tinder®

# low stakes

aaf national student advertising competition

Team 229

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## Introduction

Finding connections can be daunting. In 2012, Tinder co-founder Justin Mateen struggled to meet people because he didn't want to do the thing required to meet people—leave his house. And in 2020, it came full circle when nobody could leave their house.

Over the past decade, the dating app market has certainly become niche and competitive. An opportunity for growth lies in appealing to the next generations of users, those newly permitted to join dating apps, ages 18-19. However, for those new potential users, Tinder's competition isn't swiping—it's scrolling. The opportunity lies in understanding how else those users spend their time on the phone.

This book outlines our integrated campaign that deals with the stigmatized "hook-up" view of Tinder and appeals to a digitally connected yet personally isolated target audience. It's about talking the language of people who will be 18-19 year old at the time of the campaign.

## Overview

Tinder challenged us to build brand love and increase registrations and reactivations in first time users, 18-19 years old. Our campaign is honest, daring, and even, upon occasion, nihilistic. This campaign meets the target audience where they are given their stage of life, their many bleak and isolating experiences—and their colorful ways of coping.

We outline an approach that includes paid and earned media, OOH, events, brand partnerships, and Tinder-branded products. This will earn over 500 million impressions during the campaign's duration, improving brand sentiment of Tinder among the target audience and increasing downloads.

# TA & tinder

## The target audience is skeptical of Tinder.

When asked about Tinder, the target audience immediately points out the negatives. They acknowledge some positive attitbutes to Tinder, but still aren't convinced. They associate Tinder and its users with narcissism and hookup culture. According to Katie, 18, Tinder is "desperate" and "only used for a last resort." The app is just another platform where the target audience has to be superficial.

Going on Tinder is considered putting yourself "out there," which the target audience has mixed feelings about. **79% agree that putting yourself out there is positive, in theory, but they're hesitant about actually doing it themselves. 44% feel judgement when putting themselves "out there."** What fuels the target audience's skepticism about getting on Tinder is their fear of being judged.

> **"[Tinder is like] McDonald's because it's not great, but at 11 p.m. on a Saturday if you really want something, it's there. It's as good as it's getting right now.**
> **- Hannah, 18**

The target audience's focus on the potential negative outcomes of Tinder is unwavering. Risk-averse by nature, they are conviced that going on Tinder has to be a big deal. Right now, the target audience doesn't think they belong on Tinder, but there is an opportunity to make them feel welcome. We can't change their worldview, but we can meet them where they are.

Tinder's brand challenge isn't unique. Our pragmatic target audience is pessimistic about almost everything. Their Gen X parents pressure them to plan a future, despite living in a world of instability. Their pragmatism influences their worldview, coloring even the things they claim to like as negative. They're skeptical about life and scrutinize everything they've been told.

79%
see putting themselves out there as positive

44%
feel judgment when putting themselves out there

## Sentiment Analysis

On the data analytics platform Exploratory, we compiled a sample of 10,297 tweets (3,219 retweets and 7078 general tweets) that mention Tinder over an interval of 60 days.* In our sample, we analyzed the average sentiment of general tweets mentioning Tinder and compared it to the average sentiment of retweets mentioning Tinder. Our research showed that the average sentiment of retweets is frequently negative, while the average sentiment of general tweets is neutral, indicating that people are likely more prone to retweet negative opinions about Tinder than to publish a negative tweet themselves. This makes sense, given what we know about Gen Z. Based on primary and secondary research, we understand that the target audience has a skeptical outlook on the future and uses dark humor to cope. This sentiment analysis shows the target audience's perspective and sarcasm might be echoed and encouraged by peers on Twitter. Since internet culture is a significant part of the target audience's worldview, they are influenced by their peers' opinions about Tinder on social media. This is evidence that even if detractors on social media never registers for Tinder themselves, increasing their brand perception to even a neutral level could improve the target audience's overall attitude towards Tinder and ultimately build brand love.

In our sample, the average sentiment of retweets was about 3.9x more exaggerated and negatively skewed than the average sentiment of general tweets.
**past 60 days from March 22nd*

**The target audience is pragmatic, but highly influenced by peer opinions. Decreasing the volume of social media hate about Tinder will improve other members of the target audience's perception of the brand.**

# life sucks, then it gets worse.

## Research Philosophy

Gen Z is, and continues to be, shaped by their environment: traumatic and generation-defining moments, pragmatism inherited from their parents, and technology that swallows their time. We understand the world around them; we have lived it too. However, we wanted to dig deeper into the current mindset of a generation constantly plagued by loss. How do they feel about connection? What do they recognize as inauthentic? What is real to them?

Gen Z is difficult to read, and we don't want them to feel judged. A focus on projective data techniques allowed us to receive more candid and thorough responses. We asked about their post-pandemic plans, how they feel about their current lives, the future, and dating culture. We also used a brand personification technique to better understand their sentiment and stereotypes of different apps.

After understanding Gen Z as a whole, we segmented our target audience to focus on those who have had dating experience and have already been let down by their unrealistic expectations of life and relationships. Through a survey, we were able to further explore how they feel about idealized romance, societal expectations, and dating culture. They want to know what's next.

Life sucks for Gen Z. They think "how can things get any worse?" And then they do. They've grown up in a world defined by rampant school shootings, crippling student debt, social unrest, and divisive politics. And just when they thought they'd reached the final circle of hell, they were greeted by the COVID-19 pandemic. Their lives have screeched to a halt. The best part of their lives (or so they have been told)—paused.

Not only have they missed out on coming-of-age milestones, now they have to navigate making connections with others from a distance. They don't have the opportunity to have the cringey, keep-you-up-at-night dates. The unexpectedly bad (but funny) adventures have been replaced with nights in bed alone, binge watching Netflix, or mindlessly scrolling through TikTok.

From escape routes in classrooms to curating their Instagram profiles, Gen Z overthinks everything. Even before the pandemic, they weren't getting their drivers' licenses, they weren't partying, and they were having a lot less sex than their parents did **(14% less than Gen X, to be exact)**.

Technology was supposed to give Gen Z everything they needed to connect. But with so many platforms and an abundance of friends, followers, and likes, technology has created a facade. They're overwhelmed by life.

**Gen Z is exhausted. They feel like life sucks, and it'll only get worse.**

## Research Breakdown

| | |
|---|---|
| 123 | Total Interviews |
| 9 | Collection Methods |
| 17.7 | Average Age |

| | |
|---|---|
| 149 | Survey Responses |
| 18.3 | Average Age |

**Occupation:**

| | |
|---|---|
| 29% | Highschool |
| 69% | College |
| 1% | Full-Time Employed |
| 1% | Other |

**Gender Identity:**

| | |
|---|---|
| 59% | Female |
| 40% | Male |
| 1% | Prefer Not to Share |

# gen z & Dada

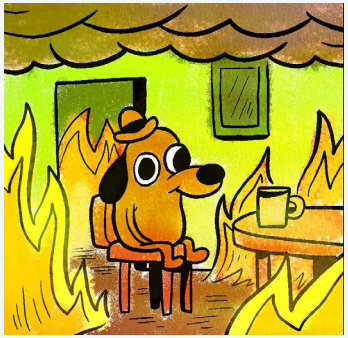
## When life gets worse, Gen Z gets funny.

