



HIT THE ROAD WITH A MOBILE-MARKETING CAMPAIGN

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Good afternoon. I'm so thrilled to be here at Promo Expo, not only because I get my creative batteries recharged and I meet so many great new people, but because ... well ... I love coming to Chicago. And my affection for the city recently soared when I learned that Chicago and I have something in common: food. I'm not talking a good restaurant here and there ... I mean they're *serious* about food. Listen to this. Chicago has:

- The world's largest bakery (Nabisco)
- The world's largest ice cream cone factory (Keebler)
- The world's largest candy factory (Brach & Brock)
- The world's largest food festival (Taste of Chicago, Grant Park)
- The world's busiest restaurant (Berghoff Restaurant on Adams Street)

I wonder if Fuji will let me relocate?!?

Promo Expo invited me to speak with you today about one of the most exciting—and successful—marketing ventures Fuji Photo Film U.S.A., Inc. has ever taken on. It's called the "Picture of America" Tour ... and tour America is exactly what we did. Today I'm going to give you a snapshot of this cross-country, mobile marketing effort—and share with you how it evolved, how we executed it, how it generated enthusiasm beyond our wildest dreams and how it ultimately helped increase market share ... which is the ultimate goal of a marketer, right?

Let me begin by asking you this question: If I passed a digital camera out to each of you in this room, how many of you would know what to do with it?

For those of you who didn't raise your hands, you're not alone. Even though digital cameras are becoming more and more popular, there still tends to be a fear factor that prevents people from going digital. For some, these cameras have the mystique of being complex gadgets reserved for techno geeks. Several years ago, when the industry really began taking off, there was a lot of consumer interest—but that was soon offset by a high product return rate. Customers were frustrated. They couldn't figure out how to use the cameras, and store personnel weren't trained to help them out.

Fujifilm launched its first digital camera in 1996, and we, too, faced challenges. As its name implies, Fujifilm was known more for its film than for its cameras. We had to put ourselves on the map as digital photography experts. In addition, consumer electronic manufacturers were also jumping on board, taking a strong interest in digital cameras and photography. Suddenly, competition steepened as a number of new players introduced digital cameras and began to make their mark on the photography industry.

Given these issues, we established the following marketing goals:

- First, we wanted to dispel the myth that digital photography is complicated. On the contrary, it's great fun and remarkably easy.
- Second, we wanted to differentiate ourselves from our competitors by showing that Fujifilm is the *only* company offering a complete digital photography solution, encompassing everything from picture taking to picture making.
- Finally, we wanted to be recognized as a leading manufacturer of digital cameras — in the same league as the other big names in digital photography. And you know who I mean.

There were many paths we could have taken to try and achieve our goals—advertising, in-store promotions, P.O.P and event sponsorships, to name a few. Let me explain why we nixed each of these and ultimately chose mobile marketing.

Let's begin with advertising. An effective national advertising campaign would have cost in the tens of millions—if not hundred of millions—of dollars. And, in spite of that huge expenditure, we would not have been assured of getting our message out to the masses of people we hoped to reach. Nor were there any guarantees that our message would be delivered—or interpreted—effectively. And most critically, advertising would deprive consumers of the hands-on experience we believed it was crucial for them to have. As far as we were concerned, seeing, touching and trying is *believing*.

In-store promotions and P.O.P. offerings were another option—but, of course, there are no assurances that store traffic will be high. We also knew that retail has a hefty employee turnover rate, and any employee we educated today may not be there tomorrow. We needed retailers who could talk consistently and knowledgeably about our products.

As for event sponsorships, we could have done sporting events, concerts or even television shows. And while this type of marketing can be a powerful way to build a company's brand, it was not targeted enough for us and, again, couldn't deliver the hands-on experience we wanted consumers to have.

Our ultimate objective was to talk directly to retailers and consumers and reach scores of *other* potential customers through word of mouth. We wanted to create an entertaining, educational, interactive environment where people could get tactile, practical experience and see for themselves that digital photography is fun and easy. They would get personalized, one-on-one service from knowledgeable technicians who weren't selling products—so there would be no pressure to buy. They would also walk away knowing

that Fujifilm is an innovative leader in the category, providing the complete solution—picture taking to picture making.

