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Battleship game winning strategy

Risk is a classic board game that introduced many players to the war games genre. Despite its launch as a traditional board game, the game has gained popularity in recent years on popular sites like Reddit. The roll of the dice determines a lot in Risk, but so do strategy and intelligent tactical decisions. This strategy board game was created in 1957 and requires two to six players. Players are required to have skills in strategy, tactics and negotiation. Gameplay can take anywhere from one to eight hours. This game of diplomacy allows players to form alliances throughout the game on a political map consisting of territories and continents. Risk is not a team game. Alliances, if they exist at all, are always temporary. It's imperative that you don't spread yourself too thin because other players can sweep through and capture all your army lands quite easily. Know what rules you use. There are different releases and versions of Risk, so be sure to play the same game everyone else is playing. Australia is a good continent to control at the beginning of the game because it is easy to keep. It has only one point of attack from outside the continent, and players can get continent bonuses. South America, with only two attacking points, is almost as good. When controlling a continent, place your armies to protect the points that attack much more than the less vulnerable inner countries. Don't bother conquering an entire continent if you don't think you can hold it for at least a full turn. By controlling a continent, it makes you an attractive target for other players to attack. It's important for you not to let other players control continents, but it's just as important for you not to weaken yourself too much in the process. Whenever possible, you should attack with a large group of armies rather than a medium-sized one. When playing with mission cards, it is better to start by going after a full continent. Once you have armies to work with, you can go after your mission. When trying to complete a mission, take steps to make sure you don't make it obvious what your goal is. If you do not mask your intentions, your opponents will catch on. If you play with increasing card redemption values (the default rule in most versions), you can hold your cards for as long as possible. This is especially true at the beginning of the game. You can hold on to wild cards for as long as possible at any point in the game. If you are defending a country and have an option to the number of dice to roll, roll as many as possible. This increases your chances of a successful defense. There was a time when getting even the faintest whiff of a marketer's Super Bowl plans before game day was as possible as getting water from a rock. The level of secrecy sweeping Super Bowl ads matched the grandiose spectacle of America's greatest game. But all that has changed. Social media has launched a new reality for marketers seeking Play in the big game, and that's allowing brands to create deeper stories, engage fans earlier and create bigger buzz by releasing teasers and assets online before the event. It has also sparked a debate about the merits of dropping pieces of creative in advance: is this the future of Super Bowl advertising or a tactic that spoils the surprise of part of TV's (and adlands') biggest night? The discussion around whether marketers should drop pieces of their creative in advance was first sparked when Volkswagen successfully released a teaser spot for VW The Force, the crowd-pleasing ad featuring a pint-sized Darth Vader. The clip created a frenzy and the resulting site was 2011's most popular Super Bowl ad. Two years later, teasers and pre-release campaigns become the norm—which is handwringing. But where is it written that for Super Bowl commercials there was a non-negotiable surprise to be destroyed? Is this moving towards more effective with the build-up to the big day not just a natural evolution of how the media is rapidly changing to meet consumer demand? For many marketers stepping into the Super Bowl field, the answer is an unequivocal yes. We don't feel like there are any drawbacks, said Mike Sheldon, CEO of Deutsch, the agency behind The Force, its Super Bowl follow-up The Bark Side and this year's early buzz favorite Grandpa Goes Wild for Taco Bell. Even if you blast YouTube with 20 million views, you still have another 95 million people who haven't seen it, he says, articulating why he feels there's very little chance of stealing your own thunder with a pre-game strategy. This is not to say everyone needs to be revealed in advance. Brilliant plays as Chrysler's Halftime in America—with a concept that is tied contextually to the game, a culturally relevant message, and an unexpectedly celeb appearance by Clint Eastwood—demonstrated the power of a wait-and-see approach. It is just that it is no longer the only strategy. With an unprecedented number of brands adding a pre-game chapter to their