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Principles of Digital Participatory Marketing Campaigns for the FMCG Industry

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Introduction

‘Cultural and social developments are more relevant for brand management than ever before’

(Jenkins, 2014)

The advent of Web 2.0 has transformed the environment in which marketing operates (Taylor, 2013: 132; Payne, 2005; Fremont, 2014; Tuten, 2008), as people achieved an unparalleled level of communication and collaboration in human history. That profoundly impacted the realm of PR and marketing, because nowadays customers use social media and other online networking platforms to discuss brands (Neises, 2013: 16) and share their experiences of using products (Van den Bergh and Behrer, 2011: 133).

As a reaction to these changes as well as to the rise of participatory culture, marketing specialists endeavor to channel peoples’ desire to participate, and to extract value from it (Prahalad and Ramaswamy, 2004: 5).

All of this led to the popularization of new ways of promoting commodities. One of those innovative approaches to market products and build brand equity is through digital participatory marketing campaigns. These campaigns allow marketers to create frameworks that will make peoples’ participation beneficial for brands.

Despite the fact that digital participatory marketing campaigns are becoming more and more popular, not much information is available about how to plan and launch them. Even less data can be found about what aspects
improve the chances for success of these kinds of campaigns. Subsequently, a number of questions arise.

**Research questions:**

The main question that I will address in this project is:

- Which principles contribute to the success of digital participatory marketing campaigns for the fast-moving consumer goods (FMCG) sector?

The other two supporting questions that I will look into are:

- How to plan and implement a digital participatory marketing campaign in order to increase the chances for success?
- What factors marketers should consider when initiating, implementing and analysing a digital participatory marketing campaign?

**Objectives:**

To provide a theoretical basis for answering the aforementioned questions:

In Chapter 1 I am going to:

- Discuss what motivates and enables people to participate in socially significant processes

In Chapter 2 I plan to:

- Analyse how participatory culture impacted the marketing realm
- Contribute to understanding the difference between engagement and participatory marketing
- Propose a strategy for digital participatory marketing campaigns

In Chapter 3 I will strive to:
• Identify the main types of digital participatory marketing campaigns for the FMCG sector
• Examine the best examples of each type
• Determine which aspects of different participatory marketing campaigns have contributed to their success

In Chapter 4 I will attempt to:

• Provide a list of practical recommendations that will increase the chances of success of a digital participatory marketing campaign in a FMCG company

**Parameters and definitions**

In this paper I will focus on digital participatory marketing campaigns for the fast-moving consumer goods industry for three main reasons. First of all, the FMCG industry is one of the largest in the world of business. Subsequently, findings of this project will be relevant, and will aid to improve the marketing efforts of a great number of companies.

Secondly, despite the fact that digital participatory marketing campaigns are relatively new phenomena, FMCG companies actively use this type of marketing campaigns to promote brands and products. This provides a great number of successful examples for analysis and classification. In addition, a vast amount of information about the campaigns is available, which allows us to scrutinize them more comprehensively, and make data-based recommendations.

Finally, I am passionate about innovative ways of promoting products/brands, and I am keen to pursue a career in marketing, for one of the FMCG companies. Thereafter, a thorough understanding of principles that
contribute to the success of digital participatory marketing campaigns will help me to become a professional in this realm.

Among the definitions that need to be clarified are:

- **Engagement marketing.** It is an ambivalent term that is used by marketing specialists to describe both, attracting audiences’ attention to brands/products, and encouraging people to actively participate in their creation, promotion etc. (Baines, 2011: 386; Taylor, 2013: 132-133; Kaufman and Horton, 2014: 68; Hlavac, 2014; Mena, 2012: 100). In this dissertation the term will be used exclusively to describe the marketing efforts to attract audiences’ attention to brands/products, effectiveness of which can be measured by numbers of page views or clicks on links.

- **Participatory marketing.** The term is going to be used to describe marketing strategies that are aiming to ‘activate audiences’, by encouraging them to actively participate in various activities (i.e. vote, make, write, rewrite, ask, play etc.)

- **Success.** Digital participatory marketing campaign will be considered successful if it has achieved its goals. Even if a campaign had shown the great engagement rate, or other positive results, but has not reached its initially identified objectives, it would not be considered as successful.

**Methodology**

The unit of analysis of this study is a digital participatory marketing campaign. In pursuance of getting insights into it, addressing the research questions and meeting the objectives I relied on secondary analysis of qualitative data. In addition, to analyse the best practices of digital participatory marketing
campaigns I wrote four qualitative case studies with elements of quantitative analysis. The case study method has been chosen, because not much theoretical information is available about digital participatory marketing campaigns.

In the initial stages of the research I was considering to analyse two successful and two failed digital participatory marketing in order to identify which factors have contributed to a success, and which led to failure. However, on the phase of identifying successful and failed cases, I have discovered that digital participatory marketing campaigns can be divided into four main types. Subsequently, it has been decided to examine one successful campaign for each type. Firstly, it enabled me to identify what characterise each type. Secondly, comparing the information available about successful and failed practices, I realised that more robust and valuable data will be obtained by analysing successful cases.

By the same token, I was thinking to conduct primarily research and interview the marketers that have been involved in the examined campaigns. Nonetheless, it appeared more practical to analyse interviews with them, which were already available.

The fact that, the data about the objectives of two digital participatory marketing campaigns was collected in bits from different sources, may lead to missing out some objectives. These campaigns are the Coke Chase and the Smell Like a Man, Man - the Sequel.

Overall, the information used in the case studies comes from the campaigns’ websites, videos, social media analytics platforms, interviews with marketing specialists, case studies conducted by other researchers, scientific
magazines, marketing blogs, etc. Consequently, the use of various sources, enabled me to examine cases from different angles and make valid assumptions.

**Literature review**

The term ‘participatory marketing’ does not have a conventional definition in the academic literature. There are a number of approaches to define it. Within the first one, it is seen as independent, new way of marketing. In the second, participatory marketing is identified with engagement marketing. Third, sees it as related to engagement marketing.

Alan Rosenspan (2015) and Michael Della Penna (2009) represent the first approach. Rosenspan characterizes participatory marketing, as the one ‘when consumers not only agree to be marketed to, but become involved in creating their own products and service offerings. [...] Even their own marketing strategies, and companies respect that’ (2015). I do not agree that participatory marketing is about giving an unrestrained freedom to the consumers; rather it is about creating boundaries and establishing rules for their participation.

Michael Della Penna, who also sees the participatory marketing as a new and independent paradigm, aptly stressed that ‘it requires new strategies and tactics to capture the hearts and minds of consumers — particularly those in Generation Y, who have fully embraced technology and the social Internet’ (2009).

Scientists that represent the second group, either falsely define engagement through participation (Evans and McKee, 2010; Harden and Heyman, 2009; Taylor, 2013; Stein, 2013; Middleton, 2012; Oetting, 2010), or mistakenly see viewers and participants as synonyms (Hlavac, 2014). For
instance, Evans and McKee (2010: 11) assert that ‘engagement on the Social Web means customers or stakeholders become participants rather than viewers. [...] They are willing to participate and it is this participation that defines engagement.’ In the same vein, Harden and Heyman (2009:4) state that ‘managing digital engagement is all about managing the participatory power of millions of Internet users to profit your business.’

It is worth emphasizing that within the last two concepts, participation is seen as a means that helps facilitating customers’ involvement in the development of new products through feedback, and in brand promotion, as customers ‘advertise’ to their friends through word of mouth. Subsequently, both concepts ignore the fact that participatory marketing technics are primarily used to market products and brands to customers by marketers. Professionals create unique and interesting scenarios of participation for a target audience, which attracts them, and consequently they become exposed to the product or brand.

Overall, within the second approach participatory marketing campaigns are analysed as engagement campaigns (participation=engagement), and these scholars have the same set of recommendations for both. However, some recommendations to improve the chances of success of an engagement campaign may not be relevant for a participatory marketing campaign, and vice versa. Moreover, some recommendations are misleading. For instance, Hlavac claims that the success of the engagement marketing campaigns (= participatory marketing campaigns) is not measured by ‘ROI, profits or growth in sales [...]’, because a Social Engagement strategy is measured by internal metrics like the increase in Likes, Friends and Followers’ (2014: 56). In Chapter 3 of this project it will be shown that success of digital participatory marketing campaigns is
measured by both, internal metrics and external metrics (including rise in sales, ROI etc.).

Within the third approach, Gail F. Goodman (2012) claims that to initiate participation is one of the ways to engage consumers. The scientist sees it as one of the strategies of engagement marketing. However, she narrows the techniques to only ‘taking part in surveys and polls’ (2012). But as will be shown in this paper there are many more strategies to facilitate and encourage customers’ participation.

