

Storykit_

Video for everything_ *Video for everyone_*

A six-step guide to social storytelling

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Content

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Author: Jonna Ekman

Editor: Jennifer Bark

pugforlag.se


pug@pug.se

Hello. We're Storykit

The complete video creator that's busy changing how the world thinks about and works with video. Our thing is video for everything, video for everyone. And by everyone, we mean everyone who wants to do high volume, even higher quality video. Everyone who doesn't have the budget or time for traditional production. Everyone who has absolutely no editing skills. Everyone with a content plan. Everyone without a content plan. Everyone who's never made video in their life. That everyone.

So. Let's do it. Let's Storykit it.

 storykit.io

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A few words from the author...

“The thing is, everything can be video”

Let's first clarify what this book is *not* about:

You won't learn about the best camera angle or how to hold your phone when filming. We won't even mention how to work with lighting in the best way or how to record sound without background noise. You won't find any tips on how to easily edit videos or what equipment you need to buy.

And that's not because we think those things are unimportant or assume that you already know it all – it's because we're simply talking about another kind of video, where you need to know other things.

Let me explain.

For us, the image is not the most important aspect of your video.

For us, the text is the most important aspect of your video.

Think about it: how often do you turn the sound on when watching videos on social media? It happens quite rarely if you're like most people, and that's the logical reason why text is the fundamental element of social video today.

This opens up a lot of insane possibilities for video creation. It means that you don't need to have experience in video-editing, buy advanced equipment or learn something about light and sound to be able to make really good videos.

You just need to know how to write text.

And that's why we built Storykit.

To enable anyone to produce high-quality videos at a fast pace. Because even I, with a background in journalism, who thinks of every story in headlines, leads and running text, am able to make videos. Even I, whose brain explodes as soon as I open a simple video tool, am able to tell any story through a great video that people actually watch.

But why is this so important? Making videos?

Because video is simply unbeatable in every communication scenario you can think of. In principle, there's not a single occasion where a long text works better than one or several quick videos.

Your onboarding. Make it a video. Your product demos. Make it a video. Your recruitment. Make it a video. Your customer reviews. Make it a... OK, you can see where we're going. The thing is, *everything* can be video.

And now everyone can do it. Brilliantly. With Storykit.

But just because you have the right tools doesn't always mean you're ready to start churning out stories like a production line. Where can I even find my stories? How should they be told on social platforms? How should they be distributed? How should I write my script?

That's exactly what this book is about.

Jonna Ekman,
Marketing Director at Storykit
and the author of the book in your hands.

... and some words from the CEO

“Stories matter”

“The most powerful person in the world is the storyteller. The storyteller sets the vision, values and agenda of an entire generation that is to come.”
Steve Jobs

Great stories – stories that matter to and truly resonate with their audience – can really make a significant difference. For an individual, for an organisation, for the course of history.

Storytelling can persuade a friend, a colleague, a customer or a foe into your way of thinking. Stories build reputations, for yourself or the organisation where you work. Stories create pieces of information that can be crucial to your community, they recruit new colleagues or retain the colleagues that you already have. Stories attract new customers and users to your product or investors to your company.

In short, great storytelling is, or at least should be, at the heart of what we do in the modern enterprise. Stories *matter*.

In the last two decades, the type of storytelling needed within an organisation, as well as who is doing the storytelling, has changed dramatically, while organisational structures, roles, processes, culture or technological support fail to keep pace. Many communication and marketing departments still operate in ways unchanged from a decade ago, when the demands on communication were markedly different.

When I started working in marketing in 2004, it was a generally *proactive* practice. Campaigns were planned 6–18 months ahead

and were usually centered around a few large linear TV ad campaigns, supplemented by some print, outdoor or PR. Marketing ‘occurred’ three or four times a year, and when it did, purchasing ‘distribution’ in terms of airtime was significantly more expensive than producing the ads themselves. Once a campaign had gone live, it was virtually impossible to make any reactive changes and results were often not measurable until a long time after the campaign had run, making it vital to be 100% sure of the creative you were running (ergo, endless focus groups, trend reports, agency meetings, etcetera).

In the last two decades, all of this has been turned around. Primarily with the emergence of search and social media, marketing has become an ‘always on’ premise. Marketing and communication need to happen all the time, everywhere, and each distribution channel makes its own demands on formats, styles, tonalities and approach. This has put radical upward pressure on production volumes. You cannot plan a year (or sometimes even a week) ahead, and you cannot outsource production of your social posts to someone else, because the mere transactional cost of ordering them would cancel out much of the benefit from publishing them.

The upward pressure on production volumes has put marketing and communication departments under enormous strain. In traditional production systems where most production is outsourced to expert agencies or in-house specialists, you cannot simply ten- or hundredfold production at sustained quality without increasing cost radically. That’s an impossible equation. And you cannot suddenly pour additional resources into marketing and communications (though we’d love to) because the overall ROI from these activities has not markedly increased, and most organisations’ fundamental economics remain the same.

The answer, then, is not to keep producing ‘more’ in the system you are already in. The system itself has to evolve, with new

organisational processes. This evolution, in my view, has three fundamental parts:

1. Distribute the storytelling-mandate to vastly more people in the organisation and make it a part of their job to communicate.
2. Develop and implement a strategy, culture and routines where this communication happens continuously and coherently, without a need for a centralized approval process.
3. Support all these individuals with the tactical tools necessary to enable 1 and 2.

Why is this transformation so hard for most organisations? The first point is painful to organisations because it requires new individuals and skills, making others obsolete, and these changes are time-consuming and difficult. Change here, I believe, has to come from the very top, trusting more and more employees of an organisation to be spokespeople, allowing more individuals to publish without approval, and giving individuals the courage to make the decision to publish. The third point is the tactical answer to the first two points, and to a certain extent is the easiest to solve. It's what Storykit is for, but there's a whole set of great tools in the market to sustain this transformation all the way from ideation to measurement of results. The second point is what this book has been written for. I truly believe that you have in front of you the best available hands-on guide to developing and actualising a great functioning content marketing strategy.

The organisations that come out on the right side of this transformation will see significant outsized returns. We can already see this today: new consumer brands born on social media that are

becoming household names, B2B businesses that have become global market leaders through smart content marketing tactics, and non-profits or public organisations that have captured an outsized share of voice through high-frequency, abundant and qualitative storytelling. Transforming your processes for marketing and communications will be key to the success of your organisation, almost independently of what it is you are trying to do. And I guarantee that this book will help you get there.

Peder Bonnier,
CEO and founder of Storykit

1. Social video – so much to like

The advantages of social video are so numerous that we could write an entire book about it.

Video evokes emotions, is easy to consume and is easy to remember. On social media, the format is also perfect since you consume a video in its entirety, directly on the platform, and it's also easy to share. That's what makes it more or less unbeatable for storytelling – especially for the fast-paced storytelling that we need today.

Video is simply accessible, and if there's anything we want our communication to be today, it's just that: accessible.

With the right tools, insight, and community – something we at Storykit are constantly working to give you – you're completely ready for success when you embrace the video format.

Video is the future

In less than a decade, video has gone from being an extravagance to something that the audience expects in every situation. The simple fact is that video no longer has to be film. Sometimes video is just video.

In February 2018, New York Times columnist Farhad Manjoo wrote a forward-looking article with the somewhat dystopian-sounding title “Welcome to the post-text future”. Manjoo noted that at that point, almost all technological innovation was about cameras and microphones – about our voice, eyes and ears. He described the change as: “The defining narrative of our online moment concerns the decline of text and the exploding reach and power of audio and video”.

A couple of years later, it’s easy to see how right he was. For instance, video has gone from being an expensive and uncommon format to being a fundamental part of almost every communication strategy. This is nothing surprising, really. Wanting to consume content in video format is natural to human beings since watching video evokes a completely different feeling than reading does.

Wanting to consume content as moving images is something that’s natural to us humans, and it’s the audience’s desire for videos that drives the change we’re seeing.

It’s sometimes alleged that the big platforms ‘forced’ content creators to start making video, that companies like Facebook tweaked their algorithms to prioritise video. According to the data we have at Storykit from this period, that’s just not true. We clearly see that the change was completely driven by changing user behaviour. People simply wanted to watch video. In fact, they wanted to watch video to a much greater extent than the algorithms allowed for.

The silent feed – a new type of video...

Almost ten years ago, Facebook chose to mute video sound in feeds, creating a plethora of new possibilities for a new type of video.

Facebook launched the News Feed already in 2006, which in many ways acted as the starting point for the social media we know today. Facebook was no longer a library of profiles that could be connected, but a feed of events, news, comments, discussions and social contacts.

Shortly after, Facebook launched its first advertising solutions, which triggered a gigantic paradigm shift in how we generally view advertising. During a conference, the founder Mark Zuckerberg described the shift thus: “For the last hundred years media has been pushed out to people, but now marketers are going to be a part of the conversation”.

However, it was not until 2013 that Facebook finally started using video advertising on the platform. In connection with the launch of video advertising, Facebook chose to make a change that has greatly impacted how audiences consume video, a change that today still affects the way we work with video to a very high degree.

In September 2013, Facebook implemented both the autoplay function, which makes every video on the platform play automatically, and the silent feed, which makes the video start playing without sound.

Both these decisions were completely logical: the autoplay function gives the video a much bigger chance of being seen than if the audience had to click on it, and with such a feed, it would be impossible to have the sound turned on.

That’s because we often spend time on social media even in situations where we shouldn’t: on the bus, during a meeting, on

the toilet. If every video started playing with sound, we would never dare to check our social feeds.

This change has had an enormous effect on how we consume videos, and as time passed, we more or less stopped turning on the sound. Facebook estimates that 80–90% of all video views happen without sound, and our own data suggests that could be an underestimate. Facebook straight out says that content creators should make videos for watching silently, and try to delight those who choose to turn the sound on: “Design for sound off, delight with sound on”.

Does this apply to all social platforms? What about YouTube, TikTok, or other social channels where sound has a more prominent role? Naturally, there are exceptions, but the truth is that good videos rarely stay on their original platform, and a video where the sound is essential will be difficult to share on Facebook, Twitter or LinkedIn. Therefore, it’s always a good idea to “design for sound off, delight with sound on”, no matter where you are.

