



jazzunique

**How we now
think experiential
communications
digitally**

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Let's go digital...

jazzunique has been busy the last few weeks examining the current status of experiential communications.

We've been digitally thinking about live experiential communications for some time now. At events, what tools help to give visitors an even greater emotional and lasting impression? How can live experiences be shared in social networks? COVID-19 has now become an accelerator for developments that have been emerging over many years. We are now seeing our ideas and thoughts, which even we sometimes found too „new“ ourselves, from a different perspective.

Analogue
experiential communications



Digital
experiential communications

Rethinking digital!

A truth that also applies to this white paper is **that there's nothing better than a good chat**. So we've been chatting with partners and service providers. Specialists from jazzunique have approached experts from technical, dramaturgical and many other fields to really rethink experiential communications. This paper brings together some of our fundamental ideas on the subject. Two things are clear:

There's no substitute for live experiences. But digitally, they can be rethought and expanded.

What do people lack by not experiencing live communications? Sociologists and psychologists agree that humans are „social animals“. They are incapable of existing in isolation. Even when we choose to be alone, it feels strange. Just a few days of isolation results in a condition resembling

cabin fever, and a peculiar feeling of loneliness quickly strikes at the emotions.

Sharing and togetherness is advantageous anyway: When together, people are much more creative. We learn faster and more effectively from each other. As soon as we are sitting in a room with others, our perception changes. Associations are easier to make, memories can be recalled more quickly. These are just some of the findings from a range of studies. **For us, it is primarily the four aspects of spontaneity, fun, networking and interaction that make „real“ experiences so unique.**

Live experiences are essential

Live experi- ence is special

By this we mean:

Live communications are essential. They have a purpose. They carry a responsibility.

How can these observations on live communications be transferred to the digital world?

Several special features from a behavioural psychological perspective play an essential role in live experiential communications.



Achieving more together!

It's one thing to try and extract something worthwhile from a dire emergency situation. But it's something else to avoid seeing the situation as an emergency and instead to pounce onto the many new opportunities and possibilities it brings. For us, this something else is digital experiential communications. As long as it's done in the right way.

It also has **potential!**

What can offer potential? The increasing obsolescence of spatial boundaries, for example. Do you need a keynote speaker from Silicon Valley? No problem. Or a panel discussion with experts spread over four different continents? It can be done. Or an audience from the other side of the world? Of course. Digital events open up creative spaces that can be used effectively.

New techniques. New realities.

New, ground-breaking ways of storytelling.

Wonderful, limitless dialogues can take place between people and people, and between people and brands. Because dialogues have no boundaries in time and in space.



People in focus

We focus on people. Because live communications take place through people. So why should people be neglected at digital events? We already get the daily pleasurable experience of Siri playing a playlist or forecasting the weather. But this is neither interactive nor of real added value.

So it raises the question of how people can experience things in the digital world. Similar to live events, it has something to do with being accommodating and obliging. To take visitors by the hand. To accompany them, to guide them, to offer them orientation. These are the essential points. What hosts and moderators do normally can also be done in digital experiential communications, as long as it's done right, thought through differently, and uses the appropriate digital tools (from video chats to filmed web streams, and from telephone guidance to chat support).

But how can we ensure that people remain the focus in communications? How can the phrases „to each his own“ (keywords: individual experience) and „it's that simple“ (keywords: user-friendliness) be given meaning right from the outset? How can experiential communication in the digital world be made as exciting and authentic as it needs to be? We have been giving some thought to this. But first a few technical and conceptual basics.

Hybrid events

Some conceptual confusion currently surrounds this type of event. What is the difference between hybrid, digital and virtual events? And where does a live event fit into this?

People are of course free to use these terms as they want. We at jazzunique can only talk about how we differentiate them.

Hybrid events

Combine and unite people in one location, including stage settings, with a linked-in audience.

Focus: live + digital.

Approach:

Live transmission of a setting in one location with protagonists on site. Interaction via voting or Q&A.