Gen Z takes the parts of their lives that suck and cope in the best way they know how: humor. Their humor is nihilistic and dark. **67% of our survey respondents agree that "dark humor is an effective way to cope with stressful events or situations."** Akin to Dadaism, Gen Z jokes that nothing really matters.

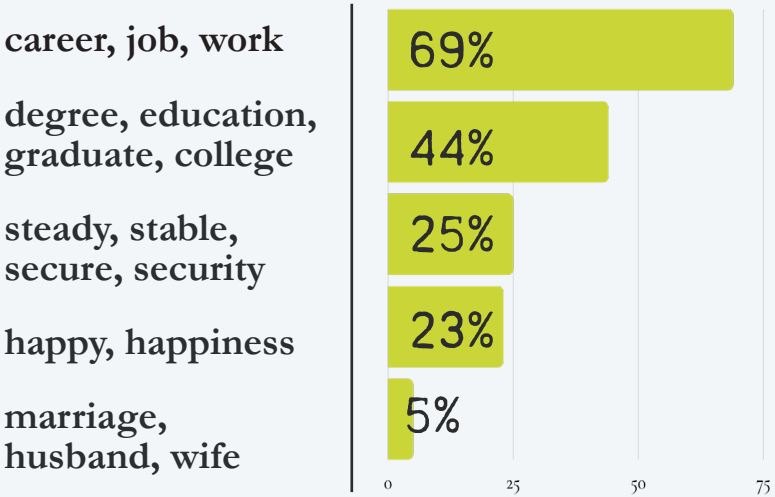
However, Gen Z feels immense pressure to succeed. They define success in terms of a strong education, financial stability, and an illustrious career. They are confident they'll accomplish those goals one day, but that's where their positivity ends. Gen Z is fearful for the future of society. **While 85% agree that they are "optimistic about their personal futures," only 58% of survey respondents are "optimistic about the future of their generation."** They don't trust institutions or governments to work for them, and distrust has only increased amidst the chaos of 2020. **68% already feel like they're "in a transitional space"–they're just trying to play catch up.**

### Dada (n.)

A movement in art and literature based on deliberate irrationality and negation of traditional artistic values.



### What does the target audience believe they need to accomplish to be successful?




**Because of a chaotic and unpredictable world, Gen Z approaches life with skepticism. They question authority, seek truth, and use humor to cope with all the times they've been let down.**

# paradox of belonging

## The Virtual Dilemma

The target audience seeks out platforms that allow them to be nihilistic. Video consumption and micro-entertainment platforms, such as TikTok and YouTube, provide a mindless, passive, and one-sided escape from a grim reality. They are not only entertained without having to leave the comfort of their beds, they also feel connected to strangers who understand their dark worldview. They build community with those who share their niche interests.

> **TikTok is funny, time consuming, passionate, layered . . . there are many different sides of TikTok.**
> **- Anna, 18**

> **I'll have Netflix on the TV and TikTok on my phone so I keep myself entertained.**
> **- Asia, 17**

## Always Plugged In

The addictive nature of these apps means Gen Z spends a lot (and we mean *a lot*) of time endlessly scrolling. Besides sleeping, they spend the majority of their time staring at screens. In-person connections have been replaced by virtual conversations. Technology has taken over their social lives as they are able to find instant gratification with the touch of a screen.

## Inescapable Pressure & Loneliness

Social media is a big deal for our target audience, and it goes beyond just entertainment. Gen Z feels the need to curate the perfect image, and it's exhausting them. Perpetual use of Snapchat and Instagram creates an incessant pressure to polish their crafted identities, causing them to feel loneliness in the real world. Social media use is tied to higher levels of loneliness and poor mental health. According to a Hill Holliday study, **48% of Gen Z says "social media makes them feel anxious, sad, or depressed."** The target audience acknowledges the problems of their online habits, but are left with no other choice in order to stay connected. They need an app that gives them back control and lowers the stakes for once. That's where Tinder comes in.

> **Snapchat is annoying, needy, and overbearing . . . you can't get away from it.**
> **- Brooke, 17**

# gen of imposters

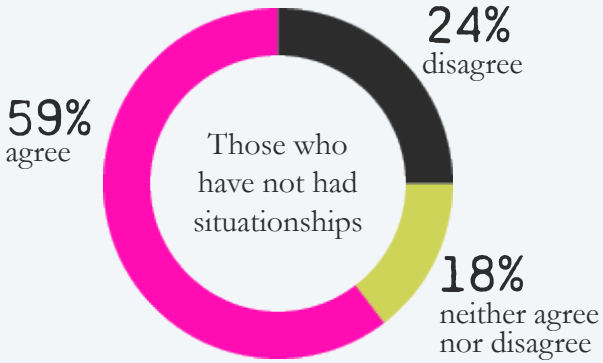
Normally, our target audience would be planning their graduation parties, going on college visits, attending prom, dancing at music festivals, and making connections and memories that traditionally mark the transition to "adulthood." In a post-pandemic world, Gen Z can't wait to meet new people and be with others.

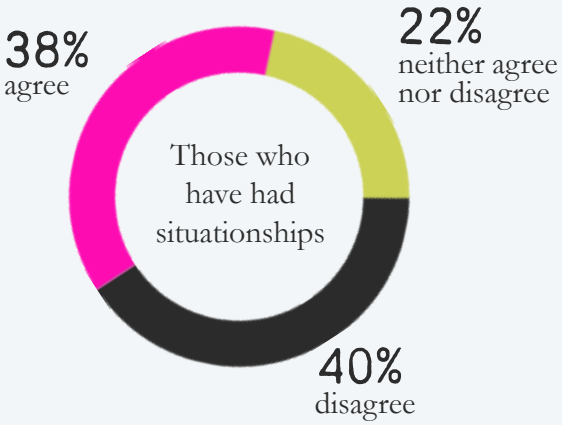
What should've been a pivotal time for socialization and relationship experience for Gen Z turned into a year of isolation and lockdowns. They don't know what they're doing. They feel like imposters. They aren't having the bad dates, bad first kisses, and bad hookups that are all a part of gaining experience. Gen Zers who haven't had their first "situationship" want a meet-cute, the write-your-number-on-my-restaurant-bill encounter and the pick-up-my-books-when-I-drop-them introduction. But Tinder doesn't do cute. They don't want or need Tinder yet. Our real target audience is the Gen Zers who have had that situationship experience and aren't as negative about getting on Tinder. They're a bit more open to using the app in a low-stakes, no expectations way. This is our true target audience.

**situationship (n.)**
**Undefined. Not a relationship, but more than friends (talking, hooking up, friends with benefits).**

Romantic comedies and Disney princesses built up expectations for Gen Z, only to be torn down by reality. They idolize successful relationships, like the Obamas, and hate those appearing fake and performative, like Bryce Hall and Addison Rae. Our true target audience has experienced their first situationship and recognizes that the first kiss fairy tales portrayed in their favorite books and films are not realistic. Although societal norms pressure them to date in a certain way, most of them aren't looking for a serious relationship yet. They reject the notion that they must date for marriage and would rather experience life without judgmental pressure from friends and family when choosing a potential partner. Developmentally, they are focused on making future plans, setting long-term goals, and forming their own identity and opinions instead of going along with the crowd.