Other scholars that represent this approach, Bobby J. Caldera, Edward C. Malthouseb and Ute Schaedelc (2009), differentiate concepts of ‘engagement’, ‘participation’ and ‘involvement’. They correctly claim that the last two concepts are relational to the concept of engagement, as they ‘act as engagement antecedents and/or consequences in dynamic engagement processes occurring within the brand community’ (Calder et al., 2009). An In this project I will analyse participatory marketing and different digital participatory marketing campaigns through the lens of the third approach.

A more detailed literature review will be provided in the subsequent chapters.
Chapter 1.

Participatory Culture in the Digital Age
In the digital age ‘participatory culture is not a niche culture within Western society; it’s a widespread global informational phenomenon [...] that resists the passivity of consumerism’ (Daniels, 2015: 75-84). The neologism ‘participatory culture’ captures an unparalleled level of public engagement in the production and dissemination of information, ideas and creative work, in the post-industrial society.

The term ‘participatory culture’ has been coined by Henry Jenkins (1992) to label different fandom activities, but ‘as the concept has evolved, it now refers to a range of different groups deploying media production and distribution to serve their collective interests’ (Jenkins et al., 2013b: 2). Since the term has been introduced, it has consolidated previous studies about collaboration, contribution and collective knowledge that have been produced over the past couple of decades (Delwiche and Henderson, 2013: 4). Subsequently, academics have been provided with a platform by which to analyse different manifestations of participation in the informational society in more organised and interconnected ways. This significantly enhanced the understanding of the phenomena.

The group of scholars, together with Jenkins (2009), defined the key characteristics of the participatory culture, and described it as a culture:

[...] with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices. A participatory culture is also one in which members believe their contributions matter, and feel some degree of social connection
with one another (at the least they care what other people think about what they have created). (Jenkins et al., 2009: 3)

In the digital era, involvement in content creation and dissemination has been facilitated by the accessibility of technologies and its convergence, which means ‘morphing of devices (computers, mobile phones, televisions, etc.) as they become multi-purpose conduits for a range of activities involving digital media’ (Flew, 2008). Nowadays, anybody who has a mobile phone with camera can use it for producing, storing, editing and distributing high quality content. Whereas, in the recent past only a small group of people have had an access to technologies enabling that, but even for them it was a laborious process, which required using multiple devices.

Moreover, participation has been encouraged by social media platforms that are designed in a way to allow users to almost effortlessly connect with others and share content. In addition, social media enables users to express their opinions about other people’s creations, as ‘the belief in social media as technologies of a new “participatory” culture was echoed by habitual tools-turned-into-verbs: buttons for liking, trending, following, sharing, et cetera’ (van Dijck, 2013). For the majority of people, the fact that one or two clicks can enable, not only to build networks with weak and strong ties, express themselves, but also to figure out other peoples’ opinions, means it is easy and rewarding enough to participate.

By the same token, in the information society, people feel free to be involved in different activities, because ‘participation does not rest on expertise’ (Jenkins et al., 2009: 3). In contrast, in the industrial society involvement in
various socially important processes have been restricted to the experts (Fisher, 2000: 6) and representatives of higher social classes (Holmes et al., 1971: 196).

The information society is based on one of the principles of collective intelligence; that ‘no one knows everything, everyone knows something’ (Levy, 1999: 13-14). This reassures people from different backgrounds that even their insignificant input is important. Primarily, because collective intelligence ‘as a networked rather than hierarchical command-and-control structure; [allows] fitting together small contributions of many participant’ (Rheingold, 2012: 160) in order to create greater resources of knowledge and inspiration for everyone.

In the digital age the process of contribution takes shape though different forms of participatory culture, such as affiliations (membership in online communities such as Facebook, Tumblr etc.), expressions (generating of creative content, such as fan videomaking, mash-ups), collaborative problem-solving (cooperating in formal and informal teams to accomplish tasks and cultivate new knowledge, for instance through Wikipedia, spoiling), and circulations (shaping the flow of media via blogging, podcasting etc.) (Jenkins et al., 2009: 3).

The forms of participation identified by Jenkins (2009) are different in the sense of the level of energy, time and creativity input required. Nonetheless, all above mentioned forms are the same, from the point of view that all of them are based on the conscious engagement and indented contribution. Mirko Tobias Schäfer (2011) described it as ‘explicit participation’ (2011: 51).

However, Jenkins (2009) disregards the fact that by means of the digital technologies people participate in the creation of a new knowledge without even knowing it. In contrast Schäfer (2011: 52) insists that participatory culture rests
not only on explicit participation, but also on implicit participation. According to the scientist, implicit participation does not

[...] require a continuous activity of cultural production, nor does it require users to choose from different methods in problem solving, collaboration, and communication with others. Rather it is a design solution that takes advantage of certain habits users have [...] Implicit participation seems to emerge out of nowhere, but it is actually the result of software design that focuses on user actions. (2011: 51)

It is confirmed by the fact that nowadays series of platforms (including search engines, like Google, Yahoo!, Bing etc., social media sites, like Facebook, Twitter, YouTube etc.), harness implicit participation by collecting Big Data. Subsequently, on the basis of this data professionals produce valuable insights into human behavior, and using it for improving information systems (van den Boomen et al., 2009: 153) and profiling (Hasan et al., 2013).

Another characteristic of participatory culture in the digital age worth analysing is the shift from perceiving audiences as mainly passive to seeing them as ‘prosumers’. We can see this shift by looking back at the history of participatory culture.

As claimed by Henry Jenkins (2010), the first manifestations of participatory culture and aspiration to be active producers of information can be traced back to the 19th century. He gives as an example of the Amateur Press Association developed by young people in the 1850s (Jenkins, 2010: 5:19). In addition, throughout the 20th century we can see an increase in the willingness to
actively participate in media creation; for instance, through printing and
distributing zines, which goes ‘against a society predicated on consumption’
(Duncombe 1997: 2) and shooting documentaries on camcorders (Jenkins, 2010:
6:28).

Nonetheless, it was only at the end of the 20th century that ‘a growing
body of academic researchers challenged the traditional view of citizens and
media audiences as largely passive’ (Delwiche and Henderson, 2013: 5). It is
worth emphasizing that those scholars have defined active audiences not only as
active media consumers who are decoding messages (Hall, 1980), co-creating
value (Vargo and Lusch, 2008), as readers that interpreting the messages they
receive (Croteau and Hoynes, 2014: 8), but also as ‘users [that are] generating
media content of their own’ (Ibid.). They started to see media audiences as
producers and consumers at the same time - prosumers (Tofler, 1980; Kotler,
1986; van Dijck, 2009; Bruns, 2007; Ritzer and Jurgenson, 2010; Fuchs, 2009).

In the era of Web 2.0 prosumers, by means of advanced technologies,
communicate and collaborate; appropriate, remix, generate and recirculate
content (Fuchs, 2009: 56; Jenkins, 2006: 1; Daniels, 2015) for personal
satisfaction (Arnhold, 2010: 68) and self-expression.

The blurring of the line between producers and consumers resulted in
empowerment of prosumers, and loss of control by companies over:

- *Brand*, as ‘consumers are enabled to openly discuss the value of a
  brand in social networks’ (Neises, 2013: 16)

- *Buyers’ decision making process*, as consumers rely on feedbacks of
  other people about the product or service (Giannetto, 2014: 47)
Content, because prosumers ‘can remix it, remake it, and recirculate it in pretty much any way’ (Jenkins, 2013a). It has even become difficult to press charges over peoples’ copyright breaches in some cases and it is impossible to do so in all cases (Ibid.).

Finally, according to Nielsen, participation online follows the 90-9-1 rule, where one per cent of users constantly participate in social media activities, and are accounted for 90 per cent of postings; nine per cent of users participating from time to time and contribute ten per cent; whereas 90 per cent of users are referred to by Nielsen as ‘lurkers’, because they ‘read and observe but don’t contribute’ (Nielsen, 2006). According to Bradley Horowitz (2006), Yahoo! identified the proportion of audience participation in one of its services, which is:

- 1% of the users population might start a group (or a thread within a group)
- 10% of the user population might participate actively, and actually author content whether starting a thread or responding to a thread-in-process
- 100% of the users population benefits from the activities of the above groups (lurkers)

[...] We don’t need to convert 100% of audiences into “active” participants to have a thriving product that benefits tens of millions of users. (Horowitz, 2006)

Subsequently, even the participation of a small proportion of users is beneficial for all users and changes the role of the audiences.

Nonetheless, the data provided by Pew Research Centre contradicts that, as research shows that by 2012 46 per cent adult Internet users where labeled as
‘creators’ (they posted self-produced videos or images); 41 per cent were named
‘curators’, as they reposted content created by someone else (Pew Research
Center, 2014). Thereafter, it can be suggested that the 90-9-1 rule is obsolete, as
a much higher proportion of users actively participate in content creation.

