
Making magic, using logic

The Ogilvy Branded Entertainment Assessment Model™

Ogilvy*Entertainment*

At OgilvyEntertainment, we have been delivering branded entertainment programs for the better part of a decade. Our objectives with BEAM are to create a set of guiding principles that allow brands to assess the use of branded entertainment in the marketing mix, as well as to establish a disciplined approach towards measurement for the industry.

Our esteemed colleagues and partners, all of whom are very involved in the development and delivery of branded entertainment programs, have endorsed this paper and are in full support of reaching this goal:



Ogilvy & Mather Advertising

Overview

Advertising has never been more fun. The entertainment industry is booming, and brands are getting in on the action, investing an increasing share of marketing dollars into branded entertainment (“BE”) programs. There is a tangible excitement about the opportunity to create content on behalf of brands. But there is also a real fear of squandering precious budgets on a platform with limited accountability. According to a recent survey by the Custom Content Council, 39% of US companies expect to spend more on branded content in 2012. With the inherent risk, why are they spending more? In short, many brands believe that BE works. History has proven that brands can borrow the equity created through the magic of entertainment; today, brands can actually create that magic themselves, too.

We have reached a point where the level of investment and focus on BE cannot reach a critical mass without a standard of measure. As BE takes a larger role in the marketing mix, BE programs need to tie into overarching business ambitions and link specific program objectives to measurable outcomes. Strategic design and accountability are required in all major elements of the marketing mix, and now that BE is playing a larger role, those same rules apply.

The graveyard of failed BE programs is littered with great ideas, even great executions. Ultimately, the programs that failed did so because they did not align with brand business ambitions and precise strategic objectives. These failed ideas were too caught up in the magic without building on proper logic. The lessons learned: an opportunity was too exciting to pass up, the property seemed a perfect brand fit but didn’t consider the target audience, the distribution plan wasn’t thought through...to name a few.

By 2015, the worldwide entertainment industry is projected to be worth \$1.8T.¹ Not only do brands need to evolve the ways in which they communicate with consumers, they also have the opportunity to create new revenue streams in doing so—becoming media owners and publishers. By creating entertainment authentic to brand ideals and rooted in the logic that drives all elements of the marketing mix, brands can employ the magic of entertainment effectively and profitably.

To guarantee success, we must establish a standard for BE measurement, determining associated metrics and building a dashboard of appropriate data. Through this new measurement standard, the Ogilvy BE Assessment Model™ (“BEAM”), BE programs can be assessed consistently, giving marketers the assurance they need to make the leap into the content-led marketing world.

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The digitally fueled BE evolution

Over the past decade, the media landscape has undergone unprecedented change at an unparalleled speed. Technology continues to leap ahead in ability while plummeting in price. Eager consumers are adopting new entertainment devices, and thus platforms, as fast as they can be invented.

Consumer behaviors, enabled by technology, dictate the prevailing media consumption model. These changes in behaviors have forced us to reevaluate the means of producing revenue via media and entertainment. With the consumer in control, the new model must be aligned with the needs of consumers and their behaviors across the entertainment landscape.

Technology has vested in the consumer the power to select both the content and the context of entertainment consumption.

The evolution of customized content and the digital space has created a world in which the consumer will no longer engage with a one-way, fixed distribution structure—the traditional network model. He won't plan his day around the evening's television schedule, nor will he wait until morning to read the day's top news (*see illustration 1*).

The content sought for consumption is selected through a social lens.

Due to their desire to be social, connected and engaged, consumers want content that does more than just entertain. They actively seek content that adds value to their virtual society—content that allows them to interact, collaborate and express themselves. More than 500 tweets containing YouTube links are posted every minute (and that is up 300% year over year).² A person may search for TV clips that she thinks are funny, but she's just as concerned with what her friends will like—or at least what will highlight to her friends her ability to find good material. People don't necessarily post their favorite pieces of content on social sites; often they put up the material they feel will garner the most attention from their social network.

The barriers to entry in content production and distribution have collapsed.

While consumers have the power to consume the specific content they want, they have also gained the power to distribute content. In other words, they have both the power and the desire to share content. This increases the importance of strategic paid media and the effectiveness of earned media. Technology combined with the social framework woven around content enables consumers either to distribute content on behalf of its creator or to distribute their own work, leveraging the social multiplier

1950s

vs

2010s

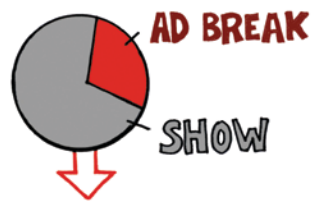
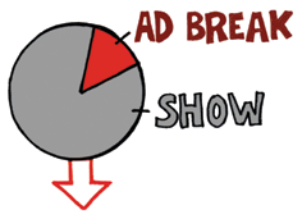
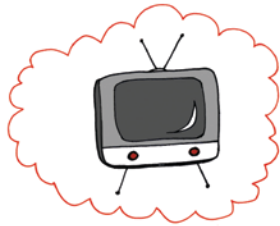


Illustration 1

of the web. This affects all the key players in the entertainment industry, including agencies, producers and broadcasters.

We're accelerating from a behavior of merely engaging with content to feeling comfortable partaking in genuine commerce and transactions.

As the old network model changes and we move forward, we—consumers, producers and brand stewards alike—can engage with content more easily than ever before. With my device in hand, I can view content and immediately respond on the call to action via a few taps of the fingertip. BE can be a real driver of actions, even sales.

The emerging model is richer than mere sponsorship; it is branded storytelling: an immersive, live experience across multiple platforms.

Many view this trend as a reversion to an old ad model—one where commercial entertainment was about sponsoring the airing of content, not disrupting it. However, the emerging model is significantly richer than mere sponsorship. Sponsorship was the facilitator of consumer engagement with content, but today brands are afforded the opportunity to move past enabling and into engaging directly with consumers as they customize, share and curate their content experience, reaching not a *passive mass*, but rather an *engaged mass* of consumers. As Jonathan Mildenhall of Coca-Cola states, “Most conversations between a brand and its consumers begin with a piece of content.”

Entertainment programs must employ multiple platforms to maximize the magic.

Because best-in-class programs engage with consumers where they are—in the social sphere, the digital world and the mobile ecosystem—a BE program can no longer rely on one platform alone. Moreover, programs need to be live, serving up fresh engagement and content throughout their lifetime. These two realities have big implications on measurement, as simple tracking of just one element (e.g., number of views for a piece of content) will severely neglect assessment of the impact of the full program.

The challenge isn't the measurement; it's filtering the constant stream of data and finding actionable insights.

As we design effective BE programs across multiple trackable platforms, advertisers are fortunate to be able to measure, monitor and build insight about consumer behavior and advertising effectiveness in real time. The velocity of data and its availability enables and challenges brands; their objectives must be clear in order to filter the data appropriately and understand performance. Again, as Mr. Mildenhall states, “The reality is that we have access to a wealth of data at our fingertips. The biggest challenge is to make this data ‘talk.’”

Measurement of creative impact allows us to make the art smarter by understanding the science.

This all translates into the need to mix oil and water—to integrate data-driven insight into the creative design and structure of advertising. This may also require strapping

creative directors to chairs in order to get them to discuss metrics, but don't misinterpret this as a bid to put science ahead of the art of advertising.

BE will thrive with a better understanding of *which* audiences it reaches with *which* messages, *where* the consumer drifts away, *when* we're put on mute and *why* we're passed along. We can also understand what type of program works best for which program objective and how that translates into a multiplatform storyline.

Consistently measuring BE effectiveness in a new media landscape is achievable.