**"I think my first kiss with someone should be special and romantic?"**




**Our target audience has realized that societal norms and idealized expectations for dating are unrealistic. They don't want love right now. They just want practice.**

# manifesto

Without opportunities to gain experience, we get stuck in place. The target audience is at a point in their life where they need more: more action, more lessons, more stories to tell. They want to move forward.

On Tinder, you don't have to be perfect. Hold your fish, take a mirror selfie, test out your pickup lines. Gen Z is afraid of being judged, but what if Tinder was about gaining experience instead of judgement? The target audience wants the experiences that Tinder offers. They know they'll ghost or be ghosted, spill their drink on their date, bump noses when they go in for a kiss, and meet the person they are least compatible with. That's no big deal.

What really matters is that they did it; they had the experience.

The target audience will wake up the next morning and send their group chat the "omg you won't believe what happened last night" text before getting coffee. They'll embrace the awkward and relish in reality. They'll recount their experience over an iced coffee with oat milk, and they'll laugh at themselves, because that's what you do when you're young. You live. You get through it. All of it. They've lived through much worse than an awkward Tinder message.

The target audience has been through it. Through trauma, through situationships, through heartbreak. But they crave a taste of real life. They want the messy, hilarious, awkward encounters that they can only get on Tinder. In the most pivotal point in their lives, they don't have access to the experiences that help them evolve. They want opportunities to leave their house, but they also want the choice to gain experience without having to leave their bed; Tinder gives them both.

They say it takes 10,000 hours to become a master. The target audience has not had this time to practice dating. No one expects them to be masters, especially not any time soon. Now is the time in their lives when they have freedom to make mistakes, so start practicing.

## Insight

**The target audience feels stuck. They lack a space to experience the good, the bad, and the messy dynamics of real life.**

# creative strategy

Even though our target audience has lowered expectations for dating and situationships, they are still uncomfortable with uncertainty. They use dark humor to cope and mask their worries about the 'what ifs.'

Our target audience is on autopilot, constantly seeking instant gratification. They spend their days scrolling through Twitter, Instagram, TikTok, and even their empty notifications tab. They subscribe, like, and follow, but these aren't truly authentic interactions. Although they appreciate uncurated and unpolished reality, they are still afraid of looking imperfect and unplanned. They're voyeurs of perfect people in perfect photos in perfect virtual worlds.

Our creative strategy positions Tinder as the virtual space that most benefits the target audience at this developmental stage of their lives. Tinder supports the messy, gritty, uncomfortable parts of adolescence that are polished and hidden away on other platforms. Tinder is active and engaging, not another place to just passively scroll. Tinder is low-stakes and approachable.

Tinder provides the target audience with a space where they can become more comfortable with the uncomfortable. On Tinder, they can embrace the natural, character-building parts of adolescence that come with creating relationships. They will realize that these moments are the "Good Content," that build their backstory.

## "Good Content" (n.)

Events or actions that are humorously flipped on their head for the sake of entertainment or as a coping mechanism.

You may think that "It's Good Content" makes absolutely no sense. Doesn't that refer to email marketing content, to the contents of a textbook or your favorite romance novel? Think again.

Our target audience finds humor in what isn't conventionally funny. Through absurdist jokes and memes, they criticize and defy societal standards of humor (among many other things). Their humor is illogical and ridiculous.

**WARNING:** The following may seem taboo, strange, and alarming to older generations (but remember, Mark Wahlberg's rap career won't ever make sense to Gen Z either).

## Examples of Good Content:

- Matching with a pro athlete on Tinder and he ignores your "heeyy".
- Accidentally swiping right on your long-lost love you kissed in first grade.
- Messaging your Tinder match lyrics to Matthew Wilder's "Break My Stride," and they say "uhh what?" (Trust us, this was a trend).
- Tripping up the stairs when no one is around and you're late to your 8 a.m. class on the 5th floor.

The "Good" is ironic, and "Good Content" is used as one linguistic unit. It isn't about judging or being judged by others, it's about yourself. It's about the whole picture of who you are as a person. Character development is a result of experience. Personality is built through repetition, and every main character has a backstory.

You need Good Content to add depth to your character development, to practice connecting with others, and to find out what you do and don't want from relationships.

The strength of "It's Good Content" is that it reminds the target audience that uncomfortable, unplanned experiences are absolutely normal and necessary parts of life. You're only the main character in your own life. Experience it, and shrug it off. Because frankly, It's Good Content.

"It's Good Content" is also authentically Gen Z. Gen Z's language is radically open, but extremely specific, and saturated with internet culture and humor. Our campaign is, in part, a reaction to a gap we saw in the dating app world– no one is talking to Gen Z in their language because other generations don't get it.

Our creative design elements emphasize an anachronistic, new-retro feel and embrace an absurdist storyline through the use of nostalgic colors, distorted lines, misshapen circles, and a little grain. Our ads should make our target audience think—"wait, that's for Tinder?" I can't believe it's not butter!™ Tinder is messy and nihilistically normal.

# media strategy

Our media strategy embraces the idea that Tinder is not a leap; it's a step. The platform has the foundation to promote growth within our target audience.

1. We acknowledge that the transitional parts of adolescence and situationships that you can experience on Tinder are Good Content.

2. We position Tinder as the virtual space where the target audience can feel more comfortable with things not going as planned.

3. We frame Tinder as the place that allows the target audience to embrace messy, uncomfortable parts of adolescence. Those experiences become backstory for your character.

4. The target audience will relate to the campaign's nihilistic, sarcastic tone. Humor is Gen Z's love language—and coping mechanism.

5. The target audience already feels like they're the main character. We remind the target audience that you need Good Content to be the main character, to connect with others, and to find out what you do and do not want from your relationships. Tinder is the perfect place to practice the good, the bad, and the messy dynamics of real life.

## Objective & Target Audience

As digital natives, our target audience requires instant gratification and repetitive exposure to completely understand and connect with a brand. Therefore, we strategically place our executions where we know they spend the most time. By balancing social and digital with OOH and unexpected Tinder partnerships, we meet our target audience where they are and catch them off guard to show them the multi-faceted versatility of the Tinder app. We speak to them in their language and reshape their experiences by utilizing their virtual comfort zone along with messy, realistic spaces in the real world like warehouses and gas stations. Each execution highlights an imperfect moment and laughs at itself right along with Gen Z. Our strategy positions Tinder as a place that welcomes the unexpected character—developing moments to build brand love and breaks down the target audience's hesitancy about getting on the app.

## Geography

While our digital reach is both nationwide and precisely targeted, our media strategy for OOH executions selects specific areas where we can ensure that our target audience is densely gathered, such as gas stations, bus shelters, and subway platforms in cities with major college campuses. The two locations for our "Three Hours of Mediocrity" event capitalize on large college populations, vibrant city dynamics, and ample resources for throwing an (ironically) great party.

