effie Awards Ireland 2025

CASE STUDY

REFERENCE GUIDE

Creative & Communications Association

In partnership with RTÉ

Supported by Allianz, Ipsos B&A, an post commerce

Introduction

Welcome to the 2025 Effie Awards Ireland Case Study Collection – a showcase of the campaigns that have set the benchmark for marketing effectiveness in Ireland.

Every case featured in this publication has demonstrated one fundamental principle: marketing can create measurable business impact. These are not simply campaigns that captured attention, they delivered tangible commercial results, changed behaviour, grew brands and solved real business challenges. That is what makes an Effie winner.

Founded in New York in 1968, the Effie Awards have become the global benchmark for marketing effectiveness, with programmes operating across more than 125 markets worldwide. Today, an Effie is regarded internationally as one of the industry's highest accolades because success is measured not by how a campaign looks, but by what it achieves.

In 2019, Iapi introduced the Effie Awards to Ireland connecting Irish agencies and brands to the world's leading marketing effectiveness programme. Since then, Irish work has consistently demonstrated that it can compete with the very best internationally, with campaigns progressing to the European and Global Effie stages and earning recognition alongside the world's most effective marketing.

Every case in this guide offers practical insight into how commercial challenges were identified, how strategy shaped the work, how creativity and media combined to deliver impact, and how success was ultimately measured. Together, they form a valuable reference guide for agencies, brands, marketers and anyone seeking to understand what effective marketing looks like in practice.

Following consultation with industry stakeholders, Iapi has now transitioned the Effie Awards Ireland to a biennial programme. The awards will return in 2027 with an expanded eligibility period, allowing campaigns sufficient time to demonstrate meaningful business results and ensuring the highest possible standard of effectiveness evidence.

We hope these case studies inform, inspire and challenge you. More importantly, we hope they encourage the next generation of work that doesn't just win attention—but delivers results.

Our thanks also to the Effie Awards Ireland Steering Group for their support and advocacy in shaping these prestigious awards for the Irish market:

- Dael Wood, Head of Consulting, dentsu
- Damian Hanley, ECD, Forsman & Bodenfors, Dublin
- David Cullen, Founder, Opinions Research
- Margaret Gilsenan, Chief Strategy Officer, Boys + Girls
- Nicky Doran, Marketing Strategist
- Nichola Mullen, Fundraising & Marketing Director, Pieta House
- Neal Davies, Chairman, TBWA (IAPI Board Representative)
- Eimear Fitzmaurice, Head of Planning, Folk VML
- Karl Symes, Head of Brand, Irish Life
- Roisin Field, Head of Luxury Spirits Marketing, Diageo
- Siobhan Masterson, CEO, Iapi
- Kate Goldsmith, Director of Membership Services, Iapi

For more information on the Effie Awards Ireland please contact Kate Goldsmith, kate@iapi.com.

effie Awards Ireland

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The Fibre Forecast



Entered by

core™

For National Broadband Ireland

Category: IT, Telecoms & Utilities

GOLD

Start Date: 1st January 2024
End Date: 31st December 2024
Industry Sector: Internet & Telecom
Industry Situation: Growing

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

"The Fibre Forecast" showed where we'd connected already, where we were connecting now, and where we'd be next.

THE INSIGHT

Decades of broken broadband promises left rural Ireland feeling forgotten. This wasn't about promising speed, it was about restoring faith.

THE CHALLENGE

Stimulate demand for NBI, the governments national fibre broadband rollout, with just 2% share of voice in a saturated market.

BRINGING THE IDEA TO LIFE

By repeating the message, in the same break, 80 times, we created an article of faith. Proving our progress.

THE RESULT

We delivered our highest ever awareness levels (+43%/16p.p.), and drove connections up 35% year on year.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Repetition works. NBI is a wholesaler with a complex message operating in a noisy, commoditised and jargon-heavy broadband market. Most of our rural audience had found "good enough" alternatives; "good enough" that they were ignoring us. With only 2% share of voice, we couldn't shout loud enough to cut through. Instead, we made one bold move: "The Fibre Forecast," a single placement, repeated 80 times. Repetition works. Awareness rose 43%, connections jumped 35%, and cost per connection fell 28%. This was a case of smart media, not mass media. It turned 2% SOV into disproportionate impact, and proved repetition works.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

By 2024 NBI was delivering one of the most ambitious infrastructure projects in Irish history: the National Broadband Plan. But while the rollout was real, the recognition was not. NBI was virtually unknown to the public. There were several reasons;

We were a quiet voice in a noisy room. We had 2% SOV (568k) in the telco category (30m). What we spend in a year, the category would spend in a week.

Second; We had a complex message. We're a wholesaler, not a retailer. We don't sell broadband, we just build the network. But our government mandate requires us to "stimulate demand" for the service. We get paid by the connection. And to connect directly to your home we need you to request it from us.

At least the rollout plan was simple though, right? Ha! It was even more complex. The country was split into over 270 "deployment areas"; each connected separately. Over 7 years. And not in any geographic sequence.

Oh, and we'd lost our benefit.

At concept stage years before, the promise was a high-speed connection for everyone. But competing technology advanced rapidly; 2G became 3G, then 4G begat 5G. Like blades on a razor, the G's kept growing. Fibre is faster, but many now had mobile alternatives which worked. The needs for speed and connection were fading.

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What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Drive new connections

NBI can't connect directly to a home without owner permission (basically, we can't trespass). We needed people to make contact and specifically request to be connected.