Super Bowl playbook, it looks like this year's event is set to paint a clearer picture of the blockbuster event's future. After consulting with a number of these advertisers ready to change the game, here are four really good reasons why a longer rollout strategy is the right game to get the biggest bang for your four million dollars. Because IT CREATES (EVEN MORE) BUZZBuzz is the name of the game when it comes to the Super Bowl. For years brands have been trying to out-funny, out-celeb, out-sex and out-ball-bust each other in hopes of standing before the pack. But the promise of even more attention with a thoughtful online pre-game approach is compelling. Suzie Reider, head of industry development at YouTube says that since The Force marketers have begun to wake up to the fact that online audiences have overshadowed the TV audience, and that it could add that last year, 34 released in any form or other on YouTube prior to the game. Marketers saw the amount of and opinions they could generate before the game even started, and realized that they can get a lot more out of their Super Bowl investment if they build a digital strategy around it, she says. This year, VW is leaving the dogs and the dark side behind in favor of a more blissfully happy vibe, but it's sticking to its pre-game tactics. We don't see the Super Bowl period as just what happens on Sunday, but the time leading up to the game as well, said VW VP of Marketing, Kevin Mayer. We have developed our strategy of not only releasing the site early, but focusing on capitalizing on the social and public relations channels during the time period. Jason Sperling, SVP, Group Creative Director at agency RPA is familiar with the power of teasing snippets of content in advance to build buzz. Last year, RPA revived top pop cultural juggernauts—Ferris Bueller for Honda and Jerry Seinfeld for Acura—and gave fans a little taste of what would come in advance. His view is that it's best to give the audience what they want. This is a time of year when people want to hear from a marketer. And they've made it very clear that they want it before, he said. Why wait for a USA Today poll to tell you that you've won when tens of millions of YouTube viewers, bloggers, tweeters, journalists and dear aunts on Facebook can tell you—days before kickoff? For Honda and Acura Super Bowl spots last year, sharing commercials online before the game was very important to build buzz before the big game spots, adds Mike Accavitti, Vice President of National Marketing Operations, Honda. By releasing the teaser and then the long form commercial online, we were able to build buzz a week before the game both online and in the national news media. For a whole week last year we had morning and late night talk shows talking about spots. Then on game day, people looked for the ads and were already talking about them. It generated conversation not only before game day, but during and after. Matthew McCarthy, Senior Director of Brand Development of first-time Super Bowl advertiser Axe, calls this spreading out of the take-da moment spill. Currently, the brand is testing the limits of how far a moment can spill with its Axe Apollo campaign that will send everyday people to... wait for it... Space. The hype surrounding the work has included several events, one including Buzz Aldrin, two pre-released spots, and a space academy pre-registration page that with a week before the game had recruited over 150,000 year-old astronauts. And a seat will air at the Super Bowl. I think there are plenty of opportunities for brands to keep their hands close to the vest before the game and still have a take-da moment. At Axe, our take-da moment is usually preceded with some activity in advance that builds engagement and conversation so that we can generate as much excitement as possible before launch. Even in Axe's case, the launch takes on a whole new meaning. BECAUSE IT BUILDS people have shifted to spending more time online, especially on social media, one of the biggest things brands have had to contend with is the question, What is a Like worth? Big money has been thrown at building online communities in recent years, but too often, when these communities are assembled, brands don't really know what to do with them. One tip: Let them in on the action. Social media has turned all consumers into publishers, says Deutsch's Sheldon. They garner street cred by sharing compelling content, so we use social media to fuel that phenomenon. You want to get the honor as the one that's so connected to the culture you found it first. For his Super Bowl effort, Taco Bell put his teaser in the hands of his 150,000 team members and over 9 million social media followers to share online. That video features a badass octogenarian flaring up a football field to the tribes of the House of Pain likely helped its shareability. By partnering with and rewarding them first, we are giving [fans] the chance to build their social currency by being in the know and sharing content and ad with their friends, said