

# The Art of Social Media

A Handbook for Broadcasters



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The Art of Sourcing Content

National and International Annual Observances

Thought Memory

# THE ART OF SOCIAL MEDIA

By  
**Howard Thomas**

Commissioned by  
SABC Innovation and Editorial



Conceptualised and initiated by Yvonne Kgame

## Foreword

The ancient Greek philosopher , 2 500 years ago, said, “The only thing that is constant is change.”

“Akusagaywa ngamadala, sekugaywa ngamatsha,” says the old Zulu proverb (We no longer grind with old stones.) It’s amazing how the same expression crops up all over the world , over and over, from ancient times to the present. It shows that people have always acknowledged that change is here to stay.

Is social media all about change, or is it all about how the only thing that changes is the way we do things? What is important is that we get a hold onto what appears to be changing, and what it is about that change that seems to be new. We have to sort out the difference between mere technological change, the ethereal changes in culture that go on all the time, and any basic changes in our humanity.

We also have to acknowledge that we tend to make things look more difficult than they are for all sorts of personal reasons.

Another wise man from a thousand years ago, the monk Occam said, that we should never make anything more complex than it need be. This is another way of saying that the simplest explanation is usually the right one. “Change should never be a problem. It should be a celebration of a test to our capacity for innovation, our ingenuity, and our willingness to take on a new adventure.



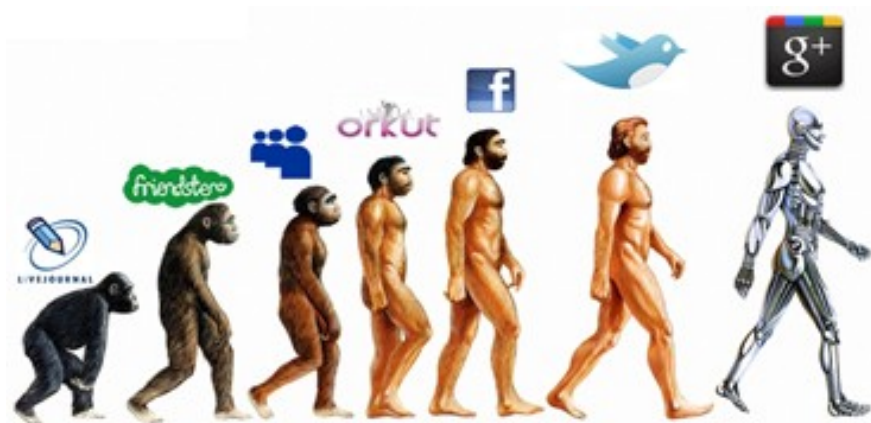
We often use the word “challenge” as a replacement for the word “problem” as it does not sound so threatening. It doesn’t work as it tends to make us push problems to the side and simply call them challenges.

Change is forcing us to face with problems with the forceful weapon of creativity, and not to just find new words for it.

Yvonne Kgame

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	Contents
1	<b>Why Social Media</b>
2	<b>The Harsh Reality</b>
3	<b>Audience Psychology</b>
4	<b>The 12 Rules of People</b>
5	<b>Participation and Aspiration</b>
6	<b>What this means for Public Broadcasting</b>
7	<b>Features and Benefits</b>
8	<b>Experiences</b>
9	<b>Social Media Marketing</b>
10	<b>Evaluating the Uses of Social Media</b>
11	<b>A Social Media Plan</b>
12	<b>It all ends with Evaluation</b>
13	<b>Checklist for an Effective Experience</b>



## Introduction

As social media grows, so it becomes part of the lives of people of all ages.

On the outskirts of Thaba Nchu, you can see gogos and tatas sending text messages to each other, and to distant family at the ends of the country.

Young and old, their ICT literacy is limited only by the model of their phone. And nobody knows how many phones are out there. There are more SIM cards than there are people in South Africa.

There are probably more smart phones than we think. It's anarchy in the mobile world. Social media is anarchy. No-one controls it; there are no laws; it operates anywhere, anytime, and at any speed.

It's like trying to herd cats, or telling a group of teenagers what to think and do.

People of all ages are documenting their lives, their opinions and their daily activities, in their own way. Meanwhile TV broadcasters are documenting life the way the broadcaster sees it. The two are beginning to conflict. Social media now make television programmes live, or die.

Social media are educating the nation; giving voice to the voiceless, and the lunatic fringe alike. It's the greatest emancipation the world has ever known.

If you like it, or dislike it, you say so, immediately on Twitter, WhatsApp, or any "What's the Latest App".

People are watching TV on multiple platforms, and sharing it - usually if they like it, but also if they hate it. Social Media is a dream and a nightmare come true for broadcasters and advertisers alike.

At this stage, it's had a small effect. Some confused and short-sighted people see it only as a marketing opportunity. Even as a marketing tool, it's had a relatively small effect. But the tsunami is still on its way.

It won't just rock the boat, it'll cause the mother and father of all earthquakes. But it's here and we have to live with it.

Because we can't beat them, we join them. Because it's unpredictable and uncontrollable, we run with it, as it happens. As we react, something else happens to react to.

You can't plan the unpredictable, and you can't plan social media, so the very thought of a "Social Media Plan" makes no sense right from the start.

But

If you understand it, you can run with it. If you understand people, you understand social media.

*So ... Step One: Do you really understand people?*

## **Social Media and Networking**

Social Media are:

- ◆ No more than we have been doing for hundreds of thousands of years.

They have wider and longer reach in a shorter time.

### **That's ALL**

#### ***Social media are ...***

- ◆ As anonymous as posted letters
- ◆ As interactive as telephones
- ◆ As intimate as conversation
- ◆ As readable as newspapers
- ◆ As watchable as TV
- ◆ As listenable as radio

## ONLY

At the same time, Digital Social Media, have done NOTHING to change human nature, human emotions or human motivations

## Digital Social Media are ....

- ◆ No more than another form of distribution

## But ....

Social media are no more different than printed media; than printed media are from electronic media; and electronic media are different from live media

People get confused because they are so busy trying to answer the question, "What is social media?", that they forget to ask the question, "Why is social media there?"

And, the answer is so simple: because it's always been there.

It's actually very easy

It's no more than we have been doing for thousands of years. Initially we talked to each other. This was limited to having two or more people close to each other so that they could exchange information and their feelings about things.

We also performed to each other through theatre, music and art, but that also required people to be close to each other.

Then, so that we could involve more people over a greater distance, we wrote to each other. The ancient Peruvians, who had no writing, tied knots in lengths of string, and had runners taking these knotted strings all over the country, and at surprising speed. This was simply an early postal service, and was common all over the world.

Then in the nineteenth century, Samuel Morse created a form of dots

## International Morse Code

1. The length of a dot is one unit.
2. A dash is three units.
3. The space between parts of the same letter is one unit.
4. The space between letters is three units.
5. The space between words is seven units.

A • —  
B — • • •  
C — • — •  
D — • •  
E •  
F • • — •

U • • —  
V • • • —  
W • — —  
X — • • —  
Y — • — —  
Z — — • •

and dashes (just like a digital signal on noughts and ones) which were sent over telegraph cables. In the latter half of the 19th century, Alexander Graham Bell invented the telephone, so people could speak to each in real words other over long distances through telephone wires.

Marconi improved on that in the early 20th century when he managed to send Morse code through radio waves. He developed this into speech transmissions, and radio was born. This happened roughly at the same time as the invention of the cinema, which was no more than long distance theatre that uses a strip of many still photographs.

After radio came television, which was just a development of cinema, except that instead of using bulky films projected in special buildings called cinemas, sound and pictures could be sent directly through the air into peoples' homes.

Not much change - if you wanted to talk to people about what was on TV, you either spoke to them in conversation, or you phoned them. Perhaps you wrote them a letter.

In the 1990s we started using computers for email. That was no more than letter writing that was fast, and didn't take days through the post office system. In fact it was instantaneous. (That is, until the computers go "offline".)

This developed into more elaborate sharing software which enabled us to exchange almost anything, immediately. Which, if you think about it, was just a more efficient way of sending a parcel by post.

So in essence, the only thing that changed is that conversations became instantaneous over any distance.

So, people are still simply conversing and sharing.

Now we do it through mobile handsets.

These will continue to evolve rapidly, and soon we will be conversing in some ways we never thought of. But we will still be conversing and sharing.

Social media marketing are used for marketing. They are a development on tele-marketing which started almost as soon as the telephone was invented; and as soon as advertisements appeared in the cinema.

From the very start of television in America, all television was funded through advertising. It's all a development on developments, and it's got faster and faster.

### ***It's not a revolution***

It's just an increase in speed. The feelings and emotions that lie behind communication between people have not really changed.

We are still just people, doing what people do.

Nothing in social media, social networking and social media marketing is new. There's nothing strange, difficult or complicated. As long as we keep to basics, and see them as simple communication based on the same reasons people have always had in their need to engage with each other.

This book looks as if it is mostly about what people do, and how they think and feel, and not much about social media.

There is a simple reason for this. Communication and media are only about what people think, feel and do.

Social media change every day.

People don't change - not even in millennia.

Only by understanding the constant, can we manage the changeable. We will never understand and use social media if we only know their features, and not what they do to make emotional sense to people. It's not about mechanisms, it's about feelings. It's not about business science, it's about psychology.

# 1

## Why social media

### Why people need to communicate.

#### What do people want to do?

What they feel like doing.

#### What do people feel like doing?

What they feel they need to do.

### *Digital social media*

To get digital social media into context, let's look at the 15 social media categories, what they do, and what aspects fulfilled the needs that drove them in past.

#### 1. Email

Email is instantaneous written correspondence. In its more formal format

it is a letter that is posted to someone, or many, electronically and immediately.

### ***Today***

It works through mail servers, and between people who have an email address that is registered with a domain. There are free email services such as through Google and Yahoo, but they still require an internet connection. Spam, or what we used to call junk mail, is still with us; only it has proliferated because it is now so cheap.

### ***Past and present***

In its early form it took the form of carvings in rocks so that passers by could read it (which is no different to the street poster or the card on a noticeboard.) It developed into the letter and telegram. Postal services are still with us, and people still buy postage stamps. Mail has anonymity. You don't have to be yourself. Email would not be successful if it did not offer anonymity as well.

## **2. Messaging**

### ***Today***

This is a more mobile form of email, is less formal, and doesn't carry the restraints of email. It is conducted through mobile devices, and travels through the cellular phone networks.

### ***Past and present***

It was with us for ages when people sent us a note through a delivery person. It was always less formal, and far more private than a letter. In the same way as we used to, and still do, have to hivy off telemarketers, now we have to cope with SMS spam. Messaging has taken over what was called "micro-blogging" with the now omni-present Twitter. The word Tweet has entered the Standard English Dictionary. Twitter is not more than writing lots of notes and pinning them to the community notice board. People can follow your posts, notes or "Tweets", or they can dump you.

## **3. Social networking**

This is the exchange of, often, private and confidential, information between friends, or professional people, within a closed network. People can share anything, from links to other sites, to music, videos and photos.

### ***Today***

Social sites from the circle of friends like Facebook and Google+, to the more specialised ones like LinkedIn, Pinterest, and Delicious - more open every week.



### ***Past and present***

They are just an electronic ( and rather impersonal) form of clubs, social groups, home religious groups, stokvels, and churches.

## **4. Publishing**

### ***Today***

Publishing allows anyone write a book, brochure, pamphlet, paper, essay, or anything, and make it available to anyone online, either free or for a fee. In the case of books, people who like old-fashioned paper can print them out themselves.

### ***Past and present***

As there have been for centuries, there are still publishers who will take

the responsibility for the implications of the content, the printing, distribution and the marketing to bookshops and other outlets. You can still print your own brochures and hand them out on street corners as people have done for millennia. Electronic publishing hasn't stopped people leaving paper pamphlets under your windscreen wipers at the shopping mall.

