

SHOWBRANDS[®]

PRODUCT PLACEMENT
HANDBOOK

IN ASSOCIATION WITH

Marketing
www.marketingmag.com.au

PRODUCT PLACEMENT HANDBOOK

First published in 2013 by Showbrands Pty Ltd

© Copyright owned by Showbrands Pty Ltd

All rights reserved by Showbrands Pty Ltd. No part of this book may be reproduced or transmitted by any person or entity, including internet search engines or retailers, in any form or by any means, electronic or mechanical, including photocopying (except under the statutory exceptions provisions of the Australian Copyright Act 1968), recording, scanning or by any information storage and retrieval system without the prior written permission of the publisher.

Still images from MasterChef Australia programmes were provided by Ebiquity Australia for education and research purposes only and are the property of Shine Australia and Channel Ten.

Disclaimer: The material in this book is general only and has been prepared without taking into account specific objectives, financial situations or needs. You should seek independent advice before acting on any information in this handbook. Showbrands Pty Ltd has compiled this handbook with care however the company does not warrant that the information is free from errors or omissions or suitable for your intended use. To the maximum extent permitted by law Showbrands Pty Ltd does not accept any liability for any loss, damage, costs or expenses incurred by you in connection with the contents of this handbook.

More information on Showbrands Pty Ltd may be found at www.showbrands.com.au

FOREWORD

Australian advertisers are finding it increasingly difficult to engage audiences with their brand and marketing messages via traditional advertising methods - technological advances that help audiences avoid TVC's altogether, combined with an overall behavioural change and switching-off from being 'sold' to being the main contributing factors for the big screen. It is also now an essential part of any marketing plan to have an online presence and having dynamic and engaging "TV-like" content on your second and small screen plays is fast becoming necessary.

Enter the renaissance of brand entertainment.

Brand entertainment is quite simply content that looks and feels like any other TV program or online TV-like content but in fact has a brand or marketing message seamlessly integrated within it. It could take the form of a product placement inside an existing TV series that lends itself to brand exploitation or be a wholly new program created by experienced TV producers responding to an advertising brief to deliver key messages. In its purest form, it could also simply be a new program with zero integration but one created and placed to simply attract an otherwise 'hard-to-get' audience.

Whatever form it takes, every brand custodian thinking about entering the space must have a greater understanding of the complex mechanics behind what it takes to create quality content. That is why I am very pleased to endorse this publication, not only for the invaluable step-by-step information it imparts about the creative process, but for the invaluable advice it provides on quantifying the efficacy of the medium.

Lead-time, experienced TV production personnel and strong measurement tools are essential for any brand entertainment campaign to succeed. Get those key parts of the equation right and the rewards of employing a brand entertainment component inside your strategy will undoubtedly pay huge dividends.

Welcome to television!

Jason Franklin

ABOUT JASON

Jason Franklin is the General Manager of Brand Entertainment for the Southern Star Group. For well over a decade, he has been a leader in the resurgence of high-quality brand entertainment on our TV screens. Since 2009, he has been offering Australian advertisers another bow to their marketing mix in the form of a bespoke TV production unit inside one of the country's largest TV distribution and production groups. In the last four years he has created and produced eight original brand entertainment TV series broadcast on all three of Australia's commercial networks and FOXTEL.

INTRODUCTION



Michael Byers is Managing Director of Showbrands - Australasia's leading independent branded content measurement company. An expert in strategy, content, measurement and placement, Michael draws on years of industry expertise to bring a unique and unrivalled insight to product placement in Australia.

The Marketer's Product Placement Handbook explores all aspects of product placement in Australia today. Whether you are a brand manager or marketer, agency, media or production team, this handbook is the essential resource for anyone interested in product placement.

Product placement is an involved process and it's therefore important to understand the broad ecosystem it sits within and to take a holistic approach when planning, to ensure optimal exposure of your product or brand.

This comprehensive handbook has been developed to take you through the process of product placement, step-by-step, whilst shedding light on many of the unknowns and providing you with unique and valuable industry insights and learnings.

With reference to two major Australian success stories, we reveal never-before-released metrics from four years of Showbrands studies, key learning's from the brands involved in MasterChef Australia as well insights into which brands really won and analysis of Tourism Australia's highly innovative campaign, 'No Leave No Life'.

This handbook will give you a thorough working-knowledge of this rapidly growing and evolving industry from which to make informed decisions and equip you with the practical know-how to negotiate effectively and confidently partake in the world of product placement.

Got a question? Would like to know more?
Please contact me in Sydney, Australia on
T +61 416 411 093
or michaelbyers@showbrands.com.au
or via www.showbrands.com.au

Best wishes

Michael

CHAPTER ONE: FIRST STEPS

So, what is product placement?

Product placement, being quite distinct from branded entertainment, is when a product, or service, is depicted as itself. It generally uses entertainment, such as a TV show or movie, as the vehicle.

The product should fit quite naturally into the programme and integrate seamlessly into various scenes. The brand values may even build the plot or characterisations. Most importantly, the integration should provide an excellent demonstration of the features and benefits or the product or service.

Branded entertainment, on the other hand, is a piece of content that invariably engages the audience through humour and storytelling; the brand's attributes and personality are exemplified within the content.

Experience in both product placement and branded entertainment campaigns is referred to as long-form expertise, which for most of us brought up in the era of the thirty second TVC is often difficult to relate to and also find. Today creatives and producers with the specific expertise required are much in demand.

A Growing Market

Australia has had a spectacular rise in product placement spend - becoming the largest market in the Asia-Pacific region during 2011 and fourth largest globally, when spending increased 11% to \$243 million.ⁱ This growth is being fuelled, according to PQ Media, by a relatively strong economy, robust gains in TV brand integration and relatively relaxed product placement regulations, in parallel with the global re-emergence of product placement. Emerging trends, such as media fragmentation and the increased use of ad-skipping technology are also seen to be propelling this renewed interest.

Australia, it seems, has also benefitted from being home to global media companies, such as News Corporation, which has leveraged its US success of branded entertainment programs, such as American Idol and developed Australian versions. Brand integration too, received a boost in 2011 from the Reality TV Insights Surveyⁱⁱ which found that 60% of Australian viewers bought products seen on reality programs and that audience figures increased for reality programs filmed here, thus prompting brands to pursue more deals with producers.

Australian Television Product Placement Market Value (\$M)ⁱ

| Global Product Placement Spending & Growth by Market, 2011 (\$ M) | Spending (\$ M) | % Growth | Market | Spending (\$ M) | % Growth |
|---|-----------------|----------|---------------------|-----------------|----------|
| United States | \$4,259 | 10.2% | Canada | \$97 | 9.0% |
| Brazil | \$759 | 11.6% | India | \$92 | 22.7% |
| Mexico | \$605 | 10.6% | China | \$81 | 26.6% |
| Australia | \$243 | 11.0% | Germany | \$75 | 11.9% |
| Japan | \$156 | -7.1% | South Korea | \$56 | 19.1% |
| France | \$150 | 4.2% | Spain | \$46 | 0.0% |
| United Kingdom | \$103 | 7.3% | Russia | \$44 | 22.2% |
| Italy | \$101 | -1.9% | Rest of the World | \$522 | |
| TOTAL SPEND | \$7,389 | | TOTAL GROWTH | 12.6% | |

Is product placement right for your brand?

Product placement is always an attractive avenue for brand promotion as it offers the potential for dovetailing with specific content as well as the ability to forge strong emotional connections with the audience.

Many people are very keen to have their product or brand on television, yet equally there are those who would benefit from it but are missing out on a viable means of reaching and building a relationship with a large audience. Firstly though, several considerations need to be addressed to determine suitability and viability before embracing product placement.

And it's not all about money either – vision, people and expertise are crucial.

Is the idea on strategy and on brand?

Most importantly, product placement needs to align with the brand's strategy. Very often decision-makers get caught up with the detail, excitement and execution of a project yet fail to maintain a broad vision as to how this fits with the overall strategy, and therefore business direction.

Do you have the expertise?

People, particularly those with the right experience, are vital to the process. It's important to team up with those who have the runs on the board and proven expertise. Yes, even the creatives in agencies think they can do long-form – but sorry, it's a whole other specialty to doing it well. There are specialist skills for producers, creatives, directors and film companies in each media and that's what they do best so ensure you find the right people to be part of your team.

Are you working with people on your side?

If you are working directly with creative suppliers yet without a producer working on your behalf then it's unlikely you'll be getting the best deal. Many may mean well, but they are ultimately self serving - even if they happen to meet your budget expectations.

Do you have expectations of your branding being plastered all over the programme to maximise recall?

If so, you may be in for a shock as this approach could easily backlash and have quite the opposite reaction to the one desired. Finding the right balance of integrated and relevant branding to maximise 'likeability' needs subtlety and sensitivity as getting it wrong could make the whole exercise go against you.

Do you expect a single media solution to work for you?

It's unlikely. You may be putting a lot of money into the production and think that the program will work on its own but leveraging placement and amplifying it further with other marketing activities is necessary for a fully integrated. Choose the lead platform and then work out how to compliment it with additional media and activities, including distribution methods.

Do you have a gut feel for how your content will work?

For the genius in a particular field then it's worth listening to gut feel but for the rest of us it's probably worth backing this up by talking to professionals and seeking some real data. According to Malcolm Gladwell, author of *Blink*ⁱⁱⁱ, that's 10,000 hours of experience. This gut feel, or our first instinct is, according to Gladwell, simply our subconscious mind speaking ahead of our conscious.

Budgets

Pricing placement can be a difficult business as it's important to evaluate the level of exposure you want. The main considerations when determining budget are ensuring that the context in which your product is placed is truly representative of its core values, fitting with customer expectations and, as already mentioned, that you bear in mind the broader strategy and activities for leveraging the placement.

Do you have the investment required?