Approach:

Foyer and exhibit spaces are fully virtual. Visits are made via avatars and content is digitalised in different ways.

Where and when does the digital come into contact with the live?

Where are the priorities made?

Live events

Events where people meet and share information with each other.

Focus: live.

Virtual events

A virtual reality world where participants are free to move around as they wish.

Focus: digital.

And now what?

A **live event** is the classic event with a multitude of visitors, stages, catering and the associated facilities and amenities. The extreme counterexample is the **virtual event**. This takes place in the virtual sphere, i.e. in virtual reality. A trade fair can be fully experienced/visited in 3D (VR glasses are useful here).

Between live and virtual is the **hybrid event** which aims to combine virtual and live events. For example, an actual location with a stage setting, moderators and keynote speakers.

But visitors primarily participate via live streaming. They take part via PCs, TVs, laptops, tablets or smartphones. Interactive elements are used from the VR world.

As soon as a digital tool is used in any of these approaches, they then become digital. Even a traditional live event can no longer happen without a digital tool (from screens to content etc.). The degree of digitalisation, however, increases as we shift from live to hybrid to virtual. Everything clear so far?



What it's really about!

Real added value

We think about experiential communications from the perspective of those who actually experience it. This means thinking about the what and the when of touchpoints for participants. How do they experience these? What happens after the first touchpoint? This covers the entire visitor journey, from the first to the final touchpoints with visitors and



participants. We found that such a framework also helps to better think through hybrid or virtual events. The visitor journey looks the same. But invitations are sent by email rather than card. Visitor activation no longer happens live on site with a creative idea but matched to the visitor's personal setting (at home or in the office). Things therefore require more creativity!

The approach remains the same but is applied in a new way. The framework stays the same but is given new content. What this means exactly is illustrated with the following example.

Visitor journey example

up to the digital event.

Save the date	Invitation	Countdown	Registration	Arrival	Activation
<p>Intentionally different from other invitations!</p> <p>Emphasise freedom and flexibility for participants</p> <p>Fully sensory experience</p>	<p>Request or develop individual participant needs</p> <p>Enquire about technical support needs (webcam, microphone)</p> <p>Address data for mailing</p>	<p>Establish contact continuity</p> <p>Send goodies</p> <p>Digital etiquette</p> <p>Design avatar</p> <p>Voting on content & entertainment</p>	<p>Login area with countdown</p> <p>Video and moderator for a “digital welcome”</p> <p>Background music</p> <p>Request voting</p> <p>Webcam coaching</p>	<p>Give orientation</p> <p>Show programme (can be individually designed if required)</p> <p>Notes on breaks, open spaces and possible walks</p> <p>Live chat support</p> <p>Personal welcome</p>	<p>Participant chats/Speed geeking via random generator</p> <p>Interactive session (barista demonstration)</p> <p>Voting by participants</p> <p>Moderated spaces</p> <p>Pop-up info</p>

For jazzunique, it's clear that...

... **not everything can be digital.** So, what can be virtual, what takes place on site, and what falls in between, i.e. hybrid?

... the live experience is at the core of everything we do.

Focus: People! Valuing visitors has the highest priority. Also as viewers or digital avatars.

... it's about **connecting people.**

... **emotions** need to be **triggered and transported.**

... messages need to be conveyed so that they **endure.**

... the visitor journey is the starting point for a customised **360° storytelling concept.**

Being present

Digital events are more than just TV

Visitors should not just follow a one-dimensional live streaming event. Like at analogue events, visitors should have opportunities to become involved and share ideas with other participants and visitors.