## **5. Photo sharing**

People have always enjoyed sharing picture material. It started with the first rock painting. Now rock paintings are made digitally where the software even creates the rock.

### ***Today***

The most used site is Flickr, which does allow some copyright protection for photos posted there. But all types of artwork are now shared electronically, mostly through specialist sites such as Pinterest, Flickr, Instagram, Panormio and Photobucket. You can even have a private circle who share photos on a Facebook page.

### ***Past and present***

We still have art galleries. Prior to sending photos to friends back home via instant messaging, we used to post picture postcards. Most early art represented people, and the peak of artwork in history involved gigantic statues of gods and kings. Now you can go and see these statues on a costly tour, or on a virtual tour on the Internet. This is a clear distinction between first-hand and second-hand experience which we will cover in detail in Chapter 8.

## **6. Audio**

### ***Today***

This is where the greatest change has happened, in fact the only really significant one. At the same time as music came to be shared freely, thus destroying the music business, so it became possible for anyone to become a musician. By downloading samples and rhythms, anyone can build up a tune, write some lyrics and perform it on YouTube. But there's a positive side to everything: musicians may have lost their control over royalties, but the proliferation of homemade junk has also elevated musicians to where they should be. People now appreciate their art by comparing them to the amateur garbage that is so easy for anyone to make.

### ***Past and present***

Musicians started off performing live, and now they thrive through live shows. A live show is the only thing musicians have that cannot be pirated and where they have some control over their revenue. For the audience it's a first hand experience.

Mass duplication started with vinyl records, and moved to magnetic tapes - and even cassette tapes were hard to pirate. These mass recordings could, and were easy to share. Now digital files are cheap and simple to copy, and to share—at no cost (except to the artists who is denied rightful royalties.)

## **7. Video**

### ***Today***

Video has much the same history and course as music. YouTube is one of the largest repositories in cyberspace. More than 1 billion unique users visit YouTube; and over 4 billion hours of video are watched. Seventy-two hours of video are uploaded to YouTube every minute and 70% of YouTube traffic comes from outside the US. In 2011, YouTube had more than 1 trillion views or around 140 views for every person on Earth. An interesting question is: how many hours of this are in fact completely disposable junk?

### ***Past and present***

But the impressiveness of YouTube is simply in terms of sheer volume. People were even sharing movies at the beginning of the 20th century, although the films cans were bulky. Today, video hire shops are closing because of downloadable films, but that is a mere development of an old activity. Anyone can run a radio or TV station on the Internet, but they serve no better purpose than to emphasise that to broadcast and hold attention, you must have talent and be practised at your craft.

## **8. Livecasting**

### ***Today***

Almost every radio station in the world is on the Internet. Radio occupies so little bandwidth that it is not difficult for even South Africans with their lack of access to bandwidth, to listen to a radio station from anywhere in the world. Television is a little different. It requires so much bandwidth that watching it live on Internet is accessible to few people. But it won't be for long.

### ***Past and present***

Broadcasting, narrowcasting, livecasting (all these words are just pedantic versions of the same thing) have been with us for a century now. People now accept and expect to receive the signal of the public broadcaster, and free-to-air commercial broadcasters without any difficulty or cost.

In fact Pay-TV has proliferated to such an extent that today in South Africa about a third of the households with TV subscribe to pay-TV. Digital TV brings with it another 40-50 additional channels. The fact that you can get almost any radio and many TV stations on the Internet is just a matter of scale. It reinforces that the only broadcasters that survive on the Internet are those that survive through conventional radio signals, simply because they are professional.

With digital terrestrial, Internet Protocol (IP) and other technologies available, multi-channel will soon be free.

## **9. Virtual worlds**

### ***Today***

Virtual worlds are any place that is created as a 3D graphic, looks real and is one in which you can play a role. Second Life is still around, though dying. There are now virtual worlds of money like Bitcoin, Cybertown, Entropia and Habbo Hotel. They come and go. Perhaps people get bored with them, or perhaps they would rather live life in reality is uncertain, but virtual worlds don't seem to survive.

They do however thrive as 3D pasted together photographs where you can appear to go into a famous museum, and look around, go close to a painting, or stand back from it. They are costly to make, and visited by just enough people to make them worthwhile.

### ***Past and present***

Before 3D digital virtual worlds, the virtual world of the past was the theatre of the mind. All we had was our imagination which was made to focus on something through what we read in a book, or what we read on TV.

Soap operas, to ardent fans, are virtual worlds. Viewers are so immersed in them; they think they live in the rooms where these beautiful people in beautiful settings are doing ugly things. These people don't have to invest in costly 3D software and devices. The 3D is all in their mind - which is free.

## 10. Gaming

### *Today*

There is little difference between today's video game and the Internet's virtual world. They are both games, where the creator of the game is playing games with the player, and vice versa. It gets even more exciting when multiple players participate in the same game simultaneously from different parts of the world.

### *Past and present*

Just go back in your memory to when you were a child, and when you played with simple things, how you could turn a pencil into a rocket ship, and a cup into a house.

As we grow up, we lose our innocence and naivety. A pencil becomes a pencil and cup becomes a cup. We need more to the game we play. Although we don't need much. People sit and play with a pack of cards all day long - they don't need dragons and masked wonder girls.

But 3D video games do allow us to play soccer, race cars, fly airplanes and kill other soldiers.

## 11. Productivity applications

### *Today*

There are countless tools available on the Internet that are easy to use, free and rentable. The software is kept with the supplier (romantically referred to as "in the cloud".)

These applications enable us to keep regular contact, in all sorts of ways with staff, customers, suppliers, the authorities and anyone with whom we do business. Often called B-to-B applications, and are really serious networking for business.

### *Past and present*

This form of contact within and between businesses has been around ever since business started. An obvious difference is that in-house company newspapers are now more elaborate - they have links to video and audio clips, and can perform all sorts of functions. But they're still just in-house corporate communication

## 12. Aggregators

### ***Today***

These are places where content of a common interest to a small group of people are collected together. The job of collecting goes on and on, and the library of content is updated all the time, and not necessarily with only new content.

With 650-m websites in the world, there are more than enough services, information and products on offer.

If one website were to be targeted once a month with a grand prize, the chances of winning lotto are 50 times greater at 1:14-million.

### ***Past and present***

The closest thing to modern aggregators has always been libraries. But when you come to think of it, a retailer is no more than an aggregator. A shop buys lots of goods from a lot of suppliers so that people can have a choice of products within close proximity to the home. They are simple aggregators

## **13. RSS**

### ***Today***

Really Simple Syndication (RSS) is a tiny item of software than allows you, the user, to have all the news and other items of interest sent to you, as you prefer, and when you prefer. It has made life incredibly simple for content providers, as, once a person has signed up to the RSS service the content provider has nothing to do except keep on satisfying that customer.

### ***Past and present***

Is it any different to the subscription to a magazine or newspaper that existed in the past, and still exists?

## **14. Search**

### ***Today***

Search is easy if the people for whom you are searching make it easy for you. Google remains the top search engine, to the extent that the word “Google” has entered the English Dictionary. There are still specialist search engines, such as ones that search the “Deep Web”.

There is however an enormous amount of information that is shielded from search engines so that you have to pay for access. This includes audience research data, historical documents, and other specialist

interest information.

To get your content out in the open, you have to use Search Engine Optimisation (SEO). This is no more than series of keywords that are inserted into the code on each webpage (so-called metatags). The keywords are the words that you think people might search for when they want to find the type of content you offer.

Of course you can include hundreds of words, but that won't help very much - as the search engine algorithm will just water down their impact. The infamous "algorithm" is simply a mathematical formula that the search engine uses to evaluate your key words as the most appropriate for the search words used by the user. So in fact the best optimisation is fewer words that are more applicable.

SEO has its downside. Carefully chosen keywords can mean delivering biased junk. It takes care to sort through the "crank-formation" on the Internet to find what is really helpful.

### ***Past and present***

The obvious origins of the search engine were the cardex system in a library and the ubiquitous encyclopaedia. It is interesting that encyclopaedias have gone out of business. The Wikipedia's and their equivalent have replaced them. Encyclopaedia Britannica use to bring out a new edition about once a decade. Wikipedia is being updated all the time, but you are never quite sure by whom, or what credentials they have.

## **15. Mobile**

### ***Today***

Mobile used to be extremely complicated. It was not easy to repurpose websites and all other rich media to the extent to which they could be used on handsets.

Nowadays phones, tablets, and other handheld devices can do anything. The specialist software is no longer needed as mobile devices evolved faster than the software that was needed to repurpose the content.

### ***Past and present***

Mobile is a revolution. There has never been anything like it in the past. It has made us accessible all the time. There are serious downsides. Anyone can find out where you are. There are real fears regarding privacy and the ability not only of intelligence agencies to track us

continually, but also of business doing the same. In all ages prior to ours, you had to employ spies like 007. They're now out of business. Our phone does that for us.

Mobile devices are the only really serious *unknown*.

## 2

### The Harsh Reality



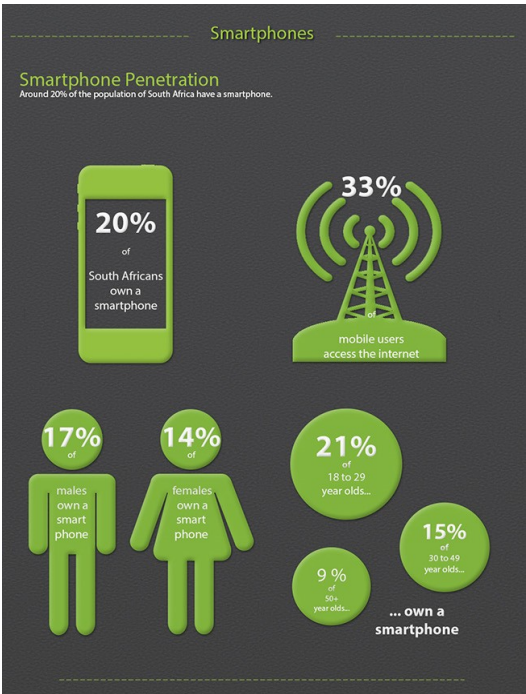
South Africa has quite a low rate of Internet use. The principle reason is the low bandwidth available to people, and the enormous cost of data for the average consumer.

However, the cost is only one factor. Data speed is an important factor as it determines whether you can see movies or streaming TV or not.

**Download speeds**

Hong Kong	49 Mbps	Uganda	4.8 Mbps
Japan	30 Mbps	Zimbabwe	4.5 Mbps
UK	22 Mbps	Tanzania	4.2 mbps
USA	18 Mbps	South Africa	3.9 Mbps
Mexico	10 Mbps	Nigeria	2.7 Mbps

South Africa looks as if it has a reasonable speed, but now when the reality is ).25 Mbps by the time it gets to the home. A full screen movie will need 1.2 Mbps.



This takes its toll on streaming, and all other data-heavy activities.

WorldWideWorx *Internet Access in South Africa 2012* study found that 8.2-million South Africans subscribe to broadband. 8-million South Africans access the Internet on their cellphones. For 2.5-m of these, their only access is through the cellphone.

There are many reasons to believe that this survey understates the actual Internet access, but we

cannot be sure.

The number of people who use the Internet is probably *at least* 10-m, or 20% of the population.

By the time you read this book, things will have changed.

However, you can only appreciate these figures if you relate them to the universe of TV viewers.