## Influencer Partners

@amroxali (TikTok 28.3K)
@hothighpriestess (Tik Tok 487.1K)
@jackmartin (TikTok 452.5k)
@sallydarrgriffin (TikTok 503.5k)
@fibulaa (TokTik 652.8k)
@ladyefron (TikTok 804.6k)
@spencewuah (TikTok 9.4m)
Pamela Reif (YouTube 6.55m, Instagram 7.5m)
*Follower counts recorded 03/24/2021*

## Key for Execution Placement:

- Brand Partnerships
- Out-Of-Home (OOH)
- Branded Products/Content
- Influencers
- Social
- Digital
- Audio

# executions

## Three Hours of Mediocrity

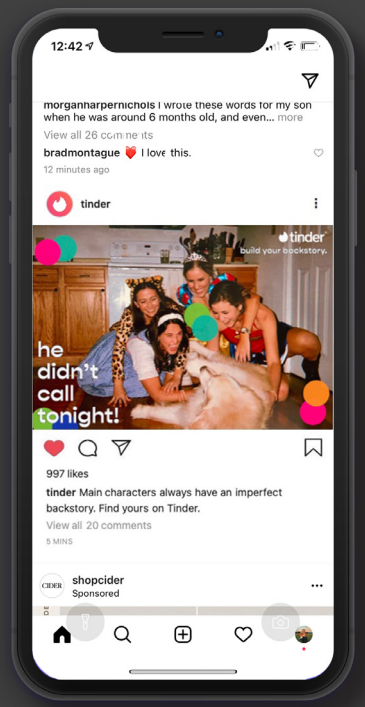
Three Hours of Mediocrity will give our target audience Good Content, connect them with those around them, and position Tinder as a relatable brand.

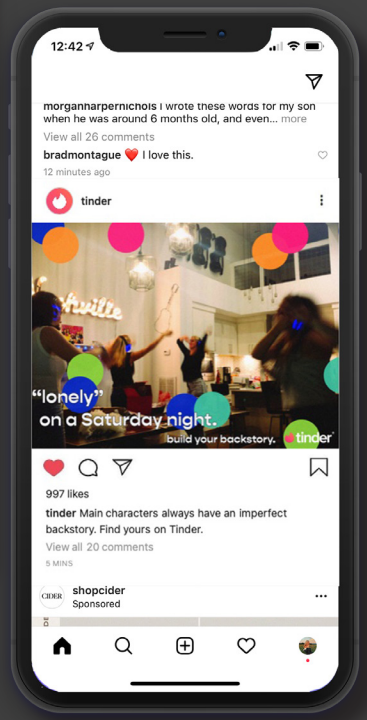
Due to COVID-19, our target audience has missed out on this exciting, formative milestone. Three Hours of Mediocrity is Tinder's way to give the target audience back this core adolescent experience and position the app as the tool that will help them practice the embarrassing parts of connection. Three Hours of Mediocrity is an ironic title; the party will actually be great, just completely absurd and unrealistic like the target audience's humor. These events, hosted in Austin, TX and Cambridge, MA, on Saturday, Aug. 14, 2021. Each attendee will receive a character card that invites them to dress the part, if they so choose. The character cards will complement each other with absurdist rhymes that riff on classic high school characters, like "prom queen and a green bean." Invitees may choose to seek out their rhyming counterparts at the event, or not—the night is theirs!

In the weeks leading up to the event, we will dress classic statues across the U.S. in the worst prom outfits imaginable (think: Eleanor Roosevelt in a bright teal '80s ball gown) with no explanation to build social media buzz and earned media coverage before eventually revealing the stunt's connection to our campaign. Beginning on Aug. 1, 2021, we will invite the first 1,000 users in our target audience in each city to open the Tinder app; those who sign up via the Tinder website will receive their character card. We will also run a kick-off video that introduces Tinder's revamped brand persona and Good Content philosophy at the events. We will tease excerpts of the video through YouTube ads leading up to the 14th and premiere the full video at the in-person events, later uploading it to Tinder's owned YouTube channel.

## Backstory Ads

Backstory Ads embrace the target audience's celebration of messiness by making bad things amusing and shrugging off mediocre moments. These ads take perceivably negative experiences, such as a date never calling or being alone on a Saturday night, and reframe them in ironic, celebratory photos. We must acknowledge imperfect backstories because main characters don't become main characters without living through a few difficult experiences first. Advertised through Instagram, Snapchat, and Twitter **(used by 44% of Gen Z)** as static images, the Backstory Ads show how to make the best of a disappointing situation–add it to your backstory.



# executions

## Live Photos

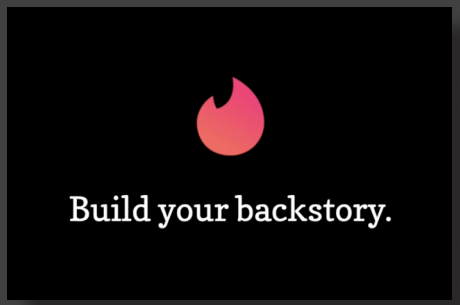
Nothing is what it appears to be, especially not perfectly-polished social media photos. The target audience doesn't believe in 'perfect' or 'corporate'. For them to trust a brand, they need to see the uncurated, the messy, and the real. Our Live Photo executions will reveal the typically messy stories behind otherwise perfect moments captured in photos through short, digestible GIFS and videos. For inspiration, think of the moving photos in Harry Potter. This execution will disrupt the modern expectation of perfection, and show the target audience that each moment they see online isn't the whole, "live" story. The executions will appear on social media—TikTok pre-roll ads, Instagram story ads, and Snapchat story ads—because this is where the target audience most often compares themselves to the "perfectly-curated post." **73% of Gen Z is on Instagram, 63% on Snapchat, and 60% of all TikTok users are Gen Z members.** In the OOH space, Live Photos will play on digital bus shelters because of their ability to generate above-average impressions among 18-and-19-year-olds. We will also utilize micro influencers whose dry humor matches our creative strategy and speaks to our target audience (@LadyEfron and @spencewuah on TikTok). These influencers will post their own Live Photos: those 'perfect' moments surrounded by chaos that shows what really happens beyond the feed.

## Better than meeting at . . .

Clearly, meeting on Tinder is better than having to tell someone you met at a gas pump, on the subway at rush hour, or on a reality dating show. Tinder gives you the better backstory. 'Better Than' ads will be placed in the normal, mediocre places where people constantly come into contact with each other, and will help the target audience realize that honestly, Tinder is the better space to meet someone. We will reach the target audience by choosing gas stations in cities like **State College, PA with a 25.7% Gen Z population and almost no public transportation.** Frequently driving around to enjoy their newfound independence, 18-and-19-year-olds will see a Tinder 'Better Than' video when stopping for gas. The different versions of this concept will also play on **YouTube, where 85% of Gen Z spends their time, and OTT streaming sites, preferred by 70% of Gen Z over cable TV.** To accompany the "better than meeting on the subway" video, static ads will be posted on subway platforms. This will erode the target audience's opinion that Tinder is a desperate cry for help. One video concept, "better than meeting at a gas station," depicts certain couples who met at a gas station, only to see them sitting on the hood of their broken down car two miles south. They should've just met on Tinder.

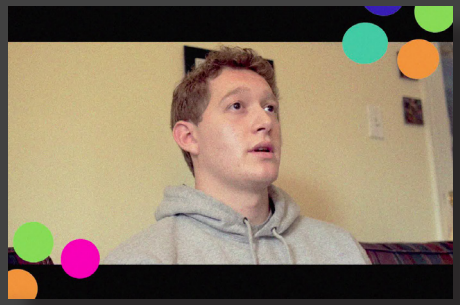
# executions

## Tinder Testimonials: Build Your Backstory




Tinder Testimonials are all about Good Content and accepting that going on Tinder will be an imperfect experience (just like everything else). In these mockumentary-style interviews, run as video ads on YouTube, Peacock, and Hulu, different absurd characters will step on stage and tell their personal Tinder stories. **Only one-third of Gen Z watches traditional cable TV, and 70% of Gen Z watches TV shows on their smartphones.** Peacock's streaming service hosts Parks and Recreation and the Office (a top-5 show for Gen Z), which share the mockumentary style and dry tone of the Testimonials, so in this space, our ads will blend seamlessly with the audience's favorite shows. Since **32% of Gen Z reports listening to podcasts monthly,** audio-only versions will play mid-roll in podcasts of their favorite genres: comedy, true crime, and pop culture.