Taco Bell's Chief Marketing & Innovation Officer, Brian Niccol. Pre-releasing only reinforces what we do. As YouTube's Reider puts it, part of the appeal is the feeling of being in on a joke. If you look at all the teasers before the game, you are already on the action with the brand. Now, rather than ruining the big reveal, brands are really smart about creating content for YouTube that enhances the game-day experience. So showing up on match day without watching teasers would be like going to see the last movie in a trilogy without seeing the first two installments. At about \$133,000 per second, every single frame committed to the screen in a Super Bowl ad matters. Still, there may be more to the story that asks to be shared. This is where a companion approach allows brand communicators to tell a deeper story, often in different ways. As part of its Get Happy campaign, VW focuses heavily on digital. It allows us to go beyond the :30 or :60 spot, says Kevin Mayer. Our teaser spot this year is a little over 90 seconds and has a new song sung by Reggae legend Jimmy Cliff. Showing this video in tv space can be prohibitive, but utilizing the digital and social space to get this video out, we see this as an opportunity to take advantage of this time frame. Honda's Mike Accavitti says its expanded expansion campaign had a positive impact on the creative. The teaser movie helped build momentum and a minute of in-game location delivered on the promise of more Bueller. Then people could get the whole story in the 2:10 spot online. By not limiting the creative to set times we could actually provide more creative sites to post online and use later. We could do a 1:6 or 2:07 spot online for example and don't feel compelled to cut something out to meet a set time. Extending the story can be far beyond lengths spots, though. Coca-Cola is looking to engage its fans before the Super Bowl with its Coke Chase effort. Created by Wieden + Kennedy, Portland, the content of the venue that will air on Super Bowl Sunday is left up to the fans. Coke has already aired the Mirage a place that sets up a contest between three groups in search of thirst quenching: showgirls, cowboys and badlanders. In the weeks leading up to the big game, fans can choose which group they want to win. And in a further gamified twist, they can also sabotage rival groups. The winning team will be revealed during the game. Content is wood, the media in all its forms is gasoline. Launching early is the game. The Super Bowl has changed. Before it was super secret and it was really revolving around what happened in the broadcast, admits Jennifer Healan, group manager-integrated marketing content at Coca-Cola. But consumer behaviour has shifted. Last year about 60% of consumers who saw it on TV also saw it on the second screen. To take advantage of this, the Coke Chase campaign will allow people to sabotage and vote for their team even during the game's broadcast. Healan says the Super Bowl work will also serve as a springboard for Coca-Cola's future brand campaign. That this happens to pre-, under- and post-games is even an evolution for us as a company. We've created more content for the super bowl than we've ever done before. And that, says Deutsch's Sheldon, is the real possibility for marketers when it comes to storytelling. We used to think only about storytelling within a 30-second cinema. Now we create a story arc that carries through all aspects of pre-release, release, and post-release. For a high-stakes, high-value branding stage like the Super Bowl, an advertiser's primary goal is to be labeled and be well-liked enough (or shock enough) to get people to share their spot. The selling piece comes later—after the beer stopped flowing and anticids have taken care of the chili-induced heartburn. So if the rich TV spots are measured in ratings (over 111 million tuned in to the 2012 games), online are the main metrics of views and shares. So the question becomes, online, how do brands with pre-release strategies fare against those with more traditional game plans? A recent whitepaper from online video tracking company Unruly Media titled Unruly's Social Video Advertising Playbook suggests that taking advantage of the run-up to the big game yields great results. The report found that for Super Bowl XLVI in 2012, 75% of the 20 most shared ads were launched before Super Bowl Sunday, and this year's four most shared ads were all preceded by teasers. YouTube's Reider echoes these results with its own insights. She says that in 2012, Super Bowl campaigns that released videos before game-day generated over 9.1 million views on YouTube on average, while campaigns that waited until game day or after launching videos average average 1.3 million views. That's a 600% difference. What we learned from last year is that it works to have a pre-strategy. Or as Mike Sheldon of Deutsch says: The content is wood, the media in all its forms is gasoline. Launching early is the game.

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