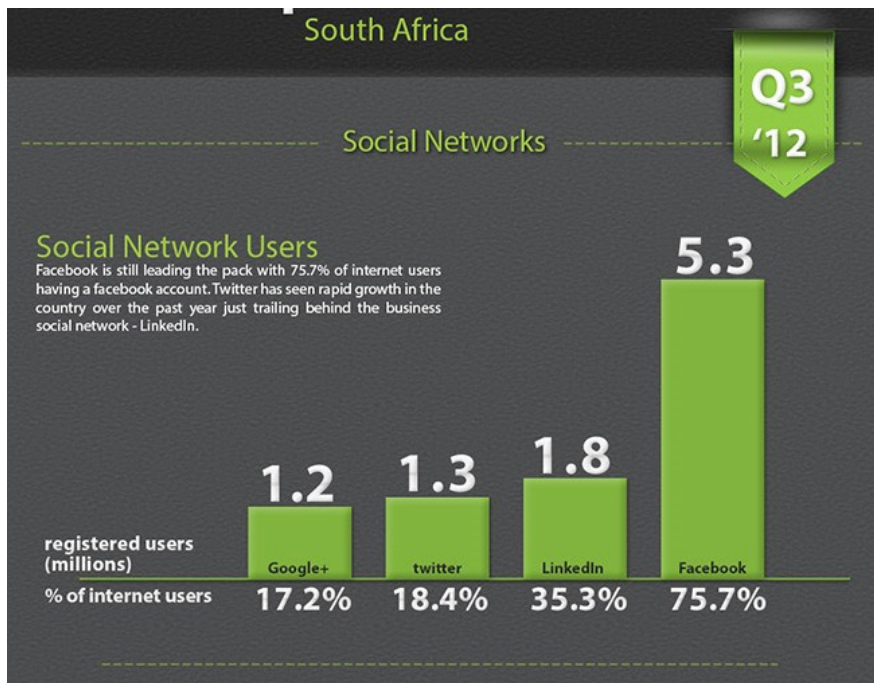
Assuming the universe to be 40.1-m

Then all other data is relative to that universe.

So , if your total viewer- ship is:	Your 15+ viewer- ship is	Your chil- dren view- ership is	Your internet users are	Your Facebook users are	Your Twit- ter users are
40.1-m	30.6-m	9.5-m	8-m	5.3-m	1.3-m

Suddenly it gets a new perspective.

## The good news



This is practice-run time. You have 2-3 years before the penetration is over half the population. In the meantime, social media presence will cost money, but not as much as it will if you leave it for two years.

Meanwhile, a programme like Generations, with an AR of 26.9, or 26.9% of 30.6-m, or 8.23-m, has probably the proportionate number of Facebook, Twitter and Internet users.

It's support base probably looks like this:

TV Viewership	Those who use phones and send SMSs	Your internet users are	Your Facebook users are	Your Twitter users are	Those who access digital media on their cellphones
8.3-m	8.3-m	2.7-m	1.4-m	350 000	2.7-m

This data is true for 2013. The same formula applies for the calculation of updated data.

That is the first indication of where and how you are going to deliver greater interactivity and involvement.

If you add value to the experience to only 2.7-m Internet users, you ignore the potential for added value for the 5.6-m who have no access to the Internet

### 3

## Audience psychology

People are not rational; they do not have rational minds. Even the most disciplined scientists, who rigidly observe procedures and logic, will behave irrationally in their private lives. They are even irrational in their relationships with their colleagues at work, where everything is expected to be "business-like".

Business actions are seldom rational. Most are emotional and based on the personal attitudes of the people at the top. Recent events during the 2008 slump showed just how many business decisions are based on greed.

Why? It's because of the power of emotions, our feelings, and how they

cause us to act in the way in which we act.

Emotions are the drivers of all our actions. Emotions precede rational thinking and mostly over-rule it.

We are not even sure what causes emotions or how to label them. We are not sure how to measure them.

We only know that they exist because of the powerful forces we experience when we feel.

We do know that there are a range of emotions. For convenience, we use Izard's grouping:

**Joy / Happiness**



**Sadness / Grief**



**Fear / Anxiety**



**Disgust**



**Anger**



**Surprise**



The important thing about emotions is that WE know we are feeling them. We don't know if anyone else is feeling them. We cannot feel what other people feel. We can live with another person for fifty years, and still not know what they are thinking and feeling. All we can do is to guess at what they are feeling by what they are saying and doing. We call this "behaviour".

Behaviour then is the range of clues by which we can interpret what people are feeling. If people in the cinema are screaming, holding their hands in front of their faces, and tensing their legs during a horror film in the cinema, we can safely assume that they are feeling "fear".

You have probably heard that "hope" is an important factor in entertainment. But it is not listed in Izard's list? This is because hope is a feeling that is caused by fear, and manifests itself in joy. We fear something may happen, so we hope it won't happen, and that usually gives rise to a feeling of comfort and pleasure, which we simply

categorise in the first category: joy/happiness.

## Hope and fear

It's worth looking at the importance of hope and fear at this stage.

There are two basic emotions that stir people all the time:

### Hope

... and

### Fear

We are humans with a spirit and a soul, and we are capable of imagining and dreaming. And we do.

We continuously dream of things that we would dearly love to happen.

So, side by side and hand in hand, we fear and hope.

We fear change and, at the same time, we hope for better times and better things.

Psychologists maintain that we listen to stories, enquire and study for two reasons:

To make sense of the world around us, and

To build up a library of strategies based on the experiences of others to enable us to cope with change when it does come about.

This way of looking at things, doesn't change my point that there are only two basic emotions: hope and fear.

***Ask any salesperson. What do you actually sell? They all answer: "HOPE".***

## Stories

That's why we are addicted to stories and always have been.

Stories help us to make sense of the world. To make the incomprehensible sensible, we look to mythology and even fantastic tales that inject some measure of sense into it all.

Sense does NOT imply logic. Our minds are not ordered. Our emotions react immediately to events as we interpret them at the time. Logic may

come into it later when we have had a chance to process events and the feelings that arise out of them. But it seldom happens. If someone says something nasty to us, we resent it, we feel angry, and may even seek revenge for a long time. On the other hand we may forgive and forget.

That's also why we have ethical systems, like rules and morals, usually set out in religion: to try and control the power of destructive emotions. "Love your enemy". It sounds nice, but if we were to watch a film about people loving their enemies, we would feel far more placid emotions than if we watched a film about someone who goes to the ends of the earth to seek revenge against someone who scratched his car.

## **Entertainment**

Television is associated mostly with the word entertainment, but very few people know how to define it.

It's concerned with pleasure, and feeling good, but let's look at something else that makes us feel good, and yet appears to be at the opposite end of the scale to entertainment.

## **Insight and glamour**

Information is subversive and political. It changes us and changes our minds – it gives us insight.

Entertainment requires passivity from the audience and dominance by the artist. It is there to divert. It uses glamour.

Information changes our view of the world.

Entertainment changes the world for our pleasure.

## **Memory**

When is the last time you watched a TV programme and felt so intensely about it that you cried? If it has happened at all, you certainly remember it. Do you remember all the times you have cried at a film in the cinema? Possibly often. And you remember the occasion, which you were with and how old you were. It caused very strong memories.

Cinema does that – you are locked in a seat, forced to watch onto the enormous screen in complete darkness, and you are swept away with the potency of the medium.

TV is not like that. It's on a small screen with lousy speakers, in a bright room, with the baby crying, the dog barking, the phone ringing and someone banging around in the kitchen.

***Now imagine the distraction around you when you are watching TV programmes on your mobile handset in a restaurant?***

Some TV programmes are so trivial that, by the time you get to the credits, you have forgotten what the programme was about.

For TV to make you cry, it has to be very impactful, and have a special meaning for you.

To summarise:

- ◆ Emotions are what we feel
- ◆ Behaviour is things we say and do.
- ◆ We use behaviour to communicate our emotions.
- ◆ There is no other way of knowing what another person is thinking or feeling.
- ◆ Emotions leave imprints in our brains, called memories.
- ◆ The more powerful and impactful the emotion, the longer the memories.

**Innovation and habit**

Television is something audiences watch regularly. Each time they switch on, they want to see something new.

However, how do they know they are going to like it? In the same way as the programme buyer ponders over whether audiences will like the programme, the audiences also worry about whether it will engage them, and satisfy them emotionally.

It's 5 pm. Mrs Average Viewer comes home, and opens the TV guide for something to watch after dinner at 8 pm. There is a choice of four channels. She doesn't know any of the programmes.

So she carefully reads the ten word description in small type under the programme listing.

She desperately searches for something that might give her an indication that she will like the programme.

After all, she knows only too well the consequences of tuning into a programme and then not liking it. After five minutes of watching something she can't stand, she simply has to press the remote and find something else.

BUT, she is now five minutes late for the programme she has now selected, and is struggling to find out what is going on. She is furious.

She vows never to watch that misleading channel again. By selecting the wrong programme, one she doesn't like, she has in fact wasted a full hour of her time. She gets onto the phone and moans to her best friend how awful TV is, and how there is never anything to watch.

Viewers are creatures of habit. They like predictability in their lives, but on TV they want to be surprised.. At the same time they want the schedule to be predictable. It sounds like a contradiction, but it's not.

Viewers want to know that it is a documentary about penguins, because they like documentaries about penguins, or they hate them. They want to know that it has a performer in it that they like, or it is a story about things they like.

They want some assurance that they are going to like the programme. Experience shows up that the limit any viewer can take trying to like a programme is about seven minutes. That makes them seven minutes late for the start of their second choice – all of which is frustrating for the viewer. In fact it makes them furious.

Hence, we have stars, reality shows (and other styles) that all look the same, and writers and directors that the audiences consistently like or dislike.

Hence the trend away from one-off dramas and documentaries to series and serials. After all, if they like the first episode, you are almost guaranteed to have them in rapt attention for the next twelve, or 25 episodes, or for as long as we can afford to contract.

The paradox: the audience always wants something different, but within that difference, they want something the same. They hate repeats (unless they missed the original broadcast.)

## **Arousal**

It's most natural for us to be emotionally in a state of equilibrium. That means we prefer not to be too happy and not too sad, not too excited and not too depressed.

We prefer to have our emotions at a level where they are not too aroused.

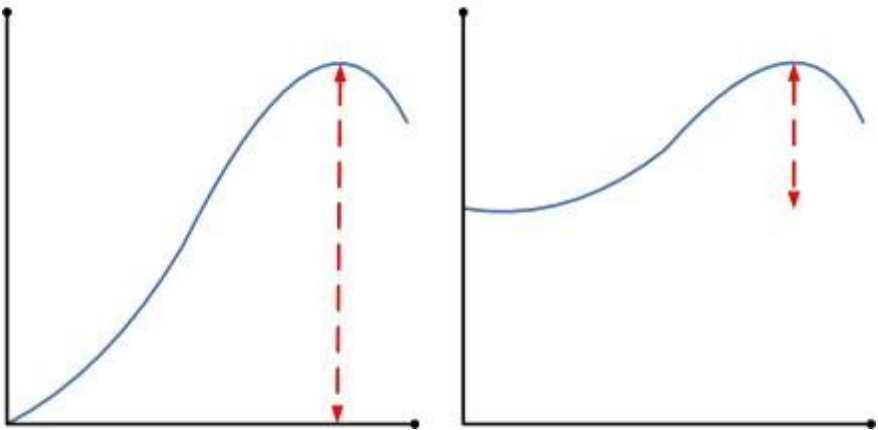
However, that's boring, so we seek arousal. When we switch on the TV, we are demanding of it that it arouses us. When we hit Sport on the remote, we expect to be excited, held in suspense, and to take joy in our team winning and delight in the other team losing.

When we tune to 'Religion', we demand that it arouse us into a state of

peace, joy, hope and euphoria.

The programmes that impress us most are those that raise our arousal the most. That is not that they bring us to a state of high excitement, but rather that the distance between the state of arousal we were in at the start of the programme is the greatest distance from the state of arousal it raised us to by the end of the programme.

If a preceding programme leaves you in a state of high arousal, the following one has only so much further in which it can arouse you



The “arousal differential” is a major contributor to creating memory. The more the programme arouses one or more of your emotions, the longer will be your memory of it.