...and a new type of video creator

The most obvious change that occurs when the viewer expects a video to be watchable without sound is that the video must have subtitles. Nothing crazy so far. However, when the text suddenly becomes a crucial factor for whether your video is consumed at all, something extraordinary happens: the entire definition of what video ‘is’ changes in a heartbeat – and the script becomes the most important aspect of your video.

For content producers working with social media, the difference is clear: you can spend weeks making great, skillfully-shot productions that still don’t get traction on social channels. And then someone creates a simple, text-focused video that gets millions of views.

“Today, every single aspect of video creation for social media is greatly inferior to the script. You can always elevate the subjective quality of your video if you choose a better picture or put a little effort into the details, but the script accounts for 90% of the effect once your video is out there”, says Fredrik Strömberg, CPO at Storykit.

This paves the way for a completely new type of video creator: the writer.

“Suddenly, the person with the expensive camera and extensive knowledge of advanced video programs is no longer the main talent when it comes to successful video creation. Instead, the main talent is the person who can write a superb script”, says Fredrik Strömberg.

At Storykit, we recommend our users to simply start their video creation with the script and generate a preview without further components.

Yes, video really works!

Videos are shared **1200%** more often than links and text posts combined.

97% of all marketers say that video has helped their users understand a product or service.

86% say that video has increased traffic to their website.

84% say that video has helped them generate leads.

78% say that video helps them increase sales.

43% say that video has reduced the number of support cases.

Sources: Hootsuite, Social Insider, Wyzowl, Simply Measured

“If you begin by making a silent video where the only thing that plays is your script in white on a black background, then you truly understand how important the script is. Because if the video works like that, then everything else – sound, image, animation – are just extras. And if the video does NOT work like that, it still does not matter how much you work with sound, image and animation. It still won’t get better”, Fredrik explains.

Even the marketer has a completely new role – and lots of opportunities

It’s not just the tools and platforms that have taken new forms in the last decade. Working in communication and marketing today is completely different from ten years ago.

CEO and founder of Storykit Peder Bonnier has experienced this.

After studying marketing at university, Peder got his first job as a marketer at Unilever. “At that time, the marketer’s role was a kind of project manager role. We worked in Excel – not in Indesign. We planned and coordinated a couple of big campaigns, but we produced basically nothing.”

The production and creative work were done almost exclusively by agencies.

“This was possible because we worked with a few, large-scale campaigns. The stakes were high, and it was impossible to change anything after a campaign had been launched”, Peder continues.

But with an ever-increasing need to be seen on social channels, the game plan has suddenly changed.

“With an increasing amount of channels needing an increasing amount of content on more or less a daily basis, the days of a

marketer being a project manager have past. There is simply too much cost in coordinating and communicating with an external agency on every tweet, Facebook comment or Instagram story that needs to be produced”, Peder explains.

This means that marketing departments are increasingly hiring producers instead of project managers. Peder continues, “Agencies still play an important strategic role, especially when working with, for example, large outdoor or television campaigns. But for social channels and content in general, there is simply so much content that must be produced that it’s impossible to outsource the work.”

What does this development mean for those who work with communication on a daily basis? According to Peder Bonnier, this change is fundamentally positive since it involves a kind of democratisation of content, where telling good stories is more important than having fat wallets. “After all, social platforms have given *everyone* the chance to get their stories out in front of a wide audience. If you tell the right stories in the right way, you can give the story wings, even though you might not have a huge budget. If you can spend some money on sponsoring your story, you can also make sure that it reaches the right audience.”

This means that there are vast opportunities for marketers today, but also enormous competition.

“It is of course incredibly clear that competition is fierce and brutal. You simply must be relevant, innovative and consistent. And even though I’m biased, I know this is true: Storykit can help you with all of that”, Peder concludes.

*You simply
must be
relevant,
innovative
and
consistent.*

More video means greater results

If you really want to create a video strategy for social media, video makes a difference. In that case, there's no turning back: you must make plenty of videos. Loads of videos.

When our users start creating videos in Storykit, their video production tends to explode. It's not uncommon for us to see them increase their production by 400% or more. It's fantastic!

But at the same time, there's a truth that applies to 99% of all companies marketing themselves with social video (it applies even to us, we willingly admit):

We still make too few videos.

But why is it so important to make lots of videos? Isn't it better to make fewer but better video posts than a lot of bad ones? Well, it's not that simple. Let's go through three of the main reasons why you should think about quantity when it comes to video on social:

1) For visibility

As we just said: publishing is a golden rule, no matter what format you work with on social media. There's not a single brand that has grown on social media by publishing every once in a while. You must be relevant and you must update *all the time*. Why? Well, because the platforms decide which content is prioritised and visible.

Every time you go on Facebook, for example, the algorithm selects a few entries out of thousands of possible candidates to show on your newsfeed. Due to the platform algorithm, the probability that a post from my brand is going to be one of the selected posts is small, no matter how much time and money I have put into the material. And the truth is that nobody, not even your most loyal followers, will automatically see what you publish. However, the more you publish, the greater the chance that your followers will see it.

2. To do better

On social media, the motto really is “learning by doing”. It doesn’t matter how many courses you’ve taken or how many articles and guides you’ve read: you’re not going to become better at it if you don’t actually do it. And have we mentioned that you have to do it often?!

“We can clearly see that advertisers who create more ads get better results”, says Josefine Billström, Creative Strategist at Facebook.

Her statement is, of course, based on data: in a May 2017 study, (*SocialCode FB ecommerce macro data*) Facebook clearly noticed that the most successful advertisers made 11 times more creative posts than others. The reason for this is of course that when you do more, you learn more, and then you get better.

This also applies to those who work with organic content (that is, content published on social feeds without giving it a budget): when you do more, you learn more, and you become better. A logical equation.

3. To reach different target audiences

Few companies cater to one single group of people. Often, there are several target groups, many personas, and multiple ICPs (which we will be looking into in the next chapter). Additionally, many companies work in several markets, or they might simply turn to their audience at different stages of life or at different times throughout the day. And we know how it is: these target audiences don’t want to hear the same story told in the exact same way.

“It’s often tempting to try telling several things in a video or to tell one thing to several target audiences, and this never ends well”, says Magnus Dahl, Creative Director at the Swedish social media agency KIT.

The solution is to tell even more stories in more ways: that is, by making lots of videos.

The results of using video speak for themselves

94% of users say that they have watched an explainer video to learn more about a product or service.

85% of the audience wants to see more videos from brands next year.

84% of customers have at some point been convinced to buy a product or service by watching a company’s video.

72% of the audience prefer finding out things about a product or service through video.

The average engagement ratio for a Facebook post is **0.27%**. For a Facebook post with video, it’s **6.01%**.

Sources: Hootsuite, Social Insider, Wyzowl, Simply Measured

But how much is a ‘lot’?

OK, so now we know that we should produce a lot, but before we go any further it makes sense to think about how much constitutes a lot. Asking this question is of course like asking how long a piece of string is: it simply depends.

There are many guidelines you can follow if you want something to grab onto. One post per day seems to be an accepted rule, and when it comes to organic reach, it’s entirely possible that the posts can compete too much with each other if you publish too frequently. However, as we mentioned above, the probability that you reach new eyes but slightly fewer per post is much greater than when you fatigue your audience.

If you work with paid advertising, you can’t generally make too much video:

“If you work with performance, you can have as many ads as you want. We often see advertisers with thousands of ads out there that they’ve tweaked just by changing a colour or a word”, says Josefine Billström at Facebook.

Make sure to make more videos

To be able to make a lot of videos, it’s important that video competence doesn’t fall to a single individual or department. There is no other way for an organisation to become more productive than to share the competence across the entire organisation. If everyone can make videos, more videos will be made. That’s why it’s important to use a tool – Storykit, if we may suggest it – that really makes video creation easy enough so that everyone really can do it.

The art of keeping it short – perfect for video

We only have seconds to catch the attention of the audience on social platforms, so the bar is set high when it comes to storytelling – the stories must simply be effective. Since the beginning of the 2000s, a large part of our existence has been dominated by the evolution of social media, and the way we communicate has changed rapidly. Due to our ability to reach out and talk to people and organisations around the world, our need for fast, easily accessible messaging has increased radically.

In an endless feed, we only have moments to catch the attention of the audience and we also have to fight for every second we want to keep it. And this is not just about how we communicate on

social media: in a time of information overload, where the human brain is forced to filter through tens of thousands of messages daily, a large part of the information must be served in small and easily digested pieces.

Companies can no longer count on customers nor staff to read a thick chunk of instructions – the information needs to be broken down and easily accessible. This, of course, places enormous demands on us producers: we must be able to prioritise, rephrase, shorten and lighten up pretty much all of our messages. And here, too, the video format is a fantastically reliable friend.

One story at a time and other wonders

It’s not unusual to emphasize studies showing that viewers remember 95% of the video content, that a one-minute video can contain as much information as an 1800-word text, or that our brain can process visual communication up to 60,000 times faster than written communication. However, what’s more important than simply throwing numbers around is remembering what we already know: video is the perfect format for telling one story at a time.

An article of only three or four sentences can of course feel a bit skimpy, but a video with the same amount of text can feel both informative and complete. The fact that the video format also forces you to prioritise aspects of your storytelling – since you simply don’t have time to say everything at once when you only have 60 seconds – can feel difficult, but it works wonders when you want to reach your audience. This is something we will dig deeper into in the following chapter.

2. Audiences and metrics – all these target audiences and opportunities!

At Storykit, we have collected data from a large number of organisations while complementing it with thousands of data points from our own material. And what this really, really has taught us is to always focus on the target audience (OK, it has taught us some other stuff as well, but we'll come back to that).

This sounds obvious, but the problem with the seemingly simple phrase 'focus on the target audience' is that no one really knows what it means. When it comes down to it – when you're about to make your video or write your text – it's hard to actually apply. Especially in an environment where the target audience is extremely fragmented.

So what do you do? Let's share what we know.

The persona is dead – long live the person

Marketers love to split target audiences into personas. By producing content for a specific persona – in other words, an elaborate description of a certain archetype in your target audience – many believe that it's possible to capture an entire group of individuals. This can of course still be helpful in some situations, but on social media we're no longer mere personas, only people.

“Putting together a persona has been incredibly important for marketers to stay on-message and reach their target audience. They've created a message that's broad and undefined enough to cover everyone in their target audience”, Peder Bonnier, CEO at Storykit, explains.

In social feeds, this strategy is almost completely worthless.