## Tinder Testimonials: Jar of Mosquitoes



One Tinder Testimonial ad will feature a character who plans to take a date to catch fireflies, yet he miscalculates firefly season and ends up catching mosquitoes instead. Still cute, right? He may have gotten left with a buzzing jar of mosquitoes and without a date, but he's still eager to talk about it—It's Good Content! Through these outlandish personas and hilarious one-liners, we tap into the target audience's humor and illustrate Good Content with the Tinder stories our interviewees recount (warning: not all of their experiences are perfect).

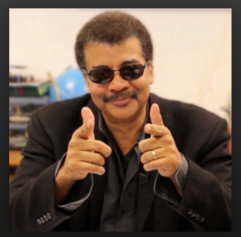
# executions

## Doordash x Tinder

Our target audience prefers eating in much more than eating out, and research shows that **57% of Gen Z prefers DoorDash to any other food delivery service.** The Tinder Night-In will encapsulate the messy, the sarcastic, and the unexpected with the help of Cards Against Humanity and Tinder TV. Using Tinder isn't just about using the app to find a date to go out with, you can stay in, order DoorDash and swipe. Tinder users who download DoorDash will get free delivery and other special discounts on their order. DoorDash users who download Tinder will get free Tinder gold for three months. We will spread the word about this brand collab via YouTube pre-roll ads and Instagram ads. This partnership will tie Tinder to something Gen Z already loves, showing that Tinder understands Gen Z and what they want, essentially building brand love for Tinder and also increasing downloads.

## Spotify Playlists

One way that our target audience flips its dark reality on its head is with niche playlists. Hop on Spotify, and you'll find a plethora of detailed and specific playlist titles that illustrate the target audience's nihilistic lens on life. Why Spotify? **More than half of Spotify's users are under the age of 25, and 68% of Gen Z uses it more than one hour a day.** Our playlists, posted on Tinder's own Spotify account, will provide the target audience with collections of music they love, along with new songs for their exploration, all under niche titles relevant to life as an 18-and-19-year-old to show them that Tinder understands their world. We will speak their language of existential crises and dark chuckles to build brand love for Tinder.



PLAYLIST

**songs to remind me nothing matters on this godforsaken earth but at least i have cool music taste**

Created by **Tinder** • 63 songs, 3 hr 37 min

PLAY

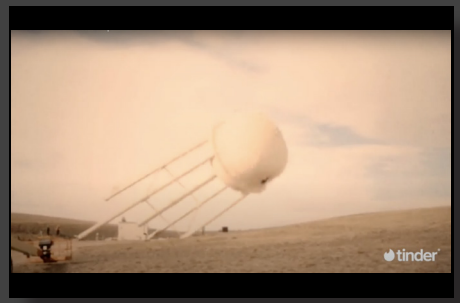
## You've Been Zucched!

At this point, you may think we're completely unhinged. "You've Been Zucched...? That's their big idea?" Well, It's Good Content. **Additionally, 65% of Gen Z want to have a more plant-based diet.** Thus, to stir up viral buzz and show the target audience that Tinder not only understands their offbeat sense of humor, but can apply it, we will rely on a… vegetable.

A little backstory: for just about every day of the year, there are weird, obscure, laughably bad national holidays. Get ready—on August 8th, 2021, it's National Sneak Some Zucchini Onto Your Neighbor's Porch Day. By utilizing this random, easy to find, somewhat suggestive vegetable and branding it with a Tinder sticker...we're going to start a movement. Beginning with micro and mid-tier influencers during the first week of August, we will send TikTok influencers @ladyefron, @fibulaa, @sallydarrgriffin, and @jackmartin Tinder zucchinis to post about on their social media. These influencers frequently work together as members of the TikTok content house Common Room LA. They are hugely popular with our target audience, and post with an absurdist tone that matches our overall strategy and the zucchini concept. We will ask the influencers to place zucchinis in random locations–their gym locker room, people's porches, on someone's towel at the beach–in honor of the zucchini holiday. We plan to expand the campaign to the public by partnering with Misfit Market (because even misshapen zucchinis are good zucchinis). Tinder will send a free Tinder-stickered zucchini and a pack of "You've Been Zucched!" stickers with Tinder sign up links to everyone who signs up for an account with Misfit Market during the month of August—no need to subscribe or order a box. We will have people asking why this is happening—and better yet, how it relates to Tinder. The target audience will post pictures, theories, and skits on social media (#YouGotZucched) and generate nationwide earned media coverage.

# executions

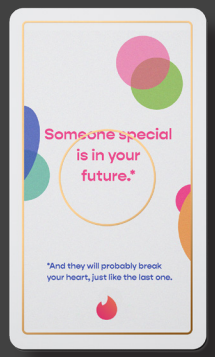
## Underthink It Video



Our target audience knows firsthand what it's like to expect a high school prom and graduation, and to never receive one. Things don't always go as planned. It's frustrating, annoying, and inconvenient. Tinder knows that its target audience has to lower their expectations for love and social connection because sometimes, hopes are crushed. It's important to show this message to our Target Audience when they're already in a comfortable space. Our Underthink video ads will run on TikTok pre-roll, Snapchat stories, and YouTube pre-roll. Gen Z uses these platforms to entertain and educate themselves; it's catered to what they want to see and hear. The videos will feature moments of anticipation that are never fulfilled, like a drawing that is left unfinished or a birthday wish that was never made. The Tinder branding at the end will surprise the target audience because it's unexpected, and that's the whole point - don't overthink getting on Tinder or what Tinder means. Underthink it. Our video demonstrates to the target audience that some things won't go according to plan or may not happen at all—and that's okay.

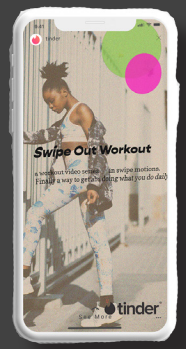
## Tinder Tarot Cards

Manifesting your future is a viral Gen Z trend. The idea of having control over the uncontrollable and connecting with otherworldly energies speaks to our target audience. But Tinder Tarot Cards are not normal tarot cards. These ironic cards will not promise you love and wealth, but say, for example, "Do not fear change...but if you do, good news, nothing new comes your way." The cards are written in a snippy tone that matches the target audience's humor. Tinder will notify the users when their Tinder Tarot Cards are ready, and they'll appear when users open the app–one Tinder Tarot Card per week throughout the entirety of our campaign–to increase the number of active users on the app. The cards are randomized for each user, individualizing their experience to help every member of our target audience understand that they are the main character in their own Tinder story. With our target audience receiving a notification to see their weekly Tinder Tarot Card, there's another reason to log on the app.