Thus, it has been identified that convergent technologies and social media
platforms facilitate connectivity, communication and creativity, and provide the
participatory culture with means to flourish in the digital age. They are also
designed in a way to make participation casual and rewarding.

Among other characteristics of participatory culture in the digital age are,
first of all, the valuing of even minor contributions to collective intelligence,
which motivates many people to actively and consciously participate in different
ways.

Secondly, in the digital era it has became possible to extract value from
implicit participation as well, through collecting data about users and using it to
better understand consumers and improve their experience.

Thirdly, the audiences’ traditional role of passive consumers has changed
and after they were enabled to participate in the production and distribution of
content, they became prosumers. Subsequently, they gained some degree of
control over brands, products and content.

Finally, accessibility of the channels for participation and ease of their use
dramatically increased the level of explicit participation.

In the next chapter I will analyse how these changes in consumers’
behavior have impacted the marketing field and changed the ways the
companies are promoting their products, services and brands.
Chapter 2.

Engagement and Participatory Marketing
With the advent of participatory culture the notion of effective marketing, and marketing strategies itself have changed. First of all, because of the emergence of prosumers, that are ‘marketing savvy and demanding, [that] actively seek out information and opinions, share their views and experiences with others’ (Matathia, 2004). Marketers realised that in order to promote products and services more effectively they need to understand (Kaufman and Panni, 2012: 298) and address needs, desires and preferences of customers (Keiningham et al., 2005: 213; Sheth, 2000). Subsequently it led to a shift from product centric to customer-centric marketing.

Secondly, as already mentioned in the previous chapter, companies have lost control over the brand image and consumers decision-making process, which forced them to move ‘from transactional marketing to relationship marketing’ (Payne, 2005: 11), in order to attract, engage and retain audiences.

In addition, marketing strategies have changed, because new advanced technologies allow audiences to skip traditional advertisement on TV (i.e. on demand services, forwarding options), and block it or ignore it online (‘roughly 7 of 10 computers use pop-up ad blockers’ (Usigbe, 2013: 27). According to a recent research, 63 per cent disregard and ignore Internet ads (Braverman, 2010). By the same token, 41 per cent of 16-24- years age group is annoyed by advertisement in social media (Vandervell, 2014a), which implies that advertisements adversely affect brand image. Subsequently, it brought the understanding that traditional advertisement ‘is dead’ (Brennan, 1993; Godin, 2004; Himpe, 2008; Zyman and Brott, 2002).

All the aforementioned changes, ushered marketers to find new, more creative ways to raise brand awareness, build brand equity, and promote
products and services. As a result, interruption marketing has been supplant by engagement marketing (Taylor, 2013: 132).

Engagement marketing is about engaging, not interrupting customers (Kaufman and Horton, 2014: 68), at both - emotive and rational levels (Seligman, 2012: 44). It is about providing people with an opportunity, either online or offline, to experience a brand in a creative way or encourage audiences to interact among themselves, in order to increase loyalty to a brand (Taylor, 2013: 133).

Despite the fact that, engagement marketing becoming more and more popular, the definition of ‘engagement’ remains debatable. Matt Rednor, VP of global strategy and analytics, at MRY claims that ‘engagement is any action a consumer takes with your content. It’s a like, view, comment or share’ (Abramovich, 2012). Whereas, Pat Stern, chief creative officer, at iCrossing asserts, that ‘many brands measure engagement by using metrics such as page views and dwell time. But we think the true sign of engagement is if the audience is sharing and discussing your content across the online and offline worlds’ (Ibid.).

In order to eliminate that ambiguity, it is worth to differentiate the concepts of ‘engagement marketing’ and ‘participatory marketing’. I believe, that whereas engagement marketing aims to attract the attention of the audience in order to generate views and in some cases encourage participation, participatory marketing that is related to engagement marketing ‘is a way to make consumers involved in different marketing decisions’ (Boujena and Wesley, 2013: 76).

Participatory marketing campaigns encourage people to actively participate in various activities offline and online (i.e. like, share etc.). For
instance, the user engages with the content, when he/she clicks on the link to see it, whereas the user participates when he/she becomes involved in pre-defined activities, and/or in promotion or dissemination of the content through likes, shares or sends it to somebody of

Basically, ‘participatory marketing is a mind shift that includes learning how to market with customers, rather than at them’ (Penna, 2009).

This type of marketing campaign grasps an essence of the era of participatory culture in which, people are intrinsically motivated to participate (i.e. self-expression, affiliation with others through participation), and extrinsically motivated – believe that others value their contribution accordingly. In some cases, material reward is another extrinsic motivation to take part in a campaign, as marketers provide participants with free products or financial prizes.

The marketing specialists predominantly use digital media, particularly social media sites, for participatory marketing campaigns, presumably because these platforms facilitate participation. As asserts Constantinides (2012: 449) ‘participatory marketing is one of the tenets of social media.’

Digital participatory marketing campaigns are usually highly efficient, first of all, because 90 per cent of consumers would advocate and recommend a brand after interacting with it on social media, as shown by the Internet Advertising Bureau UK (IAB UK, 2013).

Secondly, these campaigns accelerate many-to-many marketing, as they are predominantly designed in a way to facilitate spreadability and virality. Subsequently, companies create a favorable environment in which customers themselves co-create messages and distribute information about the brand via
their social media accounts. In the cases when digital participatory marketing campaigns work, they are more efficient at promoting a brand than advertisements, because according to Jupiter Research (2007) social media users are three times more likely to trust their friends’ opinion about the brand. (Jupiter Research quoted in Kroenke, 2014: 558).

Thirdly, participatory marketing campaigns are effective because ‘people embrace what they create’ (Moore, 2007: 13), and that which connects customers with a brand on an emotional level.

Digital participatory marketing campaigns have number of advantages, one of which is that companies benefit from explicit participation by extracting value from user-generated content (i.e. videos, photos, discussions, creative ideas etc.) (Latif and Memmola, 2008: 293).

In addition, this type of campaign provides marketers with an opportunity to collect valuable information about their audiences not only from explicit, but also from implicit participation (Fortunato, 2013: 175). Thereafter, digital participatory marketing campaigns are beneficial for brand awareness, brand image and future brand development, as information about audiences’ behavior gathered during the campaigns allows improving marketing efforts in the future.

Another advantage of digital participatory marketing is that it enables to address and guide customers’ desire to be part of a brands’ story and participate in the brand promotion (Quillin and Peck, 2011). Marketers channel that desire by defining ways of contributing, rules and forms of participation (for instance, users are asked to make a photo with a product; write a creative idea for a campaign etc.).
Despite the fact that companies define the ‘rules and boundaries’ of the digital participatory campaigns, one of the huge weaknesses of this type is that marketers do not have much control over progress and its consequences for the brand. ‘It might be said that they have a more direct access to the governance of tasks, as opposed to the outcomes of those tasks’ (Delwiche and Henderson, 2013: 29).

Before moving to the analysis of the best practices of digital participatory marketing, it is worth to examine the elements of the strategy, which needs to be developed for that type of campaign.

I believe, that the digital participatory marketing campaign strategy is similar to a digital marketing campaign strategy, and it should consist of eight steps:

1. **Revisiting brand values and aims.**

Marketing strategy aims to convey a brands’ story over multiple platforms to multiple audiences in a consistent way (Hammer-Dijcks, 2010: 81). Considering that a digital participatory marketing campaign is part of the marketing strategy, it should start with the revisiting company’s brand values and aims. Primarily, because it will allow to ascertain that the campaign will reinforce them (Ryan, 2014: 267). Some sources do not have this step, and they recommend beginning the planning process with an audience analysis. For instance, Frick and Eyler-Werve (2015) as a first component of a digital media strategy define ‘content strategy’, which ‘requires identifying specific groups of users, developing key messages and content based on their needs and interests’ (2015: 4).
Unfortunately, some companies follow this pattern and in pursuit of satisfying target audiences’ demands and keeping up with modern trends, skip the ‘revisiting the brand values and aims’ step, which sometimes leads to inconsistencies in a brand story and even to criticism from customers. As stated by Jenkins ‘to avoid becoming the target of grassroots resistance, brands should very carefully confirm that all their touchpoints are truly in line with the values they promote’ (Jenkins, 2014: 39).