“On social media, we simply don't click on or interact with content that doesn't truly appeal specifically to us. We don't consume content just because it happens to be close to the things we're interested in; we only click on content that completely aligns with our current interests”, Peder says.

Target audiences become micro-target audiences

Does that sound sad? It really isn't. Naturally, the solution is to create more targeted content with a clearer message that reaches the right people – and to make tons of it. Because the more stories you tell, the more people in your target group you're going to reach.

To create a better workflow, it's imperative to begin by orga-

nising the company's main target audience into micro-target audiences. How to organise your target audience depends on a variety of factors that are specific to your organisation, and you may need to adjust it over time if, for example, you notice that your target audience responds better to a particular topic.

This might sound like a difficult task. Maybe you're thinking, “How can I possibly make tons of video for several micro audiences?” However, given that we've found that 'more' video is a good thing, this way of looking at your target audience can bring positive results.

For example, it's possible to make a video that's distributed to a larger target audience while also creating several versions of the video by changing the images or title. This is exactly what the Swedish bank Skandia does by using Storykit.

“We have our specific key topics like pensions, mortgages and health, but we talk to many target audiences, such as companies, private individuals and different age groups. A 25-year-old who has just started receiving an occupational pension from their employer is undeniably a different target audience than a 45-year-old in the middle of their career or a 65-plus person about to select their pension. Storykit helps us to quickly duplicate a video and rewrite the message to each target group”, says Jesper Carlson, responsible for Skandia's editorial office.

Knowing your audience – for real

The most important thing you can do for your storytelling is to get to know your audience. All successful stories have one thing in common: they're based on a deep understanding of the audience. Whether you're a comedian who has to get up on stage, a parent who has to explain to their kids why it's bad to punch someone or a marketer who has to explain why the company's product is the

very best on the market, you must first get to know your audience well. You need to know who they are, how they think and what they care about.

One mistake that marketers often make is to think that you can simply look inward to understand the audience. They mistakenly believe that their audience is like them. The truth is that it's quite unusual for the audience and the marketer to resemble each other very much, and the result is often that you become uninteresting and that it sounds as if you're just talking about and to yourself.

As a marketer, the best way to get to know the audience is to speak directly with them: conducting interviews, listening to sales calls, assisting in support and talking to the customer as often as possible. It's always a good idea to also use second-hand sources to find out what the customers are talking about, but nothing beats direct contact and the insights you gain through such contact.

Good questions get good answers

What questions should you ask to get amazing answers that really help you understand the audience? One way is to think like a journalist. They often start with a couple these fundamental questions: What? When? Who? Where? How? and Why?

These questions might seem specific and 'news-related', but it's really the opposite: these questions are truly broad and applicable to any context. They can make up the foundation of a good case or a press release – or they can work as a structure that helps you gain insight into the minds of your audience.

You need to know who they are, how they think and what they care about.

Understand what they're dreaming of

Your audience doesn't only want to know about the present; they also love content that shows them who they can become, what choices they can make and what dreams they can have. It's not strange at all: we all want to be better, we all want to dream – no matter if our dream is about work-related success or private goals. And remember, all these dreams don't have to become true; sometimes the audience just wants to know about what could be. Your task is therefore to present those unknown possibilities to the audience. What unknown paths can they choose to walk on?

Dare to challenge

One of the biggest myths about social content is that the audience just wants a load of brainless junk. This is not true, according to the data we have collected over the years. Of course, the audience does sometimes want to consume junk, but if you're the one serving it, you won't build a sustainable relationship with your audience. On the contrary, you should be the one to make sure the audience is challenged. They want to consume content that challenges norms, myths, and opinions.

The cool thing is that we can see that this type of content leads to two things: when you dare to challenge your audience, you not only become better at capturing the target group, you also make the audience stay longer. They are simply more likely to consume thoughtful content.

This is not about provoking for the sake of provocation, though. It's about you as a storyteller having a huge advantage if you can

sometimes tell your stories from a different point of view, have a different perspective, and be a little daring. But how do you do that?

Here are two tips:

1. **Find the standard you want to challenge.** What does your company, product, or service really want to change? Dare to dig deep here. Find the opposites that exist, and dare to clarify them.
2. **Stand in the shoes of your readers.** Play devil's advocate through the content, ask all the stupid questions so that the audience doesn't have to, and help the audience question the status quo.

Let the audience relate to themselves

Focusing on the target audience also means always looking for opportunities where you can get the audience to identify with your content. One way to do this is to include someone they relate to: it could be, for example, an interview with a person with a similar role that your audience usually holds, someone who has the same problem, or an expert who has had similar problems and solved them.

It's even better if you can interview someone from your actual audience, like one of your customers, because they will automatically become ambassadors for you.

Another way to include the audience is to use their wording.

What words do they use when they contact you, when they praise you, or when they review your products? Can they even tell you the entire story, or part of the story?

A simple tweet, a post a customer wrote on LinkedIn or a question someone asked in a question-and-answer forum on Facebook can be just as valuable. Just remember: if you want to use a screenshot of what the person said, or post the quote verbatim, you should ask permission first.

And let the audience stay on the platform!

Yes, there are many times when you want the audience to click on a link and follow through to your website, your products or somewhere else. But for social storytelling, it's simply counter-productive.

One reason is that the platforms want to keep the audience. The entire business model of social platforms is about the audience spending as much time as possible in the feeds, so the algorithms will always encourage posts that allow the audience to stay longer. On LinkedIn, many even put the links to their websites in the comments, because they feel that the amount of shares noticeably decreases when the link is in the post itself.

Another reason is that the audience actually doesn't want to leave the platforms either. Telling your story directly in the feed is not something that's rewarded only by the algorithms: the users themselves are rarely eager to click on a link to another page. They also prioritise material that can be consumed directly in the feed.

We'll come back to what this actually means, but a clue at this point is to always try to tell a whole story in the feed. Even if there's more to tell and even if the story isn't complete, it should work

on its own. In other words, your audience shouldn't have to leave where they are to absorb your entire message.

3. The right goals and a good strategy

Today, video is a fundamental component of every serious communication strategy. However, if you're unsure about why you should use video, who your target audience is, what your goals are and how you're going to become better over time, you're quickly going to encounter problems.

Even though video is an efficient tool, it's not a magical format that will make all your problems go away.

But with an elaborate strategy, you'll be surprised at what results video can help you achieve.

The foundation of a winning video strategy

When you launch your video strategy, you need to have:

1. An understanding of which target audiences you're making videos for (see chapter 2)
2. A solid content plan (see chapter 4)
3. A distribution plan (see chapter 6)
4. Defined goals that you have structured so that you can look back at them and see what works and what doesn't (see this chapter)

Set the right goal for every video

We've said this before: one single video can't do everything, but several videos can do a lot. Make sure to set the right goal for every video.

We have to talk about 'likes'. It's perhaps mean to single out likes, so let's instead talk about the term 'vanity metrics'.

One single video can't do everything, but several videos can do a lot.

Simply put, vanity metrics are measurements that make you or your brand look good, even though they don't say much. These measurements don't help you to reach your goals or to make informed decisions for future strategies.

These measurements are usually contrasted with 'actionable metrics', a term that can be translated into 'useful metrics' because that's exactly what they are: useful. It's important to point out that almost any goal can be counted as a vanity metric. What they all have in common is that they all look nice on the surface but don't add any substance to your work.

Therefore, a rather difficult goal like 'meetings' can also work as a kind of vanity metric. For example, if your company manages to book thousands of meetings every month thanks to your marketing strategy but almost none of them leads to more business, then you know something is wrong.

However, in the context of video, it's often the usual social vanity metrics that stand in the way of one's work. After having made a great video, many people expect an enormous flood of likes and comments.

It's not so strange that these types of goals have become extremely popular on social media, partly because they are very visible – every extra thumbs-up or heart on your post is clearly shown in the statistics – but also because the algorithms to some extent interpret these interactions as genuine commitment, which can help increase the organic reach of your material.

This doesn't have to be a bad thing. However, there are problems with these measurements becoming important to marketers, in part because of the reasons we mentioned above – that they do not help you reach your goals or make informed decisions – but also because they can be completely counterproductive. There's simply a risk that you make the wrong decision if you focus too much on vanity metrics, and end up making the wrong kind of video.

Keep up with the funnel

But what should you look at if you shouldn't look at likes and comments? Can you even use video for something other than for the early stages of the buyer's journey when you want to get the attention of the audience? Can video really provide business benefits? Let's take a look at that.

You probably already know this, but let us remind you: in marketing, the words 'funnel' and 'purchase funnel' are used to describe how the company wishes to affect the buyer's journey. It's a model used to visualise what you want to achieve with your operations. The model is shaped like a funnel, where your audience is gently pushed towards being ready to buy your product.

This model makes it easy to decide the intention of a video and to ensure that it communicates the right things because, well, you really could – or even should – use video in every step of the buyer's journey.

A disclaimer before we begin: telling other companies what goals they should set for their marketing activities is of course as stupid as explaining to other parents how they should raise their children. No purchase funnel is completely the same and you must therefore set goals that reflect what you really want to achieve for the buyer's journey of your own customers. Here, we use experiences from our reality to show you examples of what you can do.

Top of funnel = awareness

When you pour the audience down into the top of the funnel, the purpose is to create awareness of the problems that your product or service solves, but also to put the brand in front of the audience so that they know you exist. For this purpose, video can play a crucial role by helping you reach the audience wherever they are, with topics they're interested in.

At this stage of the funnel, you can really explore your storytelling and the topics that the audience is curious about. What feeling you want to evoke in the recipient is much more important than what you want to say about the product. You can also establish thought leadership by talking about an issue close to the hearts of your customers and that can be linked to your product.

Just remember to be clear when it comes to brand. You want to evoke feelings that become associated with your brand, and this can be done through clear brand colours, logos, jingles or slogans. Examples of goals can be the number of views, engagement, and retention (which means maintained engagement, or how long people have spent watching your video).

At the top of the funnel, you throw out a large net. In addition, you usually want your video to be consumed on the platform and to create engagement. But as we have just said: think carefully about whether your video really is the type of content that should drive more 'likes'. This type of engagement is often driven by classic social media tricks such as playing on strong emotions or encouraging someone to 'tag a friend'.

Is working this way suitable for your organisation? If yes, then go ahead! But for most organisations, this type of communication is both pointless and harmful. In such a case, it's much better to look at the number of views and retention – that is, how long people have spent watching your video.

