people know of a story involving a diamond and we all need to relate to the myths on our own level.

In the example on page 27 with Bang & Olufsen it is illustrated how different groups can each use a separate part of the story to meet their individual needs. Everybody has their own mission and if the story fits with it there is a chance it will be used even though it may have been created for commercial reasons.

Ensure you spread stories to employees, partners, clients, journalists, bloggers and editors so each have the option to choose what seems most appropriate and suitable for their own means. Do not forget that you will never be able to hit everybody spot on with your stories so it is easier to let people choose for themselves.

action   consensus   action

| HATE | DISGUST | DETACHMENT | DISCONTENT | STABILITY AND COMFORT | ADMIRATION | AFFECTION | ATTRACTION | LOVE |

Respect of time

In the digital world time is free. It does not cost extra to show a two-minute spot. But price is not relevant in a user driven society. What is relevant is the users' time. Generally speaking, a spot is evaluated and rated after six seconds and a game after fourteen. If the initial interest of the user has not been caught they are long gone. So if a file takes too long to download, many users will pass it by before they even get to see the opening frame. Even though broadband is common in most work places and schools, lines are still shared between a lot of people and the download time can still be of considerable length. Show respect for the users' time. Rely on micro engagement where the user is exposed to numerous, shorter campaign elements, where involvement is required only for a few seconds. Provide instant gratification.

Get invited

New members-only and closed networks shoot up all the time, where you have to be personally invited by a trusted member in order to be able to join. You have to prove your presence is relevant and you have to behave according to a certain code of conduct. If you want the attention of the most talented people your offer needs to be worth their time. So do your homework.

Let go of your content

Let the users do whatever they want with your content. After all, it becomes public property after it has been put out on the internet. The important part is not how your content is being used but that it is being used at all: ripped apart, cut to pieces, messed around with, sewn together again, mixed with other content and forever changing and developing as the users get more and more creative with the material you have provided them with. In the end, you will never be able to control how, when, and where it will be used. A good example is the BBC who have designed a long-term plan to release their archives. A great part of the British national identity is linked to those historic clips and they are sure to be used in numerous ways as the BBC does not require anything but a BBC reference.

Understand the economy and be prepared to "hire" your users

Money is an important commodity in a Youcracy economy but it is not the only currency going. In Media Youcracy everything can be traded and everything has value. Besides money components and features such as free airtime, ratings on search engines, blogs, islands in Second Life, runes in Runescape or weapons in World of Warcraft, are all used for trading. The trend of using online currency is strong – it is time to adapt.

Companies and the media are more than ready to find and hire the new stars with offers of money and fame. But in order to be able to attract the right people you have to understand them. A boy of eight may prefer more wizardry abilities in Runescape, while a sixteen year old girl may want her picture on the front page of MySpace rather than money. And it is not only young people that use this method of online currency.

A young man from Sweden has spent the past year and a half uploading short films he has created on YouTube. More and more people are viewing them, and one day he gets offered a contract to produce films for a commercial company. He declines. YouTube are willing to pay him to stay and not change sides in favour of competitors. To make him stay they offer him special exposures. He accepts. His MySpace profile has also been offered higher ratings from private individuals in return for getting to see his films before anyone else. He prefers Second Life money to real money because it is tax-free.

Many sites pay users for their time: Skype pays for referring links; Google pays for giving space on your website to advertisements; and Revver offers a revenue share to artists that upload their videos. This development is the essence of Youcracy. The users stay because they like the new possibilities that being part of the action (rather than a passive audience) offers.

The users' verdict

Nothing can substitute the users' verdict. Neither approval by the board or prize awards will ever make up for the most crucifying and just verdict you can get: the users' verdict. If you release your material as a final edition it will be the "point of no return" if users do not like it. To prevent this, you may want to run an isolated test on selected sites to get a pre-rating from a sample of users before taking it to the masses. Make a note of how fast it is picked up. Give people the option of commenting on the material so you can measure value and involvement on the consensus axis. Find out who seems to be setting the pace in terms of comments, and take those influencers on board for advice. Make sure you incorporate the evaluation as part of the development of the material and make space for amendments. It is more important to watch what the users are doing than hear what they are saying in a consumer panel.

Good content is what the users choose to spend time on and not what the agency or the board thinks they may want to spend time on. The users' verdict doesn't always arise immediately, it sometimes takes time for the material to spread to, and be absorbed by, the right sites.

> **TIP:** EVALUATE ALL CAMPAIGN ELEMENTS FROM A SCORECARD THAT ENABLES YOU TO COMPARE QUALITY AND POSSIBLE IMPACT. USE THE BEST RATED ELEMENTS OF THE CAMPAIGN FIRST TO REACH THE MAIN INFLUENCERS AND TARGET GROUPS.

SUMMARY

In Youcracy the format has changed because the user is no longer a passive receiver of messages but an active player getting directly involved with the content he/she is exposed to.

We are no longer talking about ads but about content of a certain value to the user. Content is a natural part of the sites the user takes part in and uses in the digital world, and the user can use the content if it is made to fit. Funny videos can be a way of communicating with your peers when passing it on. The car ad may contain both entertaining and informative elements according to who is watching. The users' behaviour is crucial to following campaigns and the message is continuously adjusted in regard to this.

In close cooperation with the media agency, (i.e. the media and the users), advertisers pick the best stories to be spread across the internet where they are most likely to be found. The advertisers frequently get updated on people or sites that have the most influence in regards to general opinion making and expertise (known as Mavens). Accordingly, mavens are well taken care of to ensure that the right content reaches the right people.

In the media industry there is a wide held respect for the user's time. Changes in taste and preference are measures of real time and messages are adjusted accordingly. The industry is aware that there are networks, groups and individuals that can have a certain influence on things and they are therefore treated like VIPs.

Messages and stories are launched in a continuous stream following a strictly detailed schedule that allows for the most important to come first. Unlike 10 years ago, the users are attached by large-scale activation programmes ensuring that any kind of activity is rated and given a certain value. This value is then transformed into offers meeting the needs and preferences of the user. Consensus is the hardest part to work out. By nature, it is contradicting for a large corporation to leave the safe and well-known. Communication that is not aligned with previous ways of doing things creates uncertainty and inevitably leads to a lot of internal debate and discussion.

MTV:
MYSPACE KILLED THE VIDEO STAR

MTV Networks, once the arbiter of cool for hip young viewers is now playing catch-up with online social networks like MySpace and YouTube. A research study by Yahoo! and Carat showed that MTV's primary young audience, 13 to 25 year olds, spend more time online than in front of the TV. (16.7 hours a week compared to 13.6 hours a week). This has caused MTV Networks to rethink their strategy in order to stay cool.

The fact is that for an unsigned band it is much more valuable to have hundreds or thousands of MySpace friends, than it is to have their video played in some obscure show on MTV2 at 3 o' clock in the morning.

It is clear that there is no way for television broadcasting to beat the youths' engagement with the social networking sites. Furthermore, nothing implies that users will drop their extensive networks and communitainment to go back to being passively entertained by broadcasters in the traditional one-to-many way. The short format programming on online video sites suits young people and their attention span far better than the full programmes characteristic of most television channels, including MTV
One example of the fall of MTV is the Video Music Awards, once a big pop culture event with a massive audience watching, but now considered a flop when it comes to ratings: In 2006, the MTV Video Music Awards' ratings were down 30% in the 18-to-49 demographic.
The young users want control and opportunities, and it is crucial for MTV to enable this to happen. Interacting with content and peers has become such a big part of entertainment for the youths that MTV has had to revise its strategy. This year, MTV will open its archives for modification of film clips and let users post content onto their own sites.
MTV networks already have 150 web sites globally. In the coming year the plan is to expand with thousands of new differentiated sites in order to win back young users.

Furthermore, MTV has developed three virtual realities that work as different versions of Second Life, which are then targeted at specific age groups. Nicktropolis for children; Laguna Beach for teenagers; and Virtual Hills for young adults. The virtual realities are positioned as the place to be for teens.

However, one could argue that MTV is a little late with an offer that could be seen as a desperate "me too"-attempt to follow the trend. The young audience has been among the first to embrace Media Youcracy and the social networking sites. It remains to be seen if MTV will actually succeed in winning back what it has lost.
MTV is a classic story of the tortoise and the hare. Resting on the laurels MTV has not seen the need to keep evolving and has relied on a loyal fan base. However, the once so loyal fans have moved on, making MTV lose out to a new breed of communitainment environments appealing to the participatory youths.

"WE NEED TO OPEN UP OUR WEB SITES AND CONTENT BOTH FOR CONSUMERS AND FOR OTHER COMPANIES. PART OF THAT IS ALLOWING PEOPLE TO TAKE OUR CONTENT AND EMBED IT AND MAKE YOUR OWN THINGS OUT OF IT, WHATEVER THEY WANT."