Marketing Objective 1: Drive a 15% increase in advance orders.

Advance orders come from people in areas not yet connected, registering their interest. If we can capture these before roll-out actually begins in an area, it can make getting final permissions to connect much cheaper for us. We can simply recontact by phone or email, rather than having to use marketing spend to drive the connections. The target was a 15% increase.

Marketing Objective 2: Grow awareness of NBI to 45%

Awareness of NBI had been stagnant since launch. With increasing availability of mobile, dongle and satellite alternatives we needed to reassert NBI and get people to see us as the best option.

Activity Objective 1: Drive a 20% increase in web traffic

Both advanced orders and connection come almost exclusively through our website. To succeed in our business objectives, we needed to translate our awareness into real web traffic. The target of 20% was set to more than coverthe increases we needed in sign ups for our business metrics.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Our purpose was clear: to connect the 564,000 premises in Ireland (26% of all buildings) still without fibre broadband. That included nearly 100,000 businesses and farms, tens of thousands of holiday homes, thousands of future developments, and vital community spaces like schools, libraries, and local amenities.

Our target audience was the people living and working in these places; a diverse mix of families, farmers, commuters, teachers, and more. Far from the tired stereotype of being old and backward, most (84%) had already found reliable alternatives like tethering 5G phones, dongles, or satellite broadband. Cutting through wasn't easy. If we used our small budget to talk about broadband generically; we would be ignored as offering a service they believed they already had.

Targeting too was anything but simple.

The rollout was defined by Deployment Areas (DAs); small, technical boundaries containing around 2,500 unconnected premises each. These boundaries meant nothing to the people on the ground. They didn't align with county lines, townlands, or local identities. In fact, neighbours could find themselves in different DA's. Because the rollout didn't progress in a neat, geographic sequence, one DA could be connected years before the one next door.

This complexity made reaching them difficult. Because DA's are rural, outdoor is non-existent and flyering not viable. Door drops were prohibitively expensive. Geotargeted digital was possible, but very inaccurate.

Local newspapers and radio stations were too broad, covering dozens of DAs at once. Any blanket messaging on these platforms risked being confusing at best — or downright infuriating at worst; As one group celebrated getting connected while their neighbours were left waiting potentially years.

Which meant that every time they heard about fibre arriving for someone else before them, it carried the very real risk of tipping from hope… into frustration.

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Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

And that frustration was real. People were fed up waiting. They'd lost faith.

The government has been talking about Broadband plans for decades. Ennis was meant to be Irelands most connected town by end of the 1990's. It still isn't.

For 30 years rural Ireland had heard the promises but seen no progress.

For the same 30 years, rural Ireland has heard internet providers talk to the nation about megabites, gigabits, speed, and contention rates. Decades of hype and jargon had conditioned people to say speed mattered; 78% claimedit was important. But for most of our audience speed had evolved past meaning. Of those in the DA's Only 9% were dissatisfied with their current solution (Figure 2 below).

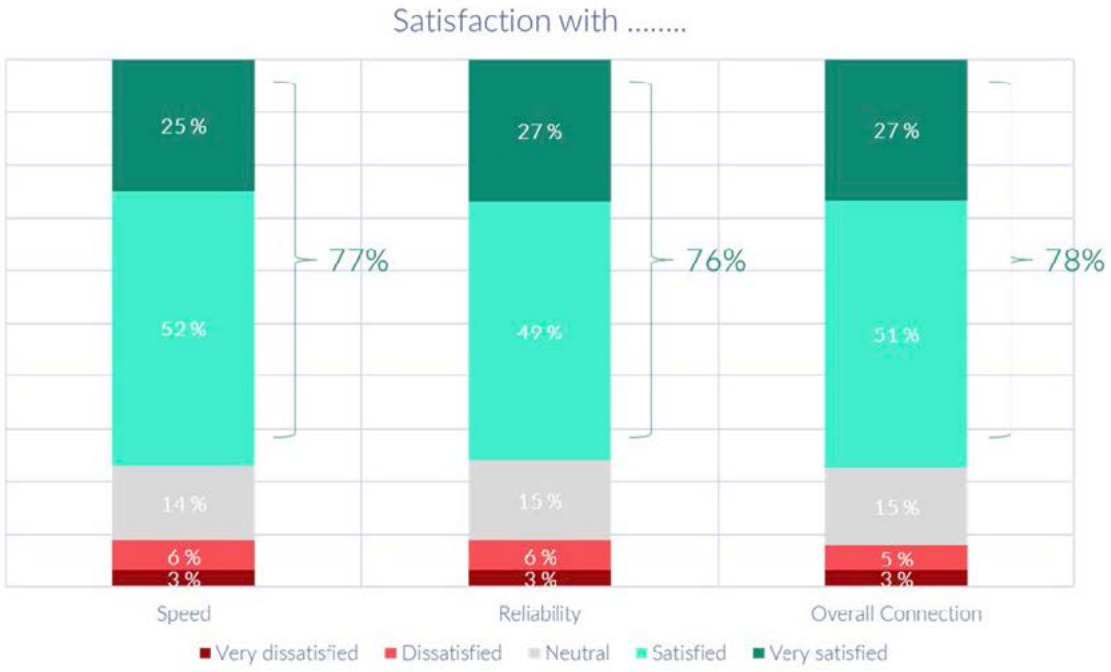


Figure 2: satisfaction levels

What really mattered was resolving their feeling of being abandoned, forgotten, and disappointed from a quarter of a century of broken promises. 77% of people said they "just wanted (us) to get on with it".