Designing a customized measurement strategy and learning how to interpret the results is no easy feat. However, the more disciplined a brand is with the practice of setting BE program goals and measuring against them, the more effective those programs will become.

To date, interpretation of BE program results has been subjective, on a case-by-case basis. As more and more marketers pursue BE programs, a framework and benchmark are needed.

Strategy drives measurement

Brands must change the way they measure entertainment programs in order to understand true impact, engagement and entertainment value. These changes aren't limited to measurement alone, but also trace to the interlinked program planning and execution. By adjusting the holistic planning and measurement approach, organizations will not only increase effectiveness in brand- and property-building, but will also find new sources of value from insights gleaned through data. With a truer understanding of how programs help to achieve objectives and deliver value, program and production budgets can be justified.

PROGRAM OBJECTIVE

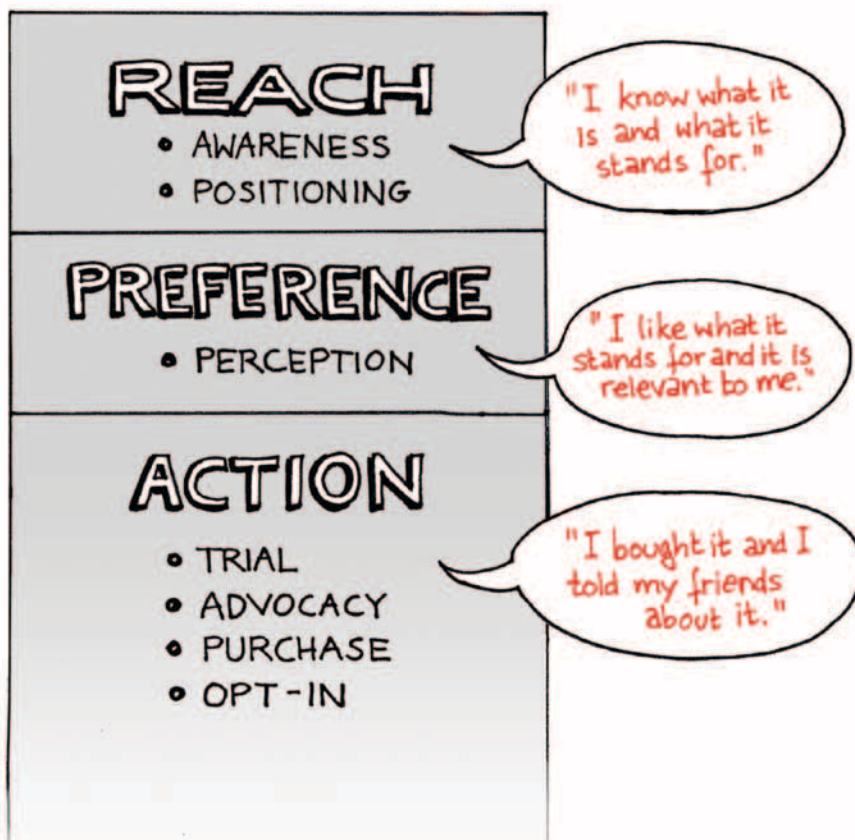


Illustration 2

While an entertainment program will always have traditional measures like reach and impressions, each program should also have a unique objective and associated key performance indicators (“KPIs”). Meaningful measurement depends upon these predetermined KPIs both for the program and for the platforms employed.

The key to a proper measurement process begins with a proper planning process, both of which are assured with BEAM. For brands already engaged in holistic communications planning processes, such as Ogilvy Fusion™, BEAM is designed to build off established business ambitions, customer journeys and communications plans, and delve further into specific detail about the entertainment program.

Planning with BEAM is a 4-step process:

1. Set your primary BE program objective
2. Select the lead content platform
3. Determine the program’s BE mix
4. Execute with the BEAM program checklist



The BE program objective should be underscored by the overall business ambition of the brand, e.g., hard objectives against sales, market share and/or profit. With this ambition in mind, you should set an appropriate program objective, largely taking one of three broad types: Reach, Preference or Action. Depending on the size of the program and the platforms used, one program can accomplish multiple goals. However, it is always recommended to isolate a primary program objective. For example, DuPont’s sponsorship and involvement in the *Horizons* television broadcast on the BBC World News is largely meant to drive brand awareness and perception, but the short-form, more commercial elements of the program are intended to drive customers closer toward action. Understanding that one of these three objectives is the primary reason behind any combination of program tactics will provide focus, allowing you to properly measure your program and provide business context to performance.

Once the program objective is set, KPIs must be determined. These KPIs will be used as a means of gauging whether or not the BE program is effective and, ultimately, if it is generating impact against the brand ambition. Though the program objective is the primary driver of the entertainment program architecture, strategy can also vary based on target audience, distribution means, B2B vs. B2C dynamics and other brand-specific attributes. Ultimately, the combination of all of these variables dictates measurement.

KPIs are the dependent variables upon which the planning of all program components (i.e., independent variables) should be based. It is therefore critical that KPIs not be adjusted during the lifetime of the program.

Program objective



select one



Once you have determined the primary objective of your program, you must determine the type of platform that will work best. Every program should be activated or extended across multiple platforms, but it is important to clarify which platform will lead the delivery of your entertainment program. We have defined four types of programs:

Lead platform

EVENT-LED

An event-led program is driven by an experiential occurrence, such as a concert or sporting event

BROADCAST-LED

A broadcast-led program is typically narrative driven and is delivered in broadcast form, such as a television show or radio program

select one

DIGITAL-LED

A digital-led program exists primarily in the digital space, either on a bespoke online content/experience hub or on an existing digital platform, such as Facebook or YouTube

PROPERTY-LED

A property-led program is driven by a centrally owned entity, such as a mascot or core brand idea, and comes to life through a variety of tactics—for example, events, digital content, new products, or even thought leadership

Selection of a lead platform is often contingent upon existing sponsorships, opportunities in the market, the target audience and potentially even budget and timing. The program distribution strategy will hinge on this selection.



The BE mix is comprised of three primary components: the *exposure* of the program, the program's *entertainment* value and the *brand* association. This mix is dictated by the decisions made in the two preceding steps of the BEAM planning process.

Exposure: This is the emphasis you place on the depth and breadth of your program's reach. Things that affect exposure include PR, paid media, distribution, multiscreen formats, event attendees, content pass-along, etc. A big boost to

exposure of event-led entertainment often comes through digital or broadcast extension of the program; digital-led programs can also significantly extend reach if picked up for broadcast usage.