Don't assume that networks are going to jump all over your idea in a frenzy and run it for free – unfortunately that's not how it works these days. Most likely, you'll have to pay for the full production and the media airtime including the show timeslot and the sponsorship TVC's in the middle. It is therefore vital to treat product placement as a genuine marketing tool, with the appropriate budget and measurement of ROI.

How much does it cost?

The key to placement is in gaining strong and relevant exposure and harnessing audience engagement.

Showbrands' measurement of exposure is based on the cost of a 30-second commercial placed into the ad break on a national buy rate, therefore one second in the programme is worth one second in the ad break. But not everyone agrees, so now we come to the multiplier question. Naturally producers consider In-Programme Placement much more valuable than an ad, especially with many of us now skipping the ads, and creative directors who have sweated over their 30-second idea might disagree. But how much more valuable is the key question?

According to Steve Allen of Fusion Strategies, a second of exposure in the programme is valued by sponsors, "... at the cost per second of what you'd pay for an ad - multiplied by three."^{iv}

Yet Nine Network's Director of Development, Adrian Swift, thinks otherwise, "In the UK where this is quite sophisticated now they, brands, generally put a multiplier on the value of programme integration of seven times the value of a spot ad, so in other words the cost that a broadcaster can charge for integration can be up to seven times what they would charge for a 30 second spot ad."^v

Ultimately what you pay will depend upon how you negotiate, the variables the programme offers, the objectives you set and how you intend to measure the placement. With an audience of almost two million per night, MasterChef Australia gave birth to a new realm of advertising and product placement. To date, over 100 brands have been affiliated with the programme, including major sponsors paying approximately \$40 million per season, with everything from pasta shells to refrigerators being seen on the show.^{vi} Our experience is that an industry benchmark multiplier of between 2-3 is most common. Don't forget that when calculating your budget you need to allocate sufficient funds to ensure on-screen exposure, an activation and leverage campaign and a robust holistic measurement plan. So be prepared for a significant investment.

Occasionally, however, you may be lucky and a placement may be free!

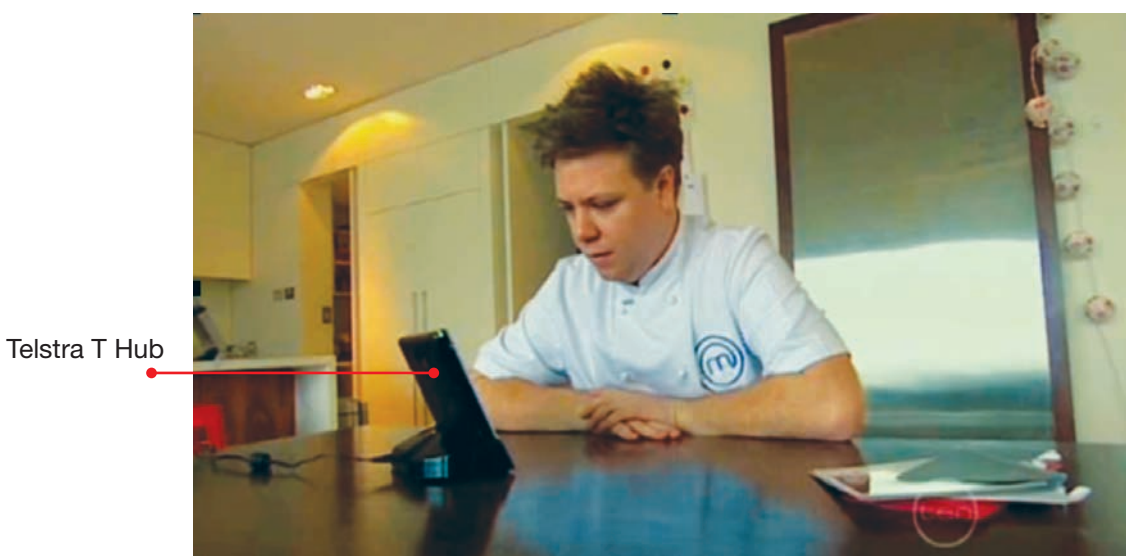
Be aware though that as networks move away from their traditional funding model of the TVC and increasingly rely upon placement, the temptation to bundle products into as many scenes as possible becomes a potential issue.

Hot Zone

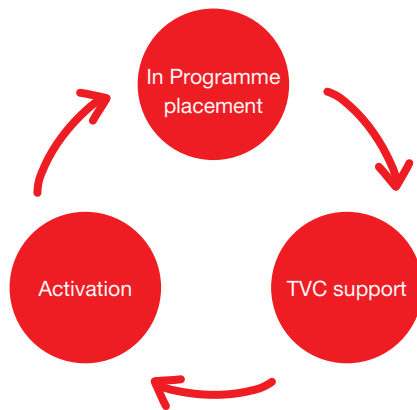
The Hot Zone is the area of the screen where the action is and where the eye naturally goes. Whilst it is where brands would like to be this does not always guarantee prominent exposure. The example below shows multiple brands are in shot and most of them are in the Hot Zone. The result is brand clutter, great for setting the scene of a pressure filled kitchen but poor for brand recognition.



By contrast, we can view the successful placement of Telstra T Hub where the brand is front and centre in both the shot and the action.



The Australasian product placement model



Traditionally product placement has been supported by TVCs – and very few networks will consider a placement proposal without paid TVC support and station promotion, referred to as ‘spots and dots’.

Activation and leverage are the essential third element and with social media gaining increased consumer relevance there has been a greater opportunity to harness and extend viewer engagement beyond the traditional TV timeslot and across multiple platforms. The growth of online communities, through programme and brand websites as well as Facebook pages, has encouraged greater accessibility than overlaying second screen or companion app TV, such as Zeebox, Pluk and Shazam, and a more holistic relational experience for the audience beckons. Remember, on-screen exposure is not sufficient for a successful placement campaign.

Why refer to MasterChef Australia?

Throughout the handbook we use case studies and references to MasterChef Australia, as when analysing product placement in Australasia, there’s really no better place to start. Developed for Channel Ten and first aired in 2009, the programme became a resounding success, rewriting the rulebook on product placement. It wasn’t the first cooking show though to feature products, think Ready Steady Cook and Huey’s Kitchen (both Channel Ten) but it was the first to air during prime time. Adopting a British format with a dash of Big Brother and some game show dynamics, MasterChef Australia was

presented as light, family entertainment in an early evening timeslot. With soap opera frequency it aired six nights a week, giving the audience plenty of time to get to know a carefully selected array of contestants, and adopted a format largely untested in Australia, complete with inexperienced presenters. A gamble, yes, but one that paid off handsomely for Channel Ten as it struck a chord at a time when viewing habits were changing, the global financial crisis struck and social media was on the rise.

As partner products supported their programme placement with paid media and looked to leverage their investment, across multiple integrated platforms that struck gold and generated funds way beyond the usual stream of advertising revenue.

Showbrands has been monitoring MasterChef Australia since inception, has analysed the product placement of the Finales from 2009-2012 and is in the unique position of being able to draw on the insights and lessons learnt for the case studies in the following chapters.

Timing

Timing is always a challenge but whenever production is involved and the need to have a comprehensive strategy in place to optimise the placement then it’s necessary to allow several months, preferably as long as possible.

Checklist

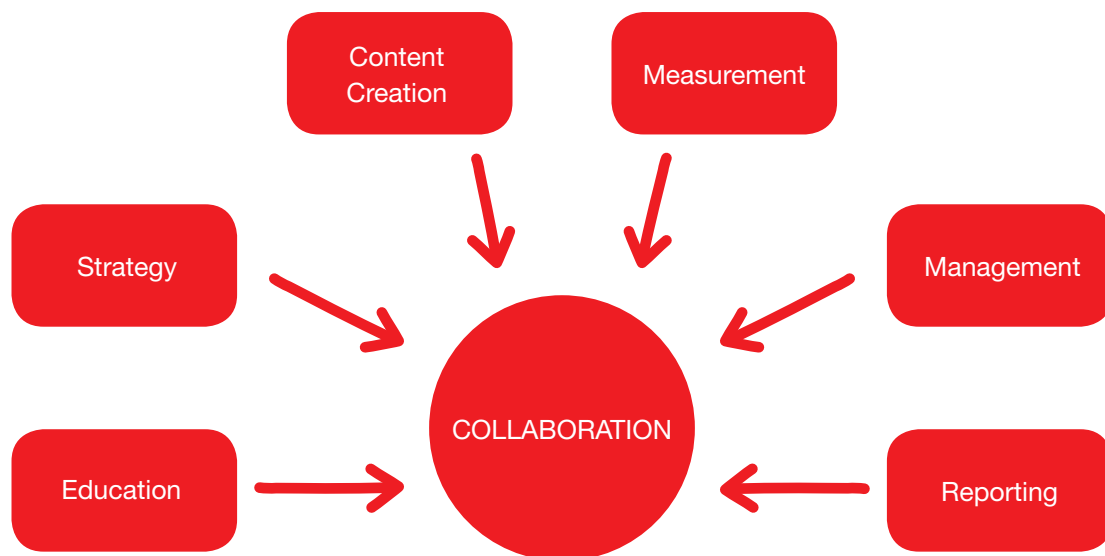
- ✓ Can the attributes, benefits and personality of my product or service be easily demonstrated?
- ✓ Do we have a succinct, agreed brand profile summary?
- ✓ What would constitute the right environment for our product or services to be seen in?
- ✓ Which specific target markets should we be trying to address?
- ✓ How do we frame our measurable objectives?
- ✓ Can we get an adequate budget?
- ✓ Can we support this activity throughout our distribution and promotion channels?
- ✓ Do we have enough time to ensure this is a well executed campaign?