### 2. Defining and analysing the target audience(s).

It is worth to remember that targeting everybody attracts nobody, therefore it is crucial for a marketing campaigns’ success to identify a specific group that will be the target audience(s). After that, marketers should:

- Collect data about audiences’ interests
- Identify what makes them ‘tick’
- Determine what channels/platforms they use online (Hlavac, 2014: 58-59)
- Figure out how they prefer to use those platforms and
- Which content they prefer (i.e. text, photos, video etc.) (Wilson, 2013: 22)
- Classify whether they are observers, participants or contributors (Wikipedia, 2015)

The thorough understanding of the audiences and of the patterns of their behavior online is vital for a participatory campaigns’ success, because ‘we no longer live in a “if you build it they will come” digital era’ (Hemann and Burbary, 2013: 88). Subsequently, in order to motivate audiences to participate, marketers should identify where to find them and how to appeal to them, not
At least what to expect from them.

On this stage, marketing specialists should also analyse previous digital marketing campaigns and review competitors experience in targeting these audiences (McColley, 2012).

3. Identifying SMART objectives.

‘The biggest mistake people make in digital media is they fire content out with no real purpose and no real alignment to a strategy; just hope’ (Digitia, 2013). It is important not only to identify objectives, but also to make those aims Specific, Measurable, Achievable, Relevant and Time bound. Without SMART objectives the chances to create an efficient participatory marketing campaign and assess its effectiveness are very low. For instance, Nescafe in Ukraine created “Nescafe Idea X’ campaign that will reword the best start-up with 100,000 hrivnas (Nescafe, 2015). People will identify the winner, but in order to vote they must allow access to their Facebook account. This campaign is perfect to collect information about users, but it would have been disastrous if the company had needed to encourage user-generated content. Therefore, it is fundamental to identify goals of a campaign.

4. Allocating a budget.

Some people still think that digital marketing is equivalent to free marketing. That is one of the biggest misconceptions, ‘not only is it most definitely not free but to get it right requires significant investment in time, money and resources’ (Charlesworth, 2014: 112).
Identifying the amount of money that the company is ready to spend for a campaign will help to choose whether the campaign will be designed and implemented by ‘in-house’ specialists or by an outsourcing marketing company. In addition, ‘budgeting is about achieving the right balance of: promotion, service and design; [...] campaign activities; and continuous traffic building’ (Chaffey and Smith, 2013: 494).

5. Creating the campaign.

Based on the company’s values, target audience insights, SMART objectives and with a budget in mind, marketers should create the campaign and identify its features. Basically, at this stage, marketing specialists:

• Write the story – script of the campaign
• Establish forms of the participation (i.e. create, write, make, play or vote; etc.) and
• Determine guidelines for participation (for instance, ‘take a snapshot or video of what makes you smile and share the source of your happiness with us by uploading it here’ (Coca-Cola, 2015)
• Define what would be the reward for participation
• Choose platforms for the campaign (i.e. Twitter, Facebook, YouTube, Vimeo etc.)
• Identify what amount of money will be spend on what
• Assist designers, operators, IT specialists and other professionals in creating the campaign itself (i.e. design, shoot promotional videos, make website for a campaign etc.)

Define the failure and ‘the success, so you can make data-based decisions about when to persevere and when to pivot’ (Frick and Eyler-Werve, 2015: 3). It is essential, because as mentioned earlier, marketers do not have much control over the process of a participatory campaign, as people contribute in the way they like and despite the boundaries ‘stimulated UGC [...] cannot be kept under control’ (Ulrike, 2010: 143). Subsequently, marketers should know what ‘good’ looks like and plan how to act if something goes wrong.

7. Implementing and monitoring.

This step is about launching the campaign and it ‘involves identifying problems with any of the ongoing messages, channels, or source manipulations and adjusting campaign processes according to research findings’ (Tyson, 2013: 68).


The key to the effective assessment is ‘the alignment of metrics and measures to the objectives, and not the reverse’ (Flores, 2013: 50). For example, if the objective of the campaign is to encourage customers to create 1000 videos and post in in social media, then to evaluate the campaign, the marketing specialist should identify how many videos have been posted, and even if figures show that 100 000 users have seen the campaign, but only 100 videos have been posted, that campaign can not be considered as a successful one.

Moreover, marketers should calculate the return on investment (ROI) percentage to evaluate the efficiency of the campaign.
Thus, participatory marketing as part of engagement marketing aims to provide framework for people participation in brand related activities. Marketers initiate digital participatory marketing campaigns not only to engage customers with the brand or product through participation, and provide people with a positive brand experience, but also to encourage them to actively contribute to brand promotion. The strategy of the digital participatory marketing campaigns consists of eight steps, each is fundamental to a campaigns’ success.

In the next chapter I will analyse different types of successful digital participatory marketing campaigns in the FMCG sector in order to identify features of the each type and detect elements of the campaigns that have contributed to the positive outcomes.
Chapter 3.

Digital Participatory Marketing Campaigns: Best Practices
Digital participatory marketing campaigns can be categorized into four main types. All these types are aiming to provide a platform for customers to interact with a product or brand in a creative way, but each has different methods of doings that. The first type is ‘play’ campaigns, where customers are asked to play a game and usually to compete with other teams or guess something. One of the successful examples of that category in the FMCG sector is the Coke Chase campaign for Coca Cola. Another type is ‘ask’ campaigns that encourage participants to submit their questions and suggestions in order to initiate some kind of interaction. An interesting example of that type is the Smell Like a Man, Man - the Sequel campaign for Old Spice. The third type is ‘do’ campaigns that inspire customers to create, make, write etc. The Do Us A Flavour campaign for PepsiCo exemplifies this type of campaigns. Finally, the forth type is ‘rewrite’ campaigns that are created to inspire customers to take part in story creation, for instance the A hunter shoots a bear! campaign for Tipp-Ex.

In order to identify what features they have, it is worth analyzing all four campaigns in more depth. In addition, thorough analysis will help to identify which factors have contributed to a success of these campaigns.

**Case Study: ‘play’ campaign - ‘Coke Chase’, Coca-Cola.**

*Target audience: Coca-Cola customers*

*Objectives:*

1. Promote the brand (Stafford, 2013).

2. Position Coca-Cola as the ultimate refresher (Thompson, 2013).

3. Broaden and deepen social media engagement (Staff, 2013).
4. Create a long-lasting social media engagement (Contagious Team, 2013).

The Super Bowl engagement campaign of 2012 named Polar Bowl attracted nine million viewers and increased Twitter followers by 20 per cent (LaFrance, 2013). Building on its success, for the 2013 Super Bowl, Coca-Cola marketing specialists decided to provide consumers with a more active role. Therefore, in co-operation with Wieden+Kennedy they launched digital participatory marketing campaign the Coke Chase. Pio Schunker, Senior Vice President of Integrated Marketing Communications, stressed that 'last year’s effort [Polar Bowl campaign] was much more passive. This year [with Coke Chase campaign], we up the ante on that by handing the reigns to the consumers' (Contagious Team, 2013).

On January 22nd Coca-Cola started the Coke Chase campaign with 60 second ads that set the campaign premise, according to which three teams - #Showgirls, #Cowboys, #Badlanders – competed for a bottle of Coca-Cola in the desert. As part of the promotion, 30 seconds teasers followed, featured on TV, the company’s website, YouTube and other social media. Thereafter, both promotional ads raised awareness of the campaign and as a result drove customer’s involvement.

Both videos - Coke Chase 2013 Ad (2013a) and Coke Chase - Who Will You Vote For? (2013b) – have a calls to action in the end, 'Vote now to decide who wins' and 'Join the race now COKECHASE.COM' respectively. These encouraged customers to vote and participate before and during the Super Bowl
to determine the ultimate winner (see figure 1), which was announced immediately after the Super Bowl game.

Figure 1.

(Tanner, 2013)

In addition, ‘once fans vote, they [were] able to sabotage rival factions in a series of additional videos. An act of sabotage delays rival teams. Fifteen sabotages were filmed -- five adversely affecting each faction’ (Lacy, 2013). Nine sabotages were unlocked before the game and six more on Super Bowl day (3rd of February). This was an efficient way to attract the customers to participate on the day of the game.

Moreover, in order to encourage participation before and on the event Coca-Cola used transmedia storytelling techniques as ‘CokeChase.com featured biographical information about each group, as well as related photo galleries,’ (Lacy, 2013) and posted real-time updates over multiple social media platforms including Twitter, Tumblr, YouTube and Instagram. This presumably urged the audience to search for bites of information over different Coca-Cola social media
pages, which consequently raised social media pages visiting rates and number of followers.

Worth to emphasize that participation has been also facilitated through possibility to use different devices – computer, mobile and tablet - to vote and sabotage.

Furthermore, as an incentive, the first 50,000 participants have been offered a voucher for a free Coca-Cola.