Mid funnel = consideration

In the middle of the funnel, we take a big step closer to the product or service we sell, even though we are still more focused on creating value for the user than simply selling the product. At this stage, you should help the audience to make informed decisions, and your role is to be a credible sidekick along the way.

At this point, you often want the audience to leave the platform and come to your site. Here you must remember to tell a good story while also saving a piece for later so that the audience is inclined to continue clicking. You should not be ashamed to create videos that mainly act as eye-catchers or small teasers.

Examples of goals in this instance can be CTR (click-through rate), downloaded white papers, or the number of registrations for a webinar or event. Depending on the type of product or service your company sells, these goals can of course differ greatly, but what they should have in common is that they help the audience get closer to your business

Bottom of funnel = decision

It's time to sell! From this point forward, you should not be ashamed to express yourself clearly. This material almost immediately employs a call to action because the purpose is to get the user to buy. Hopefully, the audience now knows what your company stands for and what they can do with your product, so you don't have to tiptoe around the subject at this point.

"When using ads on Facebook, there's no point in being discreet. It's better to be crystal clear from the beginning", says Josefine Billström, Creative Strategist at Facebook.

Also: if you invest resources in creating many different types of videos, do it during this phase. Don't do it only to convey a thousand different messages; do it to test a thousand different ways to continuously find what attracts the most potential buyers.

Examples of goals at this stage are usually the number of meet-

ing invitations, sales-qualified leads and pure purchases. Once again: these goals depend very much on what kind of business you run, but what they all should have in common is that the customer enter the 'buying' phase. For us at Storykit, this is about being able to fill the sellers' calendars with qualified meetings.

In focus: retention

If you truly want to understand how well your storytelling on social media is working, there's an outstanding tool for this: audience retention. (You can find retention graphs on many social platforms, but in this e-book we will be focusing on Facebook audience retention, since it's one of the easiest to use and understand.)

Audience retention (sometimes referred to as 'viewer retention', or in this e-book – simply 'retention') measures the proportion of viewers of a video that watches the video through to the end. At Storykit we believe that retention is the single most important metric for every video producer who wants to tell stories in social. There are, of course, loads of metrics that can be important for you to know if your work is having any effect. But retention is the only metric that will tell you anything about the actual quality of your video. It's also a truth-teller regarding what your viewers genuinely think about your video. So if you haven't paid any attention to your retention graphs, it's about time.

*Retention is
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anything about
the actual quality
of your video.*

Why retention matters

The retention graph will show you two things:

1. **How accurate your target audience hit is.** On Facebook you won't – and shouldn't – have a perfect target audience hit. You have to expect a certain level of decrease since Facebook always distributes your content widely to see where there's traction. But if you have good retention, you'll know your target audience hit has been good.
2. **Where you lose your viewers.** The insights when contemplating a retention graph are brutal: you'll see exactly where your viewers lose interest. Unfortunately, Facebook doesn't help you understand why you lose viewers at a certain point. That's why we have built a function for this in Storykit.

Understanding the retention graph

The retention graph can feel difficult to understand and it's easy to miss the important thing when you're horrified by the big loss that affects every video during the first seconds. To really learn from the retention graph, it's much more important to look at the whole curve.

In the beginning: the targeting drop

Independent of how great your video is, a lot of people will drop out during the first 10% of playtime because of targeting: the video is simply not relevant for them.

This is primarily due to the nature of distribution which, in the case of the Facebook newsfeed, relies on autoplay. The viewer has not chosen to see this video; it's simply appeared in their feed. There are ways of reducing the targeting drop, but we don't think you should worry about this too much. There is natural selection of audience in this drop that can be productive for the rest of your video. One could even argue that if there's no targeting drop, the video has been under-distributed and that you've missed audiences that would also want to see it.

In the end: the outro drop

Let's be honest: people do not stick around to watch your great-looking outro. The story is finished, so they move on. If your most important information is in the outro, it's time to rethink your script. If not, you should not worry about this drop too much. Instead, think about how many people are left watching the end credits after a movie. Exactly: not so many there either.

In the middle: the productivity zone

Between the 'targeting drop' and the 'outro drop' is the 'zone of productivity'. This is the part of the video that you should really evaluate.

These are viewers that have chosen to watch your video, who have decided to consume it, and who have not yet watched it to its actual finish (before the 'outro drop'). This part of the curve, obviously, should be as flat as possible. If we see a big drop happening here, we should definitely analyze it to try to understand what we can improve.

Luckily, in Facebook it's extremely easy to scroll the retention

graph and get a clear idea of where in your video the audience is dropping off. And if we also use Storykit Intention Data we will also have data that can help us make good decisions about our storytelling.

4. Long story short: there are always stories to tell

Telling stories is fundamental to human communication. But really, who is confident enough to call themselves a ‘storyteller’?

The unfortunate answer to this question is that few people view themselves as storytellers. The title feels like an epithet reserved for authors, Oscar-winning scriptwriters or praised journalists.

At Storykit, we believe the opposite. We believe that everyone is a storyteller, simply because everyone has stories to tell. But for many, it can be hard to understand what stories we have, either as an individual or as a company, and to know how to tell these stories.

If you don’t continue reading, that is. Because if there’s one more thing that all our data has taught us, it’s the importance of knowing what a good story is and how to convey it effectively.

Stories = power

In 1994, Steve Jobs entered a break room and asked, “Who is the most powerful person in the world?” When the Silicon Valley profile Tomas Higbey, who has recounted this story on the question-and-answer website Quora, answered, “Nelson Mandela”, Jobs reacted with a resolute, “NO! The most powerful person in the world is the storyteller. The storyteller sets the vision, values and agenda of an entire generation that is to come”.

Jobs, who at this time was CEO at a Pixar that was yet to be successful, continued, “Disney has a monopoly on the storyteller business. You know what? I am tired of that bullshit. I am going to be the next storyteller.” With that, he left the room with his bagel.

Today, we know how those events played out. Pixar released Toy Story and changed both storytelling and movie animation forever, whereafter Steve Jobs returned to Apple, whose products time and time again have continued to surprise the world.

The phrase ‘content marketing’ was coined by publicist John F. Opendahl during a conference for journalists. This was in 1996, but stories were used in marketing long, long before then. And that’s not at all surprising: stories evoke emotion, stick in our memories, put things in context and create relationships in a way that no other information can. We can use stories for our own entertainment, and we can use stories to understand the world and go beyond where we are here and now. We dream, learn and grow through stories.

This is important in marketing, simply because we base our purchase decisions on emotion much more often than on reason, even though we would like to believe otherwise. It doesn’t matter if the purchase decision is about a pair of shoes, an apartment or a software program for your company. These emotions are always there to influence your choice – and an enormous advantage is

conferred on the brand that manages to connect with you emotionally.

What is a story?

One reason why so few people view themselves as storytellers is that people think of ‘a story’ as something very specific. It is, for example, difficult for many to imagine a ten-second video on social media as a type of story. And this is the wrong way of thinking. Because if there is anything that should be called a story, it’s a ten-second Facebook video.

It is said that the world’s shortest story goes like this: For sale: baby shoes, never worn. This quote is often attributed to Ernest Hemingway, but we don’t really know who said it. It doesn’t actually matter, though: the point is that if an entire story can fit into six tiny words, it can be a story.

The question is rather: what makes a good story? The answer of course is: it depends on who’s listening.

*What
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Every post = a complete story!

Before we talk any further about what makes a story a (good) story, we need to talk about something that's fundamental to stories on social media. A common mistake on social channels is the belief that the audience sees what you publish in the order in which you publish it, and perhaps also at the time when you post it. This is not really that strange: traditionally a content producer has had a high level of control over how the content is consumed. When it comes to movies, books, physical magazines or plays, you dictate the exact order in which each scene, chapter and act is presented to the audience.

On social media, on the other hand, this is impossible. You simply can't control when your audience encounters your messages – your posts are completely controlled by algorithms and signals. This means that you can never publish a story in several parts and believe that the parts reach your audience in the right order, at the right time, or even that all parts reach all individuals. On the contrary, for some people, some parts will not show up at all, while other parts may land in someone's feed several days later. (And no, no one goes to your Facebook page to go through your posts in a given order. That's the harsh truth, unfortunately.) You simply don't know how, when, or where your content is consumed, how much it's consumed, or by whom.

Every story you tell on social media must therefore work on its own, otherwise it risks becoming incomprehensible to the recipient. Of course, your social media post can also be part of a larger entity if you, for example, link to a series of articles or a landing page with many videos. But the post itself, the one that your audience encounters on social channels, must be its own comprehensible unity.

You simply don't know how, when, or where your content is consumed, how much it's consumed, or by whom.

Go closer

There's a reason why newspapers love to create local stories with the narrowest local angle: they know that the proximity principle makes a big difference in the consumption of their content. If the story is about a place near me, I will be more interested in it than if it takes place far away.

If journalists are good at working according to the principle of proximity, marketers are traditionally quite bad at it. You like to think that your stories are so universal that they're interesting everywhere. However, if that's what you believe, you're missing a real chance to get close to the audience.

Adapting your stories locally can feel overwhelming, but many times it may be enough to exchange a few pictures, perhaps choose a local spokesperson or adjust the language and tonality to get much closer to your audience than before.

Dare to be 'on-brand'

Many brands still believe that you should be discreet with your brand in your storytelling. This is not true on social channels. On the contrary, the audience wants and needs clarity to be able to make the lightning-fast decision about whether this content is worth their time or not.

Being 'on-brand' in your storytelling is also about building a brand for real. Finding the stories where your company is completely unique. What story can you tell that no one else can?

It's not uncommon for marketers to skip these types of stories, either because they are too obsessed with what 'everyone else is doing; or because they're afraid to think outside the box. The truth is that if your content is the result of an active choice you have

made, rather than a reaction or a repetition of what someone else has done, it will have a much greater effect.

4 tips from Facebook on branding in video

In a large meta-study, Facebook saw that viewers remember companies that have a clear visual identity much better than companies that don't. Companies that have a clear branding throughout their videos are more likely to receive more traction. Here are some tips from Facebook on how to be on-brand in your video.

Show the logo. Show the logo clearly and early. Animating the logo is even better.

Choose your colours. Playing with colour is fun but be sure to choose colours for your brand and stick to them. Using uniform colours is an easy way to clarify the brand through your video.