CHAPTER TWO: COLLABORATION

You've had a great idea and all you want to do is run with it – now! As hard as it may seem it's important with product placement to 'hold' that idea whilst exploring all the opportunities that could strategically leverage the placement, be it digital or off-screen activities, invariably both, and stimulate audience engagement. Effective product placement programs take months of fine-tuning, researching and planning, so regardless of your attitude to detail and determination to crack on, there's no escaping the fact that careful planning, research and collaboration with experts is necessary.

Collaboration

As much as we like to think we can wear several hats and competently manage a large marketing program ourselves, it's crucial, especially when thinking of product placement and the complexities involved in developing a strategic program, to build relationships and collaborate with industry experts who can support, advise and help you navigate the many pitfalls. Each area, whether it be Content Creation, Strategy or Measurement calls on a specific set of industry skills and expertise. Just as if you were forming a Round Table of experts, there's really little difference when planning and managing your campaign as each partner brings unique knowledge to the table to become part of your broader team, with a Project Director being appointed to manage the proceedings. Responsible for overseeing, driving and managing the campaign the Project Director will be someone with cross-platform experience who understands the needs and requirements of each partner and can ensure the program stays on track.



Planning

There is no denying it, planning is absolutely crucial to the success of any campaign and a well thought-out plan effectively provides a ‘road map’ and direction for the implementation of the whole campaign. Without a suitable plan in place you are effectively ‘planning to fail’. With this in mind it’s therefore vital that you do your campaign justice and allow as much time as possible to really fine-tune it, explore the requirements of each activity and prepare a detailed plan, including timeline, for the whole program.

Unlike the development of a 30-second TVC, product placement is a much more involved and strategic process, generally with several interrelated activities being addressed that leverage the placement and, with the timings of roll-out being significant, lead-in times are generally quite long.

Coles is one brand that has proved that early logistical planning is crucial to long-term success. Now synonymous with MasterChef Australia, Coles has been ‘on-board’ since the beginning and were the first of the sponsors to have the vision and recognise the multitude of opportunities available and sign up for season two.^{vii} Taking a broad perspective and embedding their relationship as a key partner, Coles leveraged their position with integrated marketing campaigns which further harnessed the viewers interest through in-show promotions, taking them from the screen to the store with various contestant challenges and promotions throughout the season, as well online recipes and sponsored links on the MasterChef Australia website. The results for Coles were dramatic surges in the sales of everything from rabbit to spices, even lamb brains and pink ling, went up after being featured on the show and in some cases sales spikes of up to 1,400% were seen.^{viii}

The supermarket then went on to leverage its relationship further with its “Feed Your Family for Under \$10” TV commercials, fronted by celebrity chef Curtis Stone proving what can be achieved with foresight and planning.



The Coles Collaboration^{ix}

Partnering

To truly optimise your placement it's vital to consider joining forces, or collaborating, with other programme partners, those that complement your own brand, to co-develop marketing activities which would help increase your reach.

Relying purely on placement for building exposure is not enough and, just as if you were exploring opportunities for leveraging your brand alone, it's important to consider alliances that will enhance your placement, embed relationships and take your brand to a broader, yet key, audience.

One highly successful example of this was that of Sunbeam, when the official sponsor of small electrical appliances, during the MasterChef Australia 2010 season. To support their In-

Programme placement Sunbeam integrated ads, on-line branding and a 'Dine with a Masterchef' consumer promotion^v into their campaign mix, as well as being the major supplier for the Junior MasterChef kitchen, which saw appliances being used by contestants and judges alike^x.

To capitalise on their successful association with the broad MasterChef Australia brand, Sunbeam launched two consumer promotions for the busy Christmas 2011 retail period – a competition giving fans the opportunity to win a tour of the MasterChef Australia set, see filming and get a sneak peak behind the scenes, as well as a promotion for a free MasterChef Magazine subscription.^{xi}



Sunbeam^{xii}

Negotiation

Negotiation is one of the key and most sensitive elements to be addressed when planning and securing your placement. Unless you have years of industry expertise, then negotiation with the networks and production companies is best managed by placement industry specialists rather than by you directly. These are the people with the runs on the board, the experts you've built relationships with and trust, those that understand your brand, know your objectives and can negotiate effectively to secure the placement you seek.

Obviously it's important to know as early on in the planning and management of the program if you are able to secure the placement you envisage so you can progress with the development and implementation of your campaign, so the timing of this negotiation is imperative.

Who wants what?

It's easy to forget, when you're very close to a project, that each of your partners, or suppliers, will have their own objectives and agendas too. This is why it can't be stressed enough to build strong relationships and secure the support of an industry expert who can help you with negotiation as well as having a capable Project Director for overseeing the whole campaign. Yes, it is all about your brand and product, but within the context of theirs too and that's why it's important not to lose sight of your objectives and brand messages.

The media and creative agencies want their clients brands to be successful and profitable; the TV networks want to secure audiences, which will then allow them to increase their TVC media value and recommission new series; and production companies are seeking repeat business and recognition. Add to this the competing objectives of partner placement brands that are seeking strong presence too for increased sales, brand exposure, social media activity, audience engagement, online content, new customers, the retention of existing

customers and an ROI and you have a complex matrix of agendas.

Vision, focus and a dependable team on your side will help ensure you reach your goals – though remember not to be so blinkered as to miss possible opportunities for collaborating with other programme partners for enhanced exposure for all.

Who does what?

If you haven't been involved with product placement in the past it can at times seem a little daunting understanding just who does what and grasping the complexities, yet it's relatively logical and with a good Project Director in place – all should run smoothly.

Taking the Australian cross-platform style model, akin to a round table, here's a snapshot of who does what:

- The Project Director, as mentioned earlier, oversees the management and running of the campaign;
- The Media and Creative agencies represent and work with the client to develop key elements of the campaign that will support the placement;
- The TV Network manages the transmission of the programme and station support;
- The Production Company manages the physical creation of the event, or as with Big Brother and Endemol, develops it under licence;
- The brand Marketing Manager co-ordinates with the Project Director;
- Measurement Consultants monitor and liaise with Project Director;
- The PR agency is briefed as required (Print, Broadcast, Online and Social media activity) and reports to the Media and/or Creative agency;
- Merchandise and Integration have to adhere to any legal responsibilities and are managed by the Project Director.

Is it legal?

Unlike the UK where OFCOM is the regulatory body managing consumer advertising, Australia has no dedicated government agency and therefore no specific legislation managing product placement. As such placement falls under the broader consumer advertising regulations managed by the Advertising Standards Bureau, with enforceable regulations being in relation to alcohol and tobacco. A close eye is also maintained on any broadcasts to children, as placement specifically targeting children is not allowed, neither are integrations that could impinge on timeslots reserved for children's programming.

Contracts and other legal arrangements are an essential element and should only be prepared by legal professionals with expertise in this area. We use a legal firm who also liaise with integration and licensing managers to ensure your product is correctly merchandised.

Logistics

Astute logistical management is crucial in keeping your program on track. Going hand in hand with effective time management, it's important to maintain a clear perspective of the steps and activity required. If a crucial step or date is missed you risk the domino effect with subsequent deadlines not being met and the results possibly impacting the overall campaign. It's precisely for maintaining this smooth running that the Project Director is appointed. Overseeing each of the team members responsibilities, knowing the steps to be taken and understanding who needs to do what and by when, is crucial for successfully taking the program from conception to completion. It's the small pieces that make up the whole. Blue-sky thinking can spawn your concept but there's no escaping the fact that delivery comes back to carefully managed and timely execution.

Timing

Arguably the most important element when planning and implementing a campaign is the timing. Regardless of how large or small the undertaking it's imperative to address timing throughout your planning to ensure that each of the activities or elements of media undertaken is complementary to the others and plays a strategic role towards the objectives of the campaign. Directly linked with logistical planning, accurate timing comes back to effective planning during the initial stages of the campaign and sits as a key responsibility of the Project Director.

Checklist

- ✓ Who should I involve from my agency teams?
- ✓ Who should I involve internally to make it happen?
- ✓ What support do I need for my business case?
- ✓ What external specialists will I need to bring on board?
- ✓ What usage and promotion rights are involved with the media vehicle?
- ✓ What legal restrictions apply to my product or service category?

CHAPTER 3: EXPOSURE – WHO REALLY WINS?

MasterChef Australia launched as social media was gaining increased consumer relevance and so extending viewer engagement beyond the traditional TV timeslot. The growth of the online community, through the web site and Facebook page, encouraged greater inclusion and accessibility for the audience.

In addition to the online community the shows' print magazine, launched in 2010 with initial circulation being more than double the quantity expected.^{vi}

This suite of interconnected platforms adopted by the show, and the depth of their combined reach, presented product partners with unrivalled opportunities.

Measuring placement

The key to successful placement is not only in gaining strong and relevant exposure but being able to engender audience engagement and to build on that community. But let's start with the exposure they receive.

As we pointed out in Chapter 1, Showbrands measurement is based on the cost of a 30-second commercial placed into the ad break on a national buy rate. This means that one second in the programme is worth one second in the ad break, yet this remains a debatable point and brings us to the multiplier question. As many of us now have the ability to skip the ads, producers consider In-Programme Placement much more valuable than an ad, yet the creative directors would disagree. The key question being, how much more valuable?

Yet 30 seconds is not 30 seconds.

Firstly brands are rarely in shot for more than a couple of seconds of exposure and secondly they might be in the background. Consequently, Showbrands weights the quality of the exposure.

But what of the products?

As we mentioned in chapter 2, Coles credited MasterChef Australia with dramatic surges in sales of meat and other ingredients featured in the shows' recipes - in some cases reporting sales spikes of up to 1,400%.^{xiii}

But what of the others?

Generally there are four types of products used on the show: Ingredients, Kitchen equipment, Retail partners and Support partners (cars, airlines, communication devices and so on) but it needs to be remembered that inclusion doesn't guarantee quality exposure.

In the Finale of MasterChef Australia 2011, 94% of exposure value was delivered to the 15 kitchen equipment brands yet half of this exposure went to a single brand.