Moreover, we could educate retailers and their employees, who would, in turn, provide better customer assistance. We saw a mobile marketing vehicle as the perfect space in which to train the trade—and an engaging way to lure customers on board.

We also loved the fact that this vehicle would be crisscrossing the United State – giving us the tremendous benefit of a huge rolling billboard advertisement.

Okay, so the idea was there. Now how did we implement it? Well, first, we needed a vehicle. We looked at a variety of options, from vans to numerous types and sizes of trailers. We decided on a truck—a BIG truck—whose trailer expanded on both sides so that, when completely opened, the interior measured 1,000 square feet. That's about the size of an average New York City studio apartment! Space was very important, because we wanted people to have room to move about comfortably, take their time and feel welcome to stay and talk with our on-board photography experts.

Just to let you know, there are a number of options to consider when “going mobile” with a truck, like the one we used.

- You can purchase the truck and the trailer
... or ...
- You can purchase the truck and lease the trailer or vice versa;
... or ...
- You can lease both

Each option has a different cost factor, so you need to decide what works best with your budgetary and marketing goals. Think about what you want from your mobile tour and the duration of the campaign. For us, buying the trailer and leasing the truck for three years was the wisest choice.

Now that we had our vehicle, we needed some eye-catching graphics, both outside and inside the truck, as well as an inviting interior layout that would flow well and encourage people to take their time perusing the exhibit. We hired LAM Design Associates who—I think you'll agree—did a fabulous job.

We also worked with different departments internally at Fujifilm to select which products would be part of the complete digital photography solution and would best represent all aspects of picture taking and picture making.

Furthermore, we wanted customers to walk away with something more than an increased knowledge of digital photography. We wanted to give them a tangible souvenir of their visit. Since we were so gung-ho about the ease and fun of digital photography, we decided to give everyone a framed self-portrait. We'd also show them how to upload the image onto our Web site where friends and family could access it. Having people visit our web site turned out to be a wonderful fringe benefit for us as well. More on that later.

Now, back to the truck. The exterior touted our “Picture of America” Tour and — since we wanted to promote our new FinePix digital cameras — it showcased a variety of digital cameras from the line.

Inside, we wanted visitors to feel comfortable and give them the ultimate hands-on experience—one that would not only be enjoyable, but would send them away actually having experienced digital photography.

In order to do that, we knew we needed to keep things simple—so we came up with a basic four-step process—Shoot, Store, Print and Share—that easily explained the complete Fujifilm solution. These became the four key stations in the truck, and the spacious set-up allowed for one-on-one conversations with employees without anyone having to crowd around to see demonstrations. It's important to think about what you want your visitors to experience when determining the layout and design of the interior.

Now, let's take a closer look inside. When entering the truck, the first thing you see is a living wall of images with photographs taken from Fujifilm's complete line of consumer digital cameras. These are displayed on LCD and plasma screens and also include traditional prints. We wanted to showcase the superior quality of digital photography right up front, and this picture gallery was a good way to accomplish that.

In the center are hands-on stations where visitors can interact with a variety of FinePix digital cameras. Here, people can take their time exploring, examining and experimenting—in fact they can stay all day if they'd like! They can dabble alone or talk to one of the staff members who will provide assistance and answer any questions they have.

From here, they move on to the other side of the exhibit, where they enter our Shoot, Store, Print and Share stations. We start with the Shoot station, where visitors step in front of a green screen to get their picture taken. They get to select a background from any number of U.S. landmarks we have on file, including Times Square, Mount Rushmore and the Golden Gate Bridge. At one stop on the tour, a newlywed couple improvised their honeymoon pictures. They had just returned from a honeymoon at the Grand Canyon and, because of a developing mistake, all their pictures were lost. So they chose the Grand Canyon as their backdrop, and now their picture from the tour is their one and only honeymoon photo!

After selecting their background, customers watch as their picture is positioned in the digital background. This only takes a minute or two.