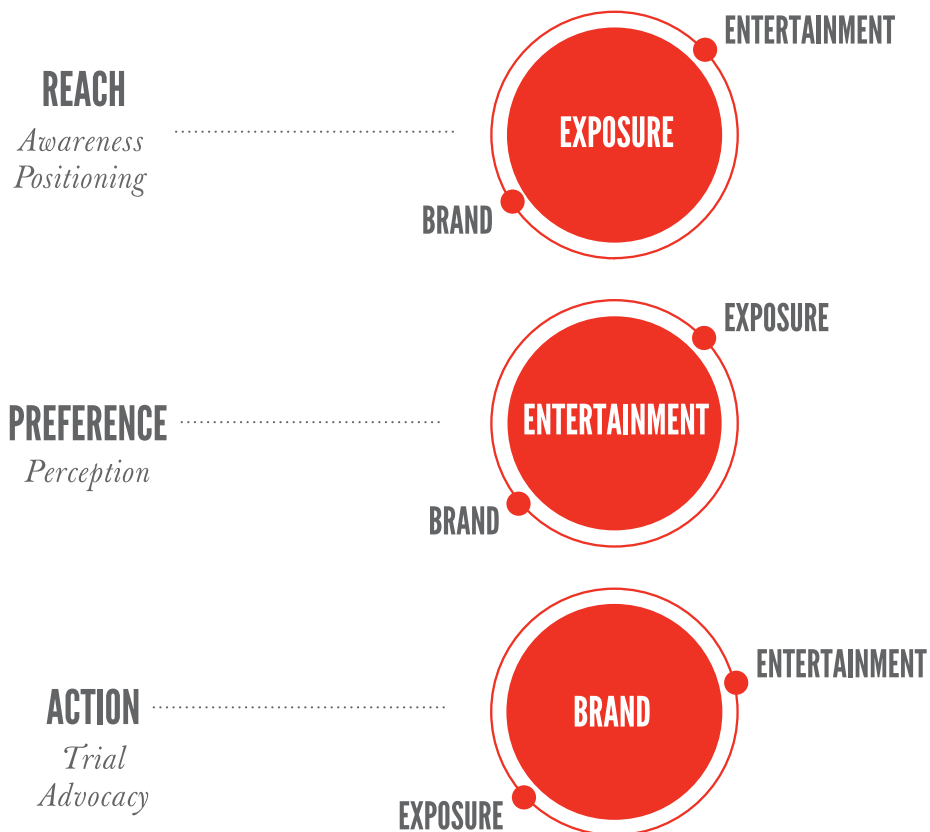
Entertainment: This is the combination of the consumers’ engagement with your program and the perceived entertainment value of the content and/or experience you’ve created. Items that affect entertainment are celebrity/talent involvement, content production quality, storyline, ongoing engagement, etc. Though investment in top-tier talent can be costly, it is often a primary driver of the entertainment value of your program.

Brand: This is the brand exposure/association within the entertainment program; in other words, the role of the brand, whether it is as specific as a logo or product, or as broad as a brand ideal. Items that affect brand are story development/brand story incorporation, sales force activation, retail promotions, branded content hubs (e.g., Facebook, YouTube, brand-specific web site), etc.

Program’s BE mix

Program objective

BE mix



To be successful, all programs must include a combination of all three components. However, the primary program objective will drive emphasis around one core component, which in turn will serve as the primary success metric. For example, in Coke Zero's live "Make It Possible" program, the aim is to strengthen brand preference and positioning, so they prioritized entertainment and kicked off the program with celebrity dancer/producer Jon Chu to help validate and strengthen this association.

This emphasis also serves as a means of learning how to optimize and best distribute resources in future programs. When Nike launched their Jordan Melo 8 sneaker with a large-scale event on the Hudson River in New York City, they prioritized the entertainment value of the program. Their superbly executed event experience included an impressive light and water show, high-quality consumer games and a concert by Nas. However, digital coverage following the event received lower-than-targeted viewership, suggesting it would have been effective to allocate resources against digital distribution and exposure in order to garner the reach necessary for a new product launch.

In addition to the primary business objective, Brand, Exposure and Entertainment form the main components of the BEAM measurement framework. To measure each component, individual objectives should be set and key intermediate measures should be determined in the planning process. For example:

Exposure

Objective: "80% program awareness across target audience"

Intermediate measures:

- Total number of views, number of attendees, number of new fans/likes, pass-along rate, pre/post awareness

Ultimate program performance against the objective can be tracked via survey, for example, to understand pre/post-program awareness and/or positioning.

Entertainment

Objective: "90% completion rate"

Intermediate measures:

- Completion rate, repeat views/visits, pass-along rate, viewership growth, number of comments, consumer enjoyment

Ultimate program performance against the objective can be tracked via survey to understand how much the entertainment was liked.

Brand

Objective: "90% brand recall from the program"

Intermediate measures:

- Likes/followers/fans on branded media sites, number of comments (%+/-), brand search lift, pre/post purchase intent, click-throughs

Ultimate program performance against the objective can be tracked via survey to,

for example, understand pre/post strength of association between the brand and the program, correspondence between the program elements and brand perception, purchase intent, and/or brand perception relative to competitors. Although the ultimate goal is to prove sales generated by the BE program, it's here that you can also understand the program's ability to create a favorable selling environment.

<p>EXPOSURE</p> <p>The reach of the entertainment program across all channels</p> <p>INTERMEDIATE MEASURES:</p> <ul style="list-style-type: none"> > Number of views > Number of attendees > Number of new fans/likes > Pass-along rate > Pre/post awareness <p>BENCHMARKS:</p> <ul style="list-style-type: none"> > Previous program views > Average category event attendance > Goal: 50K new fans > Industry pass-along rate > Survey data 	<p>ENTERTAINMENT</p> <p>The consumer's engagement with and perceived entertainment value of the content/experience</p> <p>INTERMEDIATE MEASURES:</p> <ul style="list-style-type: none"> > Completion rate > Repeat views/visits > Pass-along rate > Viewership growth > Number of comments > Consumer enjoyment <p>BENCHMARKS:</p> <ul style="list-style-type: none"> > Previous program completion rate > Category standard repeat views/visits > Typical viewership > Survey data 	<p>BRAND</p> <p>The brand exposure/association within the entertainment program</p> <p>INTERMEDIATE MEASURES:</p> <ul style="list-style-type: none"> > Likes/followers/fans on branded media sites > Number of comments (%+/-) > Brand search lift > Pre/post purchase intent > Click-throughs <p>BENCHMARKS:</p> <ul style="list-style-type: none"> > Average category Facebook fans > Previous campaign WOM generated > Survey data > Category search volume
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For each KPI and intermediate measure, you should set benchmarks against which to evaluate the ultimate performance. Even if the program is the first BE initiative that the brand has undertaken, it is possible to set benchmarks by using a combination of three data sources. For example:

1. *Desired goal*
 “We want 65% of consumers to perceive our brand as ‘fun and exciting.’”
2. *“Norm” data*
 Industry average, past campaign performance, category average, target market average, etc.
3. *Pre-test*
 “Currently, we have only 30% brand awareness with this given consumer segment.”

These benchmarks will be assessed relative to *actual* performance data to diagnose individual areas of improvement for your program and ultimately to measure your program's overall success, turning BEAM into a learning and optimization tool.

Based on your program objective, lead platform selection and BE mix, you must determine the best way to allocate resources and accomplish your objectives on an executional level. The BEAM program checklist below encompasses the most important options for executing a BE program:

Program checklist

CLIENT: TIME FRAME: BUDGET:

BRANDED ENTERTAINMENT TYPE: TARGET AUDIENCE:

PROGRAM OBJECTIVE: KPIS:

SECONDARY OBJECTIVE: KPIS:

MULTISCREEN FORMATS <input type="checkbox"/> TV <input type="checkbox"/> PC <input type="checkbox"/> Tablet <input type="checkbox"/> Mobile	DISTRIBUTION PLAN <input type="checkbox"/> Online portals <input type="checkbox"/> Networks <input type="checkbox"/> Broadcasters <input type="checkbox"/> Aggregators	PAID MEDIA <input type="checkbox"/> Online advertising <i>(incl. social engagement ads)</i> <input type="checkbox"/> Mobile advertising <input type="checkbox"/> TV <input type="checkbox"/> Print <input type="checkbox"/> OOH	PR <input type="checkbox"/> Traditional PR <input type="checkbox"/> Influencer engagement <input type="checkbox"/> Events
SOCIAL MEDIA <input type="checkbox"/> Content seeding <input type="checkbox"/> Twitter strategy + promotion <input type="checkbox"/> Facebook content hub <input type="checkbox"/> YouTube and other video portal hubs	RETAIL AND PROMOTIONS <input type="checkbox"/> On-pack <input type="checkbox"/> In-store <input type="checkbox"/> Promotional events <input type="checkbox"/> Coupons <input type="checkbox"/> Sweepstakes	SALES FORCE AND INTERNAL COMMS STRATEGY <input type="checkbox"/> Sales force activation <input type="checkbox"/> Employee activation	ONGOING ENGAGEMENT PLAN <input type="checkbox"/> Social conversation management <input type="checkbox"/> Asset production and seeding <input type="checkbox"/> Supporting content development

←.....Talent.....→

Consideration of which elements of the BEAM checklist to include in your program will also be heavily driven by your budget, with larger budgets allowing more comprehensive inclusion of all elements. In Europcar’s “Crush Hour” campaign, a very limited budget coupled with a very ambitious sales goal forced Europcar to prioritize high-quality production and a strategic radio broadcast integration. In this instance, it would have been ineffective to stretch the small budget across too many categories.