*Arousal is a clue to the attraction of social media. People can never have enough of what they like. If you give them something pleasant, they want more of it. When you keep giving them more, the Law of Diminishing Marginal Returns kicks in. “The more they have, the less they enjoy it.”*

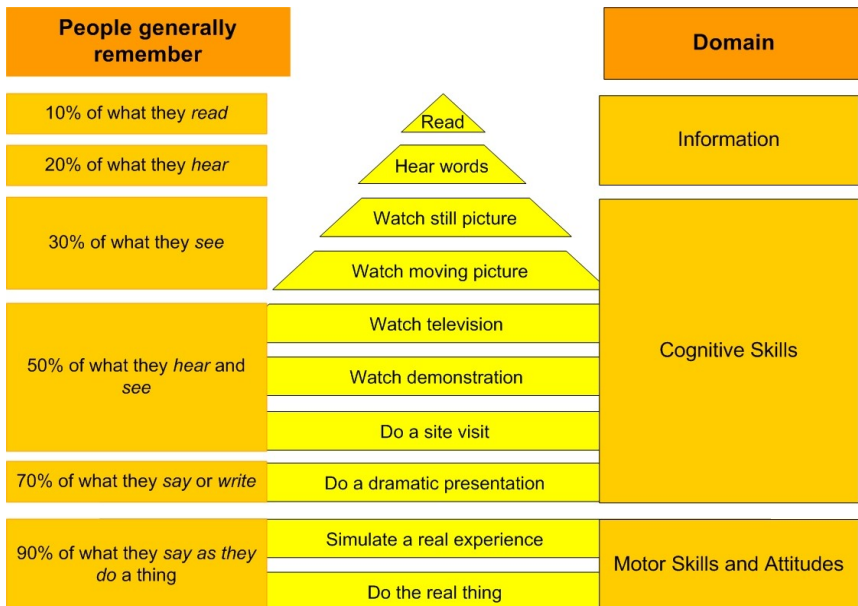
So, something pleasant arouses them, until they have had enough, so it becomes unpleasant.

*This explains why there is so much social media on the Internet: People want more, but it can’t be exactly the same. As long as there is something different about it, it remains pleasant. That also explains why all Internet content is in a short sharp bursts. It has nothing to do with the attention span of the user. It has to do with the*

*fine line between what is pleasantly novel, and what is “too much of the same thing.”*

## Learning

People learn by doing. They watch cookery programmes mainly for entertainment, but there are some viewers who really do want to learn how to cook. The TV programme is not designed for learning - it's designed for breathtakingly fast fun.



Dale's Cone of Experience illustrates this point. It also gives a clue to the role that reading, listening, viewing and doing play in the process of learning.

It can be argued that audiences will remember half of what they see on television, but their memory is enhanced by what they do as part of their experience in social media allied to the programme content.

*This is the next clue. People remember 90% of what they do and say at the same time? How does this relate to people reacting to Facebook on their computer while they are talking on the phone at the same time?*

# 4

## The 12 rules of people

People are highly predictable when you look at them as humankind with human nature.

What people want, because of their feelings, can be summarised simply:

### People and their 12 rules

1. People do things for their own reasons, not ours!
2. People seek pleasure
3. People do not want to be alone, or in pain.
4. People make decisions based on emotion, and justify with facts.
5. People are curious
6. People do not change their minds; they make new decisions based on new information.
7. People do not want to die
8. People want to feel in control of their lives.
9. People want to know why they should do something rather than how to do it.
10. People accept recognition, avoid accountability.
11. People want to be part of something larger than themselves.
12. People want to be treated as unique or special.

### Maslow revisited

Once again we need to refresh our knowledge of the work of Abraham Maslow.

In his Hierarchy of Needs, he says is that people have needs, and that they attend to needs as they go up in the triangle which gives people certain priorities when attending to their needs.

An average day in the life of anyone illustrates Maslow's proposition.

You get up in the morning, relieve yourself, and refresh yourself with the liquid you have just lost. You eat to stop hunger.

This satisfies your physiological needs, that is, they meet the needs of your physical body.

Only once these are satisfied, will you begin to think of your safety needs, clothing to protect you. Finally you lock the front door. Then you take a car, taxi or bus to work that you know is safe.

Your safety needs are to protect your body and possessions. You will notice that you only attend to these after you have satisfied your physiological needs.

The first thing you do when you get to work, is greet people, and talk about last night and what happened earlier today. People need people. These are your social needs.

Finally everyone gets down to the job of doing a good job. You want to do a good job; no one wants to do a job badly. Why? Because you want to feel good in your own eyes and in the eyes of others.

These are your esteem needs. They are very important, because you need desperately to seek the approval of, not only others, but also yourself.

You will never try to improve yourself unless you feel good about yourself. This is why your self-actualisation needs come last—you can only tackle them once you have satisfied all your other needs.

*Why are these things important? Because they help us understand why people use social media entertainment, education and information.*

They also are based on the need to do things that give us pleasure. It is related to the enjoyment we get from certain physical, sensual, emotional or mental experience.

Pleasure in our modern world is often sought for itself. However, this does not mean that it divorced from satisfying needs. What it means in this context is that modern living provides so many ways of getting pleasure that we want it as quickly and as easily as possible.

## The Mask

Social media have one quality that differs from real conversation. It's not new - it's been here since writing was invented.

You don't have to be yourself.

When Pharaohs in Ancient Egypt carved their stories onto stone, they hardly ever told the truth. They told the side of the story they wanted

readers in posterity to know.

Write through the history of letter-writing, we have always been biased towards the way we want people to think about it.

Writing is a mask behind which you can hide. You can be anything, and anybody you want to be.

Just look at your Facebook friends. I presume they are friends and that you have known them for many years. They're a little different when they post. There's only one side to them - the side they want to display.

You can even be someone else when you recite your poetry on YouTube. After all, the camera almost always lies.



## Conversations

Moving on from the 12 rules of people, and with the over-riding feelings of hope and fear, it's easy to see why people like to converse.

They want to share.

Why?

To make sense of the world

To build up strategies to deal with change

People spend 70% of their time talking about themselves.

But they also listen to others, for the reasons above.

People want to look good in their own eyes and in the eyes of others

They will project only what they perceive as their best side.

So:

### ***There are only two ways to converse:***

We only interact with other people in one of two ways.

- ◆ Either it is one-way, in which one talks to the other, and the other listens without responding.
- ◆ Or two-way, in which we interact, converse, exchange and even interrupt each other.

## 5

## Perception and Aspiration

### World outlook

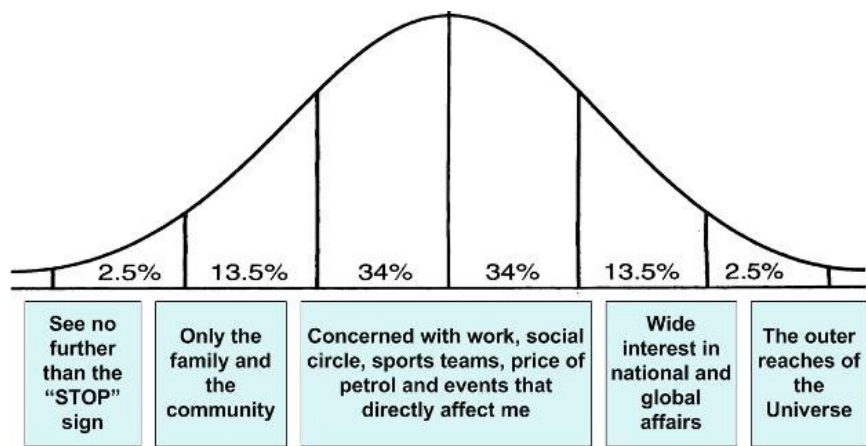
How big is your world? Some people have a world that doesn't extend beyond the stop sign at the end of the road. Others see the world as the towns they live in, have never been anywhere else, don't want to and don't care. At the other end of the extreme are people who worry about whether the universe is expanding too fast, and if life will possibly come to and end as soon as five billion years time.

But a world outlook is important. If you look at public broadcasting TV

News and compare it to that of commercial broadcasting, you will find that the world outlook of commercial TV News is much closer to home than that of PBS News.

The public service mandate includes providing viewers with a wider choice of diverse programming, that the restricted range that commercial TV finds profitable.

Commercial TV knows that the majority of people have a narrow world outlook. If we look at the outlook of people ranging from the local stop street to the end of the universe, once again the Normal Distribution Curve applies.



“World Outlook” is a very inadequate way to translate what the Germans call Weltanschauung. You can have a narrow world outlook, or a very wide one.

Very often religion does this for us. Nevertheless, within a religion, people can develop their own world outlooks, ranging from pessimistic to optimistic.

The world outlook of a person, or a group of people, affects their ambitions and aspirations, and this is where TV is very interested.

TV attracts people when it meets their aspirations

*The Cult of Celebrity is the tendency for popular media to champion people for really no specific reason, talent or ability.*

The Cult of the Celebrity appeals to the most unrealistic aspirations of people.

*The Cult of the Victim is the media tendency to focus all stories from the point of view of the victim in a rather patronising way.*

The Cult of the Victim appeals to completely the other extreme, where we never aspire to be.

Once again, we get to equilibrium.

As with emotions and arousal, people want to be in a state of equilibrium, because even if it is not particularly pleasurable, it is at least a state with an absence of displeasure.

People hope for stability and fear change. If we went through a childhood of struggle, we aspire for financial and social stability. If we went through a privileged and protected childhood, we can sometimes aspire towards risk and adventure.

By the same token, those with nothing, have nothing to lose. So they may also take risks.

But whatever our aspirations towards risk taking and heroic actions, we would all much rather do them in our minds with the help of TV and in the safety of our own homes.

This goes as much for business risk-taking (The Apprentice), personal danger and bravery (Fear Factor), or sex in the wild (Survivor).

Vicarious viewing arouses emotions under conditions that you are certain there can be no consequences or repercussions. Thus the attraction for sex. You can watch something, allow your imagination to do everything that is forbidden by your culture, social norms and values, and there can be no repercussions, and nobody else will ever know about it.

Through TV we can realise all our aspirations: to wealth, fame, intelligence, beauty, lifestyle – anything.

*TV helps us get somewhere in thinking that we achieve these goals. Social Media goes one step further—enabling us to achieve these goals through the mask of creating our own “avatar”.*

However, the aspirations delivered to the audience must be in their language, and at a level to which they can relate.

Remember that if the language and tone is above the viewers' level of experience and understanding, they will develop a fear of looking stupid or uneducated.

Many scripts in South Africa are written way above the target audiences'

level of education. This is inexcusable, as the use of the options for readability statistics are built into word processing programmes.

## **Ambitions and aspirations**

These deal with the future. Earlier we saw that there are nine basic needs that everyone expresses. Within each of these, there are clues to aspiration and ambition that we exploit in television programming.

## **Community**

*Social Media helps TV to get closer to people by allowing them to contextualise it within their social group. On Facebook, they discuss it with their “Friends” and take out of the TV programme what is relevant to this restricted circle of people.*

## **Expression**

Very few of us are articulate enough to be to express ourselves spontaneously and accurately. That is why we love sitcoms where everyone seems to have such a quick, humorous and snappy answer.

People on talk shows seem to be more articulate than we are. We admire these people, and they form part of our aspirations. We also learn from them, and are able to often top repeat the “snappy answers” that our favourite characters use.

## **Education**

South Africans cry out for anything that makes them feel more educated. Unfortunately there is so much on the Internet and Social Media that is either misleading or blatantly untrue that it is not a sound education.

*Public television has a responsibility here, even if it fights against overwhelming odds.*

## **Cool**

“Cool” deals with the present. You don’t want to look and be cool sometime in the future, you HAVE to look and be cool NOW.

One in three South African adults (11.5 million) find the statement ‘Shopping makes me feel that my life is worthwhile’ very applicable.