Next, they move to the Store, Print and Share stations, where they'll see how the file is stored on the computer and watch as a print is made of their digital photo. Then we give them a card showing the location of their image on the Fujifilm "Picture of America" Tour web site, so they can share it with friends and family. This was an important step for us, because—not only did our visitors walk away with something tangible in hand—but it helped drive people to the web site where they could learn more about our products and services and where to purchase them. That, in turn, helped *us* build a strong database.

Designing and constructing the truck were a huge and important component of the tour—but they were only one facet. There were several other key elements that helped make the tour so successful.

First, it's critical to have a group of trustworthy people who can oversee every aspect of the tour—and you can just imagine the excruciating number of details involved in orchestrating an event of this magnitude. There are only a few of us at Fujifilm who

handle digital photography marketing, so it would have been logistically impossible for us to run the show without assistance. Therefore, we hired an event-marketing firm called Advanced Marketing Services to manage the day-to-day needs and activities of the tour. AMS took charge of everything, including hiring the crew, securing the venues, making sure the tour got from city to city and ensuring that set-up and tear-down happened on time in each market. We were on a tight schedule. And, since those of us back in the office couldn't be on the road all the time, we had daily contact with AMS. As in any relationship, communication is essential.

The other important aspect of hiring an event marketing firm is making sure you have people who can make sound, often spur-of-the-moment decisions that reflect well on your company and mirror its philosophy. They are your face and your mouthpiece on the road, and they're the ones who are interacting with retailers and consumers every day in every market. You must have an unwavering trust in this firm to represent you.

Now for our tour staff. Who were they? We hired eight, tech-savvy, recent college graduates to be part of our road crew for 10 months. Once again, we had several decisions to make before staffing. Here are some of the options available to mobile marketers:

- You can hire temps in each location, but this can be impractical because you have to train new people at every stop
- You can use your field sales people to work events, but it's difficult to coordinate schedules
- You can hire people to staff the tour full time

For us, the last option proved to be the best one. We wanted staff members who knew digital photography intimately and could answer tough consumer questions—and we simply didn't have time to train new ones in each market. We decided to spend more money and invest in people who were willing to go on the road with the tour and make it their full-time jobs. Much like on MTV's *Real World*, we wondered how this group would get along, who would hook up romantically and who would get voted off the truck. Well, there were a few love connections and only two of the 16 crew members left the tour. Overall, we had great success with these kids. In fact, two stayed on to run the show on our second year of the tour.

In case you're wondering about the logistics of getting the crew from place to place, we provided the staff with their own van. They stayed in hotels and ate their meals at restaurants. All I can say is, better them than me.

Next, we had to come up with a way to support the tour while it was venturing across the country. We sought out a public relations company to develop an umbrella concept that would be both national and local in scope—and create a buzz on all levels. We hired Edelman, and they created the "Picture of America" Tour, which perfectly captured what we were doing—traveling across the U.S. and taking digital photographs of people at every stop. Our PR campaign featured not only extensive media outreach, but also a sweepstakes to drive participation, radio promotions to increase tour traffic and a "how-to" kit for salespeople to secure publicity, if needed. Just as a note: When you hire a public relations firm, you need to be sure the company will implement a program that reaches *all* levels, including media, consumers and analysts. Every company has different audiences with different needs. I'll touch on this again later.

Another component of the campaign involved measurement—we wanted to hear directly from consumers. Was the tour as successful and effective as we hoped it would be? To find out, we hired an independent research firm that would survey tour visitors in select regions and markets. Visitors completed a two-page questionnaire while waiting to enter the tour, and then again at the end of the tour. That way, we could get a good grasp of what, if anything, they had learned while on board. When deciding to do research, keep in mind that there are different research methods and models, so you need to figure out what you can handle in terms of staffing and tour layout.

In addition to all of the campaign logistics, the “Picture of America” Tour featured lots of high-tech equipment—and as we all know, technologies are constantly changing and are not immune to bugs and breakdowns. We partnered with several companies to provide the technology we don’t manufacture, and our cohorts included Phillips Consumer Electronics, Gateway Computers and Microsoft. Phillips supplies the plasma televisions, the flat LCD panels, the DVD players and the surround-sound system. At each demo station is a Gateway prototype computer, which is running on Microsoft Windows XP software. Each company oversees any upgrades it may need during the course of the tour. They also help us replace equipment quickly if and when there are malfunctions.