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA



Figure 3; research word cloud

This was no longer about promising speed. It was about restoring faith, and meeting expectations.

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

We needed to prove progress. Prove that this was real and was happening, and that we wouldn't let them down. But how? In such a noisy category and with so little budget to cut through to an exasperated audience?

Naturally, we turned to God.

We were inspired first by the Angelus.

It's on in the same place, at the same time every day. Without fail.

The power of signalling through media placement is in vogue again; that a brand's behaviour in media is in itself a message. Well, what better way to signal reliability, and trustworthiness than by appearing in the exact same placeover and over again. Sometimes actions speak louder than words.

The second inspiration was the weather forecast.

Our fibre rollout is like a weather front, sweeping across the country. So we thought, what if we behaved like that? Showing the country exactly where we'd connected already, where we were connecting now, and where we would connect in the coming months. Progress and promise, working together.

So, we created the Fibre Forecast. A recurring TV moment which aired over 80 times, exclusively at 20:59, just before the RTE Nine O'Clock news.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

Repeating that one spot over 80 times was the key element of our strategy. It was risky, accounting for 70% of our budget.

Despite this, we could only afford to run it 3 times per week for 6 months (late Apr to mid Oct). So we selected days which would have higher news viewership because of big events like Eurovision, Election Debates, Olympic wins, and similar.

Local radio was reduced from previous years. But we positioned our ad in news bulletins to mirror the TV approach. Reduced levels of Search and Social hoovered up the interest we generated. The change in media mix is shown in Figure 1 below.

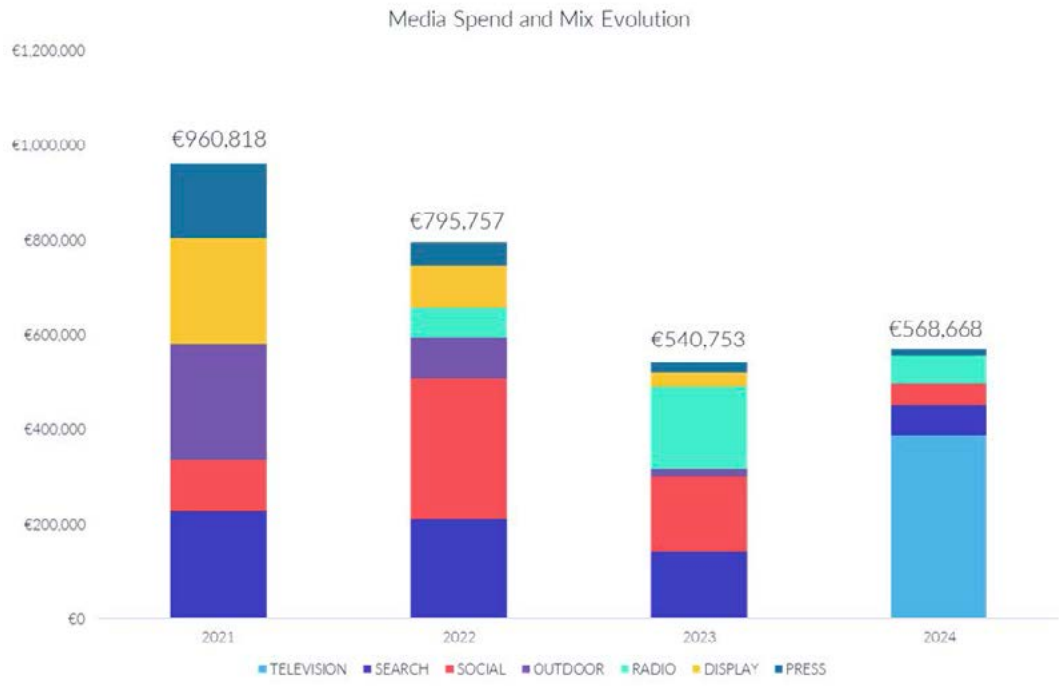


Figure1: media mix

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

In an unusual twist, media briefed creative to design specifically for the placement. Enter Fionnuala Fibre O'Farrell Flynn: a puppet news anchor whose charming bulletins showed real-time rollout progress nationwide. Puppets kept production costs low and allowed for easy, cheap edits.

Because our strategy was built on repetition we could rely on multiple exposures to land our complex message. Rather than explain the detailed customer journey, she simply directed people to check their Eircode on NBI.ie and see exactly when they would be connected.

Fionnuala was used on all channels. She recorded bullet-ins for local radio, she attended internal events, visited trade shows and was lucky enough to attend the national ploughing championships. We even used her news anchor's blooper reels in social.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

At the heart of our strategy was one word; repetition. We couldn't spend our way to cut through, but maybe we could repeat our way to success?

2024 was the fourth year of the NBI rollout; about half-way through building the network. We'd learned a few things;

- We'd been using the wrong medium. Low-cost digital channels offered cheap reach, but very low dwell time. People swipe, skip, and scroll past it quickly. We needed high attention. Which meant we needed video. A burst of TV would eat our budget however, so we had to think creatively.
- It lead to an important realisation; we didn't have to reach everyone in each DA to achieve our target. We could select a subset of that group and focus on just them. Using the same spot, at the same time, in the same place allowed us to do that. People who watch the 9 o'clock news one evening, tend to do so most evenings. It was an arbitrary cohort, but a big one; about half a million people.