## **Anatomy of “Cool”**

“Cool” is a fairly modern use of a word. It is directly related to:

- ◆ Self confidence. Someone who is “cool” automatically gains and achieves self confidence.
- ◆ Social intelligence. Cool people know what the latest in favoured things are.
- ◆ Time, place a context. What’s cool today, may not be cool tomorrow. What’s cool in India may not be cool in South Africa. The same article may be cool in one context, but not in another. Trainers (in the past referred to derogatorily as “takkies”) for instance, are cool at a braai, but not on the sports field, where they are in fact required and therefore ubiquitous.
- ◆ Cool is sometimes used to describe the attitude and body language of a very self confident person. However, a person is not cool in their attitude and behaviour unless they do and have cool things.
- ◆ Cool people can make uncool things cool
- ◆ Cool things can’t make uncool people cool.
- ◆ Cool today is gone tomorrow
- ◆ Cool has to have appeal, popularity and originality.

There seems a movement to replace the word “cool” with “awesome”.

### Other words for “cool”

The description of “cool” above has been in use since the 1970’s. Prior to that it, around the 1950’s, meant “controlled, cautious and discreet”. It is sometimes used in that context today, although in general usage it has been replaced by “chill”.

In the 1940’s it referred to jazz, cool jazz was of the Charlie Parker variety as opposed to hot jazz, which was the then equivalent of today’s Heavy Metal.

### The “Cool” age groups

The age groups most affected by and drawn to “cool” lie between 7 and 35, with the compelling attraction of “cool” diminishing after 25 or marriage, which ever happens to be earlier.

Some people, especially those who regard themselves as “socially in” will try to remain cool for a lot longer. This is directly related to the fact that being cool exists only in the eyes of others. You cannot be cool in your own bedroom; you have to be cool in social gatherings where lots of people can see you, and with whom you can interact. As people drift

away from hectic social activities (as bringing up children restrains them from partying), so “cool” will start diminishing as an activity.

As we saw earlier, your favourite music between the ages of 16 and 24 will be your favourite music for the rest of your life. Between 16 and 24, you are highly influenced by peer pressure to like cool music. As you get older, your predisposition to music that is no longer cool, as well as fashions, cars, and other consumables, means that “cool” loses its drawing power. Cool has little effect on the over 45’s.

### **Cool television programming**

The audience drawn by “cool”, which is in fact the larger part of the audience, demand cool programmes. They will only find your programmes cool, if you make them (or buy them) cool.

This encompasses a lot of what this book is about. You cannot work in TV programming in any capacity, unless you know how to distinguish, at any one moment in time, between what is cool and what is not cool.

If you want a hit, you have to broadcast cool programmes. If they are not cool when you buy them, then you must make them cool through marketing.

Any programme can be made cool, even a religious magazine programme, or a discussion on human rights.

All it takes is an intimate knowledge of the audience, and highly imaginative and practical marketing.

## **6**

### **What this means to Public Broadcasting**

#### **PBS has always been about niche audiences**

Providing programming for those people that the commercial broadcasters are not interested.

This means “niche”.

The SABC is not unusual in that it is mandated to pay for itself through advertising. The SABC’s business model is similar to those in Austria, South Korea, Poland, Spain, New Zealand, Chile, Denmark and

Channel 4 in the UK.

High viewership and high revenue programmes subsidise those public service programmes that run at a loss.

*The questions: do public service programmes have to run at a loss? Is it a fact, or a mindset?*

There is always a fine line between “commercial” and “public service” programmes - soaps are local dramas, but they do attract large revenue. Half our audience is over 35. These tend to be people in stable, higher earning jobs, less burdened with debt. The youth on the other hand are unemployed and earn starter wages and salaries.

- ◆ Is it just a question of marketing? Does the SABC not market enough to audiences as well as advertisers?
- ◆ Could social media assist in these areas?

There are only two questions regarding the use of social media:

- ◆ What are we trying to do?
- ◆ Will the use of social media cost money or make money?

There are only two things we ever expect of an audience:

1. To watch again next time
2. Tell their friends to watch.

If that is what we are trying to do, then the payoffs are obvious:

- ◆ If we offer the audience added value through the social media, and not just marketing information, then we retain audiences, which has financial value.
- ◆ The added value will also attract new audiences, usually through word of mouth.

Using social media does not mean:

- ◆ Opening Facebook page.
- ◆ Posting programme promos to your friends
- ◆ Putting up a website, usually at great expense.
- ◆ Thinking that your website will attract advertisers.
- ◆ Spin-offs

Activities like this are akin to putting on make-up badly. It costs money, is cosmetic and achieves nothing.

The key is “added value”. This includes engagement (what people mistakenly call ‘interactivity’). It aims towards attention, and if ever possible immersion.

We will go into “added value” later on when we discuss “Experience”.

## **DTT effects**

Digital multi-channel makes PBS so much simpler as you can offer niche audiences entire channels

- ◆ Note: A “channel” is not a frequency, there could be more two or more channels sharing the same frequency, but at different times of the day.
- ◆ Now each niche audience can be offered all four realms of experience.

***It's much easier to calculate the costs and to cross-subsidise.***

## **Social media and the niche**

Social media has the facility to target a specific group of people. Niche television channels target a small group of people. Sure they are accessible by everyone, but in a multi-channel environment they become niche because people, who don't want to watch, won't watch them. If you broadcast a channel on some niche subject like primary preventive health care in small communities, it is highly unlikely that many people in the larger or metropolitan communities will watch them.

In effect, they are closed channels, not by virtue of technology, but by virtue of their excluding everyone who is not interested in them. People don't watch Portuguese channels unless they speak Portuguese. They don't even glance at the programmes just to see what they are like.

Educational programmes have the best opportunity to add value, and in fact to monetise all their activities.

There is already wide experience of school educational programmes with:

- ◆ Live call ins to teachers broadcast live,.
- ◆ Full texts of classes archived on the websites.
- ◆ Animated graphics on the web- and mobi-sites explaining

concepts of mathematics and science.

- ◆ Instant messaging questions to remote teachers with instant message answers.

### ***Viewers bring advertisers.***

The same applies to public information and adult education programmes. Television always has the drawback of not being able to include all the information options. The schedule simply cannot allow the programme duration that the writer ever needs. A simple programme on applying for an ID document cannot be stopped and repeated if an elderly person missed some vital information. It should be available for replay on another medium. Television is always too fast for someone, especially in a multi-lingual environment. There is always someone who needs to download it for reading. Amongst the elderly there is a higher incidence of people with impaired sight and hearing.

### ***What is special about the business of public TV?***

Very few public broadcasters subsist only on funding. Even the BBC has substantial income from commercial activities.

Most public broadcasters in the world receive subsidies from the state, and income from licenses, all of which are not enough. So they sell advertising as well in order to make up the difference.

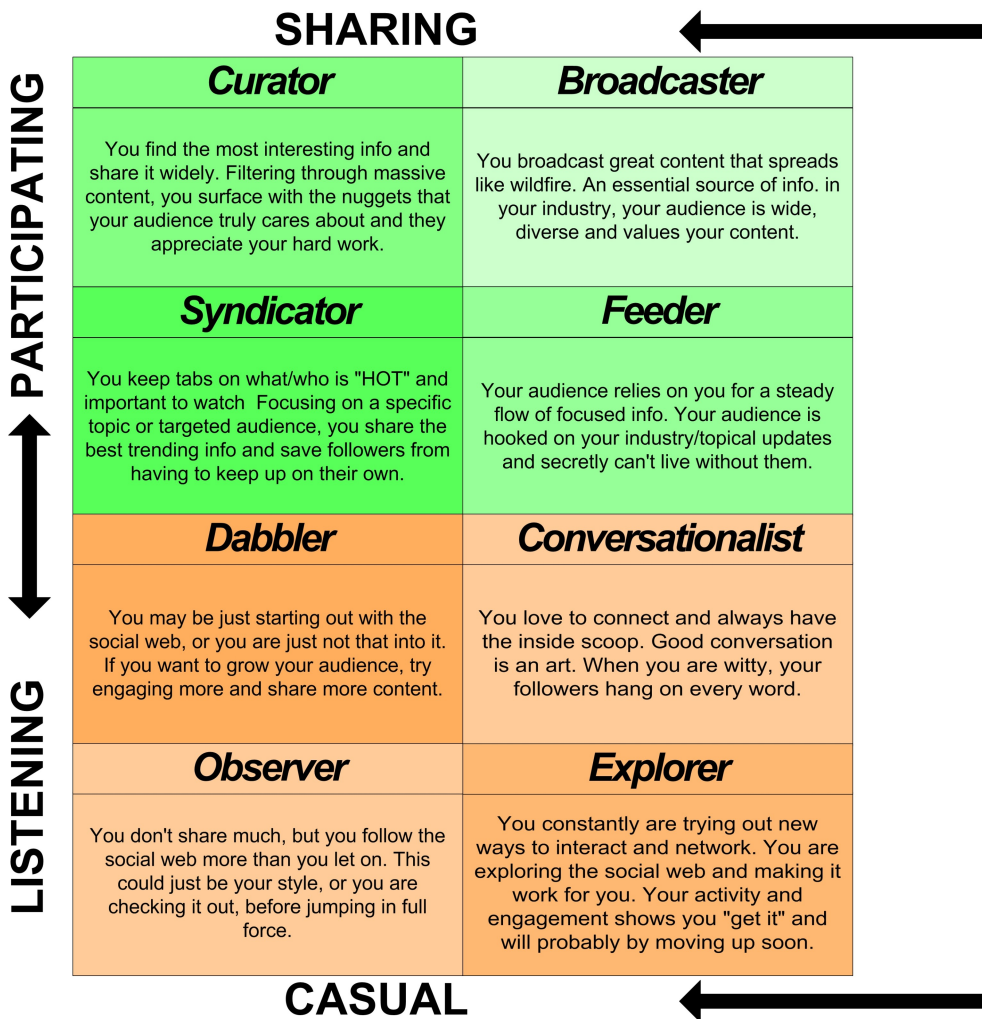
However, they cannot buy in programming that has mass appeal like the commercial broadcasters. They also have a mandate to fulfil for which they receive the funding.

This means that first and foremost they have to fulfil their mandate to offer public service programming, and once they have done that, they can broadcast programming with more mass appeal and sell advertising around that.

If you were to look at your family's personal budget, you will see that you have a number of sources of income, and a number of costs. The money you save (when your income exceeds your expenditure), you use to improve your life.

It's exactly the same with the public broadcaster. The broadcaster has sources of income and costs. The money that is saved (its profit) is used to upgrade its infrastructure and improve its public service.

Public service broadcasters have to walk a tightrope between fulfilling the public mandate (reporting to parliament), and satisfying the needs of advertisers.



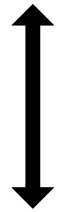
***What kind of ch***

What does your combined use of broadcast  
emotions of y

## CREATING

<i><b>Tastemaker</b></i>	<i><b>Celebrity</b></i>
You know what you like and your audience likes it too! Sure you know the trends, but you aren't one to simply follow-the-crowd. You walk your own path and have earned your networks respect.	You are the height of influence -for better or worse. People hang on every word and share your content like no other. You are probably famous in real life and your fans can't get enough.
<i><b>Thought Leader</b></i>	<i><b>Pundit</b></i>
People look to you to help them understand the day's developments in your industry. Sharing relevant news/opinions, you know what's important and your audience values that.	You don't just share news you create the news. Your opinions are wide-spread and highly trusted. You are a leader in your industry. When you speak, people listen.
<i><b>Socialiser</b></i>	<i><b>Networker</b></i>
You are the hub of the social scene and people count on you to find out what's happening. You connect people and readily share your social savvy. Followers appreciate your network and generosity.	You connect to the right people and generously share your network to help followers. You know what content is important to your influential audience and have high levels of engagement.
<i><b>Activist</b></i>	<i><b>Specialist</b></i>
You've got an idea or a cause to share with the world. You've found the perfect medium for your message and your audience count on you to actively champion your cause.	You may not be a celebrity, but in your area of expertise your opinion is 2nd to none. Your content is likely focused in a specific topic or industry. Your audience is also focused and highly engaged.