MIKA SALMI
MTV NETWORKS PRESIDENT OF GLOBAL DIGITAL MEDIA

34

MTV IS A CLASSIC STORY OF THE TORTOISE AND THE HARE.

MUSIC TELEVISION

THE OLD GIANT - HOW BBC WILL SURVIVE

Is there any future for old media corporations when new players are constantly emerging and changing the rules of the game? Well, if some of these old giants such as public broadcasters and newspapers embrace the online revolution, they can reinvent their core business.

Publicly funded broadcasters have been among the first to go user-centric and let their offerings evolve around the user. Maybe it is because being publicly-owned means not being driven by advertising revenue, but they still teach a lesson that any revenue driven media can learn from.

This year, the BBC was voted the UK's number one business brand by the Super Brand Council, ahead of both Google and Microsoft.

In addition, www.bbc.co.uk ranks as the sixth most visited site in the UK. How did this happen?

Over the last few years the BBC has proved to be one of the most innovative international broadcasting corporations. In addition to recognizing the challenges traditional broadcasting companies now face, the BBC has implemented a committed digital media strategy and become one of the frontrunners in digital media.

The strategy contains guidelines such as:

"The web is a conversation. Join in."

"'Don't just build a website, be part of the web."

"Personalisation should be unobtrusive, elegant and transparent – after all, it is your users' data. Best respect it."

The BBC recognises that, even though by definition it is a broadcasting company, the organisation must acknowledge that users actively share their own content as well as consume content passively. Developments are currently under way to open up the BBC archives and enable on-demand viewing of specified programmes through broadband connections.

Opening archives is just one of many steps. In 2007, the BBC launched internet based television programming, and a deal securing three BBC channels on YouTube was signed this spring. These are necessary steps for this globally respected broadcaster to stay on top of the game and maintain the power of their brand. The BBC stands out as one of the prime examples of old broadcasters that have adjusted their strategies and made online and digital media one of the pillars of their new media approach.

"I ACCEPT THE PREMISE THAT IF THE BBC REMAINS NOTHING MORE THAN A TRADITIONAL TV AND RADIO BROADCASTER, THEN WE PROBABLY WON'T DESERVE OR GET LICENSE FEE FUNDING BEYOND 2016"

MARK THOMPSON, DIRECTOR-GENERAL, BBC

OVER THE LAST FEW YEARS THE BBC HAS PROVED TO BE ONE OF THE MOST INNOVATIVE INTERNATIONAL BROADCASTING CORPORATIONS.

TELEVISION ON THE USERS' TERMS

Television as we know it is changing drastically. Viewers have become so used to deciding for themselves when they are online, that most young people find it unreasonable to put up with a range of programmes that broadcasters have predefined. That was the old world of television.

Focusing on user experience, TiVo offers television on the viewers' terms. In a TiVo universe viewers are given total control of what they watch, where and when. A TiVo device serves a similar function to a Digital Video Recorder (DVR) as it allows viewers to record programmes to watch at a later time. Unlike a DVR, the TiVo device stores television programmes on a non-removable hard-disk.

A feature that distinguishes TiVo devices from DVRs is the software that automatically records programmes, which not only contains the users' specific requests, but also other material they are likely to be interested in. In addition, TiVo devices can be connected to a local area network allowing it to download information and even programmes and movies from the internet.
TiVo allows users to completely skip adverts. However, by leveraging their interactive platform, TiVo also allows advertisers to reach elusive demographics. In DVR households, around 70 percent of television commercials are fast-forwarded. On the other hand, TiVo technology offers advertisers a more compelling way to reach users. As TiVo viewers' interaction is measured, advertisers can use TiVo to enhance their traditional television campaigns.
Advertisers need to understand that TiVo - and digital television in general - creates as many opportunities as obstacles for advertising. First of all, like Joost, TiVo creates unique possibilities for narrowcasting and different programmes allow targeted advertising to relevant users.

For instance, "TiVo Product Watch"' offers a new way to reach users that are actively looking for products with advertising content and information. TiVo subscribers can create searches and select advertising content, ranging from one minute to 60 minutes, from one of five different product categories of interest and have it delivered directly to their "Now Playing" section of the TiVo service.

In addition, the service enables viewers to get commercial information about a product they are interested in, when they want it - rather than through traditional TV advertising where they have no control of what ads are being shown during a programme.
In short, the television of the future will be on the users' terms in the same way that users have the internet on hand and can utilise it on their own terms. Advertising via TiVo also happens on the users' terms and is more interactive, allowing for a pull element in advertising strategies. Consequently, advertisers get the opportunity to engage with the users – even if television is the preferred medium.

"UNIVERSAL SWIVEL SEARCH IS AN EASY WAY TO FIND PROGRAMMING FROM VIRTUALLY ANYWHERE, ANY TIME THE USER WANTS. WE KNOW THAT AS BROADBAND VIDEO CONTINUES ITS RAPID GROWTH, AND BROADCAST AND CABLE PROGRAMMING CONTINUE TO PROLIFERATE, CONSUMERS ARE FINDING IT MORE AND MORE DIFFICULT TO FIND THE CONTENT THEY WANT, WHEN THEY WANT IT..."

TOM ROGERS, CEO, TIVO

JOOST: TELEVISION FOR THE MEDIA YOUCRACY

One of the most interesting new media players on the scene is Joost and it offers new possibilities for narrowcasting via television. Joost's claim to fame is largely based on that of its two founders, Janus Friis and Jonas Zetterström - the guys who pioneered the file-sharing site KaZaA and the peer-to-peer communications service Skype.

With Joost, the duo aims at revolutionising the way we watch television and use online video. Basically, Joost is TV over the Internet. In itself, this is not new. What is new with Joost is the full screen image showing a high-resolution picture and full-length programmes.

Due to go live in the summer of 2007, Joost is free with no subscription or fee. Essentially, it is a peer-to-peer service and viewers will have thousands of programmes to choose from, up to 100,000 channels. Each screen has all of the functionality of a website, and users can generate much of what goes on on the screen. Competitions and e-commerce is allowed for, and when using Joost, users will have the same freedom as on a website.

This also means that communitainment is made possible while using Joost.

The service includes a commentary notice board at the top of the screen, an instant messaging service at the bottom right, and the option of being simultaneously logged in to a chat room with other equally enthusiastic fans. If the user communities of Joost have an idea, they can create something and play it at no cost. If this helps keeping viewers sticking to a stream, then ultimately it can have commercial value.

However, content owners who want to disable a widget can do so. If they do not want any overlays on top of their product, this can be banned.

There will be just three minutes of advertising each hour, but there will be no way for viewers to avoid the adverts. Adverts are targeted to each user, who will have to create a profile and log on to view programmes. The system chooses which adverts to show to which user, based on past viewing behaviour. This means that 16 year old girls are spared lawn mower advertisements, while those getting to grips with wrestling programmes avoid the nappy adverts. Advertising can be targeted right down to zip codes. This means, for example, that during a heat wave a local supermarket could trumpet its ice-cream ranges. In short, Joost is making hyper directed behavioural targeting possible with their online television service. Be prepared for a revolution.

PEOPLE ARE LOOKING FOR INCREASED CHOICE AND FLEXIBILITY IN THEIR TV EXPERIENCE, WHILE THE ENTERTAINMENT INDUSTRY NEEDS TO RETAIN CONTROL OVER THEIR CONTENT. WITH JOOST, WE'VE MARRIED THAT CONSUMER DESIRE WITH THE INDUSTRY'S INTERESTS.

FREDRIK DE WAHL, CEO, JOOST

NISSAN QASHQAI

In October 2006 Nissan launched a viral campaign in 13 European markets before the introduction of their new model, the Nissan Qashqai. The objective of the campaign was to create attention and awareness to the new model. All communication was centred on skating and board riding activities. It was the first time Nissan had done such an extensive pre-launch prior to the ordinary activities.

In order to secure an uptake among the core target group, (i.e. people attracted to the skating and board riding values), content needed to be placed within the right communities from the outset. Furthermore, everything should be tracked in order to accumulate insights for following marketing and sales initiatives.
Within a month, the Nissan Qashqai campaign had been viewed more than 3.5 million times, and after three months the number was 12.5 million. The micro site attracted over 1.7 million unique visitors during the campaign period. The number of visitors accessing the specification pages was 3 times as high as on previous campaigns, and this was well before the real launch of the new model had started.