If targeting an arbitrary segment was a big risk, then going national with our message was another. It might ignite that decades old frustration. We countered in three ways;

1. The copy itself showed progress. It listed multiple places being connected. It also directed people to the website to see when their home would be connected.
2. We updated the copy as the roll-out progressed. Refreshed executions aired later in the year, listing new places that were being connected.
3. We tailored local radio and social to local places – making progress feel more immediate to the people in that region.

Our budgets were extremely pressured, but again, an important element of media's brief to creative was to end with a simple sign off; "Search NBI.ie". That one step had two major benefits:

- It allowed us to reduce our search spend. Rather than bid on multiple category generic terms, we could focus on our own much cheaper brand terms.
- Second, it let the website to do the heavy lifting. We didn't have to get our ads to say everything, we only needed them to say just enough to drive interest.

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

At an overall level we know the campaign worked from the business metrics. We saw a significant increase in all metrics; with connections up 35%. But how do we know it was our campaign?

During the six months of the campaign average monthly connections increase by 40% compared to the months before hand (including the first three months of 2024).

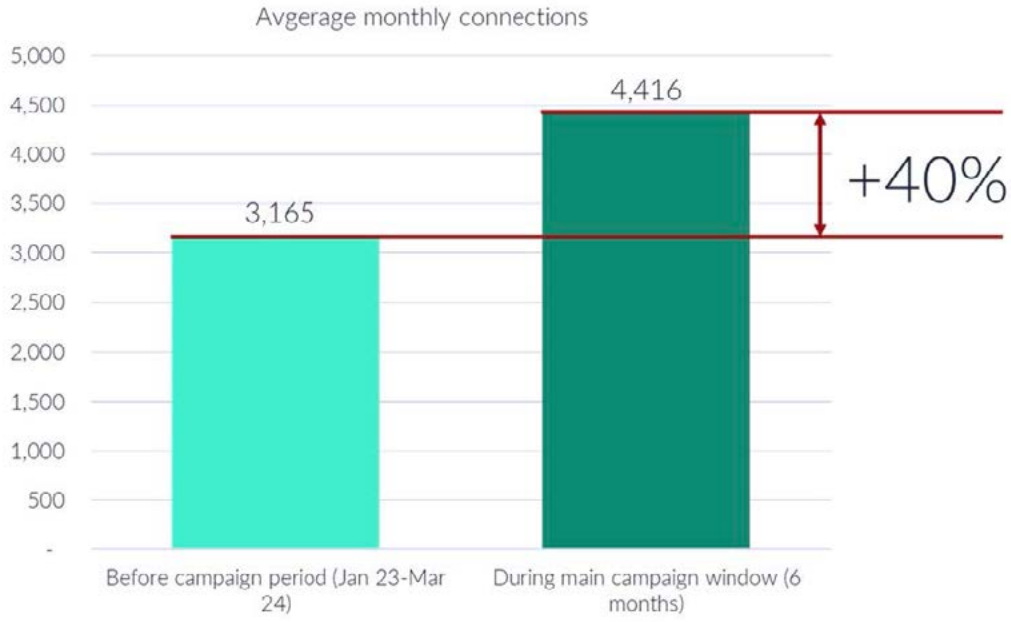


Figure 1: avg monthly orders

Econometric modelling showed that the contribution of advertising roughly doubled as a result of our activity. Despite their being no increase in media spend.

And following three years of essentially no significant growth in awareness, we saw a 43% increase in awareness levels over the period, and this growth was sustained, rising through subsequent waves of research.

But how do we know it was specifically our spot which lead to this? That our risk to put 70% of the budget into that one 20:59 time slot? and not just the act of marketing or advertising in general?

Hourly web traffic shows that when the campaign began, there was an immediate and sustained increase in traffic to the site specifically between 9 and 10pm – the hour the ad ran, compared to the period previous, where there was no spike.

SECTION 4: RESULTS

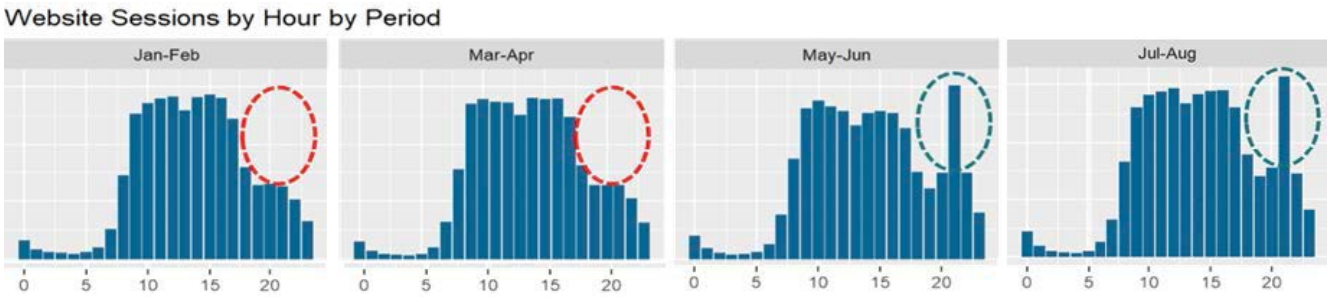


Figure 3: Site traffic by hour pre and during campaign

And again our Econometric modelling data which has analysed all of our activity since advertising began back in 2021 showed that our TV activity had the largest contribution to overall sales compared to any of our other paidtactics.