Consequently, the campaign is successful, as it has met all aforementioned goals. Firstly, according to statistics, in 2013 the value of the Coca-Cola brand has risen in comparison with 2012 by $1.4 billion, from $77.8 to $79.2 billion respectively (see figure 2):

Figure 2.

<table>
<thead>
<tr>
<th>Top ten brand names (2012)</th>
<th>Top ten brand names (2013)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Coca Cola ($77.8 billion)</td>
<td>1. Apple ($98.3 billion)</td>
</tr>
<tr>
<td>2. Apple ($76.6 billion)</td>
<td>2. Google ($93.3 billion)</td>
</tr>
<tr>
<td>3. IBM ($75.5 billion)</td>
<td>3. Coca Cola ($79.2 billion)</td>
</tr>
<tr>
<td>4. Google ($69.7 billion)</td>
<td>4. IBM ($78.8 billion)</td>
</tr>
<tr>
<td>5. Microsoft ($57.9 billion)</td>
<td>5. Microsoft ($59.5 billion)</td>
</tr>
<tr>
<td>6. GE ($43.7 billion)</td>
<td>6. GE ($46.9 billion)</td>
</tr>
<tr>
<td>7. McDonald’s ($40.1 billion)</td>
<td>7. McDonald’s ($42.0 billion)</td>
</tr>
<tr>
<td>8. Intel ($39.4 billion)</td>
<td>8. Samsung ($39.6 billion)</td>
</tr>
<tr>
<td>9. Samsung ($32.9 billion)</td>
<td>9. Intel ($37.3 billion)</td>
</tr>
<tr>
<td>10. Toyota ($30.3 billion)</td>
<td>10. Toyota ($35.3 billion)</td>
</tr>
</tbody>
</table>

(Damodaran, 2013)

Additionally, as ‘brand value impacts stock prices’ (Kirk, 2012), the rise of Coca-Cola’s share price (open) by 13.9 per cent from Jan to May 2013 (see figure 3), proves that the Coke Chase campaign along with other marketing efforts positively impacted the brand equity.
Secondly, the narrative of the campaign – thirsty people relentlessly compete for a bottle of Coke - position Coca-Cola as a ‘ultimate refresher.’

Thirdly, the creative approach to engage audiences and to encourage participation, led to more than 1.3 million people visiting the CokeChase.com website; to more than 900,000 votes and 7.3 million sabotages, despite the fact that the ‘website crashed during the Super Bowl game’ (Blair, 2013).

Moreover, during the campaign the 60-second ad has been watched over 2.5 million times (Fiegerman, 2013).

Additionally, the proportion of Facebook followers from Jan to May 2013 increased by 12.6 per cent, from 56,821,699 to about 64,000,000 respectively (see figure 4).
Fourthly, ongoing social media engagement was enabled by the fact that ads and sabotages were accessible online after the Super Bowl. Over the next two and a half years since the end of the campaign, the 60-second ad has been viewed more than a million times. By July 2015 on top of the 2.5 million views it received another 1.7 million, making the total number of views over 4.2 million.

Finally, the campaign can be considered successful because it addressed consumers’ desire to participate and Coca-Cola’s target audience preference to interact online. In addition, it ‘found’ the target audience on a major world event – the Super Bowl, as according to research ‘91% of the [Coca-Cola] target audience considers itself to be at least somewhat connected to major news and world events; [...and] spends much of their time on the computer’ (Shahab, 2009).
Case Study: ‘ask’ campaign - ‘Smell Like a Man, Man - the Sequel’, Old Spice.

Target audience: young men.

Objectives:

1. Engage with the target audience in new and interesting ways via digital channels (D&AD Winners, 2011).

2. Drive sales (Anon, 2011).

The participatory marketing campaign was launched in June 2010, as part of the engagement campaign the Smell Like a Man, Man. Created by Wieden+Kennedy, it received the world’s most prestigious award for professionals in the creative communications industry - the Grand Prix for film at Cannes Lions International Advertising Festival 2010 (Wentz, 2010).

The Smell Like a Man, Man - the Sequel campaign encouraged customers to post questions via Facebook and Twitter to the Old Spice Guy, ‘an exaggerated “spokesguy” (played by actor Isaiah Mustafa) who epitomizes every cliché that a woman could ever want in a guy’ (Tag, 2011: 129).

In a 48-hour period more than 2000 questions (Landa, 2015: 48) have been submitted to which almost 200 creative videos, with personalized answers by the Old Spice Guy, have been produced and posted on YouTube (Norton, no date).

The brilliance of the participatory ‘campaign was that users could submit questions to the Old Spice man and, within minutes, watch a video response to their question’ (D&AD Winners, 2011). In order to quickly create video responses, advertising agency Wieden+Kennedy in co-operation with Old Spice,
identified strict guidelines for the creative team. This was the only way to make the campaign possible as ‘the sheer quantity of scripts and speed of production meant that getting legal clearance on each one would have made the campaign impossible’ (D&AD Winners, 2011).

In addition, the agency has created a digital system that sorted the submitted questions by questions’ creative potential and influence of the person who submitted it (i.e. celebrities, opinion leaders etc.). The team produced answers to the most creative or/and influential (D&AD Winners, 2011).

Subsequently, it enabled to create the unique videos, like marriage proposal from @Jsbeals to Angela A. Hutt-Chamberlin (to which she replied ‘yes’). Moreover, it accelerated promotion of the campaign through ‘word of mouth’ as celebrities, with millions of followers on social media, like Alyssa Milano, Ellen DeGeneres, Demi Moore, Perez Hilton (see figures 5-9 below) and many others, shared addressed to them videos or posted comments about the videos.
It is worth emphasizing, that ‘many response videos don’t feature a single mention of Old Spice products’ (Jenkins, H. et al., 2013b: 206), presumably because, as I have mentioned in Chapter 2 of this dissertation, young people are annoyed by advertisement in social media. Subsequently, Wieden+Kennedy has taken into account target audiences’ preferences, which contributed to the campaigns’ success.

Overall the campaign can be considered as successful, because it has achieved both objectives.

Firstly, the popularity of the video responses amongst the target audience is confirmed by YouTube statistics. For instance, the video dedicated to Ellen
DeGeneres was predominantly popular among young men aged 18-44 (see figure 10).

Figure 10.

(Worsham, 2010)

In addition, the campaign reached established goals because data shows that the videos have dramatically raised social media engagement, as within three days, from July 13th to July 15th, the combined number of views reached 11 m., and they received over 22K comments (Cabrè, 2010). Moreover, over this period of time there have been more than 170K Old Spice related Tweets,
whereas before the campaign on average it received about 1.9K Old Spice related Tweets per day (see figure 11).

Figure 11.

![Old Spice Tweets](image)

(Stone, 2010)

Furthermore,

- ‘The brand's Twitter following also exploded 2700 per cent to over 83,000 followers since launch’ (Bruell, 2010)
- The number of subscribers of the Old Spice YouTube channel increased by more than two times, to 150K
- In one month, the number of Facebook fans grew by 60 per cent, from 500K to 800K (Wasserman et al., no date)

Additionally, one of the substantial characteristics of success was earned media, as ‘ultimately, more than one billion unpaid impressions' (D&AD Winners, 2011) were earned.

Secondly, the participatory campaign is successful because it has significantly raised sales. Following the data provided by Nielsen, in comparison with 2009 in July 2010 sales of Old Spice Red Zone Body Wash have increased by
125 per cent, from about 690,000 units to around 1,550,000 units respectively (see figure 12).

Figure 12.

![Old Spice Red Zone Body Wash Unit Sales: 2010 vs. 2009](image)

(Anon, 2011)

By the same token, according to data provided by SymphonyIRI overall Old Spice Body Wash sales in July 2010 increased by 106 per cent to $7.3M (see figure 13).

Figure 13.

<table>
<thead>
<tr>
<th>Product</th>
<th>February 2010</th>
<th>July 2010</th>
<th>%Gain</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Endurance</td>
<td>$2.3 M</td>
<td>$4.6M</td>
<td>100%</td>
</tr>
<tr>
<td>Red Zone</td>
<td>$1.1 M</td>
<td>$1.6M</td>
<td>49%</td>
</tr>
<tr>
<td>Liquid Body Wash</td>
<td>$129.9K</td>
<td>$148.6K</td>
<td>14.4%</td>
</tr>
<tr>
<td>Dry skin Defense</td>
<td>$8.2K</td>
<td>$164.5K</td>
<td>1900%</td>
</tr>
<tr>
<td>Body Wash</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Odor Blocker</td>
<td>$35.8K</td>
<td>$649.6K</td>
<td>1715%</td>
</tr>
<tr>
<td>Overall</td>
<td>$3.5M</td>
<td>$7.3M</td>
<td>106%</td>
</tr>
</tbody>
</table>

(O’Leary and Wasserman, 2010)
Finally, Old Spice had become ‘the number one selling brand of body wash for men in the United States’ (D&AD Winners, 2011) by the end of 2010.