Pure luck? No. The computer animated tricks were of very high production value. The core idea appealed to the target group.
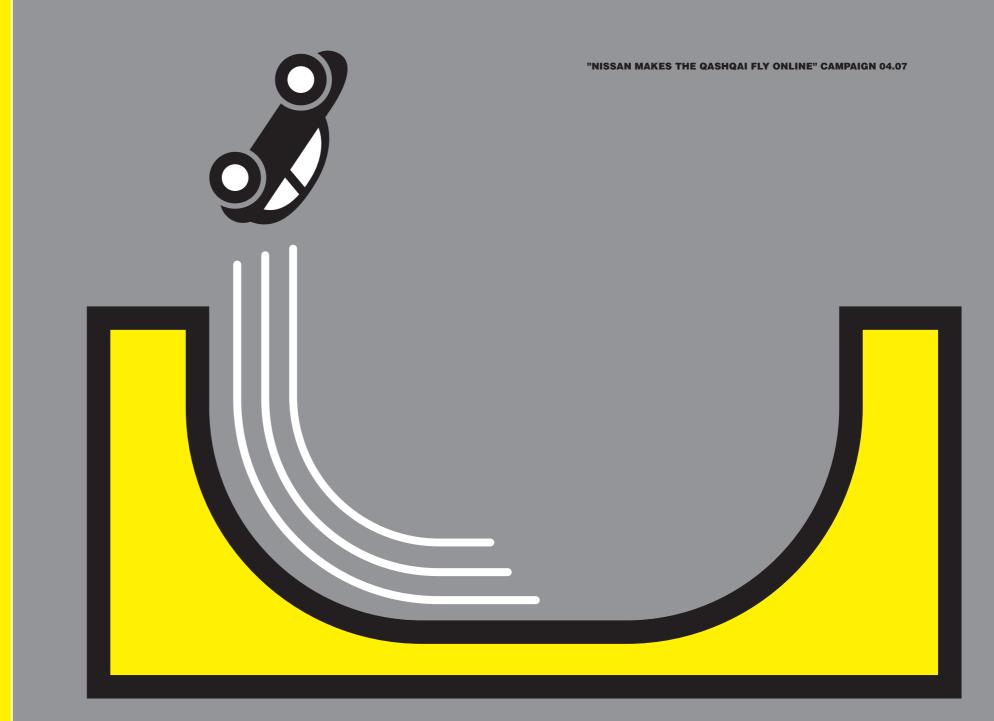From the beginning, the campaign was tailored to the age of Youcracy and created so it was easy to spread the campaign elements to friends and colleagues on contextual sites within skating/boarding communities. The material was placed on more than 1,500 niche sites in 13 markets locally by webmasters and site owners who were fascinated by the content. This was done in 6 stages over a 12 weeks period.
The material was initially approved by main influencers (mavens) and opinion makers within the blogging community in all markets. From the start, the campaign had various conversation triggers and small stories, intended to be launched within target communities. All stories were tailored fore each specific environment.
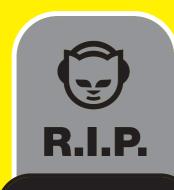
CREATIVE: TBWA/LONDON, TBWA/G1
MEDIA: MANNING GOTTLIEB OMD
SEEDING AND TRACKING: GOVIRAL
WEBSITE DESIGN: DUKE
PR: STANIFORTH

R.I.P.

R.I.P.

You Tube

?

DON'T PANIC
- CHAOS CREATES INNOVATION

A time of chaos can often be a time of innovation.
Revolutions create innovation with solutions that we could hardly have imagined. Now is a time where no authorities go un-questioned. Boundaries are moved; new business models, regimes and standards are constructed; courage is rewarded and the results set precedents.
Times of chaos are, like times of recession, a time when market share changes are counted in percentages rather than pro milles. This has been clear with newcomers such as AOL and Google respectively in the first and the second revolution of the internet. Those companies gained a foothold based on users' needs and preferences protected by times of chaos.

Chaos reigned when users started making their own little networks where they uploaded music and film files that others could use for free. In the midst of this chaos, Napster started systemizing things making it possible for people to exchange files via peer-to-peer networks. At the peak of the chaos, Skype made telephone services free. Significantly, however, it all begins as a user driven development. The users see the possibilities and create the solutions. With Napster, the users wanted selection, clarity of choice and access to other people's files.
Chaos was systemized when Apple met all the demands and requirements of the users, and made deals with the industry creating a user success by introducing iPod. The success of the iPod is not based on the hardware as there were already multiple models of MP3 players on the market. It was the iTunes software that provided a simple way of finding, storing and accessing tunes, which was exactly what had turned Napster into a success. It was the users with their demands and needs that led the way to new solutions and changed the way of doing things. Users never saw this as "chaos" but just as possibilities ready to be taken. Only to people that did not read the signs and could not see where it was heading did it appear as chaos.

Looking at chaos today we see business models that are out-dated. Users that use and mis-use their power. Companies that tumble in the dark. Formats that are clearly useless and not made to endure, and formats that no-one pays attention to but which have a lot of potential.

■ Newspapers and broadcasters have trouble providing products that users are willing to pay for.
■ Brokers and agents disappear because the users do the filtering, selection and decision themselves.
■ Consumers can cause major problems for major brands (Dell).
■ The music industry was not able to solve its own problems and got a helping hand from Apple.
■ Governments and regimes can be discredited (American soldiers' blogs telling a different story than the government)
■ Companies neglecting to follow their users through to the next stage (MTV vs. MySpace)
■ Advertising campaigns getting bad publicity because they do not treat the users with respect (Sony Ericsson)
■ Desperate companies operating in Second Life, on MySpace, Facebook or Flickr when they would be better off staying away.
■ Users make a public encyclopedia that everybody has editing access to (Wikipedia).
■ New ways of paying people involve the users and turn them into stars, experts, producers, distributors or journalists.
■ Traditionally expensive services become free with new business models based on the sales of additional services as we have seen happen in telephone services, postal services, instant messaging services, hosting, and file sharing.
All this is just a small fraction of a transition time that some see as chaos and others see as a sign that we are in the middle of interesting times with lots possibilities and plenty of room for innovation.

The first and single most important change with the emergence of Media Youcracy is this: Consumers are not what they used to be, and you can not find them where they used to be. Communicating effectively and with success in Media Youcracy requires a new way of thinking about the audience. They are no longer consumers, but have become users. They rely on others to make their choices, making those who influence (or mavens) extremely important. They must be engaged in a clever way and require relevance, or they will simply ignore the messages marketers are trying to convey to them. A key factor is to treat the users with respect and become their peer, maybe even their friend.

This chapter is about the audience, the users, all the YOUs out there - and what measures can be taken to meet them on their own terms.

Many traditional marketers have become uncomfortable as they see traditional broadcasting becoming less powerful and giving way to narrowcasting. And it is not surprising they feel nervous. In 1999, 177 UK television shows attracted more than 15 million viewers. By 2006, only 6 UK shows had over 15 million viewers. Interests are likewise becoming increasingly fragmented - ask a hundred different people aged 25 about their interests and media usage, and you will get a hundred different responses.

Media Youcracy is about giving up old terminologies. Instead of seeing users as "targets" to be "hit" by a message, they should be seen and respected as peers to be met on their terms within their comfort zones. Engaging credibly with users as if they were peers - or maybe even friends - is, however, a fine balance.

The new mediated environment is based on peer-to-peer communication. Therefore, it is important for advertisers to communicate with users on an equal level. Users do not respond to the old authoritative roles of the media and advertisers. It is far more beneficial and engaging to communicate with the users as peers and make them feel respected, giving them the chance to choose to engage in your message – or not!

However, being a friend has implications. As in real life, certain things are required of friends, and marketers should not rely on users being their friends for the sake of it. In Media Youcracy users are becoming increasingly "what's-in-it-for-me"-orientated. As a marketer you need to give them a reason, so that your friendship adds value and seems attractive to the user.

But whereas the potential for broadcasting is declining, in the new Media Youcracy the possibilities for online narrowcasting and creating closer ties with the consumers are increasing. This means re-evaluating traditional consumer activation models by factoring in some of the fundamental changes on the user side. Traditional segmentation is not necessarily doomed, but the current shift from push-to-pull marketing means that marketers will benefit from using tools like behavioural targeting as a basis for communication and media plans – particularly if they want to meet the users on their terms.

IT IS A STORY ABOUT COMMUNITY AND COLLABORATION ON A SCALE NEVER SEEN BEFORE. IT IS ABOUT THE COSMIC COMPENDIUM OF KNOWLEDGE, WIKIPEDIA AND THE MILLION-CHANNEL PEOPLE NETWORK YOUTUBE AND THE ONLINE METROPOLIS MYSPACE. IT IS ABOUT THE MANY WRESTLING POWER FROM THE FEW AND HELPING ONE ANOTHER FOR NOTHING AND HOW THAT WILL NOT ONLY CHANGE THE WORLD, BUT ALSO CHANGE THE WAY THE WORLD CHANGES... IT IS REALLY A REVOLUTION. (TIMES PERSON OF THE YEAR, 2006)

AUDIENCE

MEGATREND: FROM CONSUMERS TO USERS

What is driving the paradigm shift on the audience side is the overall mega-trend from "consumers" to "users", and this is closely related to movements that have been happening in the last couple of years: The explosion of broadband connections across Europe has erased the line between traditional media and the new, emerging digital formats.
Thanks to new social networking sites and portals, user-generated content and video is the new "killer app" for digital media. As a result, digital media has a whole new set of user-focused entertainment to offer, which is only one click away and therefore fits the user. We are moving from a state of persistence on the user side, to a more relevant set of media choices and options.