BROAD



FOCUSSED

## CONSISTENT

***Channel are you?***

What and social media make you appear in the  
your audience?

“Satisfying advertiser needs” does not mean buying programming that advertisers like. It means being able to deliver accurate market research that shows which viewers are watching, and when they are watching, and why.

### ***Your role as a social broadcaster***

What’s your role? How do you see yourself?

As the broadcaster?

As a department?

As a person?

The new Public Broadcaster, the new digital, multi-channel, interactive and mobile-received PBS sits in one or more of the following squares.

## **7**

### **Features and Benefits**

Pay-TV offers a surplus of plenty. The better service, or package is the one that offers more channels. This is regardless of whether these channels are back-hauled free TV services sponsored by foreign governments. The bouquet is marketed at “more channels”, and the public are seduced by them. Once they subscribe, they tend to view only a handful, and those are usually movies and sport.

In actual fact, pay-TV offers a plenty of global channels that are watered down in such a way that they cannot possibly offend anyone, anywhere in the world.

The age-old broadcast maxim still applies, “you cannot please all the people all of the time.” Pay-TV tries to. It does so with a shot-gun. It peppers all its subscribers a little bit of this and a little bit of that.

Public service TV tries to please the target audience that have no access to pay-TV, or that have special programme needs, all of the time.

Public service TV offers niche programmes targeted to the needs of the specific audiences. It uses a rifle - one shot - right at the target.

### **Added value**

This is where the features and benefits analysis adds value to programmes and all the digital media support.

Social media are not spin-offs - just ancillary to the programmes. They have to be part of the programme offering, the added value.

At this stage of our migration to digital, social media are not accessible to the whole population to the same degree.

At the last count 105% of South Africans have a cell phone. This means they can talk to each other and send SMS.

The cell phone providers have little room for expansion in users, but they can offer better and more highly featured phones. They don't want to drop their call rates, they want more features to cost their 105% subscribers even more.

The sale of desktop computers is declining, and the sale of laptops is levelling off.

However, phones with additional features are growing, but we don't have precise statistics. We know that nearly 25% of radio listeners use their cell phone to listen to radio

As the more featured mobile devices are taken up by the market, they will become the viable alternative to personal computers.

It will take time, but probably significant in the short term. Even if it takes a few years, it's better to get in now, and be fully practised and expert by the time 105% of the population use smart phones.

So social media "added value" has to take into account three levels of viewers:

- ◆ Those with standard phones that take pictures, use instant messaging, and make calls.
- ◆ Those that connect to the Internet, and possibly access Facebook and Twitter.
- ◆ Those with smartphones, where they use a variety of messaging services, sophisticated picture processing and follow all the gossip services.

Each level must be catered for; each must be offered "added value", and none should be deprived of essential "added value".

To give an indication of the potential, let's look at the Daily Sun. This popular newspaper (the highest daily circulation in the country) regularly features stories on soaps, where the performers are referred to be their programme names. The Daily Sun treats the characters as real people. The newspaper also knows its market, and it knows that its readers do

the same. The Daily Sun prints 350 000 copies day, and is read by 5.7-million people. The readership is roughly split 50/50 between the under and over 35 age groups, and the 5-7 LSM groups.

In fact at 150 000 readers it has more LSM 10 readers than any other newspaper in the country.

What has this to do with social media? The Daily Sun has a successful mobi site, an eZine, and a weekly actuality TV programme on a pay-TV channel. This is a case of the newspaper being available in different formats, with different content, on different platforms. It is not a case of “see one, seen them all”. It’s a matter of added value - there’s more on each platform.

The website for Generations is heading the same way. Other soapie sites carry archives, backstage scenes, and character features. What they all avoid is bios of the performers. That would destroy the illusion.

## Features and Benefits Analysis

Features are the things that make up programmes and other content.

Benefits are the things that the features do for the audience.

Let’s take an hypothetical soap opera as an example. In this case, we will go for “added value”

There are two aspects: the benefits to the audience, and the benefits to you.

FEATURES	.. so that...	BENEFITS TO AUDIENCE	BENEFITS TO BROADCASTER
Documentary		It appeals to the serious viewer	Fills the ICASA doccie mandate
26'		Short enough and long enough	Fills a gap in the hour slot
Controversial		Gives me something to talk about the next day, and maybe even longer	Shows SABC impartiality and willingness to reflect all sides o the story
Slams the effects of sex and violence		I can appear to be concerned, even if I secretly love the sex	Opens debate, and also puts the other free to air channels under the spotlight for their sex and violence.
Represents a minority of people		I can laugh at the crack-pots	Shows that majority are in favour of TV
In two parts		I have a week in which to see what others think before I express an opinion	Makes the most of word of mouth and other media controversy.
Educational		Makes me feel intelligent	Fulfils public mandate
Questions TV		Makes me think about my kids	Is bound to be picked up by print media

Cellphones and cars tend to sell on features. All other products, especially those with an emotional component, such as entertainment, sell on benefits.

If we did the same analysis to a website

What sort of benefits do audiences seek when participating in social media?

It depends on who you are.

There are many ways analysts have tried to group those who get involved in social media. Their involvement will not necessarily be in line with their individual personalities, but more in line with the type of personalities they would like to be.

Social media are anonymous. It's not like having to actually make an appearance at a party, or at a family gathering. It's where you can dream, which is why the potential is there for a true experience. After all, television sells dreams.

## 8

### Experiences

When TV first came to South Africa, or when you were first introduced to TV, it was an experience.

Experiences happen when you are part of an event; when you feel with it, and are part of it first hand. Cinema, where you are locked in a seat in a darkened cavern is also a second-hand experience. You are not falling off a cliff, you are watching someone else falling off that cliff.

Actually visiting Dar Es Salaam is a first hand experience. Watching someone else walk down its streets on the Travel Channel (which five minutes later will show you polar bears balancing on ice floes in the Arctic Sea) is a second hand experience.

Before the Internet and the Information Super-Highway", we tended to yearn for, and work towards first hand experiences. Even watching TV was, in its own way, a first hand experience. There were no more than 2 or 3 channels, and you got together with family and friends and watched programmes together, sharing the experience of watching TV. It was an occasion, an event worth waiting for.

Our lives have changed somewhat. As psychologist Edward S Reed

says,

*“As this is written, billions of dollars are being spent to create continent-wide information superhighways along which will flow every conceivable kind of information except one.*

*The information being left out of these developments is, unfortunately, the most important kind: the information—termed ecological—that all human beings acquire from their environment by looking, listening, feeling, sniffing, and tasting—the information, in other words, that allows us to experience things for ourselves.*

*Most of our experience of the world comes from using this information in the service of our own goals, on the basis of our own needs and ideals.*

*Face-to-face interaction is the source of all social relationships, and this interaction is possible only because of the subtle skills in using ecological information that every healthy child acquires in the first year of life. We human beings are extraordinarily acute observers of one another: we can see the subtlest changes in facial expression, hear the slightest inflection of doubt or pain in a voice, notice minute alterations in posture or gestures. Until the advent of telecommunications, all forms of social interaction and regulation were based directly on these remarkable skills of primary experience.*

The Law of Diminishing Marginal Utility now comes into play: The more we have of something, the less each additional item is worth.

Television proves this. Give people one TV channel, and they will tend to watch it all. Give them three channels, and they think they have choice. Give them twenty channels and they complain that “There is nothing to watch”.

Give them the Internet, social media, 100 TV channels, 120 radio stations, and YouTube available on their cellphones, and their entire world becomes second-hand experience.

### **Opportunity is not knocking, it is shouting**

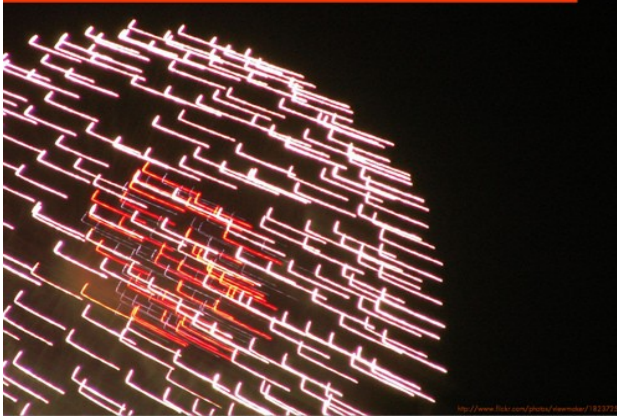
Television is now a commodity, even to the people who cannot afford pay-TV. Forty digital channels will commoditise it even further.

We have to lift TV out of the level of being a mere commodity, and give it a feeling of experience.

We no longer have Mass Media, we have “Masses of Media.”

At the moment, the average viewer is living in a bewildering soup of fragmented second-hand experiences. That is the reason for a limited

## From mass media to masses of media



concentration span. It is nothing biological - they can still enjoy a two-hour well-grafted and well directed movie. But the mass bombardments of information through sights and sounds has reduced their concentration, and hence, memory span.

Second hand fragmented experiences are seldom memorable. First hand and consolidated experiences that revolve around a single event, become very memorable.

That's our challenge and mission - to combine the television programme with a series of events with which the viewer can physically interact, that altogether become a first-hand experience of their own making.

In fact, to get the full competitive edge in this "Masses of Media", we need to create the experience that is so absorbing that the viewer becomes immersed in it.

### How does this "immersion" work?

#### *It's all about a scale of experience*

**Watching** is just watching, and probably at the same time as talking on the phone, and with other people in the room. The viewer is certainly not paying attention to the TV programme.

**Attention** is where there are no other distractions, and the viewer is possibly likely to carry on viewing into the TV breaks.

**Experience** is when the attention goes beyond the mere period of viewing. The experience extends into other digital media and if possible,

even live experiences.

**Immersion** is the type of mental and emotional behaviour we see with video games, and the type of fanaticism displayed by the fans of cult TV, like the Star Trek “Trekkies”.

It's a progression. At the moment we are still at the viewing stage. If we continue with this level into multi-channel, then we are in for big financial trouble.

This progression towards immersion is well-known in broadcasting circles - and if we don't get there, everyone else will have grabbed a slice of the audience, and offered them an experience.

We then become no more than commodity.

An experience is memorable.

This is an old measure of the quality and value of a programme.

**A programme is only as good as the period after which people still remember it.**

How many trivial programmes have you watched whereby, when it comes to the end of the credits, you can't even remember what it was all about? Unfortunately, plenty. These are mere commodities, like drinking a cup of tea.

We need to move up the ladder to where a programme becomes worthy of attention.

It is no longer a commodity, but a service

But that's not good enough, it should be an experience.

It takes a lot, but the ultimate goal few achieve is immersion.

## **The Experience Perspective**

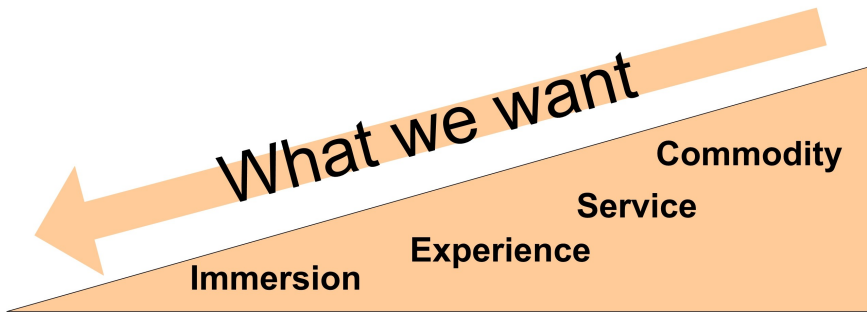
Experiences are the fastest growing sector of any consumer economy, because it is the only area in which prices rise, do not face downward pressure, and profits also rise.