**Case Study: ‘do’ campaign - ‘Do Us a Flavour’, PepsiCo.**

*Target audience:* The Millennial generation

*Objectives:*

1. Beat the 1.2 million submission record of the ‘UK Do Us a Flavour’ (Malone, 2013).
2. Turn it into a social media phenomenon (50 per cent of the ‘UK Do Us a Flavour’ submissions arrived by mail) (Malone, 2013).
3. Boost sales by 3 per cent (Instantly, 2014).
5. Integrate consumers in decision-making process (Allen, 2014)

In 2013, PepsiCo launched in the US the most successful campaign *Do Us a Flavour* out of them all. The whole online participatory campaign was summarised in ‘one question and a brief yet enticing call-to-action. "What would be yummy as a chip? Create it, and you could win $1 million!"’ (Graves, 2014).

The campaign was held in two stages, in the first one, consumers were asked to propose their ideas for a new potato chip flavour by clicking to the ‘Create a Flavour’ option on DoUsAFlavour.com website or Facebook app. The bespoke app ‘made it easy to submit votes and share the competition via social media channels,’ (Instantly, 2014), which subsequently facilitated participation.
Participants have been asked to suggest up to 3 ingredients for the flavour, submit the flavour name and provide up to ‘140-character description or inspiration for their flavour’ (Weaklend, 2014).

Grasping the fact that, a small percentage of people are creative creators (as shown in the first chapter of this dissertation), but most social media users want to participate, Lay’s provided a ‘Flavourize me’ option. The fans who clicked on the ‘Flavourize me’ button were inspired by the celebrity chef Michael Simon based on their Facebook profile (see figures 14 and 15 below).

Figure 14 and 15

(Malone, 2013)
It is worth emphasizing, that along with traditional ways to promote the campaign, marketers also sponsored posts on Facebook to show users, which flavours were submitted by their friends.

In the first stage of the contest another possibility to participate was through ‘Flavour Showdown’. It was similar to the initial Facebook concept, where people choose between two options and voted for the one they preferred. During the Do Us A Flavour campaign consumers needed to pick between two flavours by pressing ‘I’d Eat That!’ button. ‘It’s made […] personalized by giving the name and picture of the person who submitted each flavour’ (Graves, 2014).

In addition, participants were able to see which flavour had been preferred by others (see figure 16). This did not demand much effort, but created a feeling of the game and competition, which increased the participation rate in the early phases of the campaign, even among those who did not feel creative enough to submit their own flavour suggestion.

Figure 16.

(Malone, 2013)
During the second stage of the digital participatory marketing campaign, 25 flavours were selected to be manufactured out of the thousands submitted. Subsequently, a panel of judges, which included celebrities such as Eva Longoria and chef Michael Symon selected three finalist flavours - Sriracha, Cheesy Garlic Bread, Chicken and Waffles (Cassinelli, 2013). These three flavours were produced and supplied to stores all over the US, and consumers were encouraged to try and vote for their favorite (see figure 17) via Facebook, Twitter (#SaveSriracha, #SaveCheesyGarlicBread, or #SaveChickenWaffles), website and text messages. The fact that participation was easy and over multiple channels, mobilised even the most inactive part of the audience.

Figure 17.

(David, 2013)

The winner of the contest was a Cheesy Garlic Bread chip, and its creator Karen Weber-Mendham received $1 million.
Since all aforementioned objectives have been met, the campaign can be considered a success.

Firstly, more than 3.8 million flavours were proposed (Kerpen, 2011: 131), which exceeded expectations by almost three times.

Secondly, Lay’s attracted 1.2 million new fans on its US Facebook page, which tripled the fan base, and PTAT (people talking about this) increased by 4700 per cent (Malone, 2013). In addition, ‘the campaign generated 955 million organic Facebook impressions and 1.26 billion PR impressions’ (David, 2013).

Thirdly, sales have risen by 12 per cent during the year (Van Dyck, 2014: 71), because customers where exited to try new limited edition flavours, and many have bought all three new flavours in order to compare them and vote. Moreover, the campaign led to ‘+2% increase in Household Penetration among the target audience, Millennials’ (Biz Community, 2013).

Fourthly, the campaign has addressed the Millennials’ desire to create, share and get recognized (Horovitch, no date), which resulted in a high growth of Facebook page followers among key demographics, 25-34-year-olds (Biz Community, 2013).

Fifthly, the fact that some of suggested flavours were manufactured and sold for almost a year created the feeling that customers participate in the companies’ decision-making process. In addition, ‘this creative crowdsourcing [...] enhanced the consumers’ sense of ownership of the brand’ (Van Dyck, 2014: 71).

Finally, during the campaign PepsiCo gained valuable customer insights. According to the collected data, ‘72K like the color “red” in their flavours’ name’ and one of the most popular ingredients is bacon (Malone, 2013).
Moreover, most people submitted their flavour suggestions on Sunday, and women participated more actively than men, 71 per cent to 29 per cent respectively (see figure 18).

Figure 18.

(Souza, 2013)

Furthermore, there was a clear pattern of different ingredient preferences in various states. For instance, the most frequently submitted ingredient in Ohio was Cheddar, in New York – mozzarella, in Georgia – lemon etc. (see figure 19).

Figure 19.

(Souza, 2013)

This data can help not only to produce and name new flavours, in order to increase their potential to become popular, but also to distribute flavours in different states with accordance to peoples’ preferences.
**Case Study: ‘rewrite’ campaign - ‘A hunter shoots a bear!’**, Tipp-Ex.

*Target audiences:* pupils, students and office workers (Fra30774, 2011; More than ads, 2013).

*Objectives:*

2. Go Europe-wide (Rogers et al., 2011: 36) and promote online.
3. Tell the story of how the whiteout pocket mouse is used and build a consumer relationship with the product through a unique digital experience (Flores, 2011).
4. Be on top of customers’ shopping list (Ibid.).
5. Boost sales by 5 per cent in Europe (Ibid.).

The BIC has briefed French creative agency Buzzman to create an interactive campaign in 2010. Buzzman has adhered to the aforementioned objectives and generated the ‘white and rewrite’ YouTube digital participatory marketing campaign with main video ‘NSFW. A hunter shoots a bear!’ The NSFW stands for ‘Not Safe For Work’, and it has been included in the title after analysis of YouTube guidelines, most popular videos and people’s behavior (Rogers et al., 2011: 36). Presumably, research showed that the target audience is searching for videos with the NSFW title, so incorporating it in the heading increased chances to reach customers.

In addition as Thomas Granger, Managing Director at Buzzman, claims ‘we were pretty sure that we didn’t want a branded video or our own Tipp-Ex video channel’ (Rogers et al., 2011: 36). Moreover, he stressed that data has shown that the video should have a ‘look and feel of a video shot on a mobile phone by
you or me [...] we need to surprise the viewer’ (Rogers et al., 2011: 36). Effectively using these findings Buzzman has produced the 30-seconds clip, which creates an impression that it was shot by an amateur, and posted it on the main YouTube channel (Tipp-Ex YouTube channel was created only in 2012).

In the video, the bear is approaching the hunter and the person behind the camera shouts ‘Just shoot it now!’ to which the hunter responds ‘I can’t!’ After this, the person insists and yells ‘Come on!’ and viewers can see two options ‘Shoot the Bear’ and ‘Don’t Shoot the Bear.’ Both options lead to the same surprising outcome - another video in which hunter says ‘Hey! I don’t want to shoot this bear!’ and then ‘reaches out of the player to grab a Tipp-Ex whiteout Pocket Mouse and whites out the word “shoots” from the title’ (O’Neill, 2010), (see figure 20). That is the first and the last moment, when customers’ attention is attracted to the brand and the product. Subsequently, the advertisement is done in a non-intrusive way.

Figure 20.

(O’Neill, 2010)
The video ends with call to action: ‘Help me to rewrite this story, type anything you want with your keyboard then enjoy!’ (Logos Publicidad, 2013), (see figure 21).

Figure 21.

![YouTube video player](image)

(Logos Publicidad, 2013)

At that point in time, the viewers are invited to participate and suggest their ending of the story, which provides unique interactive experience for them.