Increasing media cynicism has also led to a declining effect in the traditional advertising models. We are therefore seeing a move from awareness to engagement where we need a measurement that actually creates active involvement on the user side so that the brand message filters through.

The change is happening and users are fostering a change in brand behaviour. People are increasingly choosing products, brands and services based on their online presence and relying heavily on reviews and ratings from members on their social networking sites and mavens.

The overall effect is an erosion of the impact of traditional television, as the impact of advertising is declining and the need for recommendation increases

A Jupiter Research report from March 2007 claims that by the end of 2007, 48% of brand marketers will have deployed marketing on social networking channels. Last year, about 38% of marketers were using social networks. Significantly, 30% of frequent social net workers trust their peers' opinions when making a major purchase decision, but only 10% trust an advertisement. Being able to handle social networks sites holds massive opportunities.
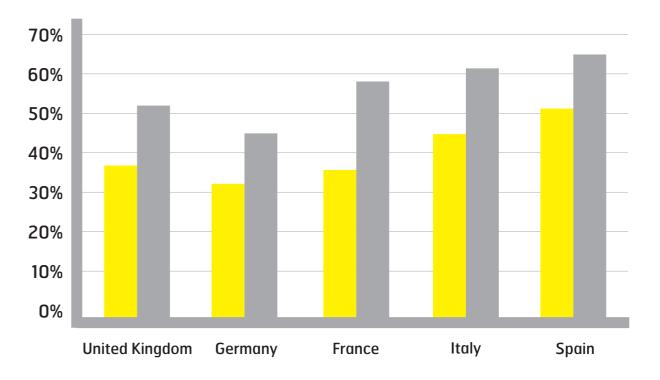
Many advertisers are nervous about the shift from consumers to users. This is because they have operated in Media Feudalism where everything from brands to channels have been under their control. In a user-centric world, negative comments and content can reflect badly on a brand if campaigns are executed in accordance with the new premises. On the other hand, not being present at all may easily result in an even worse scenario – losing out!

In other words, advertising agents are compelled to adapt their communication strategy when using the internet, particularly to reach young people, but increasingly also with the older generation. They could, for instance, (according to a recent study by Novatris/Harris Interactive) refer to the communication, self-expression or entertainment aspects that constitute the main motivations of young people using the internet. Even though there is an increasing media cynicism, the users appreciate good, relevant online advertising and find it useful when they search for new products and services.

Perception of online advertising by European Internet users

- "THE ADVERTISING OF THE SITE HELPED ME TO MAKE BETTER PURCHASING DECISIONS", AGE: 25+
- "THE ADVERTISING OF THE SITE HELPED ME TO DISCOVER NEW PRODUCTS AND SERVICES", AGE: 25+

SOURCE: NOVATRIS/HARRIS INTERACTIVE - NETOBSERVER® EUROPE, DEC 2006

PERCEPTION OF ONLINE ADVERTISING BY EUROPE-AN INTERNET USERS

In the study, Novatris/Harris conclude that viral marketing, interactive advertising (through games), and participatory or user generated advertising (through calls for contribution), are all strategies to consider when capturing the attention of this demanding online audience. These strategies will enable young people to appropriate the commercial messages and therefore increase their effectiveness.

Since younger people are the main users of the new features of Web 2.0 - blogs, podcasts, sharing sites (YouTube, FlickR) and community networks (MySpace) - the current challenge for marketers is to find alternatives to traditional display advertising, and to deliver efficient commercial messages without encroaching on their private space.

To play with your users through social networks it is crucial to understand some of the key rules of the new game i.e. how to move A) from resistance to relevance, B) from awareness to engagement and C) from advertising to recommendation.

EFFECT: FROM AWARENESS TO ENGAGEMENT

For many years brand awareness has been a guiding principle in the advertising world. But even though positive associations with a brand are important, they do not guarantee a call-to-action or promise that the consumer/user will engage with any of the company's brand activities. In Media Youcracy brands are competing in a user-driven world for recognition, attention, and hopefully some sort of engagement, otherwise the activities are not leading to a stronger relationship or even friendship with the consumer.

In order to reach the users, marketers need to offer tangible reasons why users should click on their content. The internet has become the principal medium for community, communication and entertainment – three areas that have collided and are now impacting on each other's growth.
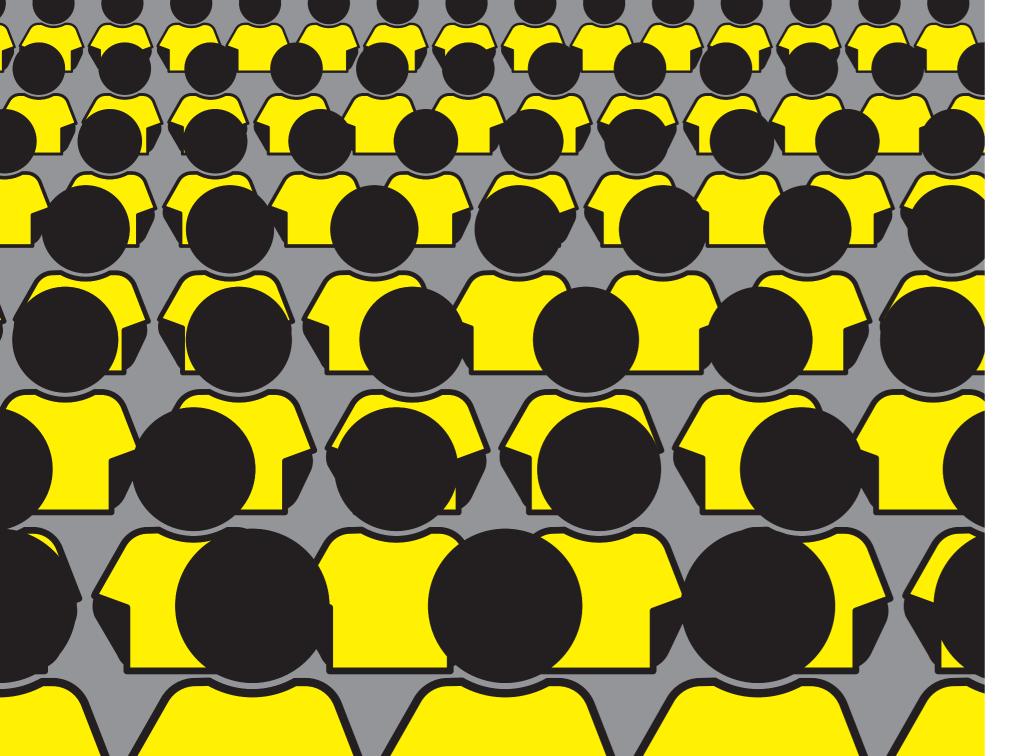
These areas are generating a new type of activity that Piper Jaffray (a leading, international middle-market investment bank) calls "communitainment." Piper Jaffray predicts that as communitainment rises, users will move away from traditional media forms and spend more time on niche internet sites. They estimate that half of all media consumption over the next decade will be related to communitainment, up from 30% in 2006. With communitainment there is no implicit contract between advertisers and viewers to provide free content as there is in traditional media. Content is created and shared by users. It is a closed system and advertisers have to find a way to get into it. But once you get in, you're actually part of the family.

Focus on content that leads to conversations.
Your success depends largely on the quality of your content and its relevance for the target audience. But if you are able to utilise the right communities with the right message, and be entertaining at the same time, your likelihood of digital success will increase exponentially. When campaigns are executed according to the these basic principles, people will choose to spend time on content and actively engage in conversations about it in blogs, forums and with friends, all of which will lead to further distribution and dissemination of the material. In Media Youcracy conversations equal active participation and engagement. The launch of Nissan Qashqai is a great example on how to utilise this new platform to engage people in conversations about a new car long before it even arrived on the market. Nissan launched a parallel universe based on car stunts and had more than 14 million people engaged over a four-month period.

TRENDS
AUDIENCE

SONY PSP

Sony's viral film clip featuring a grown man break dancing and rapping about wanting a Sony PSP from his parents at Christmas was quickly sussed out. Sony had to pull down the video from a range of video sites and shut down the campaign micro site. The reaction was strongly negative and did Sony no good whatsoever. The reason is simple: Users felt Sony was trying to fake a brand spokesperson.