Pine and Gilmore in their ground-breaking book “The Experience Economy” outline it like this:

## Channels available



Immersion Experience Service Commodity



When designing your experience, you should consider the following questions:

What can be done to improve the aesthetics of the experience? The aesthetics are what makes your guests want to come in, sit down and hang out. Think about what you can do to make the environment more inviting, interesting or comfortable. You want to create an atmosphere in which your guests feel free “to be”.

Once there, What should your guests do? The escapist aspect of an experience draws your guests further, immersing them in activities.

*Focus on what you should encourage your guests “to do”, if they are to become active participants in the experience.*

*The educational aspect of an experience, like the escapist, is essentially active. Learning, as it is now largely understood, requires the full participation of the learner. What do you want the guests to “learn” from the experience? What information or activities will help to engage them in the exploration of knowledge and skills?*

*Entertainment, like aesthetics, is a passive aspect of the experience. When your guests are entertained, they are not really doing anything except responding to (enjoying, laughing at etc.) the experience. Professional speakers lace their speeches with jokes to hold the attention of the audience, to get them to listen to the ideas. What can you do by way of entertainment to get your guests “to stay”? How can you make the experience more fun and more enjoyable?*

fillthegap

## Some differences in tactics

BROADCAST		SOCIAL MEDIA
Brand in control	➡	Audience in control
One way / Delivering a message	➡	Two way / Being a part of a conversation
Repeating the message	➡	Adapting the message
Focused on the brand	➡	Focused on the audience / Adding value
Educating	➡	Influencing, involving
Organization Creates Content	➡	User created content

### The pre-requisites for an experience:

Customisation is the same as niche

Theme the experience (genre, form and style)

Mix in memorabilia (memories)

Engage the five sense

You are what you charge

Give them Izard

As of 20 August, National Geographic Channels International (NGCI) launched an unprecedented experience showcasing augmented reality (AR) applications on screens across some of South Africa's leading malls. The project runs until 23 September.

These demos include several mobile apps developed using the Qualcomm Vuforia software development kit, a product of Qualcomm Austria Research Center GmbH, a subsidiary of Qualcomm Technologies, Inc.

Both National Geographic and Qualcomm are working together to bring a continuous stream of special interactive content that aims to inform, entertain and educate audiences about our world and the environment in which we live, through various AR applications.

Qualcomm Vuforia enables mobile apps to see and deliver compelling, interactive, and engaging experiences. The National Geographic Channel and Nat Geo WILD programming tent poles of science, wildlife, technology, history, culture and natural history will be represented through fun and educational activities.

Shoppers will get to interact with multiple animations that demonstrate incredible weather systems, walking on the moon and interacting with dolphins, leopards and a very large T-Rex. They will also get the opportunity to instantly share video, images and live feeds directly to social media, creating a 360 degree experience unmatched locally.

Says National Geographic Channels Africa director Thandi Davids: "We are excited to be part of these proceedings and have gone out of our way to bring-to-life what the public associates with our channels.

"Though we are in television, we are also at the forefront of science and education through the National Geographic Society, a global leader in exploration and unearthing of some of history's greatest information.

"The demos really promise to be one of intrigue and invigorating fun, for all those in attendance."

Let them take part

Tours

Parties

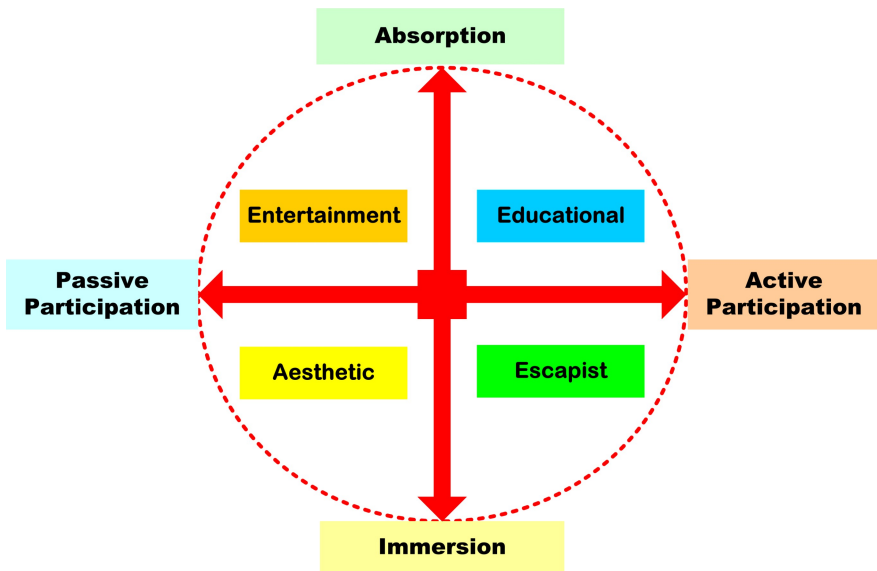
Mall visits

Clubs

Theatre

## The experience realms

Make sure that you define in which realm of



experience you intend to operate. Don't "cross genre". Keep it simple - make it one or the other.

Pine and Gilmore put it very concisely. Working clockwise, we see the progression of audience involvement and the way they take part in the

content and its activities.

Passive participation is what television has always done. It has educated, entertained and informed. The audience sit back, enjoy, laugh, cry and talk about it.

Absorption is the same as attention. It means that the audience pays full attention to the content on the TV set, and may use any other media for various uses, but the centre of attention is the TV programme.

Active participation involves media, phone-ins and competitions, digital media and any other elements that we use to make up an experience. The audience takes part, plays and part, and it becomes a major talking point in conversation.

Immersion is the ultimate behaviour we can expect of the audience. It equates with the merging of the viewer with the total experience, in the same way as you can never succeed in disturbing a person totally involved in a video game. The best we have ever achieved is with the dedicated fans we have for our successful soap operas, where they will never miss an episode, and may even watch the omnibus to see if there is some detail they have not missed. Immersion is achieved by programmes that develop, never intentionally on the part of the producers, into cult status.

## 9

### **Social Media Marketing**

Now you have two reasons to use social media (and other experiences) in your programming strategy:

- To extend the impact of your programme into an experience.

- To market the programme and its content

There is no other reason at all to get involved in any social media. It would be appropriate to revise again chapter 1, and make sure that we are clear that social media are in fact nothing new in what they DO for people. They just make faster, and reinforce that part of modern culture that demands “Instant gratification”

This table gives you the questions you should ask before you are able to make decisions.

<b>Research</b>		
	<b>Objectives</b>	What do I want to achieve in terms of total revenue
		What demographic and psychographic of audience am I aiming for?
		How many can I expect?
		What magazines do they read?
		What radio do they listen to?
		What revenue will they yield in terms of advertising?
		What other activities do they get involved in?
		What revenue would I have to get from other sources?
		What social media does my target audience typically use?
		What other experiences do these media seem to lead to?
		What would my budget look like?
<b>Select</b>	<b>Media</b>	Of all the social media, which ones, general and specialist, do they use?
		How do they use these media?
		What else can I offer them that they may not have experienced before?
<b>Create</b>	<b>Plans</b>	An "experience Plan" that combines all the media and experiences you selected.
		It's just like any marketing plan, complete with timelines, budget, expectations, objectives and precise figures you are aiming for
		The action team best suited to success
	<b>Content</b>	Your TV programme
		All your digital media
		All your activities
<b>Optimise</b>	<b>Integrate</b>	Develop whatever website portal you need
		Develop the mobile media that the target audience would most appreciate
		Tie in the other
		All other "experience" media
		Put into action all the content meant to involve the audience
		Make sure web and mobile content is useful, wanted and flows out in a manageable and regular quantity
		Make sure that all media can stand on their own, but do not achieve the full "experience" without each other.
		Be personal with your audience
		Collect a database of viewers
		Use the database to expand the database
<b>Involve</b>	<b>Maintain momentum</b>	Ensure that the period in between broadcasts is kept active
		Refresh digital media content regularly
		Maintain a steam of media and activities
<b>Evaluate</b>	<b>Check progress</b>	Evaluate your "chatter media" daily.
		Graph your programme viewers against your viewer use of all other media
		Look for peaks and valleys and use them to adjust your media
		Keep a close watch on your budget.

It starts and ends with research. We research the audience in order to make sound content and distribution decisions.

We research afterwards to see if we made the right decisions.

## How do we research people now?

We measure what they watch, and we measure how they interact.

TAMS measures what they watch.

Letters, SMS, emails etc measures how they interact.

We've been doing that for decades.

Now with social media, we do exactly the same.

We measure what they watch (TAMS)

and we measure how they interact (Letters, SMS, emails, tweets, Facebook, LinkedIn ETC)

Let's detour a little, and go into the digital multichannel environment.

With so much media, we have to move upwards and stop merely offering people something to watch. We must now give them something to do.

Look at video games. There the game (carefully designed and costing millions to produce, invites the user to participate. In the beginning the game developer did all the work, now the viewer does all the work. And they get totally mesmerised.

To get to our audience we need to:

Go for the niche and carefully target

Aim for ARs (don't let people fool you with the saying "ARs are out, clicks are in")

ARs of your target audience are still in - it's just that your target became more refined.

It's not just clicks that are in, but indicators of time spent.

And now we have even more research - METRICS.

# 10

## Evaluating the uses of social media

### Metrics

All media, television, radio, print and digital social media are only as good as the audience is measured, and what revenue they produce.

You need sound metric services.

All metrics are faulty in one way or another. They attempt to follow traffic, but are not exact. With so much traffic circling the world very minute, there is something that they miss.

Never rely on free stuff from the web. If it's free, it's freely available.

When looking for any information on the web, ask yourself this question?

*Gathering and publishing information costs time and money. The information I am looking at cost someone an investment in time during which they could have been doing a million other things.*

*Why did they go to all this trouble? No one does something for nothing. They must have a purpose, and that purpose must even greater than money? What purpose is it? Does this bias the information in any way? If it's done for a marketing purpose to persuade to me to subscribe to the Premium version, then what viral information is missing?*

*In other words, what's the catch?*

You are best off subscribing to two reliable services and double check the figures they throw up against each other. If by any chance you find that they are close enough (which is really rare), then you can drop one of the services, and run with the one that offers the most flexibility and greater coverage.

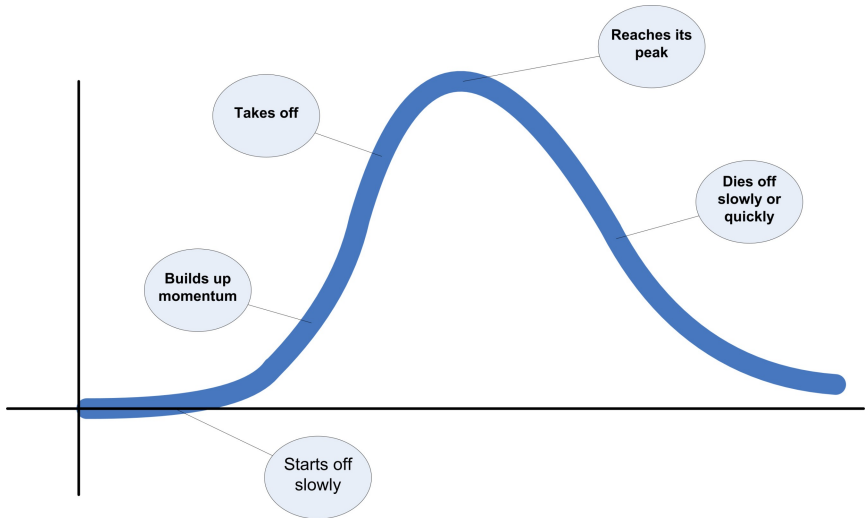
The cost of metric services is far less than the cost of websites and social interactions that don't work.