But it's not just about exposure it's the quality of the exposure. Ingredients particularly those that occur in multiple recipes like milk and butter receive good exposure yet it's the ingredients that "make" a particular recipe that receive sales building exposure and the non-too subtle reminders of the retailers, such as Coles, who supply these special ingredients.

Support Partners include transportation and telecommunications and although exposure may be more limited compared to that of the Kitchen equipment, so the competing products may be fewer too. Telstra's T Hub only received 1% of the total exposure in the 2011 Finale, yet the constant exposure and repeated usage demonstrations throughout the series were a contributing factor in tripling the install base during that year.^{xiv}

Building the Scanpan brand – and the winner is ...

Scanpan has been a MasterChef Australia partner since the beginning and in the 2012 series maximised their exposure through the placement of a range of cookware products. Even with ratings for the show having dropped and the number of participating brands increasing, Scanpan's prime exposure ensured quality coverage and the resulting value increasing fourfold. In 2009 the Scanpan range received over \$300,000 worth of exposure; by 2012 this had risen to over \$1.3million.



Ovenware



Griddle



Board



Frying pan



Saucepans



Wok

Scanpan products as featured in the 2012 MasterChef Australia finale: ovenware, griddle, board, frying pan, saucepans, wok.

Checklist

- ✓ Is the media vehicle delivering sufficient numbers of my target audience?
- ✓ Is my target audience engaged with the programme?
- ✓ Have we received the exposure we expected?
- ✓ How do we measure this exposure?
- ✓ Is my product or service being noticed?
- ✓ How do we measure related conversations?

CHAPTER 4: SEEDING ACTIVATION AND LEVERAGING

We know that just by placing your product on screen is not the answer, but merely a starting point in engendering audience engagement.

The key to successful product placement is to first seed, then activate and leverage the placement, capitalising on opportunities with partners and taking the message across multiple channels and platforms. By addressing and exploring all avenues to capitalise on your placement you develop a more strategic marketing program with broader exposure that provides multiple opportunities to build a relationship with the audience, thus engendering emotion and promoting action.

Seeding

And no we don't mean bit torrent downloading here. A quick glance through the dictionary suggests 'to plant a seed in the soil'; 'small amount of material to start a chemical reaction' 'stimulate growth or development'. The media world we live and work in is fragmented, and cluttered with more and more content in various forms being transmitted to us everyday. For example, in May 2013 You Tube had 100 hours of video content, both user and others, uploaded every minute! So it is vital that you plan a 'seeding' campaign to break through the clutter, build a base of trust and give your placement the chance to be seen whilst giving you a return on your investment. The best way to do this is by reviewing your customer channel touch points and plan content carefully to suit the channel. 'Same message - different format'. This can take the form of 'teasers', exclusive content, interviews, games, etc and must be well ahead of the on-air date to be successful.

Activation

'To set in motion, to create'. Activation is the effectuation of promotional activities to support product placement and bring about a direct response from the audience.

A vast array of creative elements are drawn upon, both digital and analogue, to encourage consumer participation and activity.

In the digital sphere activities could involve mobile and SMS, pop ups, sponsor links, micro sites, social media, including viral up-loads, blogs, digital TV, second screen and in-mobile apps and radio. In parallel with the digital activation elements, supporting programs may include ambient and OOH, media relations and PR activity and celebrity endorsement.

The main consideration is that the audience is engaged at a more in-depth and personal, being encouraged to take that next step in their relationship with the brand,

Leverage

Leveraging, defined as improving or enhancing, is vital. The examples that follow look in detail at how leveraging works, yet it is worth recalling an old marketing rule that for every dollar spent on media exposure you need to spend two dollars to support that exposure. Remember to bear this in mind when planning your placement campaign budget.

As we can see from the tactics employed by brands on MasterChef Australia, leveraging can take many different forms - Coles took a whole-of-store approach; Handee Ultra amplified the show; Ariston linked up with an on-air judge; Fonterra adopted traditional FMCG tactics; Telstra used it as a launch pad for a new product and various brands took endorsements from a winning contestant.

Leveraging your placement

Campbell's Real Stock

One of the original sponsors of MasterChef Australia, Campbell's, saw great opportunities to optimise and build on their relationship with the programme by integrating their marketing campaign for its Real Stock brand with retail partner, Coles.

More famous for their soups, Campbell's biggest challenge was to change market perceptions of stock and make consumers aware that Real Stock was different to the powdered varieties available. In a market with little brand loyalty consumers saw very little difference between Campbell's Real Stock and others available, rarely understanding that a 'superior' stock existed^{xv}.

Campbell's understood that consumers were more willing to be creative and confident in the kitchen if they were assured of a good result. As such they needed to inspire viewers and imbue them with confidence - MasterChef Australia provided just that inspiration with research showing viewers really connected with the programme, identified with the contestants and formed a strong sense of trust with the judges.^{xv}

A comprehensive sponsorship integration package was developed for Coles, being a foundation partner of MasterChef Australia, and with it a unique environment was presented for Campbell's to achieve its sought after objectives. The nature of the campaign ensured audience engagement with exclusive opportunities for the product to be showcased in an inspiring way.

Real Stock was stocked in the MasterChef Australia pantry and became the exclusive stock used during the entire series.



Campbell's Real Stock^{xvi}

The package that was developed included segment play-outs for the Campbell's Real Stock, commercials for the product during the advertising breaks, billboards, contestant challenges using Campbell's products and branded content on the MasterChef Australia website, including video recipes cooked by MasterChef judge George Calombaris, and downloadable newsletters and recipes^{xv}, all providing unique opportunities for product demonstration in an inspiring way.

This strategic and highly integrated approach meant Campbell's was able to meet its objectives, with product demonstration, true brand integration and high audience engagement attaining some outstanding results.

Handee Ultra

Another product to jump on board for the 2010 season and the Celebrity MasterChef Australia spin-off was paper towel brand, Handee Ultra.

The towels were used extensively on the kitchen set throughout the series and with the placement being complemented by advertisements during the breaks. With the barriers between advertising and the program itself seemingly dissolving, an apparently 'instinctive', move by one of the judges attained great coverage and gave the brand good ongoing awareness. In one episode judge, Matt Preston, was seen to drop to his knees to mop up a spillage using the paper towels which was, surprisingly, followed by an ad in the next break which featured Matt and the same paper towels.^{xvii}

Support advertising for the placement was run broadly with the use of Matt Preston as spokesperson and brand ambassador seen to strengthen the brand's position.

Network Ten recognised the various sponsors' eagerness to leverage their relationship with the programme and subsequently invested in the shows' success by upgrading the MasterChef Australia website to include catch-up episodes, contestant interviews, profiles, viewer forums, video of the contestants' signature dishes as well as enabling the viewing of episodes on Telstra mobile handsets.^{xiv} Not only was the audience being encouraged to engage more intimately with the show, as and when they felt inclined, but it presented greater exposure and resonance for the partner brands too.



Handee Ultra Mopping Up^{xviii}



Handee Ultra TVC 2010^{xix}

Channel support – A Key Case Study

No Leave No Life

Another consideration when looking to optimise placement and develop a fully integrated approach is that of channel support and alignment. One of the more interesting examples of this was in 2008 when Tourism Australia developed a campaign to help drive more domestic tourism.

Through research Tourism Australia identified that Australians had amassed an incredible 121 million days of unused annual leave entitlements – meaning that one in four full-time Australian employees had 25 or more days ‘stockpiled’ which translated to \$31 billion in costs sitting on the books of employers. This stockpiling was a big issue, not just for the employees looking to maintain a healthy work-life balance but also for company balance sheets with untaken leave accumulating on their books and the amassed leave also potentially impacting domestic tourism with workers not taking holidays or short breaks within Australia.

The demographics ranged across industries and sectors with a multitude of reasons for not taking leave, such as increased pressures in the workplace or changing economic conditions but one of the key barriers to having a holiday was that *‘Taking leave seems like more hassle than it’s worth’*.

Couple this with the fact that Australia was not high on the destination list – with overseas destinations perceived as having greater *‘talkability’*, more attractive holiday packages or Australia’s *‘Always going to be there, so I will visit it later’* - and you have a domestic tourism challenge.

After many months of planning and collaboration with partners, Tourism Australia launched their branded entertainment property, *‘No leave No Life’*.

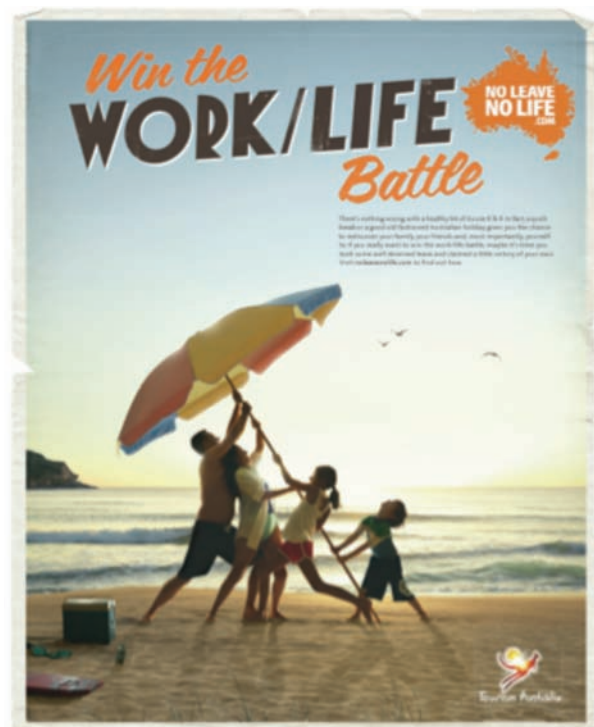
With the core objectives to raise the relevance and urgency of taking leave in Australia as a short break and reduce the number of stockpiled leave days, Tourism Australia aimed to change perceptions to make it easy to take leave and sought to develop

a platform that had greater consumer engagement than just advertising.