TARGETING:
FROM RESISTANCE TO RELEVANCE

The new users/consumers do not want to be told what to buy. Even when they are being told, many have become far too savvy to believe much of what they hear. We have entered a significant paradigm shift in the industry that will not be solved by one particular tactic, but rather by an entirely new approach to how we view and interact with consumers. If you are not relevant you will be ignored!

To avoid resistance it is obviously important to create engagement, but it is also important to get below the radar and forge real bonds with the users. One way of doing this is to think of your users as friends because this requires you to think more deeply about what you can and can not do for them.

The vast amount of time spent by users online means that the internet has become the greatest source of information for many users, and therefore any brand should be present and engage in the online conversations. Issues management is just as important in the Media Youcracy as it was in the era of Media Feudalism. Maybe even more so, according to the 2006 Edelman Trust Barometer that shows "trust in a person like me" has risen from 20% in 2003 to 68% in 2006. The same survey concludes that opinion leaders consider rank-and-file employees to be more credible spokespersons than corporate CEOs.

Being friends with your users has the same implications as any other friendship. It is crucial that your users are treated with the same respect and trust as real life friends. Openness and honesty is expected from you, and failing to deliver on this point is frowned upon. As an advertiser you also need to be an attractive friend. You need to be someone everybody wants to sit next to at a dinner - someone who is entertaining and sparkles, making an evening memorable.

Identify the "social glue" that holds friendships together.
A friendship is a two-way relationship; you need to give to receive. In the Media Youcracy this is exactly what brands need to do in order to earn the friendship, trust, respect and attention of their users. If you cannot offer users genuine value by being your friend, why would they want to? Toyota used this principle to create one of the most successful brand portals on MySpace and, in a reasonably short time, attracted a lot of members who added Toyota as their friend. Friendship is the ultimate role for a brand in the Media Youcracy.

INFLUENCERS:
FROM ADVERTISING TO RECOMMENDING

Even though there is a vast majority of uncertainty in this new media landscape, media behaviour is definitely changing and influencers are truly embracing new and rich media formats. They are using it for inspiration, product research and as a platform for purchase decisions.

DoubleClick's Touchpoints study IV shows significant online influence on consumer product research and purchase decisions, especially with the always popular, and sought after influencers. Interestingly, influencers clearly noted web ads as the most influential advertising format over traditional channels like television and radio. Looking directly at influencers vs. non-influencers, this phenomenon is even more striking. Examining all product categories, 19% of influencers cited web advertising as playing a vital role in the research phase of their purchase decision, versus only 8% of the non-influencers. Another key finding is that approximately 40% of influencers note websites as the most important source of product research.

This could indicate that we are beginning to see a real difference in the way different media are consumed. Television is traditionally a media for relaxation, whereas online behaviour is highly active. This, it seems, attracts a higher degree of influencers and certainly tells us that active behaviour is better at influencing consumers.

The study further pinpoints just how fast media behaviour in general is shifting towards an online preference. For influencers, an astonishing 39% indicate that they spend more than five hours online every day.

Overall, the studies clearly indicate that when building a marketing campaign that aims to reach influencers and tap the potential of word-of-mouth, online media must be a critical part of the plan.

Identify the right 'influencers'.
As consumers are increasingly relying on peers for recommendations, it is becoming more and more important to find ways of identifying and seeding messages in the right contexts where the likelihood of reaching influencers is much higher than through traditional channels. The "Dell Hell" story, on opposit page, is a great example of how wrong it can go if you haven't identified the right influencers and laid out a plan for how to get them on your side. Dell ignored an influencer and was faced with more than 10 million page references after a year. And it all started with one guy and his blog.

DELL HELL

The story of Dell Hell is a great example of how the lack of an online strategy had serious consequences for the global hardware manufacturer. It started with a post from Jeff Jarvis, associate professor at the City University of New York's new Graduate School of Journalism. Jeff has been consulting a number of media companies over the past 20 years and is a columnist for The Guardian. Jeff writes a blog, BuzzMachine, read by thousands of people.
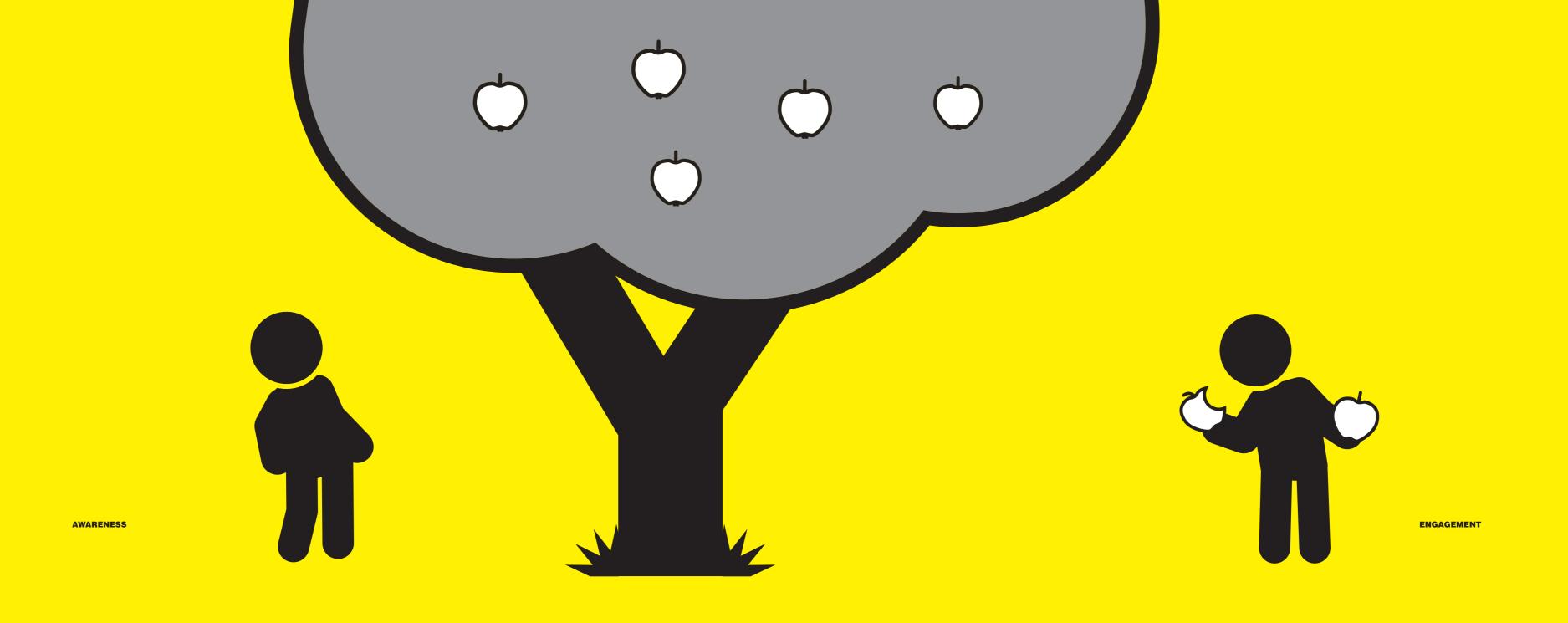
In June 2005 Jeff ordered a Dell laptop and had continuously bad experiences with the laptop and the customer service from Dell. He wrote a post about this in his blog, cunningly entitled Dell Hell. Hundreds of his blog readers commented on the post, many sharing similar experiences with Dell. The following weeks Jeff updated his blogs with new laptop troubles on an almost daily basis. The Dell Hell story made the news in The New York Times, The Guardian, Wall Street Journal and The Washington Post, after a year Google counted 10 million references to Dell Hell.

It took a year for Dell to react and publicly announce that they would now spend $100 million to improve customer service. Shortly after Dell launched its own blo g, http://direct2dell.com/ to listen and engage in conversations with customers.

What Difference Does It Make to You?
Many big brands could learn from the Dell Hell story. Not understanding the possibilities, potential and eventual threads of the online media many great brands have up until now chosen to not get too involved. However waiting to act until it is forced upon one is no longer a feasible model. The vast amount of time users spend online means that this has become the greatest source of information for many users and any brand should be present and engage in the online conversations. Issues management is just as important in the Media Youcracy as it was in the media feudalism.
If not more as "trust in a person like me" increased from 20% in 2003 to 68% in 2006 according to the Edelman Trust Barometer. In the same survey it was found that opinion leaders consider rank-and-file employees more credible spokespersons than corporate CEO's.