Despite the fact that only 42 videos with different endings were produced, including ‘the hunter (dances with; punches; plays football etc.) with a bear’, most of the typed in suggestions received adequate video responses. This was enabled by the fact that Buzzman conducted an extensive survey that resulted in the understanding that ‘for each query – let’s say ‘plays with’ as an example – there were 40-60 words used by respondents to express the notion of ‘play’. So whenever somebody types in one of these expressions, the query leads them straight to the specific scene’ (Rogers et al., 2011: 36). Some of the requests have received ‘Parental Advisory’ videos (see figure 22) or ‘404-error’ response, which users found ‘humorous enough on its own’ (Scott, 2010)
The participatory campaign relied on word-of-mouth marketing, as you can see on the bottom right corner of the figure 22 marketers encouraged to share the Tipp-Experience via e-mail, Facebook and Twitter. The fact that celebrities, including Ricky Martin and Alyssa Milano, shared the campaign has facilitated the popularization of it by attracting the attention of millions of their followers.

Figure 22.

(Flores, 2011).

As a result, the participatory campaign ‘A hunter shoots a bear’ met all aforementioned objectives, and became a great success.

Firstly, it has significantly raised brand awareness, as on average customers have had over five minutes of brand exposure. In addition, whereas before the campaign ‘Tipp-Ex were at 100+ mentions per day, [during it] the daily average increased by over 1,000%’ (Caballero, 2010).

Secondly, the campaign demonstrated how to use the whiteout pocket mouse in an engaging way. Moreover it has provided a unique digital experience for social media users, as they were able to participate in the story creation and to rewrite the end of the ad as many times as they wanted.
Thirdly, it has been popular not only in the European countries, but all over the world as it hit 217 countries (More than ads, 2013). In total within 100 days, the promotional video reached 35.5 million views on YouTube, and 380,000 shares on Facebook and Twitter, which resulted in a 500 per cent virality rate (Flores, 2011). By the same token, within 36 hours alone if received ‘more than 100,000 shares on Facebook; [and] on average 1 tweet per second’ (Cargo, 2010).

Fourthly, ‘“buying attention” of potential customers – which positions the brand as the first product they are likely to buy - increased by 100 per cent’ (Rogers, S. et al., 2011: 36).

Finally, the sales have risen by 30 per cent, in comparison to the same period over the previous year (Rowles, 2014: 36).

Thus, the analysis of the four successful digital participatory marketing campaigns for the FMCG companies have revealed that campaigns that employ different methods of encouraging participation, can be used to gain the same objectives.

Among the features of the different types of digital participatory campaigns are:

- ‘Play’ campaign was providing customers with the simplest ways to participate - voting and choosing between pre-defined sabotages
- Whereas some aspects of ‘do’ campaign (i.e. ‘Create a flavour’) demanded more creativity and effort - to come up with a new flavour combination
• Among the distinctive features of the ‘ask’ campaign were unique and personalized video responses

• Whereas, the ‘rewrite’ campaign, which had a number of standardized video responses, mainly relied on effect of surprise and appealed to the participants’ curiosity: ‘what will happen if I will write....’

Overall, in order to create an effective campaign and encourage people to participate, marketers should identify SMART objectives and gain insights into a targeted audiences’ behavior to tailor the campaign to their preferences; be creative, but at the same time establish strict rules of participation and hold control over content production; promote the campaign via traditional means like advertisement or find a way to promote it in an unconventional way, like Old Spice did by appealing to celebrities which lead to traffic driven from earned media etc.

In the next chapter I will provide a list of recommendations to increase chances for success of a digital participatory marketing campaign for the FMCG industry, based on the aforementioned findings and marketing theory.
Chapter 4.

The List of Recommendations
Marketing specialists should consider a number of factors, when creating and implementing a digital participatory marketing campaign for the FMCG sector. In order to increase the chances of success, it is important to ensure the compliance to the eight-step plan outlined in Chapter 2. In addition, they should take into account the following aspects, which contributed to the success of the campaigns analysed in Chapter 3.

Among the recommendations that have been derived from the theory and previous experiences, one should consider:

1. **Make sure a website is ready for a traffic spike**

Prior to launching a digital participatory marketing campaign, marketers should ‘anticipate wild success and ensure that the server can cope with the additional traffic’ (Geddes, 2015: 68). Otherwise, instead of engaging audiences, a campaign may lead to a frustration and criticism, and in some cases to failure. Even if technical breakdown will not lead to fiasco, it will negatively impact the participation rate, like it did during the *Coke Chase* campaign.

2. **Make it easy to find**

As shown in Chapter 2, in the modern world the rule ‘if you build it they will come’ (Hemann and Burbary, 2013: 88) is not relevant anymore. Consequently, it is important to ‘research your target market, and make sure that they can access your campaign easily based on their usual online habits’ (Geddes, 2015: 66).

As stressed Thomas Granger, Managing Director at Buzzman, they have included ‘NSFW’ in the title of the *A hunter shoots a bear!* campaigns’ main video,
because the research showed that their target audience is searching for that type of videos (Rogers et al., 2011: 36). Subsequently, marketers made it easier for customers to find the campaign by adding this abbreviation in the title.

Moreover, different age groups prefer different social media platforms. For example, 81 per cent of 16-24-years-old use Snapchat (Vandervell, 2014b), and the popularity of Tumblr, Pinterest, and Instagram are increasing among them, as in 2014 the usage raised by 120 per cent, 111 per cent, and 64 per cent respectively (Oldham, 2014). This implies that, in order to increase chances for interaction with 16-24s group, marketers should consider using these platforms for digital participatory marketing campaigns too.

3. Make it easy to participate

Digital participatory marketing campaigns should not be laborious. It has been shown in Chapter 1 that only 46 per cent of adult Internet users are active content ‘creators’, and only 41 per cent of adult Internet users are ‘content curators’ (Pew Research Center, 2014). Therefore, in order to increase the participation rate and attract wider audiences, it is worth providing the customers with a very simple way to contribute. For instance, during the Coke Chase campaign, participants were asked only to vote, and if they want to sabotage other teams. These actions did not demand much time, energy or creativity. Both ways to participate were easy in technical terms as well – one-click actions.

In the same vein, creators of the Do Us a Flavor campaign effectively addressed preferences of different users, as they provided a range of opportunities to participate. From the simplest - ‘vote to save your favorite’,
‘Flavor Showdown’, to a bit more demanding for ‘content curators’ - ‘Flavourize Me’, and ‘content creators’ – ‘Create a Flavor.’ Therefore, users with different preferences were provided with a chance to contribute in a way that is more enjoyable for them.

The fact that to vote in both aforementioned campaigns, participants were able to use multiple devices, various social media platforms as well as send text messages also facilitated participation.

4. Control the content

Henry Jenkins (2013) argues that during the A hunter shoots a bear! campaign, ‘the actual output was controlled and triggered entirely by the users [because] [...] the “story” required a command to be entered to move forward’ (Jenkins et al., 2013b: 210). However, I think that whereas users indeed triggered the output, the Tipp-Ex actually controlled the content. As was shown in Chapter 3, all video responses were pre-produced, and the advertising company defined the content of the videos.

In a similar vein, Old Spice provided strict guidelines to the producers of the videos for the Smell Like a Man, Man - the Sequel campaign. As was illustrated earlier, customers have posted creative ideas for or questions to the Old Spice Man. However, the scenarios and the video responses have been produced by the marketing agency with accordance to the company guidelines, identified by Old Spice.

Among the reasons to control the content is to manage messages that are posted on behalf of a company and to reduce the chances that trolls will compromise a participatory marketing campaign. For instance, Coca-Cola’s
#MakeItHappy campaign, which was launched on 1st of February 2015, has failed because marketers did not control the content. The rules of the campaign were simple, people were asked to add #MakeItHappy to a negative tweet, and it will be turned into a cute ASCII image. After 4 days the campaign was pulled, after Coca-Cola’s account was generating ASCII images of lines from Mein Kampf (Woolf, 2015).

5. Make a call to action

In pursuance of facilitating participation, a digital participatory marketing campaign should contain a simple and clear call to action (i.e. ‘play’, ‘do’, ‘ask’, ‘rewrite’). Frequently, a call to action is accompanied by a sentence or two that encapsulate the essence of the campaign and provide the participants with the instructions of what they are expected to do. For instance, the Coke Chase campaign call to action was supplemented by a simple reasoning why customers should vote: ‘Vote now to decide who wins’ (Coca-Cola, 2013a).

In addition, it is beneficial for the engagement rate, if the call to action phrase ‘answer[s] the customer’s question “what’s in it for me?”’ (Barker et al., 2012: 40). The Do Us a Flavor campaign efficiently addressed that, by phrasing it as ‘what would be yummy as a chip? Create it, and you could win $1 million!’ (Graves, 2014). As can be seen from the A hunter shoots a bear! campaign, money is not the only award for participation, as joy can be seen as a reward too. Their call to action phrase was: ‘Help me to rewrite this story, type anything you want with your keyboard then enjoy!’ (Logos Publicidad, 2013).