The *‘No Leave No Life’* message contained broad base appeal yet helped to engage a younger demographic too aimed to deliver results to partners through travel content and promotions whilst promoting domestic holidays as an integral part of the Australian economy.

Tourism Australia, state tourism organisations and Australian industry were brought together in a branded partnership to amplify the message and, to extend the budget and reduce production costs, an airline partner was secured and the TV content repurposed for use on multiple platforms and to drive up viewing of videos.

The show was to be used as a catalyst for employer adoption, as a call to action to encourage the taking of leave days, with out-of-home advertising to reach commuters while in their daily travel routines, key city metropolitan press to target business sections, a social media and digital presence, ambient multimedia in office environments and promotional merchandise.



Tourism Australia’s No Leave No Life^{xx}

Each of the three series constituted seven 30-minute episodes, aired on Channel Seven, and presented by prominent Australians, with each episode including in-program promotions and weather links and the station promotional spots being supported by paid media TVCs.

To achieve broad reach and resonance, the campaign was strategically integrated across multiple platforms:

- Radio: Austereo and Australian Radio Network Mix FM ran a competition, promotions, pop-ups, live reads, m-sites and spots;
- Digital and Social media: Yahoo!7, YouTube, niche websites, campaign site (www.noleavenolife.com), Facebook keywords and travel and lifestyle portals and hubs;
- Print: Fairfax's Sydney Morning Herald and The Age, travel and trade publications, and the free 'No Leave No Life' magazine;
- Outdoor: Showcase, 24-footers, interiors and cross-track (Sydney); and
- Public relations: targeting national trade, consumer, dailies, business and magazines.

Series three also included a 'casting call' promotion to take part in the program, a \$50,000 Australian holiday competition with Virgin Australia, office tower TV in 432 office tower locations, and 150,000 overprinted coffee cups in 92 cafés nationally.

The results were astounding with the program generating a very strong return on investment and wide audience appeal from the first series.

Series one:

- delivered a return four times the investment;
- reached an average of 1.15 million viewers per week across five city metro and regional areas;
- timeslot winner with average 33% share across five city metro free-to-air channels;
- placed second in light entertainment series for Saturday nights, summer schedule;
- \$1.4 million media value in publicity and PR, with 71 media stories;
- prompted brand recall jumped from 23% to 45% over seven weeks; and
- won gold at the Media Federation Australia Awards 2010.

Series two:

- delivered a four-fold ROI;
- averaged more than 6.5 million viewers over the series;
- timeslot winner with average 29% share; and
- demographic winner for women over 35 years old – 34% average demographics over seven weeks.

Series three:

- delivered a five-fold ROI;
- first run attracted 5.82 million viewers in 2011 on Channel Seven, second run May to June 2012 on Channel Seven Two attracted 522,000 viewers;
- 6.75 million-plus viewers over the series five city metro and regional areas;
- was the timeslot winner with average 30% share including Christmas Eve and New Year's Eve across the five city metro free-to-air channels;
- demographic winner for women over 35 years of age – 35% average demographics over seven weeks;
- 'casting call' promotion generated a database of over 5000 entries in under two weeks;
- seven state and territory tourism partners, as well as 60 industry operators partnered the series and contributed over \$1 million directly towards the production;
- Virgin Australia and the state and territory partners promoted the series through their own specific channels generating \$500,000 of additional media value;
- first ever Australian branded entertainment program to be recommissioned for the third time on primetime TV;
- Virgin Australia holiday promotion delivered over 23,000 entries in four days;
- Yahoo!7, YouTube and the campaign site were the most popular, generating over 32,000 views and over two million unique visits across all the sites; and
- Mix FM launched Tim 'Rosso' Ross' new radio show and a bonus campaign was negotiated including promotion worth \$42,000 that reached 739,000 people.

Cross platform

Coles

The Coles and MasterChef Australia relationship has become so embedded you could almost be forgiven for thinking they're one of the same. As a result of this longstanding and highly integrated partnership with the programme, Coles has seen immediate results and almost instant sales boosts, crediting MasterChef Australia for dramatic surges in sales of meat and other ingredients featured in the shows' recipes - in some cases reporting sales spikes of up to 1,400%.^{xxi}

The supermarket giant not only provided produce for the programme but was consulted along with on-screen suppliers as to the ingredients of one of the show's recipes prior to the episode going to air – this crucial logistical pre-planning with supplier partners allowed Coles to ensure produce was available in all stores nationally for the keen home-

cook, immediately after the show aired. Massive sales increases, that can be attributed to this partner planning, were seen on everything from rabbit to spices, even lamb brains and pink ling, after being featured on the show.^{xxiii}

Building on this further the supermarket then went on to leverage its relationship with the programme by securing celebrity chef Curtis Stone, who had previously appeared on MasterChef Australia presenting a cooking dish challenge, as Ambassador for its "Feed Your Family for Under \$10" campaign. The campaign, which features Stone in a series of TV commercials and in-store promotions is supported online by the Coles website and iPad app. The app provides free updates of the supermarkets' weekly specials and recipes to match, as well as step-by-step video demonstrations that feature Curtis Stone preparing his favourite 'Feed Your Family' recipes. The app also allows consumers to email themselves a shopping list, based on the recipe they wish to use.^{xxii}



Chef Curtis Stone – Coles 'Feed Your Family' Campaign

Club Chef – A missed opportunity?

One brand heavily linked to the MasterChef Australia franchise has been Club Chef, the catering uniform and accessories company.

By adopting clever logo integration on the chef's apparel, which was revised and enhanced over the series, Club Chef achieved impressive on-screen exposure and terrific ranking and return-on-investment figures commencing in 2009 with a valuation of \$1,398,704 and rising to a massive \$7,882,487 in 2011.

However, aside from a limited range of kids 'chef' clothing from the spin off series 'Junior MasterChef', Club Chef has not, to date, actively leveraged its on-screen near-domination of the series. What a missed opportunity!

Checklist

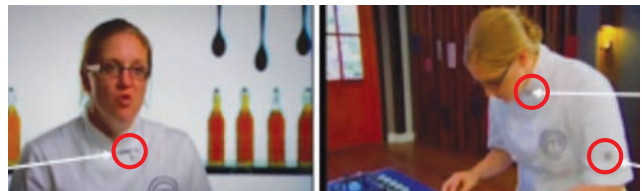
- ✓ How do we own this property in our market?
- ✓ Do we have some great activation ideas to use?
- ✓ Where are the best points in the distribution channel to leverage the activity?
- ✓ How do we relate this activity to other ongoing marketing initiatives?
- ✓ How do we communicate this activity to the channels?
- ✓ How do we motivate our channel partners to get involved?
- ✓ Have we briefed all internal consumer touch points?
- ✓ Are all parties briefed on the legal aspects of our social media policies?



2009



2010



2011



2012

CHAPTER 5: SOCIAL MEDIA

In-programme placement can provide excellent exposure for your product or brand yet, as we've discussed, inclusion doesn't necessarily guarantee resonance with the audience.

It is therefore necessary to ascertain what the reaction from viewers was and ask the question, "Was anyone paying attention?" If it has struck a chord, we need to know what it is that the audience is attracted to, and if it hasn't, why not?

With the rise of social media and the integration of multiple platforms for communication, gauging the resonance of your placement with the audience has become quite a complex undertaking. Gone are the days of simple status postings. Social media has evolved into a powerful marketing tool for companies and their brands, which, if strategically navigated and managed appropriately can provide astounding results and insights.

The key to social media lies, not just with the partaking, but understanding what your intentions are and what you want to achieve from it. Direction is crucial. There is now so much data easily available to marketers that if you ask the right questions you can gain valuable insights into the wants and desires of your target audience. The challenge being, knowing which questions to ask, or put simply: Brand Lift? Sales Lift? Or both?

Social media is a very dynamic environment and with it so are the ways in which we choose to watch, receive information and communicate. Multiscreen viewing, i.e. watching on a plasma widescreen or a laptop is now becoming out-dated and being replaced with mobile multi-function viewing. In parallel with this reality TV programmes, such as MasterChef Australia, are being developed to morph into social media vehicles across these platforms so they can continue to engage with the viewer long after the episode has been aired.

The Big Data Dilemma

Back in the 1990s database marketing was all the rage yet it has to be wondered whether anyone effectively utilised all the information they had spent thousand of dollars collecting. We may have moved on from this now, but one has to wonder whether social media is in danger of a not too similar fate, with many organisations obsessive about accumulating Facebook 'Likes'. On the surface, this may seem great, yet have we ever stopped to wonder why? What does it really mean to have a few thousand 'Likes'?

It goes without saying that an accumulation of 'Likes' indicates we've been doing something right and attracted strong interest and a following, yet how is this accountable? Is this part of a greater strategy? What is it telling us and does it have an ROI?

To get a greater understanding of how we connect and relate to our audience we need to keep things in context and be wary of looking at 'figures', 'comments' or 'Likes' in isolation. This is why Showbrands takes a holistic approach when measuring placement to ensure a balanced perspective is maintained, with quantitative and qualitative analysis leading to actionable insight.

What is being said? And where?

When looking at engagement, we need look no further than MasterChef Australia with the programme having grown its community through its website and social media presence - not only enticing the audience to partake but providing innumerable opportunities to engage at varying levels.