AWARENESS

ENGAGEMENT

OVERALL SOLUTION

Behavioural targeting
So what does this shift mean in reality? Are advertisers expected to completely reconsider their ideas of target audiences and segmentation? Well, not quite. Obviously, segments can still be identified, but the benefits of behavioural targeting are increasingly useful in the Media Youcracy.
For many years, media planners have used a communication delivery goal based on the amount of people you are talking to and with what frequency. There is no problem talking about GRPs / TRPs for broadcast and the circulation or pass-along readership for print, but the driving force behind this method is a certain reach/frequency in a certain demographic group at a certain cost.

As we have already mentioned, things are changing. The audience is not what it used to be or where it used to be. People are making more personal choices, because they are too busy to sit in front of a television showing programmes that do not fit their needs. From Revver to Second Life, Blogger to Wikipedia, and Metacafe to YouTube, media is no longer just about consumption i.e. what audiences read, listen to or watch, but rather about user participation: what audiences are doing these places. In the Media Youcracy, media needs to be planned around user participation as we move from a passive push environment to an active pull environment, where people will not accept being quiet and just listening.
The challenge from a planning perspective is to try and factor all these changes into a plan that only used to be built around reach/frequency. There is no doubt the digital environment is better suited for narrowcasting i.e. identifying hundreds or thousands of niche markets where people are gathering because of passion, interest or participation in certain areas. You still have the opportunity to target large audiences using these well-visited niche markets, even though each site might be rather small. But it takes a broader contextual seeding to reach the critical mass, as more environments need to be activated.
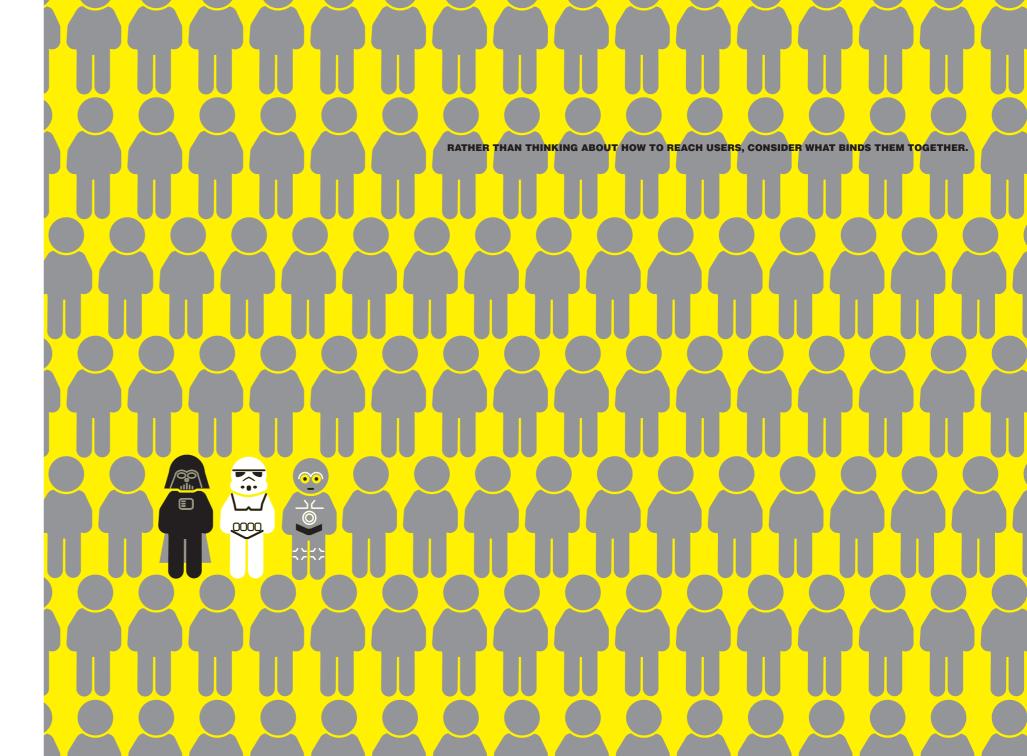
Reach is of course still important, but the way you compose a Media Youcracy plan may vary, because not all the sites are found on the Nielsen NetRating/ComScore. This makes it difficult to evaluate the potential of niche markets since they do not have the same data available - or critical mass - as sites like YouTube or MySpace. What they do have, however, is the possibility of delivering a high affinity within the target audience. For example, content for a car manufacturer, aimed at a German car audience, is much better placed on Autobild.de than on YouTube. Fewer people will see it, so the reach is smaller, but the affinity is much higher. Consequently, the potential engagement, conversation and spread is better.

Solution: Let behaviour drive your media choices.
In the Media Youcracy you focus on employing media usage as the driving force and this enables you to identify consumers you would not necessarily have found only using demographics.
You can look at all this very simply: A particular media vehicle's ability to reach your audience is not based on whether the size of that audience might be found on a particular site, but rather how much of that site's audience is your target audience. This is the basic premise of behavioural targeting.

Why is this relevant? Because behind every click there is a unique individual and customised engagement, yielding tangible and measurable results.

RATHER THAN THINKING ABOUT HOW TO REACH USERS, CONSIDER WHAT BINDS THEM TOGETHER.

MEGA TREND: FROM BROADCASTING TO NARROWCASTING

Not long ago, marketing was about identifying a few channels (namely television, radio and print) with massive audiences and pushing messages to the masses, to reach an acceptable amount of consumers within a designated target group.

Not so in Media Youcracy. The media landscape has become fragmented in a somewhat terrifying way, making it increasingly difficult for marketers to obtain a share of the voice. Users are migrating to new channels and anyone in the business of delivering messages to a target audience needs to constantly adapt to keep their competitive edge.

At the core of Media Youcracy are new platforms, new formats and new distribution channels. Confusing at first glance? Maybe. Challenging? Definitely. But it will only get tougher to reach users in the new, cluttered media environment.

Fortunately, the new media landscape also offers opportunities to be explored by the adaptive marketer. Forget about broadcasting and be prepared to think in terms of niche marketing and narrowcasting.

Online media takes up more and more space in the media environment while offline media is increasingly integrated with a diverse range of online initiatives such as podcasts, blogs, and discussion forums etc.

The spread of broadband in Western Europe and technological developments in internet communication technology has driven this transition. According to Gartner, 44.7% of Western Europe have broadband access in 2007, and this rapid growth is predicted to continue in years to come.

DISTRIBUTION

63

1990

2000

2007

2010

ENGAGING WITH THE USERS IN THE NEW MEDIA ENVIRONMENTS FORCES ADVERTISERS TO TRY OUT NEW FORMATS.

DYNAMITE SURFING BY QUICKSILVER

An example of a hyper targeted online campaign is the "Dynamite Surfing" viral campaign by Quicksilver, which was launched in February 2007. The surf brand Quicksilver's primary target group is young men into surfing, snowboarding or skating. The brand itself is a mix between a surf brand and a street wear brand. The campaign consisted of a viral film clip with a group of surfers creating an artificial wave by throwing a hand grenade in the Inner Lakes of Copenhagen. After this they jump the bridge to surf the giant wave. The Quicksilver brand only comes into play at the end of the movie which is more focused on the coolness of the group of surfers.

The film clip was seeded on specific surfer sites, ensuring that Quicksilver's core target group was the first to be exposed to it. However, due to the extraordinary content, the campaign quickly made the news and landed on YouTube, the Daily Mirror and other mainstream sites, and in the first three months of the campaign over 10 million views were generated. These were not people that had just been exposed to the film clip via broadcasting, but users that had actively chosen to watch it. Among these, many were in Quicksilver's target group as the launch of the campaign had been narrowcasted specifically to the surfer sites.

TRENDS

FROM TRADITIONAL MEDIA FORMATS
TO NEW MEDIA FORMATS

The fundamental changes are the new types of formats and distribution platforms that are emerging. These new options offer the user an entirely new way of watching and engaging with content, very different from how things are done on television. In the Media Youcracy, television is only one of many options. Popular shows like 'Prison Break' and 'Lost' are not only offered every Monday or Tuesday on predefined network schedules, they can also be bought on DVD, downloaded via file sharing sites, collected via Torrent peer-to-peer sites, or bought via iTunes and watched "on the go." On the one hand this is an exciting scenario for viewers with a wide range of options, and on the other a jungle for the media and advertising industry struggling to follow the users around on the new formats.

Utilize the potential of 'new media' formats
Engaging with the user in the new media environments will often force advertisers to try out new formats for advertising, as the audience has already turned their attention there. The problem becomes, therefore, that your ads are loosing out because they can no longer be organised according to a fixed time, on a given day with a certain frequency and a targeted audience. The real key to success in this changing media landscape is to be able to go to market with a broad communication strategy that works across unlimited channels with a number of different voices.
In order to fully utilise this potential it is therefore vital to: i) work with partners that can deliver any form of digital media and/or have plans to offer new formats in the future: RSS feeds, podcasts, mobile, in-game, viral, streaming audio/video etc. ii.) start developing content that is designed for these formats – rather than ads.   >

Social networks, RSS feeds, and all the new formats described above, (together with user generated content) are very close to what Malcolm Gladwell has defined as 'The Tipping Point' where you need to gather your own knowledge before it is too late. Piper Jaffray expects global online advertising revenue to reach $81.1 billion by 2011, representing a 21% Compound Annual Growth Rate, CAGR (2006-2011)

FROM USER TO DISTRIBUTOR

Users have become central to the new types of media available and are now an integrated part of the information flow. Previously, users were talked at by various media, now they are integrated in the conversation. The days when media could be seen as a channel to get a message out are long gone.