The net result is that the average cost per connection from our activity improved significantly. Cost per connection improved by 28% and cost perorder by 19%.

Business Objective 1: Drive new connections

We finished the campaign 17% ahead of target.

As well as being ahead of target, our results were also a 35% improvement on the previous year.

Marketing Objective 1: Drive a 15% increase in advance orders.

We exceeded our targets by 9%.

Order volume was up 25% on the previous year.

Marketing Objective 2: Grow awareness of NBI to 45%

Awareness levels of NBI reached 53% - 7% points ahead of target.

Awareness levels rose 16% on previous year, and showed the first consistent and large rises since roll out began, despite larger budgets in previous years.

SECTION 4: RESULTS

Activity Objective 1: Drive a 20% increase in web traffic

We delivered a 25% increase in web traffic, beating target by 5% points.

Web traffic rose by 25% year over year, and gains in web traffic directly correlated with the period of campaign activity.

ADDITIONAL RESULTS

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Business Events (e.g. changes in supply chain, government regulations), Public Relations

Roll out did increase from an average of 3.5 DA's per month, to 4 DA's per month. But our rate of connection increased by an additional 30%. In 2023 NBI connected 25.9% of every premises the roll out passed, by December 2024 that had risen to 34%.

There was some PR activity also supporting NBI around the Black Valley in late Sept. Its impact came after econometrics. But econometrics showed previous PR activity in '23 and '22 drove 1,046 and 1,602 orders respectively. It's brief window of activity meant it was not a big driver.

Users can bypass connecting directly with us, if they happen to be in a completed DA and order fibre directly from a provider. Some providers ran small co-branded campaigns, taking circa 1,245 connections.

CREATIVE WORK









CLICK HERE TO SEE THE CREATIVE REEL ››

The Fibre Forecast



Entered by

core™

For National Broadband Ireland

Category: IT, Telecoms & Utilities

GOLD

Start Date: 1st January 2024
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Decades of broken broadband promises left rural Ireland feeling forgotten. This wasn't about promising speed, it was about restoring faith.

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Stimulate demand for NBI, the governments national fibre broadband rollout, with just 2% share of voice in a saturated market.

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THE RESULT

We delivered our highest ever awareness levels (+43%/16p.p.), and drove connections up 35% year on year.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

We talk a lot about bravery in marketing. Often wrongly. It's easy to be brave playing with a fraction of an 8-figure media budget. But what about when you're David, not Goliath? When you have a complex product and 2% Share of Voice? Is it really bravery if you're not taking a risk?

This case is about taking a risk; betting our entire media budget on one bold move, and on one media spot. It shows how an insight can reframe a problem completely, and how committing to one idea which challenges media's "mass-reach" orthodoxy can deliver exceptional results.

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The rollout was defined by Deployment Areas (DAs); small, technical boundaries containing around 2,500 unconnected premises each. These boundaries meant nothing to the people on the ground. They didn't align with county lines, townlands, or local identities. In fact, neighbours could find themselves in different DA's. Because the rollout didn't progress in a neat, geographic sequence, one DA could be connected years before the one next door.

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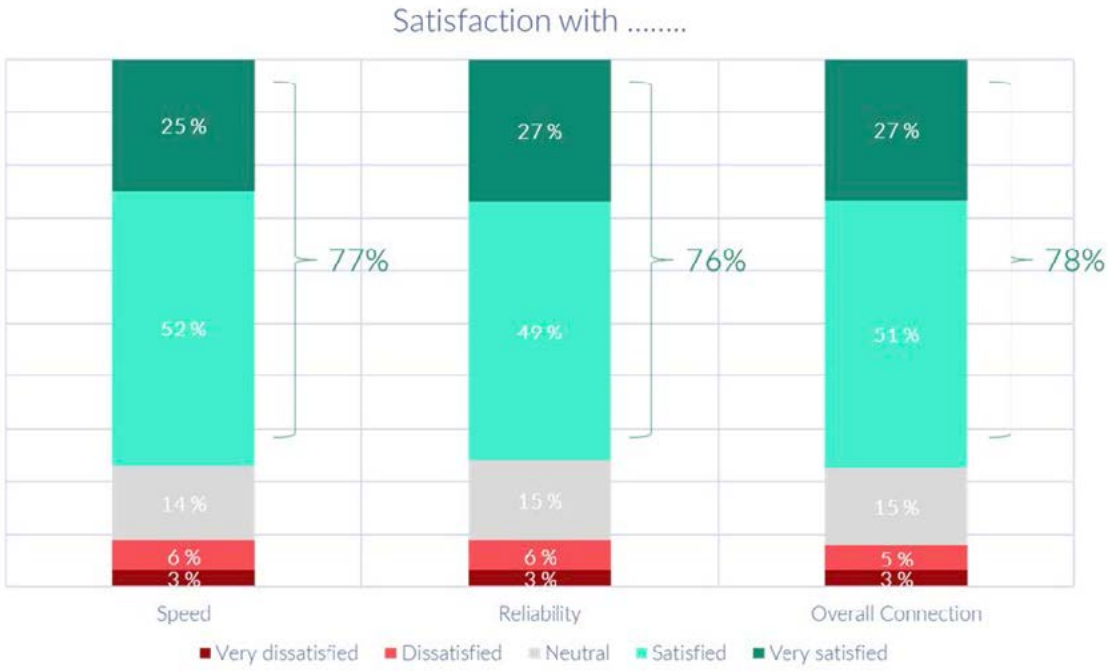


Figure 2: satisfaction levels

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Figure 3; research word cloud

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The power of signalling through media placement is in vogue again; that a brand's behaviour in media is in itself a message. Well, what better way to signal reliability, and trustworthiness than by appearing in the exact same placeover and over again. Sometimes actions speak louder than words.