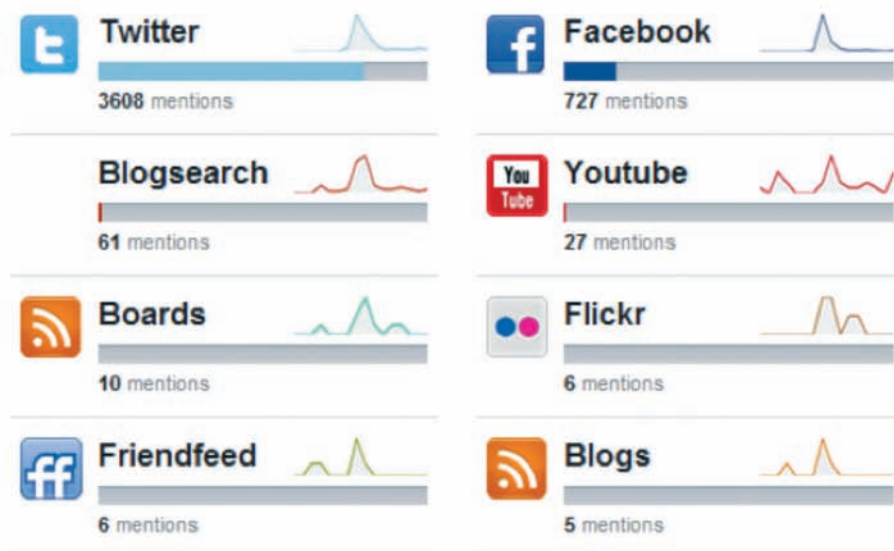
The programmes' Facebook page is quite lively and having accumulated a staggering amount of 'Likes' (over a million) there is a large online community regularly engaging in discussion. Interestingly though, the vast majority of the communication appears to be between followers however, with little, if any, interaction from any brands.^{xxiii}

Forums also provide a great insight into consumer sentiment, though a word of caution - Channel 10 TV, as with many other broadcasters, carefully edit and monitor their websites, as do companies with their microsites, to ensure any unfavourable comments are promptly removed.

It is therefore critical to take a broader view and actually 'listen' to what is being posted on social

media sites about your product as well as looking at which and how many platforms are being used. The 'stickiness' of engagement is one of the best tools to consider in your planning, i.e. the average percentage of the programme viewed, divided by the average for all programmes of the same duration, e.g. 30 minutes.

Share of Voice - MasterChef Australia Finale 2011



SOURCE: Showbrands

The diagram above shows the share of voice, across eight platforms, for MasterChef Australia during the 2011 Finale. So taking into consideration the differing demographics drawn to each of the platforms we can begin to build our picture of engagement.

Twitter - MasterChef Australia finale 2011

Views represent the amount of potential views in one's Twitter network based on the number of Twitter followers. The more followers the more potential for people to see the mention.

TOTAL VIEWS

MENTIONS VIEWED BY
AN ESTIMATE OF: **5,085,785** people

DAILY VIEWS



VIEWS PER MENTION

AVERAGE VIEWS

317,861 people

PERIOD HIGH

2,180,910 people

PERIOD LOW

0 people

SOURCE: Showbrands

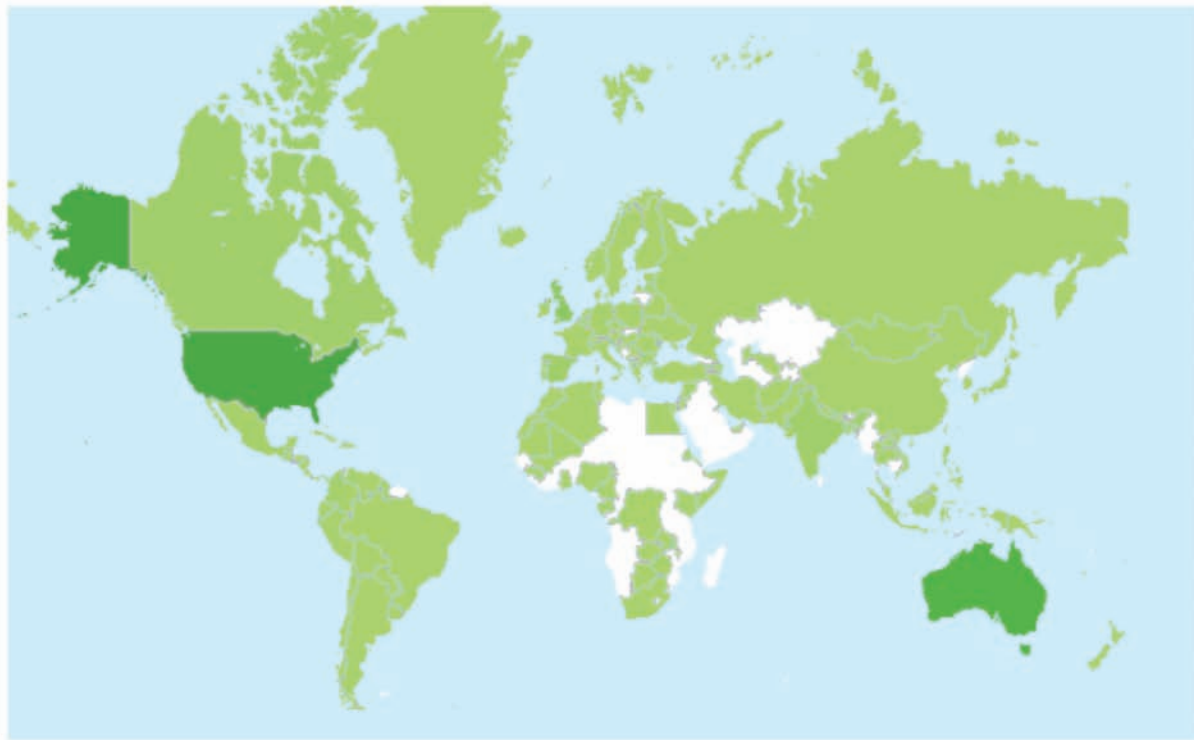
Taking a closer look at the Twitter mentions it becomes easier to ascertain precisely when interest was sparked, for how long and the audience it reached.

Geographical engagement or 'reach' is also rapidly becoming an important metric, as an audience is now no longer just here in Australia. Technology now enables geo-location monitoring of both programme and social media and therefore the locality and disbursement of your audience must be considered when planning and negotiating prior to production.

You will also need to address any legal ramifications there may be in relation to your products or how you could run a product support campaign in those countries.

The map opposite shows global monitoring for Coles in 2011 – emphasising the reach that brands can attain and reiterating the necessity of considering a worldwide audience. However, be aware that there are often similar brand key words in other countries and syndicated versions of a TV show being shown around the world.

Geo-location Map – Coles 2011



TOP COUNTRIES

| | |
|-----------------------------|-------------|
| United States | 30 % |
| Australia | 26 % |
| United Kingdom | 9 % |
| Spain | 3 % |
| Vatican | 3 % |
| Canada | 2 % |
| India | 2 % |
| Germany | 1 % |
| Mexico | 1 % |
| Primary Country Used | 1 % |

TOP LANGUAGES

| | |
|-------------------|-------------|
| English | 80 % |
| Spanish | 10 % |
| Other | 7 % |
| Portuguese | 0 % |
| French | 0 % |

SOURCE: Showbrands

The Judges, the Contestants, the Brands - Who really won?

So who has been getting the attention? The products are placed, the judges are paid and the contestants are game but only by closely observing viewers comments and patterns to them can we come to some conclusion on this.

Interestingly though, throughout the series we have seen the steady rise of the off screen 'hero', with identities using their screen successes and community of followers to boost their profiles and launch careers.

The Judges

Probably the most successful of the three MasterChef Australia Judges has been Gary Mehigan. With a strong media presence Gary has developed his own 'brand' rather relying heavily on his status as a Judge – with a website, books, newsletters and the 'face' of several leading brands, such as Ariston, Brita and even Citibank, Gary has firmly established himself as a celebrity chef with authority. Both Matt Preston and George Calombaris have built a media presence but continue to rely on the MasterChef Australia link to promote this. Adopting Facebook and Twitter to a greater degree than Gary, George and Matt's media interactions appear more reactive than building independent identities.



Gary Mehigan, George Calombaris and Matt Preston from MasterChef Australia.

SOURCE: Herald Sun 1 July 2010

The Contestants

Winning MasterChef Australia has brought some remarkable changes and opportunities - most notably for Kate Bracks, a mother of three from Orange, NSW. Winner of the third series in 2011, Kate, originally a teacher, has leveraged her extensive media exposure post-win to launch a whole new career. Writing a book, launching her own website and building a Facebook community enabled Kate to really launch 'herself' – she is now Ambassador for several children's charities as well as leading brands including Eyecare Plus and dishwashing detergent, Finish. A regular guest on numerous food shows and events, Kate now focuses much of her attention on family cooking and recipes for children.



MasterChef Australia Contestants, Series 3, 2011

SOURCE: MasterChef Australia (www.masterchef.com.au) 1 March 2013

The brand

The honeymoon is over... 2011 v 2012

Coles has held an unrivalled position as a major sponsor of MasterChef Australia with the show being credited for dramatic surges in the sale of ingredients - at times up to 1,400% on certain items of produce.^{xxiv}

Committed and taking their relationship seriously, Coles did it all by the book and not only capitalised on the shows' recipes but astutely leveraged their relationship in-store - such as the follow-up campaign with Curtis Stone and the "Feed Your Family for Under \$10".

Monitoring of social media shows that consumer response to their brand was consistently positive, with very little negativity arising.



SOURCE: Herald Sun 1 July 2010 SOURCE: Coles (www.coles.com.au)
1 March 2013

Coles' Social Media Sentiment Breakdown



SOURCE: Showbrands

Yet two years after such a great start, sentiment changed with 2011 seeing a dramatic shift in opinion and a dramatic rise in negative comment. But why?

Until now Coles had sensitively navigated and leveraged their MasterChef Australia relationship, yet 2011 saw the release of Coles Status Quo commercial - re-working the 1975 hit with the Coles' jingle and launching the Down, Down price-cutting campaign. Was this just too much and too blatant for consumers? Were Coles now trying to engage with an older demographic? Whatever the feelings it sparked, it was enough to swing emotions for the supermarket and consumers were happy to let Coles know about it.