Use your fonts. Does your company have a distinctive font? Congratulations, it will have a big effect in your video storytelling!

Focus on your 'mnemonics'. Mnemonics are more abstract things that can be associated with your brand – a jingle, an audio signature, a character or a slogan. Use it!

Tip! In Storykit it's easy to work with your branding. For instance, you can customise themes where you preset logos, colours and fonts. This makes it super-easy for all video creators to choose the right theme at the touch of a button. If you want even more control, you can build templates, modules – or even customise your own slide types and let your video creators stick to them.

Be authentic

Many people say that companies must be 'authentic' and 'personal' to stand out in today's fragmented world, and this is true to some extent. It does not have to involve doing a dance video for TikTok, disclosing personal details on LinkedIn or making jokes on Twitter, which unfortunately many people believe. Authenticity is not about clowning around or showing too much; authenticity is about being true to oneself.

Authenticity is not about clowning around or showing too much; authenticity is about being true to oneself.

Is your company smart? Be smart! Are you funny? Have fun! Are you engaging? Be engaging! But if you are instead quiet and thoughtful, then you don't need to try anything other than being quiet and thoughtful, because it's likely that you will excel at it and make the audience feel safe.

Tell stories with structure

It's been several thousand years since the philosopher Aristotle stated that a story should consist of three parts: a beginning, a middle and an end. Basically, telling a story is as simple as that but you can get extra help along the way.

Since Aristotle, a lot has changed concerning how we define stories and how we tell our stories. Today there's a plethora of other classic storytelling structures that can help you along the way.

But you might be thinking, isn't it cheating to start from an existing structure? Or do I not compromise my creativity if I use a

17 questions that will help you tell the right stories

From all the data we've collected at Storykit throughout the years, we've managed to compile 17 questions that you should always ask yourself when you start telling a story. The answer will never be 'yes' to all of them at once, but if you get 17 'no's, maybe you should rethink your story.

Does the article describe...

- ...a lifestyle choice that's relevant to our readers?
- ...a relevant person?
- ...relevant information from an area that we cover?
- ...a new phenomenon?
- ...a pattern in our society?
- ...an everyday situation that's relevant for our audience?
- ...an ongoing debate?

Are we telling this story because...

- ... we have exclusive and relevant information?
- ...we're offering a unique perspective?
- ...the content will be useful for the reader?
- ...the readers can identify themselves in it?
- ...it offers the readers some kind of escapism?
- ...it's resisting someone's opinion?
- ...it highlights new questions in a known issue?
- ...it provokes a reaction with the reader by questioning their point of view?
- ...it takes a stand in an ongoing debate?
- ...it addresses or busts a myth?

template? The answer to both of these questions is no. Apart from the simple fact that many of the best storytellers of all time adhere to clear narrative structures, there are many benefits to following narrative templates:

- They save time
- They are proven and you can safely assume their efficiency if done right
- A given structure can spark creativity rather than kill it
- They let you add everything that's important
- They help you remove the stuff that's not important

There are many times when you want 100% control over the output and that's when you should aim to make templates for your videos. Maybe you want your job ads to look a certain way, maybe you want your videos to look the same across multiple markets, or maybe you want to make 24 videos for a digital Christmas calendar.

"Templates are of great use to those who know exactly what they want to do and who would like to spend as little time as possible doing it", says Fredrik Strömberg, CPO at Storykit.

Contrary to what you may initially think when you hear the word 'template', it can also help you quickly find creative ideas for what kind of videos you want to make – and help you focus even more on the content itself. Then you don't have to sit and think about how to tell a story 'nicely', which not everyone will have the time or competence for, and instead you can focus on telling a story as effectively as possible.

"Having a library with templates you can experiment with can make you get started faster. Working on a template is also good for

securing the brand in an organisation where many people make videos”, Fredrik explains.

Tip! In Storykit, it’s easy to both create and work with templates. A good piece of advice is to start by thinking about what templates you need, for example by identifying a type of video that you will return to several times (like recruitment ads, or something completely different). Then you can spend some time setting the length, animations, colours, groupings and formats as well as writing slide notes that explain what role each slide plays and how the video creator should use it. That way, anyone in your organisation can easily use the template.

Techniques to increase the pace

In addition to questions that can help you dig out your most interesting stories and angles, there are a number of storytelling techniques that can help you with the structure and pace. They also work just as well for a lecture or a Facebook post with text and image as for a video:

‘Three acts’, or ‘Tell it like Steve Jobs’

As we have already mentioned, Steve Jobs was one of the most successful commercial storytellers of his time, and the lectures he gave in connection with Apple’s product release are still crash courses in storytelling. He also applied one of the most classic storytelling structures, borrowed directly from Hollywood. He divided his stories into three acts: ‘Setup’, ‘Confrontation’, and ‘Resolution’.

1. **Setup:** Here we’re introduced to the existing world and why there’s a problem with the status quo. We also meet some kind of hero.

2. **Confrontation:** In act two, challenges arise and an event forces our hero to solve a number of problems or to overcome an obstacle to reach his goal.
3. **Resolution:** In the last act, the hero finally defeats the antagonist or solves the problem, which ultimately makes the world a better place.

‘Steve Jobs according to Dave Gerhardt’

The marketer Dave Gerhardt at Drift sat down and studied lots of lectures by Steve Jobs, and he then created his own version of Jobs’ narrative structure, which might feel clearer to some:

1. **Tell a story:** Start with a story or a hook to engage the audience. This can be something personal, like “this morning, when my daughter spilled milk, I realised that...”.
2. **Pose a problem:** Clarify the problem. If you’re a marketer, you should keep this short and simple by focusing on one single problem.
3. **State the solution:** The obvious thing to do now is to state the solution to the problem.
4. **Proof:** Proving that you’re telling the truth is important at this stage. You can use the voice of a customer or some other method to get the audience to trust your solution.
5. **CTA:** What is the viewer supposed to do with this information? What does it lead to? Be clear.

Simon Sinek's 'Golden Circle'

If you haven't seen Simon Sinek's TED Talk *How Great Leaders Inspire Action* then it's really time for you to do so. With his framework, you can quickly tell a story that goes deep:

1. **Why:** Think like Sinek: start with why. Why are you there? What do you want the audience to feel?
2. **How:** How do you fulfill your why?
3. **What:** What do you do to fulfill your why (this is where you mention your products and services)

BAB (before – after – bridge)

This is a classic copywriter trick that's easy to use in any type of storytelling:

1. **Before:** Describe your current world and its problems.
2. **After:** Describe what your world would look like if the problem was solved.
3. **Bridge:** Describe how you can get there.

PAS (problem – agitate – solve)

This is another excellent trick borrowed directly from the copywriter world to quickly paint a picture in your story:

1. **Problem:** Identify the problem.
2. **Agitate:** Amplify the problem so much it almost feels uncomfortable.

3. **Solve:** Solve the problem.

Star – chain – hook

This model is great simply because it's so easy to remember. Imagine a star, a chain and a hook – and you're set.

1. **Star:** Open with something that catches your viewer's attention, something positive.
2. **Chain:** The chain is a series of compelling facts, advantages, sources or evidence proving that your introductory 'star' is trustworthy.
3. **Hook:** The hook is your powerful Call To Action. What should the viewer do next?

Another way of looking at this structure is that the Star catches the audience's attention, the Chain creates their need for the solution and the Hook shows what they should do to get their hands on the solution.

Where to find your stories – 6 good places to look

We often meet organisations that struggle with what stories to tell. "Everything feels so boring," they sigh, looking at other companies with super-sexy products and services. Do you feel that way too? If so, we can happily tell you that you are wrong! All companies have lots of interesting stories to tell if you just know where to look.

1. Among the content you're already publishing

Do you have a blog? Do you write press releases? Do you create informative texts? Manuals? All of these can be made into videos.

Generally, every company already publishes lots of things in text form. At Storykit, we sometimes do an exercise with our customers where they go to some other company's website, preferably one that they perceive as boring, and then they have to come up with five video ideas for that company. And the video ideas are usually fantastic! It's that easy to see the story content of other companies. That's why you should look at your own website, blog or press releases, and imagine that you are looking at a gold mine. Then you're ready to go!

2. Among your colleagues and stuff happening at your company

Looking inward can always turn out badly. You might even begin to wonder: is anyone even interested in us? With that in mind, we must remember that everyone loves when you get to step behind the scenes of a company. You want to hear about the people, the problems, the solutions, the benefits.

Here is a tip if you want to try making a video about the employees of the company: don't start with the most obvious individuals – they're the ones who are always visible anyway. The most interesting stories often come from people who work behind the scenes.

3. Among your customers

Making a customer case is naturally a given for most people. However, have you thought about the fact that your customers also have their own interesting stories that can make them connect with what you're talking about? Showing off your customers is also one of the best advertising tricks you can use for your products

and services, so whenever there is the slightest reason to show off customers and tell their stories – do it.

4. Behind your 'why' and the feeling you want your audience to have

When it comes to the company vision and mission, you often talk about the feeling you want your audience to have. What subjects could you discuss that reinforce this?

5. Among what the competition is talking about

Copying the message of the competition straight off is never a good idea, but letting yourself be inspired by the stories they tell can give you great ideas. What do they see that you have missed? Which subjects does their audience love? How do they formulate their problems and solutions?

6. Among the things your audience is talking about

If you only want to follow one piece of advice, follow this one because it's the most important. Posting things on social media without knowing what your audience is talking about is like pushing water uphill with a rake.

What are the audience's biggest challenges right now? What keeps them awake at night? What are they dreaming of? What else are they interested in, besides your product? That's where you'll find your stories.

Create a sustainable content plan

When planning your content production and scheduling your calendar, you may break into a cold sweat. How are we going to keep up with all of this? Here is an effective trick: formats.

Have you ever wondered why the TV show *Pop Idol* looks

the same everywhere in the world? It's because the programme was built according to a cleverly thought-out format, where the storytelling must happen in a specific order to conform with the stated rules of the game.

“One of the most effective ways to create content is to work with formats. And this applies to all content, including video. Many people seem to forget this. Working with formats is an incredibly good shortcut to your own productivity and communication”, says Fredrik Strömberg at Storykit.

There is plenty of scientific research stating that habits and routines are good for us. This also applies to content.

“For you as a content creator, it's much faster if you don't always have to think about exactly how the story should be told. And for the recipient, it's much easier to absorb content in a format they recognise. You simply remove a lot of barriers for everyone by working with recurring formats”, Fredrik continues.