### Direction

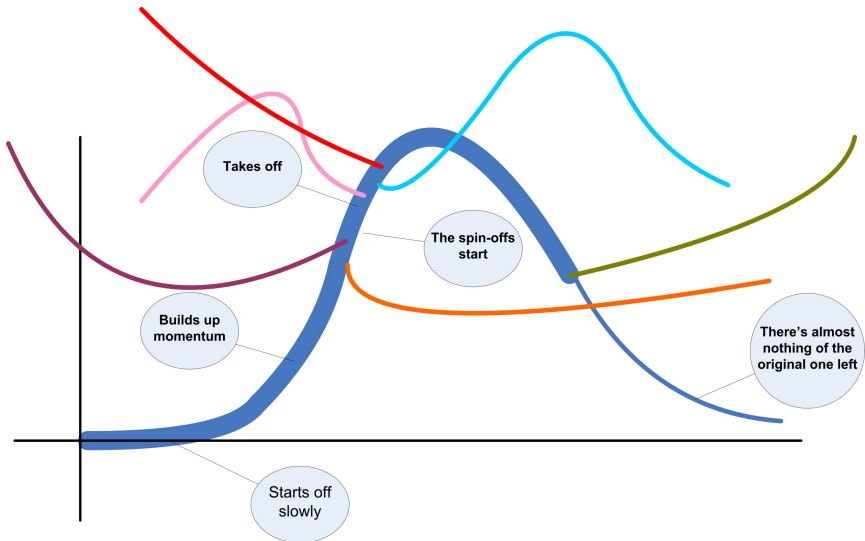
You will NEVER follow the marketing plan you drew up originally. Your plan has to be flexible to follow where your users and viewers are going.

They do not move in a linear and logical direction. They follow current events, and you cannot possibly foretell current events.

Any normal single, isolated event follows the S-Curve, which looks like this:



Social media follow daily events, leaders, hot topics started by just about anybody, and the go all over the place.



There are the dynamics which measured along a continuum of what lies between trivia and serious.

Your audience will divide itself into the:

### ***Trivia followers***

These people are more casual about the programme. It's of lesser interest, but nevertheless part of their range of interests. They are held in by the (tending towards) sensationalist information.

### ***Bufs***

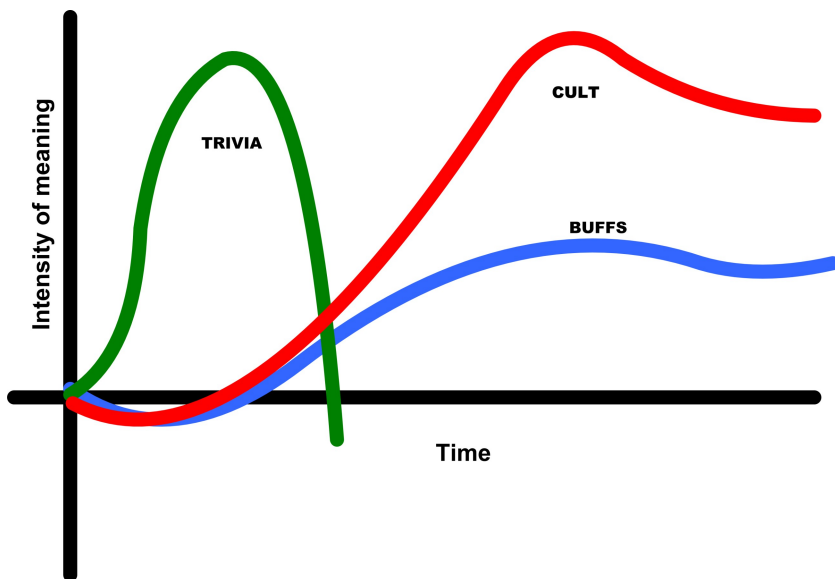
These people take it seriously. They watch the programme every week, and if they miss it, they need to know what went on so that they don't have trouble catching up next week. They read most of the information, and will take part in most of the activities.

They join for the experience

### ***The Cult followers***

These are the people who will give your content a long life, You can be assured they will come back for all your repeats and reruns, no matter how many there are.

They will take part in all activities, and are totally immersed. Regrettably, these people are usually very small in number. Unless ... you strike it lucky ... and Star Trek II?



## Websites

You need a hit counter that tracks movement from page to page. Then you will, find out what pages seem to attract the most searches, so that you can change our search keywords (meta tags - used in your Search Engine Optimisation).

You should find some way of gathering names and contact details for your database. Don't ask for this as people enter the site. Make it conditional for some really juicy parts of the site. Let people get enough fro free. But just not enough to get the full experience.

Tie your website to your mobile site, so that changes move from one to the other.

Inspect your website daily, and add content at least twice a week. (Content is something worth reading, listening to or watching, not just junk for the sake of junk).

Stream - whole programmes within the members section, or just sections - it's up to you. Make sure these extracts are also available on YouTube.

Check regularly that all the content is:

- ◆ Correct
- ◆ Up to date
- ◆ Relevant
- ◆ Useful
- ◆ Intriguing for the curious
- ◆ Detailed for the fans
- ◆ Inviting for the visitors that are not yet viewers.

Create content that caters for people that missed the show.

Every programme is limited by time and duration. There is always much more that had to be edited out. Put your off cuts together and make them into a steaming web programme.

Educational programming must have texts, or streams, or podcasts of all previous programmes. There must also be background and opportunities for viewers to write in for more information, or join in on live podcast with interaction (virtual classrooms).

## **Messaging**

Do people use Twitter or any other messaging software to discuss the programme?

Monitor this, and evaluate it daily.

Do not try and generate chatter on Twitter or Facebook. You are not selling cosmetics - you are creating an experience.

## **Why are they used?**

Constantly, while you are measuring ask yourself:

What are people doing the things on my social media that they are doing?

What can I change to allow for where they are leading?

## **Portals and other sites**

It's always better to camp, or rent some space on someone else's hit site, than try to start your own.

Facebook likes are irrelevant.

# **11**

## **It all starts off with a PLAN**

Don't make use of social media just because they are there.

Don't use social media because everyone says, "But you must use social media".

When it comes to marketing, you use the tools, chosen carefully from the extremely wide range at your disposal that you need.

You use all the current social media and technology. TV started using social media ten years ago.

It's only the technology and software that have changed.

What has changed in our strategies and planning is unfortunate. Instead of, as we did a long time ago, making sure that all platforms are integrated, we have simply thrown "social media" as the treatment and

thought that it looks good.

It doesn't look good (because it's not good). It's the same as taking an old shack and installing plumbing over an infrastructure that wasn't suited or it in the first place. It doesn't work and the pipes rattle.

What we have to do is make the that the concept, treatment, strategy and media, all together:

- Add up to an experience

- Include all social media from the start, so that the whole package becomes an experience.

- Include those technologies and media that all your target viewers have access to

- Know how to measure them from the start.

- Set targets for those measurements (as you do for your ARs)

## **Your social media plan**

There's no such thing. If social media is part of your total experience, then the social media are part of the package, and you have one business plan for all your elements.

### ***Your strategy***

Your strategy is to design, produce, market and execute an EXPERIENCE. To do that you have a number of plans.

### ***Your Content Plan***

This answers the questions:

- What do I want my target audience to feel and do?

- How do I get my target audience to remember the experience?

- Where will the finance comes from?

- What will the experience (with all its elements) cost?

- Is this in line with my intended profit?

## **Distribution Plan**

Your television programme broadcast is just one of the distribution channels you will use. The other consist of websites, social media, conversation media, live events, DVD retail and any other ways you will make the total experience easily accessible to the target audience.

## **Marketing Plan**

Your marketing plan will not necessarily use all of your distribution channels, but it is likely to use the website, the search tools and the messaging media. But you may also use radio, outdoor media and general print advertising.

## **Business Plan**

Like all business plans, this must show how the entire experience makes business sense, either commercially, or to fulfil the conditions of the mandate, or both.

# **12**

## **It all ends with evaluation**

How do you measure immersion? Does it mean they are submerged to the depth of 1.5 metres? Is it measured in hours of viewing?

In the same way as education programmes are measured according to strict measures of achievement, we measure experience according to set a of metrics which are fixed as objectives from the start.

Somehow, all this activity has to be monetised. At this stage of the development of social media in South Africa, advertising will play a small part on social media.

However, an increase in viewership can only result in greater television advertising revenue.

It is still possible to negotiate a share of call costs.

To create genuine first-hand experience, interactivity with audiences has to be real as well, and should be combined with live yours, visits to shopping malls, concerts, and broadcasts from outlying areas. But these cost money, and unless they produce a real Return on Investment, then they are pointless.






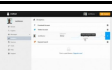


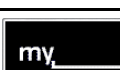





## **Risk**

All of this is risky. Television is risky right from the start. But you have a choice - either you lag behind, and become one of the masses of media, or you aim to becoming an experience, and an immersive one.

You either go all the way, with a proper plan and objectives that involve Return on Investment, or there is no point at all.

A trivial piece of fill programming hardly warrants any extensions into social networking, unless there is going to be monetised value.

Your metrics tools will include:

Here are the 7 Most Popular Social Networking Sites as at mid 2013		Top Tracking sites	
	1   Facebook		Klout
	2   Twitter		Sprout Social
	3   LinkedIn		Viralheat
	4   Pinterest		Hootsuite
	5   MySpace		Tweriod
	6   Google Plus+		Simplymeasured
	7   DeviantArt		Socialmention

# 13

## Checklist for an effective experience

Use this checklist as the basis for the checklist you will design for the planning, production and evaluation of your social media experience.

Strategy			
	Which of the many tools available to us should we be using?		
		blogs	
		twitter,	
		online videos	
		wikis	
	Do the tools we've identified from the above question support our strategy and offer an experience?		
	Which personalities and performers will be key figures in this programme?		
	What content will make up the experience that is not in the TV programme?		
	What are the key-words we will use to describe the whole experience?		
	What is the added-value to the audience?		
	What is the added value to us?		
	What talking points will the social generate?		

<b>Analysis</b>			
	Which social media tools and programmes are our competitors employing?		
	What is their content focused upon, and what subject areas are they covering?		
	How can we differentiate from their social media offering, content and brand personality so that we offer our audiences an experience?		
	What gaps in our current marketing programmes can social media help us to fill?		
		Do we need more audience outreach,	
		do we need to encourage more brand advocacy,	
		do we need to better involve our market in decision making,	
		do we lack brand awareness or do we have other gaps that we need to fill in our marketing?	
	Do our staff truly understand and have a firm grasp of the trends, implications, nuances, best practices and tools of this space?		
	Which set of keywords do we need to integrate in our content (through posts, post titles, etc.) that will optimise our site (SEO) with search engines?		
	Which words and phrases are inherent to our business, brand, channel and genre?		

<b>Resources</b>		
What resources are we putting into place to ensure that we meet the demand for a daily new content?		
What resources are we placing against responding to audience comments and inquiries?		
Who will be tasked with assessing and disseminating results so that we're consistently tracking how well/poorly the elements of our experience are performing?		

<b>Processes</b>		
	How will we implement processes for monitoring buzz and whom will be tasked with overseeing these practices?	
	What processes are we implementing to analyse buzz and feed-back and disseminate it to the appropriate individuals?	
	What contingencies are in place to deal with a media crisis?	
	What are our specific policies on using and communicating through social media?	
	What are the legal implications?	
	What are the media regulatory implications?	

<b>Monitoring</b>		
	Which monitoring tools are we using for listening to buzz on our brands, markets and competitors?	
	To ensure we're monitoring for all buzz and important feedback, have we identified all the appropriate keywords and URLs to include in our automated queries?	
	How do we incorporate the data from monitoring with a our standard audience research?	

<b>Tracking &amp; Optimisation</b>		
	How do we monitor progress against our objectives and budget and make the necessary changes to optimise the performance of the experience?	