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Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

Repeating that one spot over 80 times was the key element of our strategy. It was risky, accounting for 70% of our budget.

Despite this, we could only afford to run it 3 times per week for 6 months (late Apr to mid Oct). So we selected days which would have higher news viewership because of big events like Eurovision, Election Debates, Olympic wins, and similar.

Local radio was reduced from previous years. But we positioned our ad in news bulletins to mirror the TV approach. Reduced levels of Search and Social hoovered up the interest we generated. The change in media mix is shown in Figure 1 below.

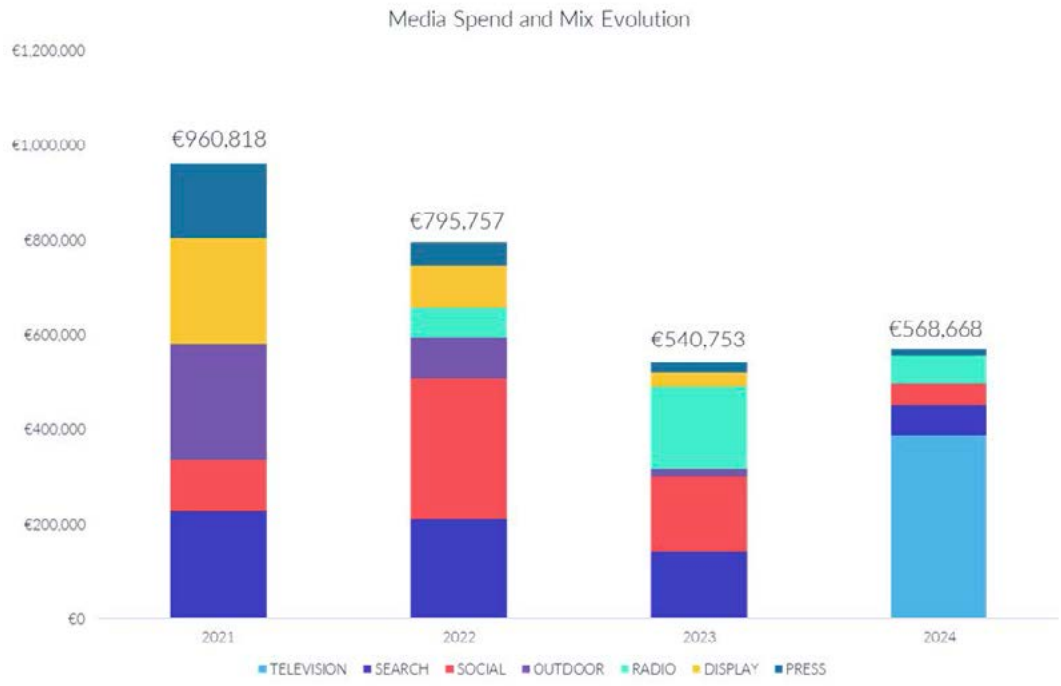


Figure1: media mix

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

In an unusual twist, media briefed creative to design specifically for the placement. Enter Fionnuala Fibre O'Farrell Flynn: a puppet news anchor whose charming bulletins showed real-time rollout progress nationwide. Puppets kept production costs low and allowed for easy, cheap edits.

Because our strategy was built on repetition we could rely on multiple exposures to land our complex message. Rather than explain the detailed customer journey, she simply directed people to check their Eircode on NBI.ie and see exactly when they would be connected.

Fionnuala was used on all channels. She recorded bullet-ins for local radio, she attended internal events, visited trade shows and was lucky enough to attend the national ploughing championships. We even used her news anchor's blooper reels in social.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

At the heart of our strategy was one word; repetition. We couldn't spend our way to cut through, but maybe we could repeat our way to success?

2024 was the fourth year of the NBI rollout; about half-way through building the network. We'd learned a few things;

- We'd been using the wrong medium. Low-cost digital channels offered cheap reach, but very low dwell time. People swipe, skip, and scroll past it quickly. We needed high attention. Which meant we needed video. A burst of TV would eat our budget however, so we had to think creatively.
- It lead to an important realisation; we didn't have to reach everyone in each DA to achieve our target. We could select a subset of that group and focus on just them. Using the same spot, at the same time, in the same place allowed us to do that. People who watch the 9 o'clock news one evening, tend to do so most evenings. It was an arbitrary cohort, but a big one; about half a million people.

If targeting an arbitrary segment was a big risk, then going national with our message was another. It might ignite that decades old frustration. We countered in three ways;

1. The copy itself showed progress. It listed multiple places being connected. It also directed people to the website to see when their home would be connected.
2. We updated the copy as the roll-out progressed. Refreshed executions aired later in the year, listing new places that were being connected.
3. We tailored local radio and social to local places – making progress feel more immediate to the people in that region.

Our budgets were extremely pressured, but again, an important element of media's brief to creative was to end with a simple sign off; "Search NBI.ie". That one step had two major benefits:

- It allowed us to reduce our search spend. Rather than bid on multiple category generic terms, we could focus on our own much cheaper brand terms.
- Second, it let the website to do the heavy lifting. We didn't have to get our ads to say everything, we only needed them to say just enough to drive interest.