When assessing both the design and results of a BE program, you should also consider three additional factors:

1. ***Sales organization structure:*** What assets can you provide to the sales team to communicate the program? In what ways can the sales team help gauge changes in performance based on the program? When your objective is to drive action, it's especially important to determine the role your sales force can play. The DuPont sales team uses short films that accompany the broadcast *Horizons* program to aid the sales process; these films alone have garnered over two million views on the DuPont YouTube channel.
2. ***Industry considerations:*** Lead times and sales cycles vary significantly from industry to industry. Again, if your goal is to drive action, it's important to keep in mind the role you can assign to the entertainment program, given your particular industry sales cycle nuances. For example, the Coke Zero "Make it Possible" program and the DuPont *Horizons* program activate BE in very different ways, given the depth of involvement in the purchase of each product. Whereas Coke Zero might use BE to drive sales directly and immediately, DuPont may use it earlier in their much longer sales cycle in order to educate and engage potential partners.
3. ***Time frames/lifetime of media:*** While there is a longer tail to content, there must also be a commitment to keeping a program alive. For example, Perrier's "Le Club" campaign built off the early momentum it generated by releasing exclusive songs later in the campaign. Brands should head into development with an idea of how long they're aiming to commit to a program, and measurement should be realistic based on time frames. Brands should also be aware of the potential for their programs to develop into properties and become unique, revenue-generating entities unto themselves. One example of this is Gatorade's "Replay," which, based on digital success, has been translated into a broadcast property.

Measurement in action

You've now built an all-encompassing entertainment program, but how can you truly understand the results it drives against your predetermined objective and KPIs? Just as your program itself requires the optimal combination of logic and magic, the same applies to your measurement approach. However, in following the BEAM planning methodology, your focus is already on the most important factors: the program objective, the brand, the entertainment and the exposure. Here we'll take BEAM further and apply a simple, index-based scoring system to these factors. In assessing these elements accurately and regularly across all BE programs, you will get a firm understanding of both the individual and comprehensive value of your effort.

It should be noted that this measurement framework is data agnostic; though we will suggest data sources and measurement methodologies, rigor in consistent application of the model, not the data source, is most important.

The importance of benchmarks

As noted above, it is critical to kick off your program with the appropriate benchmarks in mind, using a combination of the best benchmark data available. This implies your BEAM measurement begins in the planning phase, especially in the case when a pre-test is required.

Pre-tests can be delivered in a variety of ways, usually driven by the BE type. For example, for event-led entertainment, in-person pre-surveys can be administered at the entrance to an event; this data would then be compared to post-event survey results. Online, phone or panel-based methods can also be used, again based on the BE program type. The BEAM model promotes heavy usage of pre- and post-surveys to truly assess tangible program performance.

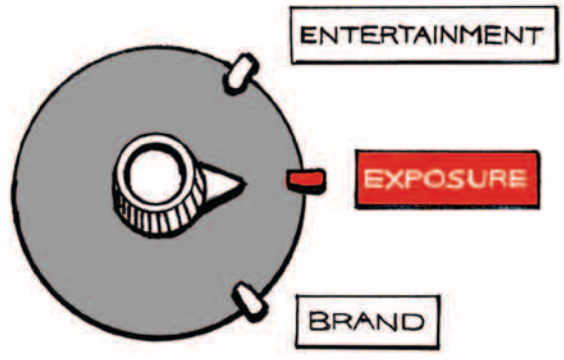
If you're so lucky as to have an established entertainment property, surveys are also recommended to assess pre/post brand value over pre-set intervals of time (e.g., one year). This bigger picture, in addition to individual measurement of activations of the property (e.g., with events, digital, broadcast) throughout the year, will help you understand the true value of your property.

PROGRAM OBJECTIVE

BE Mix

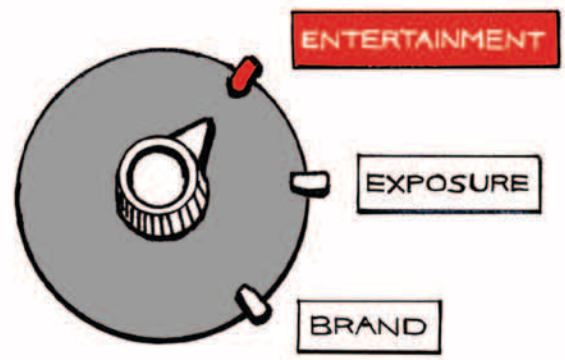
REACH

- AWARENESS
- POSITIONING



PREFERENCE

- PERCEPTION



ACTION

- TRIAL
- ADVOCACY
- PURCHASE
- OPT-IN

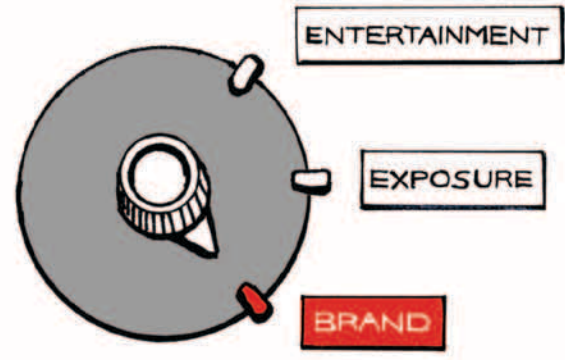


Illustration 3

Measuring the program objective

Performance against the program objective is the single most important measure of BEAM; after all, if you've failed to reach your primary objective, then your program cannot be considered a success. This has two implications:

- 1) Measuring performance against the program objective is the most critical investment point; appropriate measurement infrastructure must be put in place.
- 2) The other three elements (exposure/entertainment/brand) should be evaluated in the context of the program objective; as illustration three again points out, certain elements will naturally be most critical.

The BEAM scoring system

Applying scores to each component of BEAM allows us to understand performance in simple terms; it allows BE—which seems like an abstract construct—to be operationalized for macro understanding. But how can these scores be determined in an objective way?

The BEAM scoring system is based on a trusted index methodology and hinges on the availability of pre (i.e., benchmark) and post data. In each scenario post data is divided by pre data and multiplied by 100; the final score is then applied based on where the index number lies within a range. When multiple data points are available, a weighted average can be calculated to determine the final score.

The rigor of applying these scores across your programs will allow you to build your own internal database of comparable BE results. In doing so, you will learn not only the relative value of various scoring programs, but also the importance of each component score (exposure/entertainment/brand) in driving results against the program objective.