Our partnerships have been very successful, and we continue to work together on our second tour. It can be a tricky arrangement, however, so if you do decide to take on partners, make sure that you have solid relationships with them. It’s hard enough getting things done within your own organization, let alone your partners’ organizations.

Once we decided to go on tour, we had to figure out *where* to go. So in planning our tour schedule, we decided to focus on retail stores, customer headquarters, Fujifilm facilities and events such as state fairs, air shows and trade shows. We selected the best types of venues by looking at our key messages, which were:

- Educating consumers and retailers on how fun and easy digital photography is
- Proving that Fujifilm is more than just film—it’s a leading manufacturer of and player in digital photography; and
- Demonstrating that we provide a complete solution for retailers

We originally thought we could hit 40 to 45 locations in 10 months. We ended up visiting more than 60.

You now have a thorough background on how we put this tour together. But there is one more critical element that must be in place in order for a tour like this to work. After all, what good is a mobile marketing campaign without sales support? We relied heavily on our sales force to get buy-in for the tour visits, whether at retail or event locations. But first, we had to get our sales force jazzed about the tour.

So, one month before the official launch, we unveiled the truck on the first night of the Fujifilm national sales meeting. A helicopter and motorcade of police on motorcycles escorted the truck onto our resort grounds in Las Vegas. We christened the truck with champagne and made a few speeches—but the real excitement was yet to come. Fireworks filled the sky and captured the crowd’s attention, cementing everyone’s enthusiasm for the program. Throughout the meeting, the truck was open for walk-throughs, allowing sales reps to familiarize themselves with the layout and—in some cases—with digital photography. Beginning to end, they experienced what the public was about to experience. And they were psyched.

That was our best tool. Because there's no better way to sell a product into a retailer than by being completely knowledgeable and genuinely excited about what you're selling. As marketing people, we know how vital it is to educate our sales force about the products and programs we're promoting. Unless they believe in it, buy into it and back it 100 percent, there's no program.

By now, you're probably thinking it's time to hit the road. We certainly were! But, when planning a large mobile marketing campaign you have to be ready for the unexpected. Let me give you an example: The sales meeting had just ended, and I returned home for a few days of R and R before the official launch of our tour. Meanwhile, the COO of Fujifilm got word from a trucker that he had seen the driver of our mobile marketing vehicle selling digital cameras out of the back of the truck. Well, that was an unexpected surprise, to say the least! What should we do? We had to think quickly on our feet. Ultimately, we called the state police, who tracked the truck down and conducted an inventory check. Nothing was missing, so I contacted the COO to let him know that everything was under control and we had avoided a potentially damaging situation. Luckily, we found out it was only a prank call. But something as simple as a prank shows that you must take everything seriously and act quickly and smartly.

When it was finally time to hit the road, we did a trial run in Boston right before the official launch. This would give the crew an opportunity to do a run-through with consumers and work out any bugs. Well, we *did* have a few bugs and, again, I can't stress enough that you have to expect the unexpected—and act accordingly. We had invited photo industry analysts to a breakfast briefing, where our COO would give them a sneak peak of the truck and explain Fujifilm's vision for the tour. But the night prior, we had gotten the unwelcome news that the technology on the truck was not functioning. So, our technical crew pulled an all-nighter trying to fix the glitches—and five minutes before “show time,” they had everything up and running. We all breathed a huge sigh of relief. The rest of the weekend made up for that minor setback—we had lines of consumers waiting to visit the truck, and the exhibit was extremely well-received. One way of knowing we were successful was that the average visit was 30 minutes long—four times longer than we had anticipated people would remain on board.

I highly recommend that you do a trial run before you go out on the road. It helps you work out the kinks and get the traffic flow resolved. It's amazing what sorts of things come up that you wouldn't have anticipated in a million years. Better to figure that out on a practice run than during the real thing.