If you look at the really popular content, you have to admit that Fredrik is right. Your favourite TV and radio shows, as well as your favourite podcasts and most beloved YouTube series, are probably greatly formatted and structured.

Working with formats is simply a classic editorial ploy to create a base of content that is quickly produced, and which gives the recipients habits.

“Many believe that format kills creativity. It's quite the opposite! Formats are some of the best creative shortcuts because you will always find many interesting answers in your head if you look at your content and think, ‘Can I make a ‘personal portrait’ of this?’ or ‘Should I make a ‘factual video’ based on any of these stats?’ It's really unnecessary to waste time starting from square one every single time”, Fredrik concludes.

Two types of formats, for every occasion

We may not know what format is best for your organisation, but we do know one thing: having both proactive and reactive formats up your sleeve always makes life easier.

1. Proactive formats

When you make your content plan, there are always things you know, like: “a new product will be released in November”, “the big industry report will be released in May”, or even “the company celebrates its 10-year anniversary in February”. It can also be external things such as holidays, seasons, or completely different occasions that you want to base your stories on.

There's also content that may be completely timeless, but that we still find proactive. “We want to make personal portraits of all our salespeople”, “we'll make a video series with important figures concerning our industry”, or “we'll publish one blog post per week of videos of them”.

Examples of proactive formats:

- Interviews: here you can talk to both internal talents, external experts and customers. Whoever has a good story with some kind of importance to the company.
- Thought-provoking material: you're probably writing interesting, informative blog posts already – turn them into videos!
- FAQs: take one question at a time and answer it in a video. Here you have video material that lasts several months.

- Customer case: there's no material better than showing how your customers have succeeded with the help of your product or service. Show them this.

2. Reactive formats

And then there are the things we don't know. The company might win an award, an industry novelty might become the big autumn topic of discussion, or a pandemic might change the way we communicate. It's possible to find formats for all these types of content to quickly and efficiently produce the video that the audience needs.

Examples of reactive formats:

- What happens today/most important events of the week: Maybe it suits your business to have a format that summarises important things on a daily or weekly basis.
- Surveys: "Three voices on...": Doing a survey when something has happened is a great trick to quickly come up with your own point of view on current events. Let people give you a comment and a picture and the video is more or less done.
- Facts and reports: the audience loves numbers, reports and facts. Always have a format in your pocket for when the new industry report was released and be the first to make a video of the most important insight.

5. The script above all – handy tips for video creators

We have already talked about finding and telling our story in the best way possible, about reaching out and evaluating the results. But let's take this geekiness up a level. There's one important thing you must always keep in mind when creating videos for social channels.

The majority of all video views on social media today happen, as mentioned, without sound. This has not only given us a new type of video but has also turned the script into the most important part of video creation for social channels. So it's about time to find out how to write a script that's guaranteed to get likes.

(Spoiler alert: alright, we also mention something about image choice as well.)

Good script = good video

If you think it's impossible to make videos without any footage, we're probably not talking about the same thing when we talk about 'script'. Let us explain.

To a video producer who's used to working with video the traditional way, 'script' means something completely different than it does to us who work with text-focused video.

The purpose of a traditional script is to pinpoint what needs to be captured by the camera, and thus traditional scripts contain various descriptions of what's going to happen in the movie, what scenes need to be included, and what dialogue or monologue is needed. The script can also contain notes on camera angles, orientations, and notes for post-production. In a text-focused video, all this information is superfluous. When you're no longer dependent upon footage since you can make your video based on text, you no longer need to think about camera angles or post-production.

It is, however, extremely important to focus on the script since it's the main driving force of the video. And that's the type of script we are going to talk about here.

At the end of this chapter you'll find a summary of concrete things to keep in mind – and to avoid – when writing a script. But we'll start with some general aspects of the script-writing process that are essential for thinking and doing well.

Every little piece is a story

We've said it before, but let's remind ourselves: a 30-second video, or even a 10-second video, is a story. And if you want to write a great script, you'll have to regard it as just that.

*Thinking
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Thinking of your content as stories will help you immensely along the way. Imagine, for instance, skilled ad creators – they are experts at telling an entire story in one single picture or just a few words. Naturally, your video is also a story, and it must be regarded as such.

That's why you should start with structuring your content:

1. Make a list of what you want to include in the video.
2. Put everything into the order that best helps the viewer. If you, for instance, start with a question, you should end the video with the answer.
3. It's also important to think of every video as an entity, a finished piece of information. You want the target audience to understand the message and receive all the necessary information. If you plan on creating a series of different videos, you should never expect that anyone who watches the first video will also see video number two, or that someone who watches video number five has already seen video number four.

Test your stories

Letting creativity flow when making content for social channels is incredibly important, but it's also important to be tough on yourself.

Where to find stories and how to tell a story are two topics that we've talked about already. But how do you know you're onto something good? Many creators describe this sensation as something they feel in their entire body: they just know they have a great idea. It's these kinds of feelings you should listen to, even though they're difficult to implement.

A piece of advice is to ask yourself these questions:

- Why would anyone want to watch the video?
- Why would anyone want to share the video?
- What should the viewer remember after watching the video?
- How does the idea match with what you know about your target audience?
- Is this interesting to anyone else except to those who work at our company?
- Are you passionate about your idea? (While dedication is good, it can also make you overestimate how interesting your idea really is.)

What's the purpose of this video?

Your script will look entirely different depending on what you want the video to 'achieve'.

We're guessing that you've already thought about what business-related goals you want to achieve with video and why you're making this video. Should it build reach, trigger e-book downloads, or generate more sales? But that's not really what we're referring to in this instance.

In the script stage, we're trying to figure out what feelings or reactions we want to evoke in the recipient. Your tone, choice of words, tempo – well, most things, really – will look entirely different depending on if you want the viewer to:

- learn something
- change their attitude
- act
- feel something
- simply be entertained?

If you don't know what effect you want to have on the viewer, the viewer won't know it either.

Two clever journalist's tricks

For decades, journalists have perfected the art of expressing themselves concisely while also getting people to read or watch it. Here are two clever tricks that most journalists use and how you can apply them to your writing.

The most important information comes first

If you're reading an article in a newspaper, you should be able to understand what it concerns through simply reading the headline, lead paragraph, and perhaps a section of the running text or a quote. The core of this method is based on the pragmatic fact that people seldom read an entire article or watch an entire video. If your message is buried at the end, there's a great risk that no one will see it.

This is a good trick to know for any situation where you want to get a message through, and when the viewer doesn't have to get the full context. The trick is less useful in such instances when the audience must understand the chain of events, or in instances where there are arguments and counterarguments. When it comes to straight news, the trick is unbeatable.

In other words, it's the beginning of your video – that is, the beginning of your script – that you should usually put the most effort into.

Go backward

Do you like documentaries? Or longer articles? If so, chances are that you're already familiar with this storytelling trick. Told simply, the method consists of two steps:

1. You say how something ends, or how the situation is today. "Anna is in prison..."
2. You jump back in time and tell the events that led up to point 1 in chronological order. "This story began 10 years ago when Anna met Sanna at a party."

This method works very well even for short videos, especially if you want to explain why something is the way it is, or to sort out the reasons behind an event or a fact.

Hook the viewer – 5 ways to kickstart your video

Good copywriters usually say that the whole point of your first sentence is to get the reader to move on to the second sentence, which should get the reader on to the third sentence... and so on. You need to find that hook that makes the viewer, reader or listener to stop to consume your video, text or song.

If you make video on a storyboard, as in Storykit, the same rule applies: your first slide should make the viewer hang on for the next slide and the next...

As your video starts automatically on social feeds, your first slide will be the first one (but preferably not the only) your potential viewers see. That's why you have to make the beginnings extraordinary. But how do you do that? Here are five different 'hooks' that can help you hook your readers:

1. Thought-provoking questions

People are curious. If you manage to ask a question that tickles your viewers' minds, they'll likely stick around to the end for the answer. If you start with a question, however, you shouldn't make any of the following mistakes:

- **Taking too long to answer the question.** Surely you have once watched a long video with a lot of irrelevant information only to get the answer to your question way too far into the video? Has that experience promoted trust between you and the creator? Probably not. So don't do that.

- **Not answering the question at all.** If you ask a question in the beginning, you should make sure to answer it throughout the video.

2. A bold assertion

If you start your video with a bold statement, it really does not matter if the viewer agrees or not. They will still nod and want to look further. Here, of course, we're not talking about provoking for the sake of provoking, but showing that you have a clear opinion is a great way to engage the viewer.

3. An inspiring quote

A quote always signals that there's a person behind the words, which is always relationship-building towards the viewer. Therefore, look for good quotes to start the video with and dare to test it.

4. Introduce the problem

Immediately showing that you're aware of the problems your audience needs to solve (preferably with the help of your product) is an effective way to get people hooked. Here it's good to really think about your micro-target audiences and dare to talk about specific problems to stand out from the crowd.

5. Facts and stats

We like to see clear figures, facts and stats. It creates a sense of credibility and newsworthiness. Instead of telling them what facts they will see, try throwing the actual number at them on the very first slide!

Dare to try!

At Storykit, we're always preaching about how important it is to have the courage to test your material on social channels. One of the clearest examples of where trying different things can have a huge effect is the start of your video.

Because the introduction to your video will have such a big effect on how many people actually watch it, it's often worth trying a few different variations. Over time, you will gain a more secure sense of what works for your particular audience.

With a video creator like Storykit, it's incredibly easy to make the same video, and then try out a couple of different starts for the video to see what happens. If you work with paid distribution, you can A/B test your versions immediately, but if you mainly work with organic distribution, it might be a better idea to publish your different versions every few days, so that each version gets some airtime.

Write your video

The big difference between other video tools and Storykit is that in 'the others' you start with video. In Storykit, you start with text. This allows you to actually 'write' your video.

We asked Fredrik Strömberg, CPO at Storykit, to tell us more: "In Storykit, you can write your script and then let the tool make the storyboard for your video through smart AI. This means that we always recommend our users to start with the script. We notice that many get stuck when they start their video creation by thinking about which asset they should choose. If you instead start by writing your script and then render a completely black, silent video with your script written in white, you will understand how

important the script is. Because if the video works that way, then everything else – sound, image, animations – are just bonuses."