BEAM POINTS	INDEX SCORE
10	201+
9	181 – 200
8	161 – 180
7	141 – 160
6	121 – 140
5	101 – 120
4	81 – 100
3	61 – 80
2	41 – 60
1	21 – 40
0	0 – 20

BEAM as a measurement tool

PROGRAM OBJECTIVE: **KPIs:**

SECONDARY OBJECTIVE: **KPIs:**

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<p><i>Performance:</i></p>	<p><i>Performance:</i></p>	<p><i>Performance:</i></p>
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BEAM score: _____ / 10 BEAM score: _____ / 10 BEAM score: _____ / 10

<p>Program Performance:</p>	<p>Total BEAM score: _____ / 30</p>
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Applying the model

To understand how BEAM measurement works in action, we have applied it to two highly praised BE programs—Walkers Crisps’ “Sandwich” (created by AMV BBDO) and Hellmann’s “The Real Food Project” (created by OgilvyEntertainment).

*Walkers Crisps: “Sandwich”*³

Situation: Walkers, the number one crisp brand in the UK, was looking for a way to unlock revenue without incurring costs associated with developing new flavors or executing prize promotions. They found an opportunity to increase sales by associating single-serving crisp packages, the most profitable item in the brand portfolio, with the lunch meal, the most popular time for snacking in the UK (at the time, only 1 in 10 lunches included Walkers Crisps). They wanted to do this in a way that delivered on the Walkers brand promise—to entertain the British public.



Action (primary): Increase revenue in the Walkers “singles” segment by 15%

Preference (secondary): Increase the brand’s association with lunchtime

Strategy: According to Walkers’ research, sandwiches were the number one consumed item at lunchtime. Thus the creative idea was born: *Prove Walkers can make any sandwich more exciting, even the town of Sandwich, Kent.*

The logic: 60% of consumers agreed that their sandwich would be improved with a bag of Walkers Crisps, yet only 12% were buying both regularly at lunch. Walkers looked to close this gap by demonstrating that Walkers makes sandwiches more exciting.

The magic: In order to do this in a way that entertained the British public and was true to the brand, Walkers went to the town of Sandwich, Kent, with the mission of making it more exciting. Over the course of three days, celebrities assumed the roles of average townspeople, and the surprised reactions of the locals were captured on tape, with efforts to prove that “Walkers made Sandwich more exciting.”



Core platform: *Event-led*

The platform strategy was set up to make the three-day celebrity invasion of Sandwich a surprise event that would garner social media buzz by locals and eventually get picked up by news outlets before any actual content was released online or via paid media.



Brand: Primary driver, given the program objective to increase sales by 15%

Intermediate measure: Brand/Campaign association

Benchmark: “Norm” data (UK norm vs. “Sandwich” performance)

Entertainment: Secondary driver; in order to drive perception and preference for the brand with sandwiches, Walkers created entertainment value largely through the use of celebrities.

Intermediate measure: Consumer enjoyment

Benchmark: “Norm” data (UK norm vs. “Sandwich” performance)

Exposure: No specific objectives set against this BE mix component

Intermediate measure: Earned media conversion value

Benchmark: Pre-test data (initial investment vs. earned value)



Program checklist

CLIENT: Walkers **TIME FRAME:** One month **BUDGET:** £2.5MM

BRANDED ENTERTAINMENT TYPE: Event-led **TARGET AUDIENCE:** British public and grocers

PROGRAM OBJECTIVE: Action **KPIs:** Increase revenue of singles by 15%

SECONDARY OBJECTIVE: Preference **KPIs:** Increase association between Walkers and lunchtime

<p>MULTISCREEN FORMATS</p> <ul style="list-style-type: none"> <input type="checkbox"/> TV <input checked="" type="checkbox"/> PC <input type="checkbox"/> Tablet <input type="checkbox"/> Mobile 	<p>DISTRIBUTION PLAN</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Online portals <input type="checkbox"/> Networks <input type="checkbox"/> Broadcasters <input type="checkbox"/> Aggregators 	<p>PAID MEDIA</p> <ul style="list-style-type: none"> <input type="checkbox"/> Online advertising (incl. social engagement ads) <input checked="" type="checkbox"/> Mobile advertising <input checked="" type="checkbox"/> TV <input type="checkbox"/> Print <input type="checkbox"/> OOH 	<p>PR</p> <ul style="list-style-type: none"> <input type="checkbox"/> Traditional PR <input checked="" type="checkbox"/> Influencer engagement <input checked="" type="checkbox"/> Events
<p>SOCIAL MEDIA</p> <ul style="list-style-type: none"> <input type="checkbox"/> Content seeding <input checked="" type="checkbox"/> Twitter strategy + promotion <input type="checkbox"/> Facebook content hub <input checked="" type="checkbox"/> YouTube and other video portal hubs 	<p>RETAIL AND PROMOTIONS</p> <ul style="list-style-type: none"> <input type="checkbox"/> On-pack <input type="checkbox"/> In-store <input type="checkbox"/> Promotional events <input type="checkbox"/> Coupons <input type="checkbox"/> Sweepstakes 	<p>SALES FORCE AND INTERNAL COMMS STRATEGY</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Sales force activation <input type="checkbox"/> Employee activation 	<p>ONGOING ENGAGEMENT PLAN</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Social conversation management <input checked="" type="checkbox"/> Asset production and seeding <input type="checkbox"/> Supporting content development
<p>←..... Talent→</p>			

The Work:

www.youtube.com/walkerssandwich

BEAM measurement:

Total BEAM score: 22

Exposure: 6

Intermediate measure: Earned media conversion value

Benchmark: Pre-test data (initial investment vs. earned value)

- Estimated advertising value of coverage: £3,261,819,⁴ compared to their £2.5 million investment
 $3.26 / 2.50 = 1.30$
 $1.30 \times 100 = 130$
130 = Index score of 6

Entertainment: 6

Intermediate measure: Consumer enjoyment

Benchmark: “Norm” data (UK norm vs. “Sandwich” performance)

- 80% of consumers “enjoyed watching a lot,” compared to 60% UK norm
 $80 / 60 = 1.33$
 $1.33 \times 100 = 133$
133 = Index score of 6

Brand: 10

Intermediate measure: Brand/campaign association

Benchmark: “Norm” data (UK norm vs. “Sandwich” performance)

- 57% agreed one “couldn’t fail to remember [the ad] was for the brand,” compared to 27% UK norm
 $57 / 27 = 2.11$
 $2.11 \times 100 = 211$
211 = Index score of 10

Program performance:

Action:

- Action KPI: Increase single-pack sales by 15%
 - Sales data: Revenue of Walkers singles increased by 26% (11 percentage points above goal)

Preference:

- Preference KPI: Increase association of Walkers with sandwich
 - Survey results: “Walkers makes my sandwich more enjoyable”
+18 points post-program

BEAM as a measurement tool

PROGRAM OBJECTIVE: Action

KPIs: Increase revenue of singles by 15%

SECONDARY OBJECTIVE: Preference

KPIs: Increase association between Walkers and lunchtime

EXPOSURE

The reach of the entertainment program across all channels

INTERMEDIATE MEASURES:

> Earned media conversion value

BENCHMARKS:

> Pre-test data (initial investment)
> £2.5 million program investment

ENTERTAINMENT

The consumer's engagement with and perceived entertainment value of the content/experience

INTERMEDIATE MEASURES:

> Consumer enjoyment

BENCHMARKS:

> "Norm" data (UK norm)
> Norm for UK programs: 60% of consumers "enjoyed watching a lot"

BRAND

The brand exposure/association within the entertainment program

INTERMEDIATE MEASURES:

> Brand/campaign association

BENCHMARKS:

> "Norm" data (UK norm)
> Norm for UK programs: 27% of consumers "couldn't fail to remember [an ad] was for [a] brand"

Performance:

Estimated advertising value of coverage: £3,261,819

BEAM score: 6 / 10

Performance:

80% of consumers "enjoyed watching a lot"

BEAM score: 6 / 10

Performance:

57% of consumers "couldn't fail to remember [the ad] was for [Walkers]"

BEAM score: 10 / 10

Program Performance:

Sales data: Revenue of Walkers singles increased by 26% (11 percentage points above goal)
Survey results: "Walkers makes my sandwich more enjoyable" +18 points post-program

Total BEAM score: 22 / 30

All Walkers data points were obtained from the public 2011 Cannes Creative Effectiveness Lions award entry. Data has been retrofitted to fit the BEAM model.