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

At an overall level we know the campaign worked from the business metrics. We saw a significant increase in all metrics; with connections up 35%. But how do we know it was our campaign?

During the six months of the campaign average monthly connections increase by 40% compared to the months before hand (including the first three months of 2024).

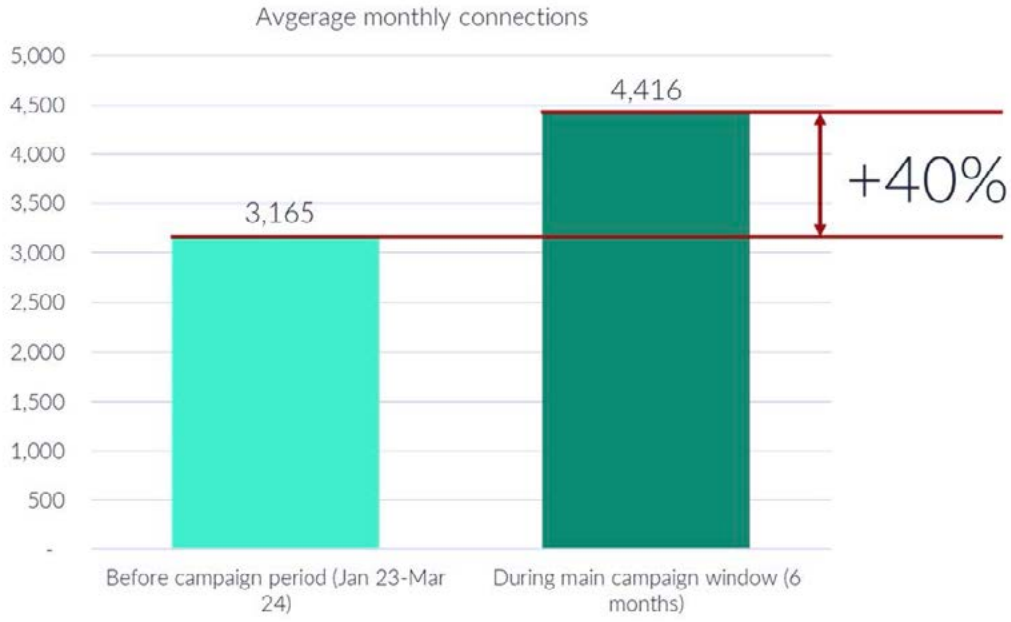


Figure 1: avg monthly orders

Econometric modelling showed that the contribution of advertising roughly doubled as a result of our activity. Despite their being no increase in media spend.

And following three years of essentially no significant growth in awareness, we saw a 43% increase in awareness levels over the period, and this growth was sustained, rising through subsequent waves of research.

But how do we know it was specifically our spot which lead to this? That our risk to put 70% of the budget into that one 20:59 time slot? and not just the act of marketing or advertising in general?

Hourly web traffic shows that when the campaign began, there was an immediate and sustained increase in traffic to the site specifically between 9 and 10pm – the hour the ad ran, compared to the period previous, where there was no spike.

SECTION 4: RESULTS

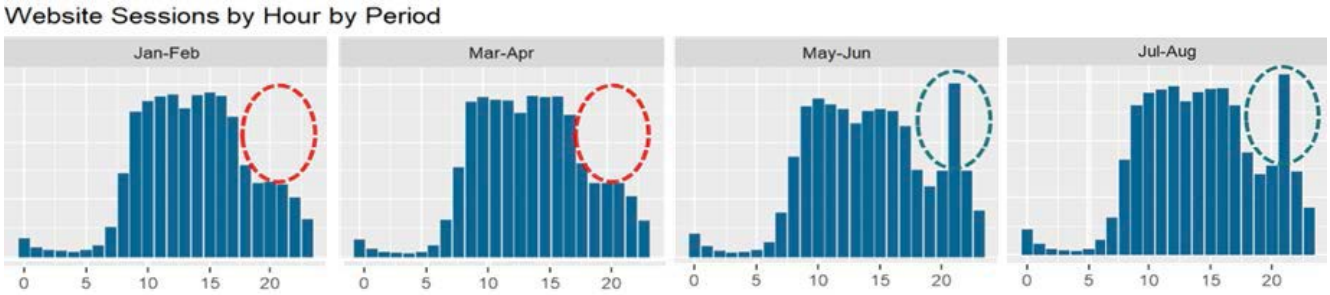


Figure 3: Site traffic by hour pre and during campaign

And again our Econometric modelling data which has analysed all of our activity since advertising began back in 2021 showed that our TV activity had the largest contribution to overall sales compared to any of our other paidtactics.

The net result is that the average cost per connection from our activity improved significantly. Cost per connection improved by 28% and cost per order by 19%.

Business Objective 1: Drive new connections

We finished the campaign 17% ahead of target.

As well as being ahead of target, our results were also a 35% improvement on the previous year.

Marketing Objective 1: Drive a 15% increase in advance orders.

We exceeded our targets by 9%.

Order volume was up 25% on the previous year.

Marketing Objective 2: Grow awareness of NBI to 45%

Awareness levels of NBI reached 53% - 7% points ahead of target.

Awareness levels rose 16% on previous year, and showed the first consistent and large rises since roll out began, despite larger budgets in previous years.