Now with launch day almost upon us, we inaugurated our multi-faceted PR campaign, targeting all audiences—from the media, to analysts, to consumers. It included a media launch event, radio promotions and sweepstakes opportunities.

To enhance our media outreach campaign and to help drive awareness of the program, we also created a dedicated “Picture of America” web site that would allow visitors to virtually participate in the tour, get updates, check the schedule for upcoming stops and enter the sweepstakes.

As a complement to the “Picture of America” theme, we commissioned Rob Silver—the ingenious creator of Photomosaic—to design the ultimate “Picture of America.” He would

collect more than 8,000 digital photos taken on each leg of the tour and weave them together to create an American flag in the shape of the United States.

Our official launch took place on May 1st, 2001, which—not coincidentally—coincided with National Photo Month. We set up shop in New York City—media mecca of the world—and invited all to visit. We also made an appearance on the CBS Early Show, where weather and entertainment reporter Mark McEwen became our first “Picture of America” Photomosaic model. Let’s check him out now. (show clip)

Yet another level of our public relations effort was to generate interest as we were launching. We knew that with all of the other mobile marketing campaigns on the road, we had lots of competition for coverage. So, in order to have some fun and get people thinking about picture taking, we commissioned Bert Sperling to do a survey of the Most Photogenic Cities in the United States. You already know his work, because he compiles Money magazine’s annual Best Places to Live features. Two hundred places made the “Most Photogenic” list. Does anyone want to take a guess at which city took top honors?

The Most Photogenic City in the United States is San Francisco. Rounding out the top five are Boston, Washington D.C., New York City and Los Angeles.

Another campaign component was created to generate widespread consumer enthusiasm—the nation-wide “Picture Yourself a Winner” sweepstakes. We collected entries on tour and on line, and the lucky grand-prize winner received a digital home makeover, consisting of digital cameras, a digital camera printer, a 42-inch plasma TV screen and a high-end computer. Keep in mind that it’s important to develop a highly desirable prize package if you want heavy sweepstakes participation.

We at Fujifilm were also winners, because—with our opt-in database linked to the sweepstakes—we collected a strong database of consumers who expressed an interest in learning more about digital photography and the tour. Now we can keep in touch with people who want to hear from us, and we can also utilize it for tour updates, surveys and other direct market campaigns on a selective basis.

During the year, we traveled more than 30,000 miles—that’s the equivalent of circumnavigating the globe one and a quarter times. We hit retailers, state fairs and events in cities like Dallas, Denver, Los Angeles, Phoenix, San Francisco, Minneapolis, St. Louis, Philadelphia, Orlando and Seattle. And our guest list? We welcomed more than 150,000 visitors into the truck. We also tried to be flexible and tailor our activities to particular places—for example, at the Target Race Car event in Chicago, we offered a car-racing background for picture-posing purposes. We did this in many other destinations as well.

At key venues like Busch Gardens and SeaWorld, we held radio promotions the week prior to the events to publicize our upcoming visit. We also had live remotes at these events to drive traffic. As mentioned, we generally didn’t sell product on the truck, but we decided to do a test run in September 2001 at SeaWorld in San Diego. Here, we provided the gift shop with FinePix digital cameras to see if tour visitors would be interested in buying them. The cameras flew off the shelves! The shop sold nearly \$20,000 worth of digital cameras over the course of the weekend, and they would have sold more had we not run out of stock. And that in spite of a shaky economy and low park attendance which, post 9/11, was down 30 percent. Anyone who purchased a

camera could come to the truck for instruction and/or assistance. We now work with other retail partners to sell product where appropriate. For us, this is another measure of our success. When consumers felt comfortable with a camera they had seen in the exhibit, they bought it on the spot.

At the end of our 10-month-long tour, we unveiled and presented the “Picture of America” Photomosaic to Speaker of the House Dennis Hastert. The mosaic was placed in the Capitol Building for everyone to see—and is still there. That same day, we paid a return visit to the CBS Early Show and gave a copy of the Photomosaic to weatherman Mark McEwen who, as you may recall, was our first model for the artwork. He even found his picture among the 8,300 featured in the print! It was a great way to wrap up the end of the first year.