Another tip from Fredrik is to think of your video in paragraphs: "Try to express one thought per paragraph and thus keep the different pieces of the video together. Then you will soon be able to see the video in front of you when you write your script, and you'll have an idea of how it will play out from the get-go."

A practical Storykit tip is to let the AI help you in your writing process: "Write the script, let the AI process it, and see how it looks on a storyboard. Then you will quickly get an idea of how well your script works. If something turns out odd, then it might be worth rewriting that piece."

Headlines in videos

– 6 things to try

Alright, a ‘hook’ can be good – but what happened to traditional headlines? Of course you should still use them!

Since text-driven videos are often made by people who are used to writing text, a headline might feel as the most natural introduction for the video. And a good headline can capture the viewer’s attention at least as well as any ‘hook’ can. Here are some things to keep in mind:

1. Be clear

No viewer is a mind reader and if you formulate yourself vaguely, the viewers will scroll past you.

2. Keep your promises

No brand has ever managed to build a lasting relationship with its readers and viewers through what’s called ‘clickbait’, i.e. promising something magnificent or surprising in the headline, only to not deliver it in the video.

3. Dare to use angles

Having the courage to use a good and clear angle in your headline is always effective. Highlight details that are exciting and interesting. What exactly is the ‘idea’ with this video?

4. Avoid headings

A headline is a headline, and it should be enticing – a heading simply explains what is to come. Even if your video is about the latest industry report, the heading “Latest industry report – conclusions and analyses” is simply not a good headline.

5. Highlight the benefits

Does your video contain tips, tricks, or anything else that the viewer will learn from? Say it in the headline. There’s a reason why the internet is full of headlines of the style: “6 reasons to...”, “3 tips like...” or “10 facts like...”. Try it!

6. Write many different versions

The first headline you come up with is seldom the best. Write several different versions, perhaps based on the tips above. That way, you’ll learn a lot from each headline and you’ll also eventually work your way to an even better version. Are there several members in the team? Help each other! Write five versions each and then brainstorm together.

How long should a video be?

We know that video is the most efficient way to tell stories on social media. But how long should a video be? This is one of the most common questions we get at Storykit and we understand why. The format is new and the platform is fast. Naturally, it's nice to have some guidelines to rely on.

One problem, however, is that there are so many myths about how long a video should be on social media. Some have heard that a video should be no longer than 5–15 seconds, while someone else has read that Facebook recommends videos over 3 minutes long. Even Facebook denies giving that type of guidelines.

“The recommendation we give is that your video should be as long as it needs to be if you just manage to keep it interesting”, says Josefine Billström, Creative Strategist at Facebook.

At Storykit, we usually give the same recommendation and have enough data on our own material to be able to conclude that there's no strong correlation between the length of your video and how long the audience watches it.

So: dare to tell your stories and use the retention graph to determine whether your story works or not.

9 tips for your script writing

1. Kill your darlings

Get to the point, and get rid of everything that's unnecessary. No script has ever been made worse by being shortened.

A common writing tip to get started with your script is to 'let the text flow'. Write down everything you want to say and everything you want to include in the script. But be prepared that you will have to be harsh with the text once it's finished.

An advantage for the viewer when watching a video instead of reading a text is that the creator has had to think about it. If you only have 60 seconds, you simply have to make sure to sift through the most important things you want to say. Every sentence in the script must be so strong that it can stand alone.

2. Keep it simple

Do you like to use complex words and expressions? You'd better not do that in your video script. A classic old copywriter rule is to 'write as you speak'. Of course, this does not mean that you should fill the text with a lot of “eccc”, “errrr” or “hmmm”, but that you should write so that people understand. Try these tricks:

- Write as if you were explaining the subject to a friend.
- Be clear and concise.
- Use simple words and short sentences.
- Avoid industry jargon and abbreviations that only insiders would understand.

3. Change the tempo

No one likes to get through a long text where the tempo is the same all the time. The same goes for your video.

The tempo of a social video is often quite high, simply because you have so little time to say what you want. But even in a 60-second video, it's generally a good idea to vary your story by changing your tempo.

***Tip!** In Storykit, you can vary the narrative tempo by using different slide types, or by changing the duration of a specific slide. But even when writing your script, you can easily make sure to vary the tempo. You do this, for example, by alternating longer and shorter phrases. In a video, one or two words left alone can have a much greater effect than ten exclamation points.*

4. Use active form

Choosing active voice (“we launch...”) over passive voice (“is launched...”) will be much more effective. The benefits of writing in active form are many:

- It puts your viewer in the moment
- You give the text ‘life’
- Active form is often clearer and simpler than passive
- The text is perceived as more confident and persuasive
- You use fewer words and are more concise
- The text gets a better tempo

5. It's all about ‘you’

Addressing the reader directly is an effective way to get close to them in your video. For the scriptwriter, it's always a good exercise to try to turn the script to ‘you’ instead of focusing on ‘me’ or ‘we’ all the time.

What happens, for example, if you are to launch a product while trying to direct the words towards ‘you’? Well, instead of writing, “Our platform makes this super quick...” you have to automatically focus on the recipient and maybe instead write “Now you no longer need to spend your time on...”

6. Think about the tone

A general tip when writing a script is to have a positive tone. If you use negative expressions or negations, try to replace them with positive ones to make your audience perceive your video in a much better way.

Of course, there are brands with a very specific tonality, and there are also occasions, purposes, contexts and topics that might require a custom tone. But if you have the option: choose to be positive.

7. Include a call to action

Daring to tell the viewer what you want him or her to do is not something you need to be ashamed of in our fast-paced information society. On the contrary, the reader often wants to know what the content really leads to. Can I read more? Download? Buy? Get a demo?

8. Read aloud

When your script is finished, read it aloud to yourself. If you get stuck on something, the viewer will probably do the same. If the tempo feels slow, then the tempo is probably slow in your finished video as well. There is no better way to test your script than to read it.

9. Ask a colleague

The final thing you should do is ask a colleague to read through your script. In addition to proofreading it, you want your colleague to:

- Check if there is anything more you can remove.
- Check if you have deleted too much. When you have edited too much of your own text, the risk is that it becomes incomprehensible.

6 things to avoid in your scriptwriting

If you're truly confident in your scriptwriting, you certainly know what to do and what not to do. But otherwise, there are a few things you should avoid.

1. Rhetorical questions

Using rhetorical questions, i.e. questions that don't need to be answered, can be a fantastic trick to hook an audience. In a 60-second video, however, there's a great risk that they'll just cause confusion. So, if you're not entirely sure: avoid them.

2. Tautologies

Stacking words that mean the same thing only takes up space in your video. For example, you don't need to write 'warm up', 'serious crisis' or 'completely unique'. It's more than enough to use 'warm', 'crisis' or 'unique'.

3. Redundancy

Verbiage, or so-called word salads, should of course be avoided. Don't write "because of the fact that I..." but "because I...".

4. Dependent clauses

In a video, it's often better to end the sentence and start a new one. You increase the tempo and simplify things for the viewer.

5. Headings

We mentioned headings in connection with headlines, but these should of course be avoided throughout your video unless you make a purely informational video.

6. Too much text

If a slide in your video feels like it's 'full of text', it probably is. Instead, try to shorten it, spread it out and simplify it.

But everything isn't text? (Or why you should have your own stock library)

Although we're talking about video – by definition content based on moving images – we have so far focused mostly on text, but not even text-driven videos allow us to completely omit the meaning of images. They are secondary, but we need them. However, avoiding getting stuck in the swamp of spending tons of time looking for the right footage for your videos can be difficult.

At worst, you also spend way too much money on buying assets from photo agencies. And, if we're being honest, most of us still end up using the most common searches, such as 'happy+woman+computer' or 'happy+people+office' for our videos.

A superb trick to save both time and money while still standing out is to build your own stock library. Many larger companies have in-house photographers who are already working on creating good image and video content, but if your company doesn't use in-house photographers, you can still create your own stock library without breaking the bank. Bring in a photographer who can photograph and film a few volunteers from the company's staff, perhaps a few customers and of course some key people.

You don't have the resources to hire a photographer? Ask a colleague interested in photography to bring their camera on a sunny day to take photos! The pictures and clips will probably be much more fun to work with than generic images from an image bank.

Tip! In Storykit, you have direct access to millions of images and movie clips via the image banks connected to the tool. You can also easily create your own 'asset libraries' where you can add the images and videos you want to use in your videos. This makes it super-easy to have direct access to your own assets.

Good to keep in mind when you build your asset library

Try to capture:

Still images of all/selected individuals, preferably at different angles.

Videos of all/selected individuals. It doesn't have to be advanced. All the volunteers have to do is move a little, laugh or do some other simple activity.

Video/still images of different situations, preferably where people interact, talk, laugh, have meetings, walk or do something else.

Feel free to get some footage of individuals where they talk while looking directly into the camera. Few videos attract the viewers as much as videos where people look straight back at them.

Do your colleagues like to have fun? Ask them to do something that stands out such as dancing, throwing confetti in the air – you know, the kind of stock photos that make you go "Oh, that's so cliché". These images suddenly become very authentic if they show the people from your own environment.

Remember to capture something that illustrates the brand. Do you have logos on the computers, the doors or on nice bags? Let them be seen!

6. Distribute forever

So, now we have planned, structured, produced and analyzed. Well, at least we have walked through how to make really, really good videos. Lastly, there's one obvious thing to focus on, which is just as important (if not more important): distribution.

Your video must reach the right people in the right places, preferably all the time. That's the point of it all: that your stories and messages actually get through.

So let's finally talk about the step of publishing, about where and how and how many times (spoiler: get used to publishing regularly).

Distribute 4-ever

“Create once. Distribute forever.” The quote comes from Ross Simmonds, CEO of the content agency Foundation Inc., and is a great reminder of the amount of focus we as content creators should attribute to distribution.

Create once, and distribute forever – although it may sound so simple and obvious, the problem is that the focus is often distorted. Christian Geijer, recognised distribution expert and Motion Director at Storykit, knows it’s easy to fall into that trap:

“A very common view of distribution is ‘we have finished a piece of content and then someone is given the task of writing the Facebook post’. You don’t really think about what the first contact with viewers and readers looks like.”

This is wasteful in so many ways. If you are careless with the distribution, you end up not giving your content the right possibilities, and not giving the audience the right possibilities while wasting most of the many hours you spent on creating the content. Let’s look at some cornerstones of successful distribution.