The user is already an active distributor and this is nothing new. It has existed for thousand of years with religions, empires, myths, and heroes, all being founded on these building blocks.

The new part is that the users of digital media have been empowered with tools enabling the information flow to travel faster and the magnitude of it to reach further.

Social taboos have been broken down and it is now accepted to share private parts of life, such as family photo albums, diaries, opinions, and political and religious standpoints. Many users now consider such information as public and accessible to anyone who is interested. Files and documents are shared across a large number of services and networks. Sharing has become a social phenomenon, enabling people to build on social relations. It is a reflection of our times when teenagers consider 15 minutes of fame too short a time, and openly welcome anything that can push up the pace. Advertisers and marketers will need to act in these environments. The consumer's role is much more active, as they possess devices like Digital Video Recorders (DVRs), the internet and mobile phones that can not only receive, but also distribute content.

Advertisers and marketers will need to learn from, and adapt to, the most popular services. Peer to peer networks, with frontrunners like Napster and Kazaa, have been used for science purposes and entertainment for years. Very few branded or commercial attempts have been made. Torrent services have been used for years to exchange large files. The services became popular mainly because the system of collecting copyrighted material from thousands of connected peers made it possible to bypass regulations. However, when used for legitimate purposes, these systems contain vast user potential. Public sharing services where everyone has the same rights and the same opportunities, like wiki's and public blogs, were unthinkable only a few years ago. Indeed, most marketers only use a fragment of the potential these services contain.

Public hosting services, most noticeably Flickr and YouTube, became darlings almost over night because their services contain complete freedom for sharing and editing.

Make the users distributors

The user as a distributor is easily achieved. You don't have to change behaviour, invent it or force it. It is there. The mechanisms are already implemented, and have been for years. The challenge for any media or marketer is to make sure that it is your own message, information or brand value that is passed around. The commercial opportunities are plentiful:

■ The media or the marketer being the host provides the distribution or exchange of information to the user and enables them to use the services for free, like we have seen with free telephony.

■ Facilitate services with other providers to create a natural meeting point. We have seen this being carried out successfully within medico for scientist or patients, for example. These new revenue models are popular with the users. The models connect creators, viewers, and advertisers in a sponsored marketplace for online video, and take full advantage of the open flow of information on the internet, rather than trying to fight it. Revver attaches the most appropriate ads at the end of each video and the more people who share it through email, post it to web sites or download it, the more money

the user earns. It basically taps directly into the User Generated Content movement and offers users the chance to earn money as distributors, while advertisers access a new, untapped market paying only for the performance of their ads. The whole notion of pay-for-performance was introduced with networks like Overture and Adworks/Adsense and has changed the way we 'buy' media forever.

■ Sponsoring services by bringing positive values to the brand has been carried out for years in the offline world with sponsorship deals. In the digital world there are even more events to sponsor with users than offline. Providing tools, which are often the simplest

■ Join the active distributors. Only a small percentage account for the majority of material distributed. Find the right persons or networks and expand the reach.

■ Create new revenue models involving the users. There are models that connect creators, viewers, and advertisers in a sponsored marketplace for online video, and take full advantage of the open flow of information on the internet rather than fighting it. An example is Revver, that posts highly appropriate ads at the end of small film clips. The more people that share the ads through emails, websites or by downloading, the more money the creator earns. It basically taps directly into the User Generated Content movement and offers users the chance to earn money as distributors, while advertisers access a new, untapped market paying only for the performance of their ads. This notion of pay-for-performance was introduced with networks like Overture and Adworks/Adsense and has changed the way we 'buy' media forever.

The users have been empowered with new tools, enabling the spread of information to travel faster with wider reach. Use it.

As always, it is important that the provided services or features follow accepted brand values or the overall business plan. Do not fall in the trap of providing users with what they want without gaining from the involvement it creates.

FROM REACH/FREQUENCY TO RELEVANCE

Tracking is about to take some dramatic and revolutionary turns with the rise of online narrowcasting in Media Youcracy. In offline media, reach and frequency are given criteria by which planning options are measured against one another, to determine the results of their advertising efforts. For a while, it seemed that these important measures were going to be just as significant for online advertising as they had been for offline.The web, however, is different. When a banner or other type of ad is served, it is rarely exposed to the full site audience or even the full audience of the page served. As a result, there is no relationship between the site's audience and the audience of the advertisement. It is for this reason that modelling of site survey data does not produce logical reach and frequency information.Your users are not where they used to be. Media environments are now so prolific and fragmented that we can identify a shift from broadcasting to narrowcasting. The possibility for extreme targeting, therefore, is evident as environments are often built on common interests amongst the users. Rather than thinking about how to reach users, advertisers should consider what binds users together, and address this in their user communication.

Focus on relevant niche channels
Your task is to create as many different messages and marketing elements, so they fit individual 'niche channels' with their own 'tone-of-voice' and message. It is not a 'one-off' task, as we are operating in a very dynamic space, where things are changing during the campaign period. It is therefore crucial to monitor 'online conversations' and while it is not an easy task, it can be extremely rewarding when done the right way. Nissan pre-launched their new model Qashqai, in the autumn of 2006, primarily to an online audience with an affinity to skating, snowboarding and associated stunts. All the material was customized for each of the 'niche channels' and it was seeded on more than 1,500 targeted European sites, blogs and forums. None of the identified channels rejected the material because they felt it 'mirrored' their own 'tone-of-voice' thus making it a strong piece of relevant content that could help them build more traffic - a 'win-win' situation (The Nissan case is mentioned in full-length on page 42). Be prepared to think in thousands of relevant channels.

DIET COKE AND MENTOS – AN EXPLOSIVE COMBINATION

Smart brands listen to their users. They do not demand full control over their messages. A good example of this is the wide spread Diet Coke/Mentos phenomenon.

It all began with a couple of guys named Fritz Grobe and Stephen Voltz who worked for months in the woods of Maine to create their online video entertainment site EepyBird.com.

Although not the first online video to take advantage of the explosive combination of Diet Coke and Mentos, their "Experiment #137" is certainly the most famous one with millions of hits.

Mentos launched www.mentosgeysers.com, a video contest for the best customer-created videos of geysers made by combining Mentos Mints with Diet Coke. Mentos estimates the value of online buzz to be "over $10 million." The company is also considering a marketing deal with Grobe and Voltz, using the video where 101 two-litre bottles of Diet Coke and 523 Mentos create a dancing fountain like the one at the Bellagio Hotel in Las Vegas.

If brands get involved the right way, they can actually capitalize on these user generated campaigns and create great results.

SEEDING, TRACKING AND MEASUREMENT

Online media can offer one more powerful advantage over traditional broadcast models: You can place or seed content in relevant contextual niche markets and collect data directly in great detail. This means that detailed audience metrics can be correlated to highly targetable audiences. This offers agencies powerful new ways to help their clients purchase audiences that only matter to that advertiser.

Ensure that your activities can be tracked
Until recently, online ad tracking was restricted to banners. But as the growing wave of new media washes over the internet, a whole host of new tracking schemes with supporting technologies are emerging. The main reason is that tracking in digital media is building on the knowledge we have from traditional media leaving us in a more interesting place; a place where actions and views can be measured and analysed.

Ultimately, the internet as a marketing tool has to be based on the ability to uniquely identify individuals as prospective consumers and in turn create relevance - on a micro level - that other media will never be able to deliver.

That said, you need to ensure that your activities in all the new marketing channels can be compared on a par with the more traditional media channels, as you will otherwise jeopardize your project. Many decisions still rely on reach, frequency, awareness, liking, and page views so make sure that you cover this as well.

Do not do anything that you can not measure or track.

RELEVANCE

In the past, traditional online advertising has primarily delivered a process: Banners and eyeblasters were placed on high-traffic destination sites in order to get the site's visitors to click through to an advertiser's web site. This is basically broadcasting to an indifferent audience, yielding few click-throughs and creating no engagement.

In the last decade, audiences have been deserting the traditional media channels due to lack of relevance, quality content, and social value. For the last few years, marketers have actually been able to challenge this convention and buy ads through Google's AdSense, Overture's ContentMatch or simple buy SEO. In so doing, they got contextual ad placements on contextually relevant web pages. But this is only the tip of the iceberg as there are so many new options out there to explore to get the best ROI on your advertising.