Hellmann's: "The Real Food Project"⁵

Situation: Since 2007, Hellmann's has successfully captured the Real Food Movement in America and understood consumers' desire for food that was made with real, simple ingredients. Hellmann's became a champion of this movement. However, in 2010 Hellmann's realized that there were new perceived barriers for moms related to feeding their families, especially in connection with feeding them Real Food: time, expense, and fussy eaters.



Action (primary): Continue Hellmann's sales growth in category

Preference (secondary): Weaken barriers (time, expense, and picky eaters) to purchase

Strategy: Hellmann's partnered with celebrity chef Bobby Flay to offer Hellmann's recipe-based solutions to these barriers.

The logic: Since 2007, the category was showing significant indications of maturation, yet Hellmann's was able to maintain sales growth. The logic behind the program was simply to remove further purchase barriers to encourage this continued growth.

The magic: In order to do this, Hellmann's launched an integrated effort consisting of a 14-episode web series that used Chef Bobby Flay as a means of increasing the entertainment value of the program and also as a means of providing credibility to the recipe solutions featured. Also, due to his celebrity status, he would help secure numerous event and media appearances, increasing exposure of the campaign.



Core platform: Digital-led

The platform strategy was designed to reach moms on the web, in places where they were already spending time. Launching the campaign using a digital lead allowed for moms to view content, explore recipes, play games, and join the Real Food discussion. The content lived on a dedicated site (therealfoodproject.com) as well as on a branded iTV channel.



Brand: Primary driver, given the program objective to grow sales relative to category growth

Intermediate measure: Hellmann's sales vs. category sales

Benchmark: Category "norm" data

Entertainment: Secondary driver; in order to drive preference for the brand and break down the barriers to purchase, Hellmann's used Bobby Flay as the driver of the content's entertainment value

Primary intermediate measure (60% of weight): Minutes spent watching video

Benchmark: Desired goal data (actual time vs. desired time)

Secondary intermediate measure (40% of weight): Game completion rate

Benchmark: Desired goal data (actual vs. desired completion)

Exposure: In addition to driving significant views via paid media investment, the goal was to garner as much voluntary viewership by moms as possible, in an environment where they spend a lot of time and are allowed to further engage with the program.

Intermediate measure: Voluntary visits to iTV destination site

Benchmark: Prior campaign "norm" data (Real Food Project vs. Unilever food brand)



Program checklist

CLIENT: Hellmann's **TIME FRAME:** Approx. nine months **BUDGET:** —

BRANDED ENTERTAINMENT TYPE: Digital-led **TARGET AUDIENCE:** Moms

PROGRAM OBJECTIVE: Action **KPIs:** Increase sales growth

SECONDARY OBJECTIVE: Preference **KPIs:** Weaken barriers to purchase

<p>MULTISCREEN FORMATS</p> <ul style="list-style-type: none"> <input type="checkbox"/> TV <input checked="" type="checkbox"/> PC <input type="checkbox"/> Tablet <input type="checkbox"/> Mobile 	<p>DISTRIBUTION PLAN</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Online portals <input checked="" type="checkbox"/> Networks <input type="checkbox"/> Broadcasters <input type="checkbox"/> Aggregators 	<p>PAID MEDIA</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Online advertising (incl. social engagement ads) <input type="checkbox"/> Mobile advertising <input checked="" type="checkbox"/> TV <input checked="" type="checkbox"/> Print <input type="checkbox"/> OOH 	<p>PR</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Traditional PR <input checked="" type="checkbox"/> Influencer engagement <input type="checkbox"/> Events
<p>SOCIAL MEDIA</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Content seeding <input type="checkbox"/> Twitter strategy + promotion <input type="checkbox"/> Facebook content hub <input checked="" type="checkbox"/> YouTube and other video portal hubs 	<p>RETAIL AND PROMOTIONS</p> <ul style="list-style-type: none"> <input type="checkbox"/> On-pack <input type="checkbox"/> In-store <input checked="" type="checkbox"/> Promotional events <input type="checkbox"/> Coupons <input type="checkbox"/> Sweepstakes 	<p>SALES FORCE AND INTERNAL COMMS STRATEGY</p> <ul style="list-style-type: none"> <input type="checkbox"/> Sales force activation <input type="checkbox"/> Employee activation 	<p>ONGOING ENGAGEMENT PLAN</p> <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Social conversation management <input checked="" type="checkbox"/> Asset production and seeding <input checked="" type="checkbox"/> Supporting content development

←..... Talent→

The Work:

www.hellmanns.us/promotions/therealfoodproject/videos.aspx

BEAM measurement:

Total BEAM score: 26

Exposure: 9

Intermediate measure: Voluntary visits to iTV destination site

Benchmark: Prior campaign “norm” data (Real Food Project vs. Unilever food brand)

- In 2010, Hellmann’s iTV destination generated 3.6MM voluntary visits compared to the 1.8MM benchmark set by Unilever food brand

$$3.60 / 1.80 = 2$$

$$2 \times 100 = 200$$

$$200 = \text{Index score of } 9$$

Additionally, paid media views totaled 241MM.

Entertainment: 8

Primary intermediate measure (60% of weight): Minutes spent watching video

Benchmark: Desired goal data (actual time vs. desired time)

- Viewers spent 7.23 minutes with video, compared to goal of 4.82.

$$7.23 / 4.82 = 1.50$$

$$\text{Score: } 1.50 \times 0.60 = 0.90 \text{ (60\% of weight)}$$

Secondary intermediate measure (40% of weight): Game completion rate

Benchmark: Desired goal data (actual vs. desired completion)

- 89% of consumers who began the game played it to completion, compared to 45% benchmark

$$89 / 45 = 1.98$$

$$\text{Score: } 1.98 \times 0.40 = 0.79 \text{ (40\% of weight)}$$

Total Entertainment score: $0.90 + 0.79 = 1.69$

$$1.69 \times 100 = 169$$

$$169 = \text{Index score of } 8$$

Brand: 9

Intermediate measure: Hellmann’s sales vs. category sales

Benchmark: Category “norm” data

- Hellmann’s sales +1%, category sales -1% from previous year

$$\text{Difference: } 2$$

$$2 \times 100 = 200$$

$$200 = \text{Index score of } 9$$

Program performance:

Action KPI: Continue sales growth in category

Sales data: Equivalent volume rose 4% relative to the previous year, while the category was up only 1%

BEAM as a measurement tool

PROGRAM OBJECTIVE: Action **KPIs:** Increase sales growth

SECONDARY OBJECTIVE: Preference **KPIs:** Weaken barriers to purchase

EXPOSURE

The reach of the entertainment program across all channels

INTERMEDIATE MEASURES:

- > Voluntary visits to iTV destination site

BENCHMARKS:

- > Prior campaign “norm” data (Unilever food brand)
- > 1.8MM iTV destination voluntary visits

Performance:

Hellmann’s iTV destination generated 3.6MM voluntary visits

BEAM score: 9 / 10

ENTERTAINMENT

The consumer’s engagement with and perceived entertainment value of the content/experience

INTERMEDIATE MEASURES:

- > 60% of weight: Minutes spent watching video
- > 40% of weight: Game completion rate

BENCHMARKS:

- > Desired goal data (desired time)
- > Goal of 4.82 minutes
- > Desired goal data (desired completion)
- > 45% benchmark game completion

Performance:

Viewers spent 7.23 minutes with video

89% of consumers who began the game played it to completion

BEAM score: 8 / 10

BRAND

The brand exposure/association within the entertainment program

INTERMEDIATE MEASURES:

- > Hellmann’s sales vs. category sales

BENCHMARKS:

- > Category “norm” data
- > Category sales -1% from previous year

Performance:

Hellmann’s sales +1% from previous year

BEAM score: 9 / 10

Program Performance:

Sales data: Equivalent volume rose 4% relative to the previous year, while the category was up only 1%

Total BEAM score: 26 / 30

Hellmann’s is an Ogilvy client; all data points were obtained through the execution and evaluation of the program. Again, data has been retrofitted to fit the BEAM model.