Become a master of one channel at a time

Many marketers feel enormous pressure to publish on a thousand channels at once. But what if you need to publish in a completely different tone on different channels? Maybe the same topic doesn’t even work on different channels? Gah!

That’s why it’s important to start on one channel and grow there first. Once you understand how your users on Facebook work, what they want, and how they interact, then it will be much

easier for you to go on to LinkedIn and test your knowledge there. This way, each new channel becomes a training camp for the next channel.

Set the right goal for every channel

Just as you set a goal for each video, remember to set a strategy for each individual channel. Develop purpose and goals, look at target audiences, think about how often and what should be posted on each channel. In other words: make a plan and set concrete goals. Knowing what, why, how, and when will make you much more effective than if you shoot blindly.

Make sure you have ownership of the channels you work with!

This is an important part of social distribution in social channels. It’s pretty much impossible to do your job as a marketer if every tiny decision must be approved by the boss, the boss’s boss, the boss’s boss’s best friend, and seventeen more people before they get the green light to post it. Only three things can result from this complicated process: that your content is not published at all, that your content is published when it’s already outdated or that your content becomes irrelevant during the process. You should argue that you should be in control of the channels you are responsible for and that you can act independently when it comes to content.

Always publish directly on the platform

If you work with video on social channels, it's also extremely important that you publish your video directly in the feed. You should never publish your video on a video platform like YouTube and then post links to the video on other platforms. Doing so will significantly reduce how many people watch your video. What you should do instead is to publish your video directly on each platform – the video will have a much bigger effect, we promise.

Don't forget: you are a part of a dialogue

If you use social channels as a megaphone where you announce your message, you will probably not succeed very well. The whole point of social media is... well... to be social, which means interacting: leaving space for both listening and talking.

“You can't just walk up to a group of people and start talking about something that's completely irrelevant. The same goes for social channels. You must first listen and then adapt your message”, says Storykit's Christian Geijer.

Use the distribution post

A sadly untapped resource is the distribution post itself, the one that you throw together in three seconds before leaving for lunch. Especially when working with video, you might often believe that the post itself is just plain unnecessary.

Think the other way around: the post is a great place to com-

How to join that conversation

One piece of advice is to see this process as a way of participating in the conversation in three different ways:

Start the discussion. OK, we've just told you not to interrupt by changing the subject. But if you have listened to your target group carefully enough, you can actually succeed by doing just that. If you have done your research, you know that your topic will interest the audience and that you will catch their attention.

Participate in the discussion. If you are attempting to participate in an ongoing conversation, it's also important to come up with something of your own. Do we have additional information, a new angle or a new approach? At this point, it's important to keep up. You can't elbow your way into the conversation and repeat something that the audience has already discussed.

End or summarize the discussion. Looking back can be an effective way to capture the target audience. What really happened? How do we analyze our findings? What's the solution?

plete, discuss and market your video. If you really think your distribution post through, you can do many things at once: start the right dialogue, put an end to objections that might otherwise be made or clarify something that might otherwise be missed. You can consider the post both as a complement to your video and sometimes as the main player.

Storykit's Christian Geijer explains, “If you have made a content-packed video, the post can function as a simple way that leads the user to the video. But sometimes you may just have made a simple video that's mostly meant to be lovely and to catch the

user's attention. In such instances, you can let the post itself tell a much longer story.”

Distribute again – and again

We previously mentioned that you should make many videos to reach many individuals. You should also not be afraid to publish the same content again.

If you have made content that works, you should really make sure to share it many times on many channels. It's guaranteed to reach plenty of new individuals every time. Remember what we said about how no content – regardless of how much money and energy you've spent on it – will reach everyone at a given moment.

If you have also made content that did not really catch on, you should definitely try to distribute it again. Write a new post, make a new video, test a new angle. Maybe it wasn't the content but the conversation that you entered?

“An anecdote that I carry with me is an interview we did with a school principal. It was very well distributed the first time we published it, but then I realised that it might be a good idea to publish it again at the start of school after the summer, and I was right: the article had an even wider distribution the second time”, Christian Geijer explains.

Take advantage of what's happening in the world or in your industry: a new event can give an old video new life.

Publish, learn, publish

One thing you must never do when working on social media is to continue doing things that haven't worked. The audience is generally capricious, disloyal and elusive. Very few will ever listen

*Very few will
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to your stories just because they come from you – no matter what brand you represent. If the video doesn't work as you want it to: try again, retest, do it right.

Having the courage to experiment is really about tactics. You should be able to lean on a well-executed strategy, even if your LinkedIn posts do not have the intended effect. But constantly experimenting, retesting, daring to throw old ideas away and jumping on the newest trends on social media is so fundamental that it should simply be part of your strategy.

Since social channels are so fast-moving and your audience is so elusive, the most important thing for success will always be to keep up when things change. That's why you should have a plan from the very beginning for how you're going to analyze whether your content works or not.

How do you perform experiments? How often do you look at how it went? How fast can you act on new data? How do you ensure that you learn from what you do?

“Basically, it's about how the digital world works, and all types of content: The digital supply is enormous and always changing, and more content than you could ever imagine is constantly being published. And on the other side are the users who have greater and greater expectations that the content will be relevant to them. The only way to learn how to reach out to the crowd is to try a thousand different ways, a thousand times over”, says Fredrik Strömberg, CPO at Storykit.

5 ways of making more videos from your video

One mistake many people make is that they view each video as a single, one-off occurrence. Remember: your video can be used in lots of different ways.

In several aspect ratios. You probably already know that different aspect ratios work better on different channels (e.g.: YouTube: 16x9, LinkedIn: 1x1, Stories: 9:16). So when you have made your video, publish it in different aspect ratios as well.

For different platforms. This is not just about which aspect ratio you choose: you might want different tonality or images depending on which platform you publish on. Duplicate your video and make the changes, and voilà! Now you have even more versions.

For different target audiences. You probably have several target audiences, who would surely be more attracted to your videos if you just made some small adjustments. For example, maybe you want to adapt the imagery depending on the age of your target groups? It's simple to make several versions.

For several markets. Do you have audiences in different markets and different languages? If so, it's super-easy to simply duplicate the video and get it translated.

Reuse old videos. A classic productivity tip is to reuse old material, and of course this equally applies to video. Republish old stuff with new text. Or, even better, make a copy of the old video and freshen it up with some new pictures or a new introduction. Suddenly, you have even more videos!

Organic or paid distribution – or both?

The same basic principles apply no matter if you work with organic or paid distribution, content or ads – or even content that you boost and manage with the help of a budget: understand your target audience and what it is you want to say.

“You should always start with the user perspective. All ads and content are delivered in the same feed, and from the users’ point of view, it’s often difficult to see the difference. You simply need to set the same high standards for everything you produce because the competition in the feeds is so murderous”, says Josefine Billström at Facebook.

Josefine also emphasizes that you should continue testing, “You have to remember that it’s difficult to predict what works. Even I, who have been doing this for several years now, am sometimes surprised that things I absolutely did not believe would work actually do work, and vice versa. It’s quite good for your ego to see that you’re not always right.”

One of the biggest benefits of working with paid content is that you get even more control over who actually sees your videos. The opportunities to build target audiences are generally very great on social platforms today. A good tip if you work with content is to combine organic and paid distribution:

“Post something organically and let it be for 24 hours. Then you can sponsor it. That way, you reach both the audience who would see it anyway and those who would have missed it. You spend money where it’s really needed”, says marketing consultant Natalie Eriksson.

Do even more – to become the best

There is really only one way to win on social media today, and that is through being consistent. We can chase viral success and unicorns as much as we like, but real success is about constantly offering the audience so much value that they want to keep listening to us.

The biggest risk a marketer can take today is to not make mistakes. Or as we usually say: “the worst content is what’s left unmade”. So you just have to do it and sometimes you also have to make mistakes – it will inevitably happen if you publish a lot and often. The only way to learn how to reach the audience in the social media jungle is to try a thousand different ways, a thousand times. And even then you’ll make mistakes, from which you’ll learn and do better.

No, the biggest risk a marketer can take today is to do too little. Too little, too rarely, and completely without repetition. So dare to loosen the tie, ruffle your hair, and just go with it. That’s the only way to move forward.

Over and out...

Although we would probably rather say “out and about!”. Because while you may have reached the end of the book, hopefully this is just the beginning of a remarkable and rewarding video journey where your messages reach their intended audience. Again and again and again.

Of course, it’s a lot to carry with you, but if you occasionally need a quick re-cap, these points can be good to keep in mind:

- **Always a complete story.** Don’t assume that people are looking at your content in the order you post it. In other words, each post must be a complete story that works on its own.
- **Let the audience stay on the platform.** The algorithms want it – and so do the users. It’s better to post on several channels and let people receive your message wherever they are.
- **Put effort into the beginning.** Think like a journalist: put the most important thing first and get straight to the point!
- **If people don’t see you, you don’t exist!** So, post a lot and post often – you’ll always reach more people.
- **Never forget the context.** Be sensitive and adapt your messages to the crowds and conversations you enter. No one wants megaphones on social media!
- **Test, test and test again.** In fact, there’s no other way: if you want to learn, you have to test what works and what doesn’t.

You must post again and again to see what response you get. Is something wrong? Tweak the post and try again.

- **Dare to 'nag'.** In a world where all communication is fragmented and where no one sees everything you post, you should never be afraid to repeat yourself. In other words, do exactly what we did in this very book: say the same thing over and over again.

And remember: there are plenty of ways to make quick videos and loads of agencies that can produce videos for you.

But as soon as you need to communicate with video consistently, with high quality, at a fast pace, and still have control over the results, there is only one thing you should do:

Storykit it.

Storykit_

Hello, we're Storykit. The complete video creator changing how everyone thinks about and works with video. Our thing is video for everything, video for everyone.

You see, the way video is consumed has changed. But the way it's produced hasn't.

In a social world, where audiences want video for everything, companies are still creating video as if it is something rare and complicated.

At Storykit, we're on a mission to show that everyone (and we're looking at you here) can create brilliant videos, of everything. Our tool is so intuitive your whole organisation will be making on-brand videos before you know it.

But just because you have the right tools doesn't always mean you're ready to start churning out videos. We promise: you will hit the ground running if you first understand how video on social media works.

That's what this book is all about. And just by reading it, you will take a huge leap towards mastering social video.

So let's do it. Let's Storykit it.