## #SwipeOut Workouts

Quarantine workouts? The iconic Tinder swipe? There are so many exercises that use a swiping motion (jumping jacks, Russian twists, etc.), so why not capitalize on them? SwipeOut Workouts flip the act of swiping on its head. It consists of a partnership with up-and-coming fitness influencer Pamela Reif and additional social media promotion. Instead of being a passive activity, the Tinder swipe becomes a healthy, active part of the target audience's life. SwipeOut Workouts take the swipe out of the app and place it in front of the target audience to remind them that Tinder is there whenever they need it. This is a body-positive, come-as-you-are-just-get-off-the-couch campaign. Pamela Reif will create a swipe-based exercise video on her YouTube channel and promote it to her 7.5 million Instagram followers, starting a workout movement that positions Tinder as an active community of swipers. Through SwipeOut Workouts, the target audience will switch their swiping from passive to active.

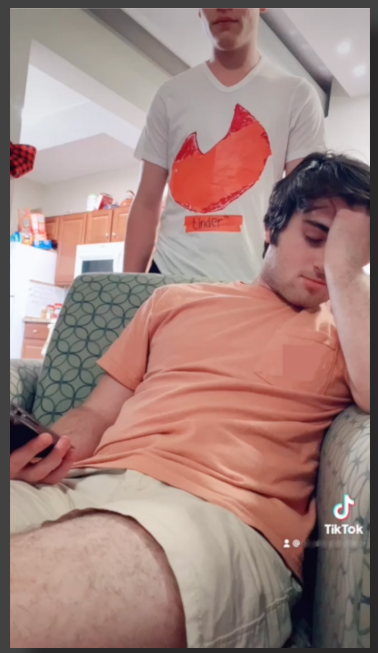


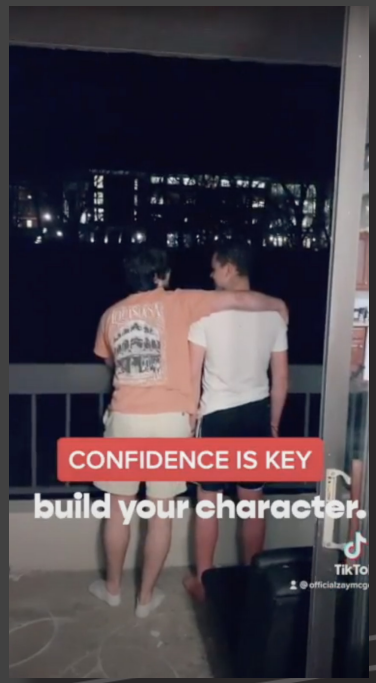
# executions

## Confidence Is Key

Confidence Is Key is Tinder's opportunity to introduce an absurdist brand personification that resonates with the non sequitur humor of our target audience. Why shouldn't the human embodiment of Tinder just be a mysterious, casual-looking individual wearing a Tinder shirt that took ten minutes to make? It's startling. But it encapsulates the weird, offbeat humor our target audience loves.

In Confidence Is Key, we chose to depict a feeling almost every 18-and-19-year-old has experienced: being too anxious to send that text. Tinder becomes their (personified) tool to get practice and gain confidence. **TikTok is an ideal platform for this execution because over 60% of its users are members of Gen Z** and they feel supported on the app. As Adele R. said in our survey, she "feel[s] SEEN by tiktok, feels like a friend." In order to align the absurdist humor with the proper platform, this will run as a TikTok pre-roll advertisement and be posted on Tinder's own TikTok account.




## Tinder Type Personality Quiz

Tinder Type Personality Quiz fulfills the target audience's desire to grasp their identity and future. This execution plays off of the Myers-Briggs personality test and allows the target audience to find their Tinder Type. The quiz will be low-stakes with absurdly random questions full of Good Content for the target audience to talk about with their matches. The quiz will place them in a category that they can share with their friends and on their Tinder profile as a badge. This categorization will also list what types they are compatible with to make filtering through Tinder more engaging and entertaining. The Tinder Types will be advertised through Instagram ads and promoted Tweets. We will also partner with TikTok micro-influencer @amroxali who is popular with our target audience for her videos on each Meyers-Briggs personality type.

When users open the app, there will be a pop-up asking them to take the quiz. The link will take them to a separate website with questions such as the ones here:

**Which are you more afraid of?**
- **a. Yogurt**
- **b. Cats**
- **c. Raisins**

**If you could fly one whole mile per day would you use this superpower for:**
- **a. Entertainment**
- **b. Getting groceries**
- **c. Flying over your ex's house to spy on them**

**Would you rather have to knock three times before entering every room or have to sing Mariah Carey in public bathrooms every time you used the toilet?**
- **a. Knock**
- **b. Sing**

# executions

## Cards Against Humanity: Tinder Extension Pack

Cards Against Humanity is a card game the target audience plays with friends in group settings, especially in college dorm rooms. The game is known for its absurd and sometimes R-rated humor; the target audience loves it for its subversive humor that defies social standards. A judge picks a question card and the other players submit cards to fill in the blank or answer the question. The funniest or most ironic answer usually wins. The Tinder Extension Pack, to be made in collaboration with Cards Against Humanity, draws on the target audience's language, placing the weird, embarrassing, and Good Content moments on Tinder directly in front of the target audience and their friends. Gen Z prefers staying in to going out, so this offers the perfect opportunity to reach them at home. The Tinder Extension Pack will help build brand love by placing Tinder's Good Content directly in front of the target audience in their own language, and it will also show the type of Content they can experience on Tinder.