Coles TV AD – Down Down Big Red Hand Guitar



SOURCE: You Tube: Coles Supermarkets

Monitoring of social media showed the disgruntlement of viewers with Twitter being the predominant platform for venting frustration.

| | | | |
|---|----|---|---------------------------|
| 32/536 | -1 | t | Coles: Coles masterchefau |
| "An the award for the the longest & most annoying commercial goes toCOLES #Coles #MasterChefAU" | | | |
| 43/536 | -1 | t | Coles: Coles masterchefau |
| "Headlines should read: Down Down, but will business go down? #advertising #Coles #MasterchefAU #BACKLASH" | | | |
| 64/536 | -1 | t | Coles: Coles masterchefau |
| ""Saving money is never annoying."" Sure, but listening to the 12-inch extended remix of the @Coles ad is. #masterchefau" | | | |
| 82/536 | -1 | t | Coles: Coles masterchefau |
| "So who's seen fresh abalone in their local Coles? #masterchefau" | | | |
| 87/536 | -1 | t | Coles: Coles masterchef |
| "Congratulations to the winner of MasterChef Australia, Coles Supermarkets!" | | | |

SOURCE: Showbrands

These uncensored live-to-air audience reactions were peppered with positive statements, but it seems the far-reaching majority were, quite honestly, sick to death of Coles. Product placement and campaign integration is acceptable yet with it a relative subtlety is necessary to maintain consumer support. The launch and over use of the 'Down, Down' campaign seems to have pushed any patronage over the brink.

Where to now?

Over the past three years MasterChef Australia has raised the bar and set new parameters for reality TV in Australia, particularly in relation to audience engagement. New product placement rivals, such as The Block, The Voice and My Kitchen Rules, have launched and we have seen how important it is to maintain a dynamic and ever-evolving approach to social media in order to capture and grow your community.

As the world of social media continues to evolve with companion devices, TV-synching apps such as Zeeboz, Pluk and Shazam and network-owned viewer apps, e.g. Channel Seven's Fango and Channel Nine's Jump-in signifying the future, so to dawns a new era in audience engagement that has to be embraced, requiring us to maintain a fluidity in campaign planning.

With this change come new approaches to product placement programmes, with FTA (Free-to-Air) and STV (Subscriber TV) channels moving away from their traditional revenue model of the TVC to subscription channels where opportunities arise for multi-level engagement, such as using a second screen to offer the products or more information about what they are watching to the viewer, via their smartphone. It is therefore likely that more sophisticated and subliminal approaches to seeding across a vast array of platforms will become the norm.

Brand advocates, both paid and unpaid, power people, social seeders and chat robots, automated and human, all provide increased possibilities for

brand awareness and advocacy. However, be aware that the use of such advocates and bots to populate a community discussion can be provide a slightly unbiased or unbalanced perspective if not clearly identified and potentially compromise the integrity of the metrics. Recently released social media activity guidelines by the IAB are a must read and should be adhered to.

Details can be found at: http://iabaustralia.com.au/Compliance/Industry_Codes_and_Guidelines.aspx.

Mobile and smartphone technology is the key driver of an ever-increasing range of demographics who prefer to engage with 'You Tube' than linear TV and, increasingly, show their acceptance of placement if it is integrated creatively into their favourite programmes.

The roll out of the NBN will spur growth of Smart TV and IPTV delivery platforms all of which will offer content placement opportunities and audience engagement 'bundled' together, leading to an 'explosion' of big data but, alas, not actionable insights... that's where we come in!

Measuring future audience engagement

The measurement of engagement and sentiment and capturing of accurate and timely data is vital as it opens windows to the relationship the viewer has with a brand and provides opportunities for making tactical adjustments to programs.

The next steps in measurement will all be done collaboratively and in real-time and as opposed to forensic and siloed. 'Active' measurement is already in use across many countries. The global leader, Rentrak, enables actionable insights via customised dashboards allowing product placement engagement and impact to be shown live and not just on screen images but content and key words. Watermarking of screen imagery will shortly be introduced to allow audience accountability. Showbrands will be at the forefront of this actionable approach in Australasia and New Zealand - drawing on independent data and metrics to ensure an unbiased perspective when measuring audience

engagement and providing you with vital information and insights from which to actively manage your campaigns. Unlike a market research company or an analytical metrics data provider, we are unique as our experience in cross platform marketing, TV production, social media, digital, local market knowledge and independence means we can give you both the quantitative and the qualitative insights to gain a holistic perspective as to the achievements of your campaign.

does an ROI model exist? Before attempting to answer that question, when you were forming your objectives did you nominate: 'Brand lift? Sales lift? Or both?'- as a reason for product placement. How you specify your objectives will largely determine the answer to your ROI. There is no global ROI model yet and whilst there are increasing metrics and tools available, social media ROI is very much based on an individual companies needs, i.e. answering the questions that you have specified in planning stage. However here are some benchmark formulae you might want to integrate into your thinking:

And the answer to the question posed earlier,

Media interaction rate – determines how compelling your online activity is to the audience and whether they are engaging.

$$\frac{\text{Total online interaction with the brand}}{\text{Total number of views}} = \text{Size of the audience that engages with online activity out of the total audience that viewed it}$$

Cost per interaction – measures the cost of each interaction with campaign activity.

$$\frac{\text{Overall campaign spend}}{\text{Total number of interactions with online brand presence}} = \text{Total cost per interaction}$$

Cost per view – gives us the cost of driving a user to view a digital campaign activity, i.e. a Facebook page, YouTube video or landing page.

$$\frac{\text{Overall campaign spend}}{\text{Total asset views}} = \text{Total cost per interaction}$$

When attempting to better qualify social media it's important not to ignore the basic data we have on hand as this will give us a measurement of engagement.

Social acquisition – provides a social media engagement score, which effectively tells you whether your online activity is capturing people’s attention.

$$\frac{\text{Total campaign spend}}{\text{Total campaign acquisitions (Facebook likes + Twitter followers)}} = \text{Cost per social acquisition}$$

Brand Advocacy – ascertains the number of active brand advocates over a set period of time to ascertain how the audience feels about your brand or product and whether they are communicating this positively.

$$\frac{\text{Number of active brand advocates in 30-day period}}{\text{Total number of advocates}} = \text{Active advocates}$$

Whilst the above can help you verify some brand lift questions - the second and arguably most important objective, ‘Sales lift’, needs another approach. No amount of big data metrics or tools can give you that ROI - the only accurate method is to build into your objectives at planning stage pre, mid and post KPI milestones. At Showbrands we access key sales data through confidential agreements thereby allowing us to accurately measure sales lift ROI and ‘wash’ key data, which gives us an ROI to the third objective: ‘Or Both’.

Checklist

- ✓ Are there specific tasks for social media to achieve?
- ✓ Have we got adequate social media monitoring tools in place?
- ✓ Have we included keywords that relate to this activity?
- ✓ Which platforms will we use to converse with our customers about this activity?
- ✓ Have we briefed all the team members involved?
- ✓ How do we handle trolls, criticism and adverse comment?

CHAPTER 6: HOLISTIC MEASUREMENT AND ACTIONABLE INSIGHTS

“It’s not the lack of data...
it’s the lack of actionable insight”:

Michael Byers, Managing Director,
Showbrands 2013.

The above statement was my one line reason for creating Showbrands in 2009. So wait! Don’t flick past this chapter - I speak your language too.

My background is not in pure research - it’s in cross platform media and consulting. As such, Showbrands core reason is to address the space where media, creativity, technology and business converge and look at how we bridge the gap between all these elements and communicate effectively with everyone. Or, put another way, we are part business intelligence, part creative strategists – niche specialists. It’s not all data, analytics and meaningless metrics.

Showbrands is unique because we have a solid media background, the ability to identify the data that’s relevant and analyse and report in a clear and digestible manner. On a global scale, Australia is years behind the US in both technology capability and the diversity of branded content and the delivery of product placement measurement yet, just as importantly, we are also equally lacking in the ability to integrate measurement strategies, understand the needs of key partners and manage and deliver actionable insights - QUICKLY!

We have an ever-increasing array of data and metrics from which to measure our campaigns but we have to be wary of over analysis, remain discerning about our intentions and try not to measure everything. Instead, it’s important to address measurement from a holistic viewpoint, determine the key objectives for your brand being in a product placement campaign and ensure there is a balance of input between qualitative and quantitative data.

In the US predictive modelling systems are now being adopted which define, map and forecast spending, usage and exposure across all digital and alternative media. It won’t be long before such systems are available in Australia, enabling more strategic planning and campaign structuring.

The challenges with data management are ensuring verification and maintaining independence. As yet there is no global benchmark but at Showbrands we choose to partner with Rentrak, the global leaders in multi-screen media measurement. Rentrak can provide second-by-second TV audience data that can then be married with multiple data streams to provide new horizons in analytics and performance measurement.