Now tour number one is finished, and we’re back on the road again with round two. What did we learn our first year? We learned that, done right, mobile marketing can be a phenomenally effective way to market your company. We thought visitors would cruise through the exhibit in about 5 minutes. They stayed 30 minutes or longer, with 38 percent of visitors spending time at each and every station of the tour. Our market share increased by 3-point shares—that translates into more than \$70 million dollars. According to our independent research, we learned that the majority of visitors touring the truck were planning to buy a digital camera within the next six months. That most visitors felt they were only somewhat familiar with digital photography before the tour ... and that 90% of them “felt more informed about digital photography” after touring the exhibit.

Perhaps most importantly, we learned that creating a spirit of goodwill among consumers and retailers alike has a dramatic ripple effect ... word-of-mouth can be one of your best marketing tools. One of the points that I would like to emphasize here is that you can’t do a traditional ROI analysis to measure the success of any campaign—or else you may never do it. Your reach is far greater than the number of people who walk through the doors. Remember, people love to talk about the things they love.

Now, I’d like to take you through what we consider to be the most successful aspects of the tour:

1. **The Hot Spots**—SeaWorld, Busch Gardens, Target racecar events and state fairs. These tourist spots tended to have higher traffic and were populated with people who came to take photographs anyway—so they were already in the picture-taking frame of mind and very open to visiting the truck. Visit spots where you know you’ll reach your core audience.
Also, retail headquarters proved to be very fruitful. We were able to spend time with company influencers and show them first-hand how Fujifilm could help them grow their business and how we were the only company that had a complete digital photography solution.
2. **A Space that Works**—The interior truck space was set up for maximum ease and efficiency ... and it worked beautifully, as evidenced by the amount of time people spent here. Make your space inviting for people and conducive to good traffic flow.
3. **Hands-on Experience**—This was key. People could interact with the cameras and see for themselves how easy it was to shoot, store, print and share.

4. **Direct Selling**—People were excited to learn how fun, simple and practical it is to own a digital camera and were ready to purchase one right then and there. This was handily proven during our pilot program at SeaWorld.

And perhaps the most tangible proof of our success is the fact that two of our competitors launched mobile marketing campaigns at the beginning of this year. We must have done something right, because as they say: “Imitation is the best form of flattery.”

My one major piece of advice is this: Be prepared for anything. With such a demanding schedule and so much high-tech gadgetry, you can just imagine the sorts of things that can go wrong. Although we had no major glitches, there were times when we had to work around the clock to make sure the truck was ready and fully operating when we opened the doors. There were also last-minute schedule changes to contend with, and we sometimes had to find new locations on very short notice.

Now let’s take a quick look at 2002. We’ve been on the road since June 4th with a much more ambitious schedule—if that’s even possible! We have six new recent college graduates working the truck, plus the two that stayed on from last year. We have a new look. The exterior of the truck changed from last year’s focus on the camera to this year’s focus on the end product: the picture. Here we see several oversized photos of people posing in front of famous American landmarks. This also underscores our “Picture of America” theme.

Inside, the truck continues to highlight Fujifilm’s four-step digital solution: Shoot, Store, Print and Share.

To date, we’ve been to xx locations.

Our public relations effort has expanded to include cause-related programs, such as Fujifilm PhotoPals classes in elementary schools. This 11-year-old pen pal program combines photography with letter writing, so kids can exchange pictures and letters with other students around the country. The kids work with professional photographers to explore their community through digital photography, ultimately creating a “Picture of Our Town” which they present to elected officials. We recently wrapped up a successful event in San Francisco with local fourth-graders.

In wrapping up, I’d like to reiterate how thrilled we’ve been with the success of our “Tour of America” program. As I hope you’ve gathered, mobile marketing is a priceless opportunity to get out on the road, interact with the public and spread your message. However, it is only one component of the complete marketing package, and you need to be prepared to support your campaign with complementary marketing programs. And my final caveat: Be ready for anything. You never know what lies around the next corner.

Now that you’re ready to launch your own mobile marketing tour, I encourage you to go out there and “wow” them.

Thank you.
(Q&A)