In addition, according to Kevin Potts ‘the visual language of the call to action is just as important. [...] Bolder colors, arrows, drop shadows, and larger
fonts all indicate that the reader’s [watchers] attention is required’ (Potts, 2007: 7). Potts also stresses that large call to action buttons also encourage participation, as they create the feeling that by clicking on them, people perform a meaningful action. Moreover, they have ‘a larger clicking area – it’s easier to target a beefy rectangle than a small string of words’ (Potts, 2007: 7), (see figure 23 and 24)

Figure 23.

(Tanner, 2013)

Figure 24.

(Malone, 2013)
In terms of design, in order to encourage participation, a call to action button should be on the top of the website page, because users are not going to spend much time on it. Therefore, the call to action must be one of the first things that customers see. Moreover, the rule ‘less information is more’ is the one that should be used for the website home page, otherwise a call to action may be lost among other information about the campaign. That will result in a low participation rate, even for the campaigns with a high engagement rate.

Figure 25.

(David, 2013)

6. Facilitate shareability

As identified by Henry Jenkins (2013), ‘content is more likely to be shared if it is:

• *Available when and where audience want it* […]

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• *Portable:* Audience members do not want to be stuck in one place; they want their media text "on the go." Content has to be quotable (editable by the audience) and grabbable (easily picked up and inserted elsewhere by the audience). Audience will often abandon material if sharing proves too onerous)’ (Jenkins et al., 2013b: 197-198).

Social media designs encourage shareability by providing users with buttons to share content (Facebook: share now, write post, send in message; YouTube: share via social media, embed, send via email; Twitter: retweet, quote tweet; etc.). Nonetheless, it is worth to encourage shareability by ‘inviting’ users to share their experience, like Tipp-Ex did in YouTube (see figure 26).

Figure 26.

(Flores, 2011)

In addition, it is necessary to add ‘share buttons on each important page of your site’ (Scott, 2013). A good example is the Coke Chase campaign website page, which has only essential information about the campaign, that makes ‘share buttons’ clearly visible (see figure 27).
Digital participatory marketing campaigns should provoke positive emotions, because participation and ‘contributions tend to be triggered by emotional responses to a story’ (Zion and Craig, 2014: 166-167).

Lisa Baron claims that one of the reasons that the *Smell Like a Man, Man - the Sequel* campaign worked, was that it was funny and ‘users enjoyed watching the videos. They didn’t see them as “marketing” or Old Spice’s attempt to sell to them’ (Barone, 2010). Thereafter, they wanted to share that enjoyment with their friends, which contributed to the campaign success.

Moreover, ‘emotional involvement is what builds loyalty’ (Feig, 2006: 10) to a brand or a product and motivates consumers to make a purchase regardless of necessity (Brown and Fiorella, 2013). As practice has shown, ‘buying attention’ to Tipp-Ex white out mouse was boosted by 100 per cent and sales
grew by 30 per cent, because of the surprising end of the campaigns’ main video and the entertaining response videos.

8. **Entice celebrities**

If a celebrity is associated with a digital participatory marketing campaign or has mentioned it in a social media, millions of their fans will be instantly attracted to a campaign.

There are two ways of enticing celebrities. First is to pay them, like PepsiCo did, and made actress Eva Longoria and celebrity chef Michael Symon official representatives of the *Do Us A Flavor* campaign. Second is to ‘earn’ celebrities’ attention, like Old Spice did by producing personalized creative videos for a number of famous people. In similar vein, Tipp-Ex surprising campaign has attracted Ricky Martin, who tweeted to over 1,5M of his followers ‘Really brilliant advertising’, and Alyssa Milano, who has posted on Twitter ‘An absolutely brilliant (NSFW) interactive YouTube campaign’ (Flores, 2011). That exposure has undoubtedly contributed to the success of the abovementioned campaigns.

9. **Generate insights from the Big Data**

In order to understand a target audience better, with an aim to improve an FMCG’s marketing efforts in the future, it is worth to collect data from explicit and implicit participation during any marketing campaigns.

In the digital age, web and social media analytics allow us to collect this data easy and efficiently. There are dozens of big data analytics platforms available online, including YouTube Analytics, Facebook Page Insights, Twitter
Analytics, Google Analytics, keyhole.co, sumall.com, quintly.com, twitonomy.com, tweetreach.com, followerwonk.com, etc.

Despite the fact that, ‘big data platforms provide a scalable, robust, and low-cost option to process large and diverse data sets; the key is [...] to generate insights from the data [which will] lead to more strategic decisions’ (Mohanty, et al., 2013: 15). For instance, after the Do Us A Flavor campaign, PepsiCo obtained information that their target audience prefers to participate on Sundays, and on average an active contributor suggests more than two flavor combinations. In addition, marketers have figured out that two third of participants were female (Souza, 2013). This data will help adjust marketing efforts in the future. For instance, PepsiCo may launch their next similar digital participatory marketing campaign on a Sunday, knowing that their target audience is more active that day.

Thus, there are nine lessons that can be learned from the theory, and previous successful practices in creating and implementing digital participatory marketing campaigns. This list of recommendations is not exhaustive, but it includes fundamental principles that can be applied to any digital participatory marketing campaign in the FMCG sector. Some of the recommendations can be more relevant for a particular campaign than others, but overall all of them should be taken into account in order to prevent common mistakes and increase the chances of success.
Conclusion

In the era of the participatory culture, one of the effective ways to harness the participatory power of customers, and to promote products or brands, is through digital participatory marketing campaigns. These campaigns are predominantly used to market commodities to Millennials and Generation Z (Gen Zers).

Unlike engagement campaigns, that are aiming to attract audiences’ attention, participatory campaigns are used to encourage active participation in brand or product related activities. These campaigns establish rules for customers’ participation and in a creative way, encourage them to contribute.

In the fast-moving consumer goods (FMCG) industry, marketing specialists use four main types of digital participatory marketing campaigns - *play* (compete, guess etc.); *do* (create, make, write, etc.); *ask* (question, request, etc.); *rewrite* (change, alter, etc.) campaigns. Even though, each type has significant unique features, and demands different levels of participation from audiences, all of them can efficiently fulfill various marketing goals. For instance, they can increase brand equity, raise sales, grow social media follower base, etc.

In order to answer the main question of this project ‘which principles contribute to the success of digital participatory marketing campaigns for the FMCG sector?’ extensive research has been conducted. The analysis showed the following results.

Firstly, marketers should ensure the pursuance of the eight-step strategy:

1. Revisiting brand values and aims
2. Defining and analysing the target audience(s)
3. Identifying SMART objectives
4. Allocating a budget
5. Creating the campaign
6. Determining what ‘good’ looks like
7. Implementing and monitoring
8. Evaluating

Secondly, the recommendations for marketing specialists are to:

- Make sure a website is ready for a traffic spike
- Make it easy to find (a digital participatory marketing campaign)
- Make it easy to participate
- Control the content
- Make a call to action
- Facilitate shareability
- Evoke positive emotions
- Entice celebrities
- Generate insights from Big Data

I believe, that regardless of the type of digital participatory marketing campaign, compliance to the aforementioned suggestions will significantly raise chances of a campaigns’ success for any FMCG company. This is essentially because the provided conclusions are based, not only on theoretical sources, but also on the analyses of the best examples of this type of marketing campaigns.

Overall, the findings provided in this dissertation, can be employed by marketing professionals of the FMCG sector to improve digital participatory marketing campaign planning, implementing and evaluating processes.
In addition, this study provides a solid basis for the further research of digital participatory marketing campaigns, their features and types in the FMCG sector.

Furthermore, it can be taken as a reference point by research of this type of campaigns in other spheres. First of all, because of the proven difference between engagement marketing and participatory marketing can contribute to future research. Secondly, established factors that led to the emergence and popularisation of this type of marketing campaigns can ease further research. By the same token, analysed cases can be compared with digital participatory marketing campaigns in other sectors.

As already mentioned, the provided data is relevant to any digital participatory marketing campaign in the FMCG industry. However, as only FMCG cases were analysed, it remains unknown whether these recommendations are relevant to other business industries, as well as to political and cultural spheres. Subsequently, further research is needed to identify whether these assumptions are generalizable or not.

Despite that, I can suggest that the eight-step strategy established in this paper can be used as a guide to initiate and implement a digital participatory marketing campaign in any industry or sphere. Nonetheless, in order to prove this statement the further research should be conducted as well.

In addition, it is worth to examine whether the four main types of campaigns that were identified for the FMCG industry are the same in other realms. Finally, it would be worthy to track whether or not new types will be developed in the near future.
Answers to the above questions will allow a more profound understanding of the digital participatory marketing campaigns phenomena. Subsequently, it will help to improve future campaigns, and, possibly, to adopt the best practices from various spheres.


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