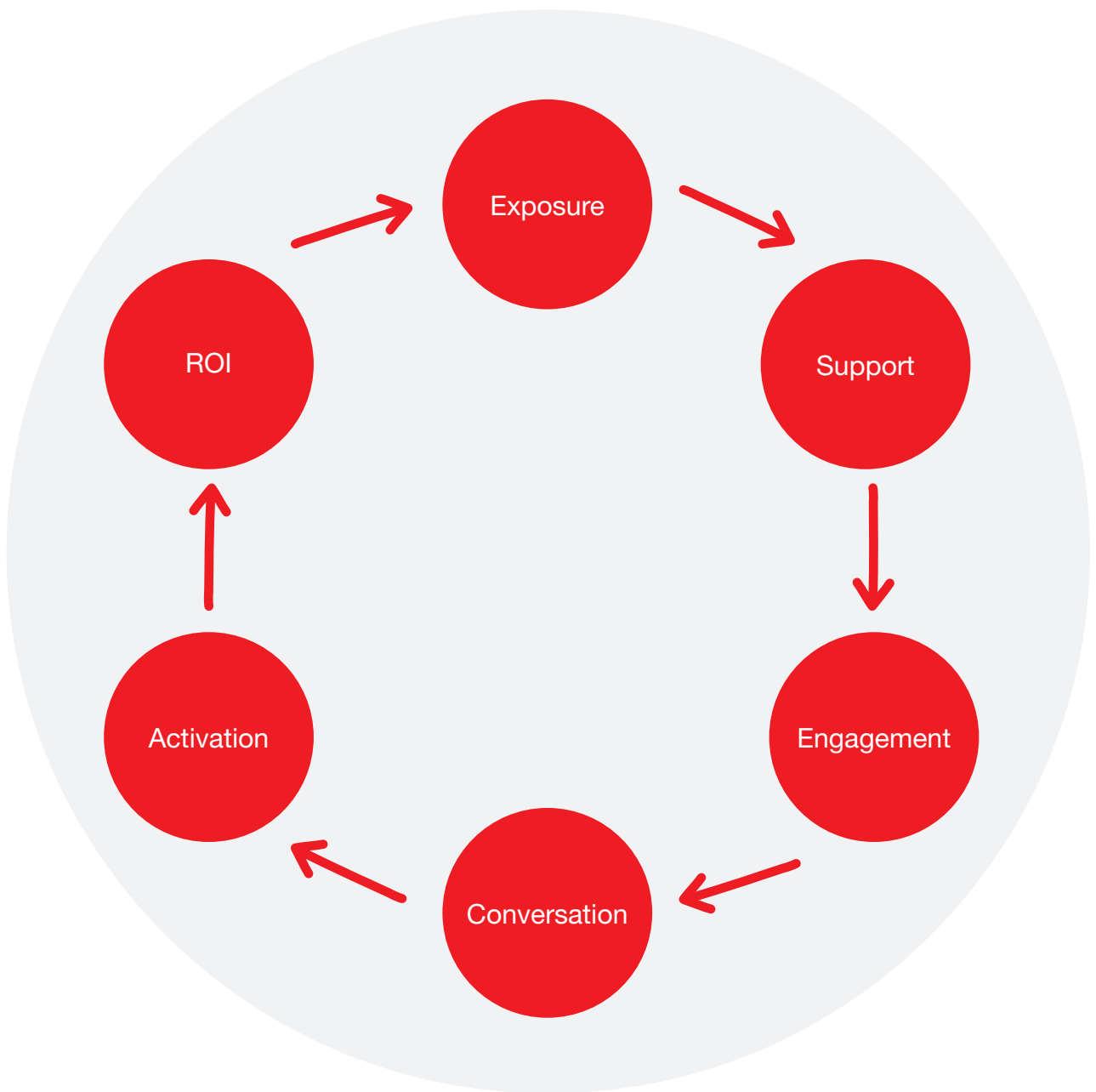
Developing the measurement strategy

The days of retrospective measurement, such as being actioned after a campaign went to air, or as an occasional exercise are over! Measurement is now a necessary and integral element for analysing and validating a company’s investment in a product placement campaign. Accountability is key and the need to know what the ROI was is paramount in the minds of all C executives.

Effective measurement begins when you initially sit down at the round table to begin planning your placement campaign. Firstly, a holistic focused strategy needs to be developed which, as a minimum, should cover all the media you’re utilising and the audience touch points, along with your distribution channels. This needs to be developed with three points in mind:

- 1. Your brand placement objectives;**
- 2. Your ROI targets to achieve or better;**
- 3. Your partners collaborative needs.**

The Showbrands basic model looks like this:

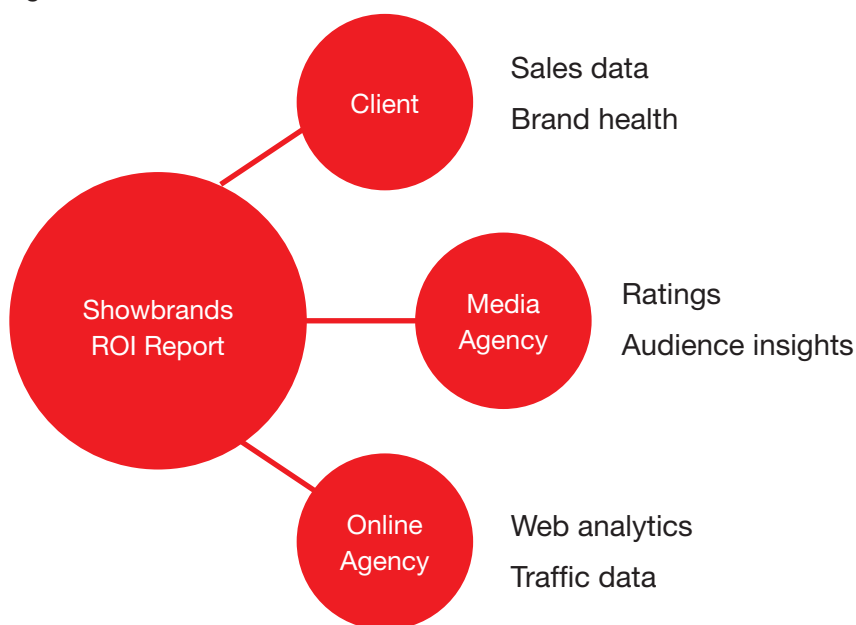


What tools do you use?

Firstly let me stress that there is no global benchmark measurement currency. Secondly I advise you not to simply rely upon analytical tools that are supplied by companies such as Google, but to use these sparingly as part of your more comprehensive mix. Obviously your choice of tools will depend upon your strategy but you should aim to be selecting the best suppliers to fulfil your measurement brief - from a capability, delivery and an independent perspective.

Other tools not to be overlooked are those of your own in-house team, who will have access to important data and existing partners, e.g. your media agency. To give our clients a true and accurate analysis of their campaign we exchange confidentiality documents that then allow us access to sensitive and vital metrics. This information isn't shared with placement campaign partners or the public.

An example of aggregated metrics



Reports and dashboards

Depending on the objectives you have set and the strategy chosen, some 'top line' data may be required quickly, whilst other may require more analysis before being communicated. You will need to design and implement a dashboard and reporting model that is essentially easy to read and understand across all formats, e.g. smartphone, tablet, PC and laptops. Don't forget the data will need formatting for sharing both on and off-line. Post campaign workshops will require a much more comprehensive and thorough report to support your limited on-screen slides.

Sharing data and insights

Currency (measurement metrics and performance data) is always going to be an issue when working in a collaborative campaign. Do all partners agree on the way in which the data, metrics and insights are to be shared? Who sees what, who shares what and what information is released to the public? Data integrity is an important area that is only growing in its complexity so, if necessary; seek legal advice as what information can be shared and what information can then be made public.

REFERENCES

- ⁱ PQ Media. Global Product Placement Spending Forecast 2012-16
- ⁱⁱ Reality Ravings and Nitty Gritty Research. Reality Rules: The Reality TV Viewers Insights Survey 2011
- ⁱⁱⁱ Gladwell, M. Blink: The Power of thinking without thinking. Back Bay Books, 2007.
- ^{iv} ABC Media Watch. Steve Allen, Fusion Strategies, 3 June 2010
- ^v ABC Media Watch. Adrian Swift, Director of Development, Nine Network, 13 June 2012
- ^{vi} Daily Telegraph, Sydney. How MasterChef became \$100 million industry for Network Ten, 8 June 2010
- ^{vii} Coles sign up for MasterChef 2010. B&T Magazine (bandt.com.au), 31 August 2009
- ^{viii} Smart Company. Revealed: How MasterChef is boosting the sales of Coles products up to 1,400%, 22 July 2010
- ^{ix} Best use of Sponsorship. Sponsorship Magazine (www.sponsorshipmag.com), 10 March 2011
- ^x Six sponsors eat up Junior MasterChef. Network Ten. 1 September 2010.
- ^{xi} Sunbeam competition to put fans in amongst the MasterChef action. Appliance Retailer (www.current.com.au) 17 October 2011
- ^{xii} Sunbeam MasterChef. The Farm (www.thethefarmdigital.com.au) 5 March 2013
- ^{xiii} Smart Company. Revealed: How MasterChef is boosting the sales of Coles products up to 1,400%, 22 July 2010
- ^{xiv} Gizmodo Australia. Telstra's Sold 385,000 T-Hubs and T-Boxes., 11 August 2011
- ^{xv} Campbell's and MasterChef: A real success. ThinkTV (www.thinktv.com.au) 5 March 2013
- ^{xvi} Campbell's Real Stock. Campbell Soup. (www.campbellsoup.com.au) 5 March 2013
- ^{xvii} MasterChef mops up in a whole new way. The Age, 31 May 2010.
- ^{xviii} Here's one I prepared earlier. Episode 20. ABC Media Watch, 21 June 2010
- ^{xix} Australian Ad's Channel, You Tube. Handee Ultra Paper Towels Ad 2010
- ^{xx} Tourism Australia Battle Untaken Leave, The Inspiration Room. 7 ay 2012
- ^{xxi} Smart Company. Revealed: How MasterChef is boosting the sales of Coles products up to 1,400%, 22 July 2010
- ^{xxii} Coles relaunches 'Feed Your Family' iPad app, Australian Food News. 7 May 2013
- ^{xxiii} Reference: <https://www.facebook.com/MasterChefAustralia>. Thursday 28 February 2012
- ^{xxiv} Smart Company. Revealed: How MasterChef is boosting the sales of Coles products up to 1,400%, 22 July 2010

NOTES:

SHOWBRANDS®

Branded Content Measurement | Product Placement | Education

www.showbrands.com.au

Suite 4 Level 11, 100 Walker Street
North Sydney NSW 2060, Australia

Marketing
www.marketingmag.com.au