**Activation****Content****Interaction****Networking****Design**

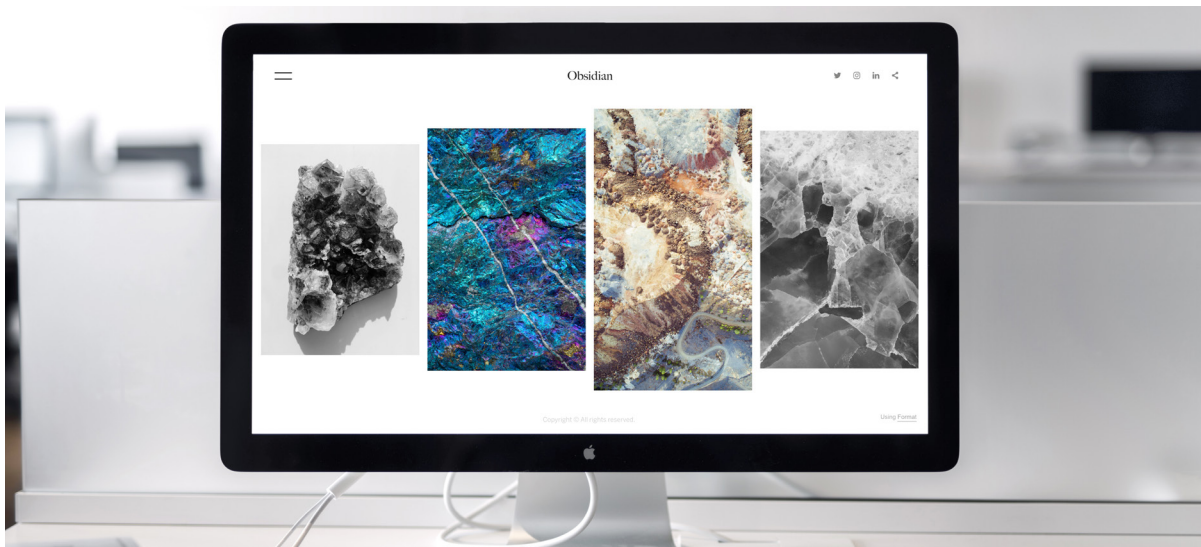


Activation

How can you build excitement leading up to an event whether live, hybrid or virtual? In other words, to **„connect“** with **visitors** wherever they are (locally, emotionally or content wise). To guide and accompany them in what will be happening.

This can be done, for example, by giving participants the opportunity to **help shape** the event. They can submit ideas, ask questions, express preferences. Or by letting visitors get to know each other in a **fun** way, e.g. testing knowledge of a topic via a quiz. Or they receive a care package: a ready-made lunch box with meals that just need warming. And a chocolate muffin for the famous afternoon low.

Such approaches mean participants feel especially **valued**. They won't then feel as if they're just taking part in a webcam conference lasting hours. These and similar actions primarily have the element of **surprise**. What's coming? What more can I look forward to? Lots!



Content

PowerPoints are often used with somebody presenting them via a small webcam window. They usually have too many slides and undersized, difficult to read text. In digital contexts, content preparation is all the more important. **Readability** and graphic **design** are just one thing.

An entirely other thing concerns the format in which **content** is **correctly conveyed**. Are conventional presentations appropriate? Or are more entertaining formats focusing on the essential needed, such as Pecha Kucha, 5x5 or a Science Slam? Perhaps a virtual **workshop forum** that really encourages interactive exchange would be a good idea? And brain storming using post-its works just as well, if not better, on a digital wall.

Embedding **multimedia content** is also easier. Animations, explanatory videos, AR solutions which might only be viewed on large LED screens during a conference can be viewed in full-screen mode on a participant's terminal. And with a greater variety of content that is more entertaining and **memorable**.



Interaction

Nobody likes just looking and listening. In hybrid and virtual events, **participant involvement** takes on even more importance. It prevents people just linking into a conference, but then watch something funny on YouTube instead.

We often make things interactive by using **breakouts** where people get a moment to **clear** their heads and to do something else before continuing to work and focus. But how can breakouts work when participants are shackled to a webcam? By freeing them from it. A short yoga session in the morning before the first major keynote. A quick coffee or wine tasting session at the end of the day for an informal chat. Entertainment using live concerts transmitted into guests' homes.