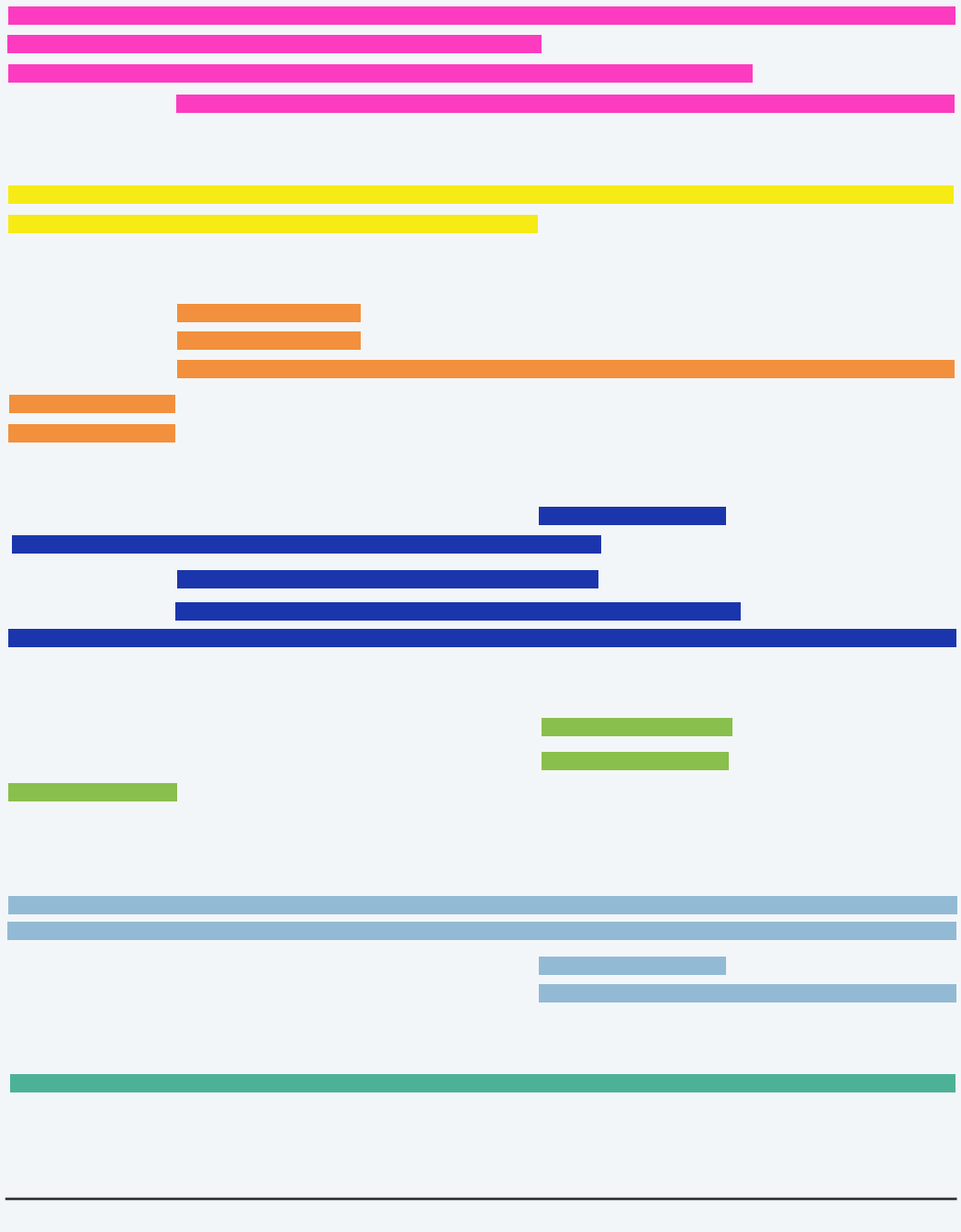
## Tinder TV App

With the Tinder app on your Roku TV, you and your friends can sit together and swipe away. **Roku currently has a huge market share of Gen Z in the streaming space, with about 4.5 million active Gen Z users.** This concept plays into the target audience's affinity for gossiping with friends, and it makes their closest community a part of the Tinder experience. This will be more accessible for the target audience; the average 18-to-19-year-old isn't going to pay for Apple TV when many TVs come with Roku at a price point that's $100 lower. We will promote the concept with OTT streaming ads and an influencer video featuring members of Common Room LA.

## Discord Channel

Gen Z is constantly buried in their devices communicating with friends or random strangers on the internet. But the youngest members of this generation aren't on Twitter or Pinterest like Millennials. **They are on Discord—35% of Gen Z to be exact.** By creating a Discord channel, our target audience can share tips and tricks for navigating awkward social encounters, dating scenarios, and Tinder profile curation. This channel will allow the target audience to instantly and freely practice their moves online through video calls, messaging, and group community chatting, before hitting those Tinder DMs. With a third of our target audience on Discord (a percentage likely to increase throughout 2021) it is the ideal place to advertise Tinder to Gen Z. The Tinder Discord Channel will gain owned and earned media as Gen Zers promote it among themselves, building authentic brand love without the price of in-app advertising.

# media timeline

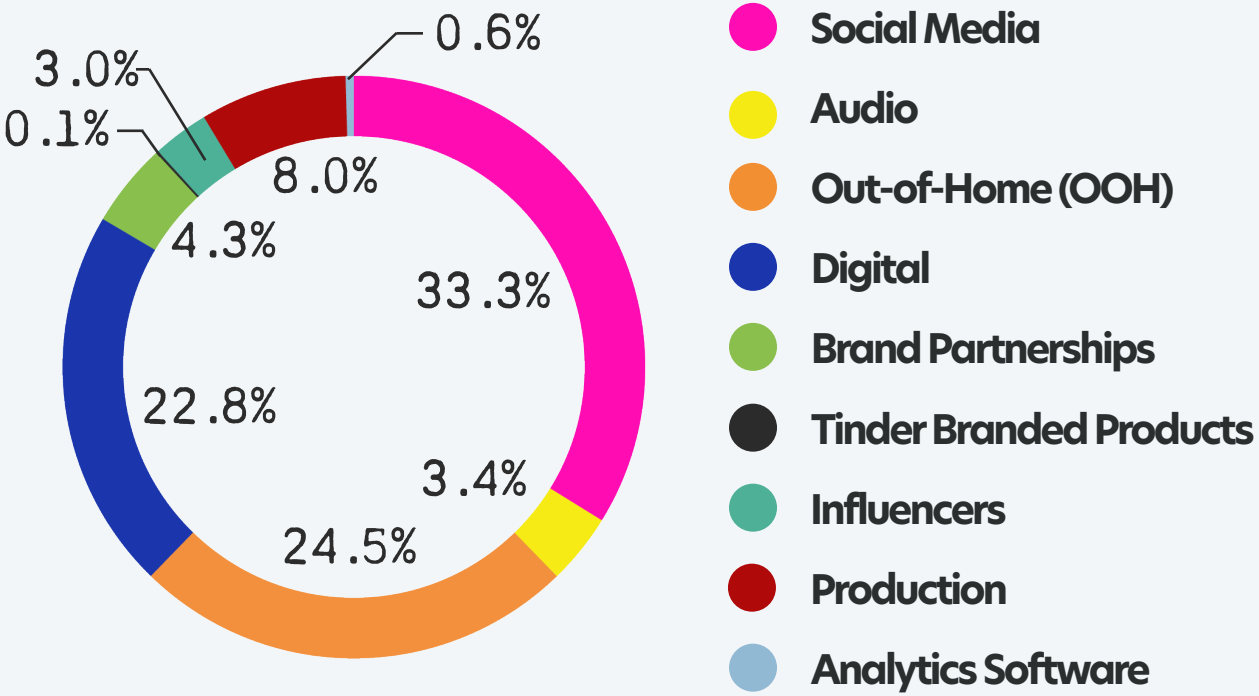



| | Cost | Impressions |
|---|---|---|
| **SOCIAL** | **$ 3,325,000** | **343,699,690** |
| Instagram | $ 1,100,000 | 110,107,100 |
| TikTok | $ 1,275,000 | 127,701,243 |
| Snapchat | $ 700,000 | 87,500,000 |
| Twitter | $ 250,000 | 38,699,690 |
| **AUDIO** | **$ 340,000** | **1,659,679** |
| Spotify | $ 117,000 | 410,350 |
| Podcast Ads | $ 223,000 | 1,249,329 |
| **OOH** | **$ 2,450,000** | **6,671,669** |
| Digital Bus Shelter | $ 400,000 | 4,243,745 |
| Subway/Metro Ad | $ 150,000 | 1,187,524 |
| Gas Station (pump video) | $ 825,000 | 1,092,000 |
| 3 Hours of Mediocrity Event (2 locations) | $ 1,000,000 | 40,000 |
| Statue Prom Dress | $ 75,000 | 108,400 |
| **DIGITAL** | **$ 2,275,000** | **68,785,714** |
| Roku | $ 100,000 | 2,500,000 |
| Peacock | $ 100,000 | 3,571,429 |
| Hulu | $ 200,000 | 8,000,000 |
| ABC (The Bachelorette) | $ 100,000 | 4,000,000 |
| YouTube | $ 1,775,000 | 50,714,286 |
| **BRAND PARTNERSHIPS** | **$ 431,082** | **13,026,502** |
| DoorDash | $200,000 | 6,331,892 |
| Cards Against Humanity | $190,000 | 6,694,610 |
| Zucchini | $41,082 | 55,000 |
| **Tinder Branded Products/Content** | **$10,000** | **12,641,466** |
| Roku (Tinder TV) | $10,000 | 938,666 |
| Discord Server | $ - | 60,000 |
| Tinder Tarot Cards | $ - | 5,821,400 |
| Personality Quiz | $ - | 5,821,400 |
| **INFLUENCERS** | **$ 304,923** | **9,978,056** |
| **Estimated Production Costs** | $ 800,000 | |
| **Analytics Software** | $ 63,995 | |
| **TOTAL** | **$ 10,000,000** | **476,784,473** |