Attribution

In evaluating the full value of your BE program, it's extremely important to consider other marketing, sales, promotions or even cultural data that could have also made an impact against your objective. Although sophisticated econometrics and advanced modeling can be costly investments and require sufficient data sources and technology, your program may be worthy of the investment. The diligence of applying BEAM for both planning and measurement purposes will ensure you gather and assess the correct data, but extra attention must be paid to properly attribute the impact of other concurrent factors.

The Walkers "Sandwich" measurement effort paid due attention to attribution. Walkers' lofty goals of 1) increasing the association of Walkers crisps with the lunchtime sandwich and, in doing so, 2) increasing sales revenue of single-pack crisps by 15%, meant it was critical for the Walkers sales force to be engaged. Because of these circumstances, Walkers paid particular attention to measuring the impact of their sales force efforts—evaluation of the program would have been insufficient otherwise. Additionally, and as is often the case for other brands, Walkers has a continuous stream of advertising on air throughout the year for its various crisp lines. In measuring the success of "Sandwich" they again applied appropriate diligence to isolate the program and measure all contributing factors accordingly.

Investing in measurement

It is not always practical—or even necessary—to measure all programs to the extent of leveraging advanced modeling and/or econometrics. During the Europcar "Crush Hour" campaign, Europcar had no paid media or other activity in market, so they could directly attribute their success to the entertainment program. However, more sophisticated techniques are recommended for the following:

- Programs with the objective of driving actions, especially ambitious sales results
- Programs that form the basis of your marketing communications activities and/or budgets across a significant time period
- Pilots intended for benchmark learning and optimization of future programs

Advanced measurement investment will help you understand the full impact of these important programs and allow you to determine appropriate future optimization strategies.

No matter how big or small your initiative, it is recommended to allocate from 5% to 10% of the total program budget towards measurement investment. The BEAM approach provides a framework so that budget can be leveraged for important data capture techniques. Diligent and consistent application of BEAM will drive true understanding of ROI—and it is this effectiveness gold standard that we are ultimately striving for.

Embracing the BE opportunity

Consumers have become increasingly tech savvy, customizing their experiences and curating their minute-by-minute interactions with content, media and social networks. At the same time, the entertainment industry is booming, accelerating in pace and possibility. This has opened a whole new world of content-led marketing, though few brands have truly embraced this strategy to-date, putting real entertainment (and the budgets to support it) at the heart of their marketing. While not all brands can replicate the success of the Red Bull Media House, there is a valid case for making entertainment a permanent component of the marketing mix.

Today, brands should be asking: What *content* (not just message) is needed to tell my brand story? And how can this support my business ambition? The resulting strategy and breadth of content can then be applied across the year, leading to more opportunities to turn brands into true entertainment properties. BEAM brings rigor and consistency to the planning and measurement of this strategy.

At a time when brand stories must come alive through ongoing, multiplatform BE, the balance of logic and magic will bring out the inner greatness of brands.

About OgilvyEntertainment

OgilvyEntertainment takes a holistic approach to the development and production of brand-funded content and original entertainment. With a diverse team of marketers and entertainment executives, we weave a brand's DNA into engaging content and activate a 360-degree marketing program, effectively communicating with consumers through a variety of media platforms.

We implement a phased approach to ensure ultimate program success and maximize value for our clients:

We craft the right entertainment *strategy* in response to the objectives of our clients.

Our approach to *development* is designed to identify and partner with best-in-class writers, directors, musicians, artists and talent agencies to create innovative entertainment ideas and supporting marketing platforms.

Throughout the *production* process, we are the brand's advocate to ensure that the story is told as envisioned.

We ensure that the *marketing* goals and objectives of each campaign are met and often exceeded by successfully establishing benchmarks for success in line with custom client KPIs.

The creative idea and platforms drive the *distribution* strategy of the content. We work with the media agency to leverage the brand's existing media investment as well as develop additional media partnerships to maximize reach.

We develop a customizable *measurement* tool that defines a clear and efficient process to garner key insights and success metrics as well as recommendations for program optimization.

OgilvyEntertainment has worked with some of the best brands in the world, such as IBM, American Express, Time Warner Cable, DuPont, Nestlé, Motorola, Ragú and Hellmann's, as well as top entertainment companies, including CAA, William Morris Endeavor, NBC, BBC and others.

www.ogilvyentertainmentblog.com

The BEAM framework and scorecard



Program objective

REACH
.....
*Grow brand awareness
by X%*

PREFERENCE
.....
*Increase brand preference
by X%*

ACTION
.....
*Generate XX leads;
increase sales by X%*

select one
.....

Lead platform

EVENT-LED

An event-led program is driven by an experiential occurrence, such as a concert or sporting event

BROADCAST-LED

A broadcast-led program is typically narrative driven and is delivered in broadcast form, such as a television show or radio program

select one

DIGITAL-LED

A digital-led program exists primarily in the digital space, either on a bespoke online content/experience hub or on an existing digital platform, such as Facebook or YouTube