Create micro experiences through contextual placements
The online media environment differs from the traditional online ad environment in one very significant way: It is an active medium. User gather to watch an event, a program or to stay updated on what is happening on a particular site or blog. These potential customers have no desire to wander away from the content, nor does the site owner want them to.

Marketers need to focus on developing content that offers the user a micro experience of high relevance in the context where it is shown. Avoid sending people to a brand site. The result is often poor as "click through" normally as low as 0,5% on an European average.

Make sure the content can be seen easily without the user being forced to enter a new environment and make sure to integrate the sales process into the marketing material whenever possible to optimize the ROI. ww
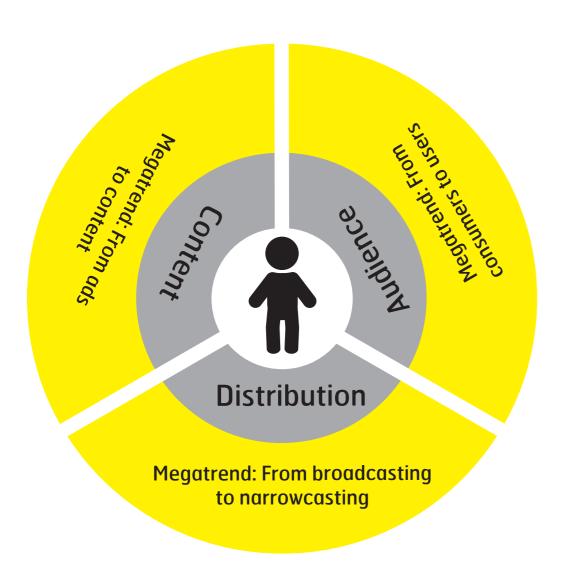
SUMMARY

Let´s wrap it up. Things have changed and they will continue to do so – that is a fact. There is not one overall solution that fits everyone's needs. Nor is it a given that a strategy that works today will also be appropriate tomorrow. It all comes down to the ability to monitor, understand and adapt to change.

This book was created using more than 200 client cases, including reports, surveys and analysis from leading experts in advertising, marketing and the internet. Interviews with internet users, new entrepreneurs and representatives from the old media giants also played a significant role. Last, but not least, studies and observations of user behaviour patterns were the foundation for our theories and recommendations.

We hope to leave you with a somewhat clearer picture of the major trends that are taking us into the era of Media Youcracy. We also hope to have helped you frame some of the new concepts, challenges, things to consider and solutions offered by the new digital democracy.

To sum it up, we have compiled a list of specific, hands-on guidelines to think about when navigating in Media Youcracy.

ADVERTISING WILL BE LESS ON THE BLIND THAN IT HAS BEEN.
BILL GATES, MICROSOFT

Megatrend: From ads to content

Megatrend: From consumers to users

Content

Audience

Distribution

Megatrend: From broadcasting to narrowcasting

KEYPOINTS

FROM ADS TO CONTENT
Break with consensus
Avoid consensus. Reactions and engagement are often provoked so it is rarely initiated softly.

Hire your users
Regard all users as potential experts and colleagues. Understand the economy and be prepared to employ your users and pay for their services.

Let go of your content
Let go of your content. After all, once you release it, it is not yours anymore. It is theirs.

Respect people's time
Involvement in Media Youcracy is a trading game. The currency is time and attention traded against important things like entertainment, information, admission, and fame.

Invite people in
Follow the rules of the crowd. It might be provoking, ludicrous, extreme, or out of order, but in the end you want the same as they do: Recognition, awareness, and engagement in you and your story.

Stories are conversations
In Media Youcracy conversations equal active participation and engagement.

Create multiple elements
Your users will stay if you provide them with information, acknowledgement, entertainment, and inspiration. Otherwise they will leave and you will have to win their attention back again and again.

Beware of the user's verdict
Beware of what users do, especially their preferences and needs and which direction they move. They are in charge of the evolution.

FROM CONSUMERS TO USERS
Focus on content that leads to conversations
Stories are conversations. Keep looking for the good stories and spread them. Remember that the story behind the story is often the most intriguing.

Identify the social glue that holds friendships together
Being friends with your users has the same implications as any other friendship. Treat your users with same respect and trust as real life friends. A friend does not spam. A friend does not just talk about himself. A friend remembers you and what you stand for.
Wanting to help others is a basic human need. Help your users to help others.

Identify the right influencers
Treat the opinion makers with respect and have an open dialogue just as you would with an important journalist or partner.

Let behaviour drive your media choices
Asking questions is important. Monitoring behaviour is even more important. You can not ask users what they want next, but you can see what they do. Give them alternatives and they will help you find the right answer.

FROM BROADCASTING TO NARROWCASTING
Utilize the potential of new formats
New formats will be needed in order to meet the users' needs and the needs of the analysts, media buyers, producers, marketers, webmasters, editors and media owners.

Make the users the distributors
Wanting to help others is a basic human need. Help your users to help others.

Focus on relevant niche channels
Never underestimate the effect of niche media. Users do not come to you - you have to meet the users where they gather.

Create 'micro experiences' through contextual placements
Content itself, or the presentation of it, should always reflect the context it is seen in.

Ensure that your activities can be tracked
Monitor and track engagement - not just awareness.
This is where the real value is.

GOVIRAL IS A DIGITAL MEDIA AGENCY SPECIALIZING IN USER DRIVEN MARKETING SUCH AS VIRAL MARKETING, MOBILE MARKETING, SEO, BEHAVIOURAL TARGETING AND ONLINE PR.
WE LAUNCH DIGITAL CAMPAIGNS FOR LEADING MEDIA AGENCIES, CREATIVE AGENCIES AND ADVERTISERS WORLD WIDE.
OUR GLOBAL SEED&TRACK SOLUTION HELP MARKETERS TO REACH PEOPLE IN 27 COUNTRIES.

TRACKING USER ACTION AND BEHAVIOUR, VIA OUR ADVANCED TRACKING SOLUTIONS, ENABLES MARKETERS TO NAVIGATE IN THE CHANGING ENVIRONMENTS OF MEDIA YOUCRACY.

WE BRING MARKETING MATERIAL TO THE PLACES WHERE PEOPLE MEET IN THE DIGITAL WORLD – CREATING HIGH VOLUME, TARGETED AND COST EFFECTIVE USER DRIVEN CAMPAIGNS.

THE AMBITION WITH THIS BOOK HAS BEEN TO TURN CHAOS INTO ORDER.
TO INTRODUCE THE CONCEPT OF YOUCRACY, BY WHICH TO HIGHLIGHT THE TRENDS OF THREE MAIN FIELDS WITHIN MEDIA AND MARKETING:
AUDIENCE, CONTENT AND DISTRIBUTION.

THE FOUNDATION HAS BEEN MORE THAN 200 CLIENT CASES, ANALYTIC REPORTS FROM LEADING EXPERTS, INTERVIEWS WITH USERS, MEDIA EXPERTS, ENTREPRENEURS AND REPRESENTATIVES FROM THE OLD GIANTS. STUDIES AND BEHAVIORAL TRACKING ARE AT THE CORE OF OUR THEORIES AND RECOMMENDATIONS GIVEN THROUGHOUT THE BOOK.

WE HOPE YOU HAVE ENJOYED THE SHORT INSIGHT TO THE NEW ORDER OF THE MEDIA YOUCRACY.

goviral

THE FIRST AND SINGLE MOST IMPORTANT CHANGE WITH THE EMERGENCE OF MEDIAYOUCRACY IS THIS: CONSUMERS ARE NOT WHAT THEY USED TO BE AND YOU CAN NOT FIND THEM WHERE THEY USED TO BE.

COMMUNICATING EFFECTIVELY AND WITH SUCCESS IN MEDIA YOUCRACY REQUIRES NEW WAYS OF THINKING ABOUT THE AUDIENCE. THEY ARE NO LONGER CONSUMERS, BUT HAVE BECOME USERS.

"Welcome to the Media YouCracy – Goodbye to Media Feudalism

neatly explores a world in which brands are no longer the property

of the brand's corporate caretakers, but of their roaring fans.

You'd better be prepared for a new branding reality."

MARTIN LINDSTROM, AUTHOR OF BRAND SENSE AND BRAND CHILD.

HEAD OFFICE
GoViral UK
10 Stephen Mews
London W1T 1AG
United Kingdom
Tel: +44 791 294 8966

PRODUCTION + DEVELOPMENT
GoViral ApS
Studiestraede 19-4
1455 Copenhagen K
Denmark
Tel: +45 7027 4527

LOCAL GOVIRAL OFFICES AND PARTNERS:
Copenhagen
Stockholm
Hamburg
London
Moscow
Tokyo
Milan