# budget analysis

**Key:** Primary KPI- Brand Sentiment
Secondary KPI- Registrations/ Reactivations

| Channel | Social Media | YouTube | Out of Home | Streaming | Partnerships |
|---|---|---|---|---|---|
| Metrics | Click-Through Rate<br>Volume of Mentions<br>Sentiment Analysis<br>Social Media Engagement<br>Net Promoter Score<br>Social Media Share of Voice<br>Growth in Monthly Active Users | Ad Recall Lift<br>Favorability Lift<br>Click-Through Rate | Activation Rate<br>Earned Media<br>Growth in Monthly Active Users | Web Traffic<br>Growth in Monthly Active Users | Volume of Mentions<br>Sentiment Analysis<br>Social Media Engagement<br>Net Promoter Score<br>Earned Media<br>Web Traffic<br>Growth in Monthly Active Users |




## KPIs by Channel

We implemented our executions through the following channels: Youtube, Social Media, Podcasts, OOH, Streaming, and Partnerships. Tinder's primary and secondary KPI's—brand love, registrations and reactivations- will be measured across all channels. The metrics outlined in the table above will demonstrate the success of our executions by channel. We will use Google Analytics to track conversion rates in the ROI model and key metrics for each channel. We will use Awario to track the consumer sentiment at all stages of the campaign and to adapt out campaign based on the response from the target audience. Awario has the ability to detect sarcasm, which fits the humor of our target audience.

# measurements & roi

Tinder asked us to increase brand sentiment, registrations, and reactivations. We decided to measure success for this primary demand campaign using a non-monetary ROI model based on the consumer journey. The first step was to decrease the number of Detractors, because members of the target audience are pragmatic, but heavily influenced by their peers. Then, we will move towards increasing the number of Promoters, which will contribute to brand love.

## Consumer Journey

Through the sequence of the Consumer's Journey model, prospects are converted to visitors in the Awareness stage and leads in the Interest stage. From this stage, some members of the target audience convert straight into the Action stage by registering for or reactivating their accounts, then building brand love after. Others need time to warm up to the brand and build brand love from our campaign, then end with their conversion into the the Action stage by registering or reactivating.

### Awareness:

From our campaign, we will achieve **476,784,473** target audience **impressions.**

↓ 4.71%

### Interest:

Out of all target audience impressions, **22,451,735** will show **interest** through clicks and web searches.

↓ ↓ 57.4%

### Love:

**Customers** become **brand loyalists** through an increase in Net Promoter Score, which shows that the campaign will increase brand sentiment.

↔

### Action:

From these **leads, 12,883,739** will take **action** and register for or reactivate Tinder accounts.

**Total Registrations and Reactivations**

| Impressions | Conversion rates | | | |
|---|---|---|---|---|
| | 1.25% | 1.75% | 2.25% | 2.70% |
| 50 M | 0.6 M | 0.9 M | 1.1 M | 1.4 M |
| 90 M | 1.1 M | 1.6 M | 2.0 M | 2.4 M |
| 100 M | 1.3 M | 1.8 M | 2.3 M | 2.7 M |
| 110 M | 1.4 M | 1.9 M | 2.5 M | 3.0 M |
| 119 M | 1.5 M | 2.1 M | 2.7 M | 3.2 M |

Our ROI model is based on repeat impressions, not the number of unique individuals reached, which overstates registrations and reactivations. This is inevitable since our target audience is represented across all channels. While our ROI model is correct based on impressions, it suggests there would be 12.8 million registrations from our target audience, which outnumbers the 12.5 million 17 to 19-year-olds in the U.S.. Based on the number of 17 to 19-year-olds on Tik Tok, a realistic ceiling for Tinder is 3.5 million registrations. We divided total target audience impressions by the four primary groups of channels to get a realistic count of target audience impressions—119,196,118. Applying the model's conversion rates, our campaign will result in 3,220,935 registrations and reactivations. The sensitivity analysis above shows the activations that the campaign would generate from more conservative estimates of target audience impressions.

## Consumer Sentiment

The Net Promoter Score (NPS) assumes Detractors are independent of Promoters. But the target audience's online behavior is not typical. Detractors limit the potential number of Promoters due to fear of judgment. Every Detractor whose attitude about Tinder improves slightly due to our campaign provides an increase in Promoters. Consumer sentiment towards a brand does not linearly correlate to a certain level of action, as human behavior is not that simple. Brand love can even be built amongst people in a relationship or who have no reason to download Tinder right now. Both Love and Action can result from the Interest stage and coexist.

**12,500,000**
Total 17 to 19-Year-Olds in the U.S.

**3,220,935**
Total Target Audience Registrations/Reactivations

**2.70%**
Conversion Rate from Awareness to Action

## Conclusion

Our target audience wants memeable stories. In their eyes, the world is hopeless, and laughing at life is the only way to survive. We know Tinder has a no-big-deal ideology, an anti-curated user-interface, and a diverse pool of users that offers our target audience everything they want… but they don't want to hear this from millennials in skinny jeans. For Gen Z, everything is personalized from their TikTok FYP to the curated ads that appear on their feed. To convince an entire generation of main characters to choose Tinder without sounding "desperate," we have to embrace their twisted worldview. Our campaign meets the target audience where they're at and repositions Tinder as the practice ground Gen Z wants and needs—a low-stakes platform where imperfections are a part of the everyday cringey moments Gen Z is used to (Gen Z would think us saying "cringey" is cringey). We prove to them that these moments of crippling anxiety and embarrassment are Good Content. Good Content to go viral on TikTok or to just laugh about alone in your bed. Tinder is made to build stories, to build character. **Tinder, It's Good Content.**

Using fish profile pictures is **Good Content.** Bumping noses during a kiss is Good Content. Getting ghosted is **Good Content.** Attending a mediocre make-up prom is **Good Content.** Collecting a jar of mosquitoes is **Good Content.** Finding a Tinder zucchini on your porch is **Good Content.**

## Tinder, It's Good Content.

# our team

### CEO
Caroline G.

### Project Manager
Grace

### Account Planners
Breece, Caroline, Isabel, Katherine, Maddie, Margaret

### Analytics
Anna, Cindy, Kathleen

### Media
Emma, Gavron, Liza A.

### Creatives
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### New Business
Kaelan, Ruth

### Advisors
Ayo, Elizabeth, Jackson

### Faculty Advisor
A.B.