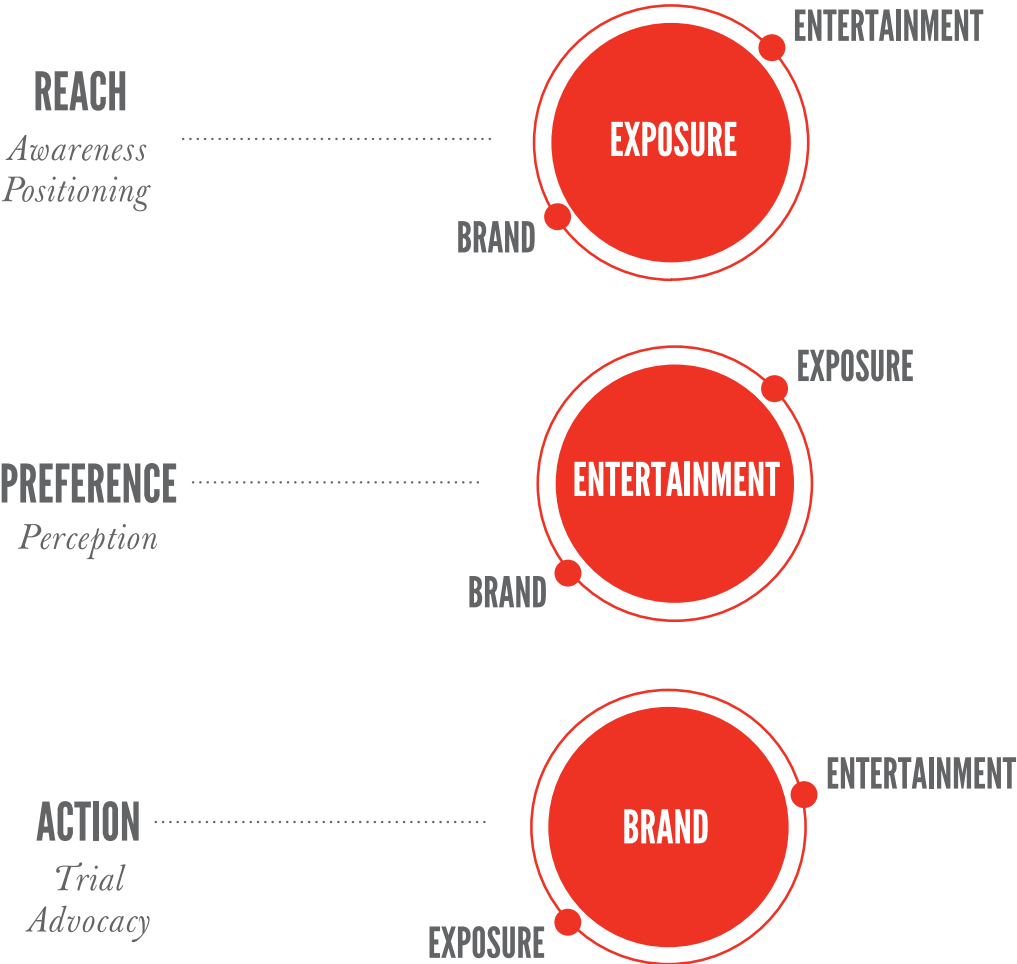
PROPERTY-LED

A property-led program is driven by a centrally owned entity, such as a mascot or core brand idea, and comes to life through a variety of tactics—for example, events, digital content, new products, or even thought leadership

Program's BE mix

Program objective

BE mix



Program checklist

CLIENT: TIME FRAME: BUDGET:

BRANDED ENTERTAINMENT TYPE: TARGET AUDIENCE:

PROGRAM OBJECTIVE: KPIs:

SECONDARY OBJECTIVE: KPIs:

<p>MULTISCREEN FORMATS</p> <ul style="list-style-type: none"> <input type="checkbox"/> TV <input type="checkbox"/> PC <input type="checkbox"/> Tablet <input type="checkbox"/> Mobile 	<p>DISTRIBUTION PLAN</p> <ul style="list-style-type: none"> <input type="checkbox"/> Online portals <input type="checkbox"/> Networks <input type="checkbox"/> Broadcasters <input type="checkbox"/> Aggregators 	<p>PAID MEDIA</p> <ul style="list-style-type: none"> <input type="checkbox"/> Online advertising (incl. social engagement ads) <input type="checkbox"/> Mobile advertising <input type="checkbox"/> TV <input type="checkbox"/> Print <input type="checkbox"/> OOH 	<p>PR</p> <ul style="list-style-type: none"> <input type="checkbox"/> Traditional PR <input type="checkbox"/> Influencer engagement <input type="checkbox"/> Events
<p>SOCIAL MEDIA</p> <ul style="list-style-type: none"> <input type="checkbox"/> Content seeding <input type="checkbox"/> Twitter strategy + promotion <input type="checkbox"/> Facebook content hub <input type="checkbox"/> YouTube and other video portal hubs 	<p>RETAIL AND PROMOTIONS</p> <ul style="list-style-type: none"> <input type="checkbox"/> On-pack <input type="checkbox"/> In-store <input type="checkbox"/> Promotional events <input type="checkbox"/> Coupons <input type="checkbox"/> Sweepstakes 	<p>SALES FORCE AND INTERNAL COMMS STRATEGY</p> <ul style="list-style-type: none"> <input type="checkbox"/> Sales force activation <input type="checkbox"/> Employee activation 	<p>ONGOING ENGAGEMENT PLAN</p> <ul style="list-style-type: none"> <input type="checkbox"/> Social conversation management <input type="checkbox"/> Asset production and seeding <input type="checkbox"/> Supporting content development

←..... Talent→

BEAM as a measurement tool

PROGRAM OBJECTIVE: **KPIs:**

SECONDARY OBJECTIVE: **KPIs:**

EXPOSURE
.....
The reach of the entertainment program across all channels

INTERMEDIATE MEASURES:
.....
> Number of views
> Number of attendees
> Number of new fans/likes
> Pass-along rate
> Pre/post awareness

BENCHMARKS:
.....
> Previous program views
> Average category event attendance
> Goal: 50K new fans
> Industry pass-along rate
> Survey data

ENTERTAINMENT
.....
The consumer's engagement with and perceived entertainment value of the content/experience

INTERMEDIATE MEASURES:
.....
> Completion rate
> Repeat views/visits
> Pass-along rate
> Viewership growth
> Number of comments
> Consumer enjoyment

BENCHMARKS:
.....
> Previous program completion rate
> Category standard repeat views/visits
> Typical viewership
> Survey data

BRAND
.....
The brand exposure/association within the entertainment program

INTERMEDIATE MEASURES:
.....
> Likes/followers/fans on branded media sites
> Number of comments (%+/-)
> Brand search lift
> Pre/post purchase intent
> Click-throughs

BENCHMARKS:
.....
> Average category Facebook fans
> Previous campaign WOM generated
> Survey data
> Category search volume

Performance:

Performance:

Performance:

BEAM score: _____ / 10

BEAM score: _____ / 10

BEAM score: _____ / 10

Program Performance:

Total BEAM score: _____ / 30

Credits

Writers:

Abby Marks, Associate Director, OgilvyEntertainment
Olivia Rzepczynski, EAME Digital Consultant, Ogilvy & Mather
Eddie Burns, Associate, OgilvyOne Worldwide

Contributors:

Doug Scott, President, OgilvyEntertainment
Matthew Pharr, Director, Marketing Analytics, Ogilvy & Mather
Benoit DeFleurian, Managing Director, Ogilvy & Mather Paris
Frederic Levron, Executive Director, Head of Digital & Branded Entertainment,
Ogilvy & Mather Paris
Patou Nuytemans, EAME Chief Digital Officer, Ogilvy & Mather EAME

Editor:

Jeremy Katz

Illustrator:

Stephanie von Dressler

Colorist:

Emily Scollon

Creative Director:

David Bradley

Programs cited

Europcar “Crush Hour” –
http://youtu.be/Txn_8V1yZ2Y

Perrier “Le Club” –
<http://youtu.be/q0wJKbLOEXc>

Coke Zero “Make It Possible” –
<http://www.makeitpossibleproject.com>

DuPont “Horizons Project” –
www.horizonsbusiness.com
<http://youtu.be/elkoAQaz2AA>

Hellmann’s “Real Food Project” –
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Walkers “Sandwich” –
www.youtube.com/walkerssandwich

¹PricewaterhouseCoopers. *Global Media and Entertainment Outlook: 2011-2015: Digital Forecast and Trends: PwC*. 2011-2012.

²YouTube Statistics: http://www.youtube.com/t/press_statistics

³All Walkers data points were obtained from the public 2011 Cannes Creative Effectiveness Lions award entry. Data has been retrofitted to fit the BEAM model.

⁴Note: It is not advised to use Advertising Value Equivalencies (AVEs) as a form of PR measurement; however, this was the most relevant public data point available for the Walkers case.

⁵Hellmann’s is an Ogilvy client; all data points were obtained through the execution and evaluation of the program. Again, data has been retrofitted to fit the BEAM model.

Agiloy