It also makes sense to think about **what participants actually want**. When is it the right time to take a break? When can the laptop be closed for a moment? Listening to a debate while going for a walk can be just as effective. Creativity here will help to hold people's **attention**.



Networking

Live experiences depend on encounters. An unplanned chat at the coffee bar. A conversation with someone you've never met before. Networking is **unplanned, unexpected, indispensable**. It is also possible in the digital world.

For example, making random contacts in a kind of chat roulette with people whom you've never spoken to before or those you already know, for example when fun opportunities are provided, such as online casinos, online competitions or online puzzles that require solving together. **Team building** can be transferred to the digital world, and remains just as exciting and entertaining.

Encounters during the breaks, i.e. between the official programme events, can easily be enabled digitally via small groups of selected guests in specific spaces for web conferences. If carefully planned, versions of **face-to-face networking** can also happen in hybrid and virtual events.



Design

In digital worlds, things may look different. A red which had looked powerful in a printed invitation now looks powerless on a computer screen. **Corporate identity colours** can appear different. Experiential communications that use digital tools require more thought about design.

What kind of **device** will visitors be using to follow an event? Does the **screen design** also work on smartphones? How will content look? And how does a setting look when filmed? Or a stage where discussions are taking place? Or a presentation where exhibits are presented and discussed one by one? New opportunities are opening up for both virtual and hybrid events.

Opportunities in a digital world are almost limitless. Everything that is constructed remains available for the long term (keyword: **sustainability**). Elements such as **gamification** are easier to integrate. Your own virtual world in your brand design can be experienced by guests in 3D, with opportunities that are both fun and entertaining. That's really something, isn't it?

More information on stage design:
[here](#)

What's needed

What's needed:

A balance between
analogue vs. digital and
online vs. offline in the
planning for any event
and for any target group.

We use
**tools which are needed and
are appropriate**

- digital modules
- interactive communication
- technical hardware/software
- online platforms
- multimedia content

Valuing
participants and
visitors

Visitor flow

- managed and assisted
- offering and enabling freedom
- promoting discussion
- moderating interaction

**360°
storytelling
concept**

A full **sensory
experience
for participants:**
hearing / smelling /
tasting / feeling /
seeing

Because there are different
hybrid events:
the virtual space experience
(immersive) and the webcast
(filmed/played)

**And also the need to
communicate (speak)**

Working together

Analysis Phase 0

Customer with target groups Project with task Opportunities & risks

Technical equipment for participants

Participant setting

Specific needs

Every project at jazzunique begins with a detailed analysis. The customer, the project, the task, the opportunities and risks as well as the target group are fundamental elements of such an analysis. The analysis for hybrid or virtual events also include questions such as: Does the target group have the equipment needed for smooth participation? What is the participant setting? Is childcare or other services required?

Planning Phase 1

Creative planning and linking tools & partners

Digital transformation of content

Visitor journey

Budget planning

Digital solutions require technical expertise, even more so than at live events. Involving partners therefore happens even earlier. A creative concept takes into account aspects of a complete 360° experience with a narrative theme tailored to the customer, from visitor flow through to digital tools and multi-sensual experiences in a digital world.

Next steps Phase 2

Implementation of technical and logistical needs

Content marketing of the event. Visitor journey kick-off

Coaching for speakers & protagonists

Technical and logistical requirements, such as a TV studio-like setting for a web stream, are not to be underestimated. Close coordination with partners and experts is essential. Participant management supports the process from save-the-date and log-in to an online platform and recap mailings. But before all that the right hybrid or virtual event must begin...

Digital live events can do more. So why wait?



Networks

The right partners in the right network.

The best possible solutions need the best possible partners, and these can be found in jazzunique's network. From catering specialists to technical experts. From creative staging specialists to experts on digital interaction.



TASTE OF NOW
Entertaining Food Concepts



artlife
messe events specials



congaz

meetyoo+
conferencing



DIALOGISTIKER



slido



NEUMANN & MÜLLER
VERANSTALTUNGSTECHNIK

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