SECTION 4: RESULTS

Activity Objective 1: Drive a 20% increase in web traffic

We delivered a 25% increase in web traffic, beating target by 5% points.

Web traffic rose by 25% year over year, and gains in web traffic directly correlated with the period of campaign activity.

ADDITIONAL RESULTS

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Business Events (e.g. changes in supply chain, government regulations), Public Relations

Roll out did increase from an average of 3.5 DA's per month, to 4 DA's per month. But our rate of connection increased by an additional 30%. In 2023 NBI connected 25.9% of every premises the roll out passed, by December 2024 that had risen to 34%.

There was some PR activity also supporting NBI around the Black Valley in late Sept. Its impact came after econometrics. But econometrics showed previous PR activity in '23 and '22 drove 1,046 and 1,602 orders respectively. It's brief window of activity meant it was not a big driver.

Users can bypass connecting directly with us, if they happen to be in a completed DA and order fibre directly from a provider. Some providers ran small co-branded campaigns, taking circa 1,245 connections.

CREATIVE WORK









CLICK HERE TO SEE THE CREATIVE REEL ››

How Rebranding Daytrips as Daycations Safeguarded a Disrupted Sector



Entered by

core™

MINDSHARE

For Fáilte Ireland

Category: Leisure

GOLD

Start Date: 1st July 2024
End Date: 1st September 2024
Industry Sector: Travel, Tourism & Restaurants
Industry Situation: Flat

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

We didn't need more people taking low-to-no spend daytrips; we needed people already taking daytrips to spend more on them.

THE INSIGHT

People taking daytrips could help plug this gap. Unfortunately, only 50% of day-trips included a paid-for tourism activity or attraction.

THE CHALLENGE

Due to reduced hotel capacity, tourism activity and attraction businesses across Ireland were facing substantial Q3 losses and potential closures.

BRINGING THE IDEA TO LIFE

We rebranded daytrips as Daycations; reframing them from a casual day out to an activity-packed vacation squeezed into one day.

THE RESULT

Average spend per Daycation increased by 23% YOY, with total Q3 spend on Daycations increasing by €34 million to €208 million.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Fáilte Ireland's "Best Daycation Ever" campaign tackled a major disruption to Ireland's tourism industry with creativity and precision. Faced with significant losses due to bed stock displacement, this campaign increased daytrip spending by rebranding daytrips as Daycations: activity-packed vacations squeezed into a single day. By leveraging meaningful audience insights, hyper-local media partnerships, and an integrated multichannel approach, it drove a €34 million year-on-year increase in Q3 daytrip spending in just nine weeks. This campaign exemplifies tourism marketing at its most impactful – turning a challenge into an opportunity and sustaining tourism businesses across Ireland when they needed it most.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Fáilte Ireland's role is to support the long-term, sustainable growth of Irish tourism. Historically, our marketing strategy focused solely on increasing domestic overnight stays (what we call 'bed nights'). This single-minded focus was elegant in its simplicity: by increasing bed nights, we could indirectly stimulate economic activity across the broader tourism ecosystem too; particularly in attractions, activities, and hospitality services.

However, as a result of the support provided during the humanitarian crisis, Ireland's hotel capacity was necessarily reduced and we had to adapt how we supported the industry.

As of May 2024, approximately 10% of registered bed stock outside Dublin had been temporarily taken off the market. In popular tourist counties like Clare, Meath, Mayo, and Wicklow, this figure was slightly higher at around 15%. This change had an immediate impact on the tourism landscape. With reduced hotel capacity, businesses in the ancillary tourism sector saw their customer base reduced.

Initial estimates suggested that the reduced bed stock could result in industry-wide reductions in revenue totalling over €500 million. And a large portion of this impact would be felt by activity and attraction-based businesses – many of which are small, seasonal, and deeply rooted in local communities. These providers often rely on Q3, with the busy summer months of July and August, to generate the revenue needed to sustain their operations throughout the year. If they had a bad summer, there was a real risk that many of these vital tourism businesses would be forced to close. And once a tourism business shuts its doors, the chances of them re-opening are very slim.

With the all-important summer season fast approaching we had to rapidly pivot to directly driving an increase in paid-for activities and attractions on daytrips. This was new territory, outside our historical remit, and demanded that we influence entrenched behaviours on a national scale, with limited time to do so. The task wasn't just difficult, it was unprecedented. Yet, inaction could have led to significant challenges for hundreds of local tourism businesses, and long-term impact to Ireland's tourism economy. We had to act – and fast.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Increase the total amount of money spent on daytrips in Q3 by 10% YOY (from €174m in 2023 to €191m in 2024).

With reduced hotel capacity, we needed summer daytrippers to spend more on activities and attractions to make up the shortfall. But crucially we didn't simply need more daytrips, we needed people spending more money on daytrips. Hence the focus on daytrip spending and not volume. We set ourselves the ambitious target of a 10% YOY Q3 increase. To contextualise that, daytrip spending in the previous year actually fell by 33% YOY for Q3.

Marketing Objective 1: Maintain the current high levels of daytripping amongst our core target audiences (Families & Younger Unconstrained Adults).

Over 60% of Families & Younger Unconstrained Adults (our two core audiences for this activity) were already taking daytrips. Rather than focusing too much on trying to further increase what were already high levels of daytripping, we decided to focus instead on maintaining daytrip levels and changing how people thought about and engaged with them.

Marketing Objective 2: Increase the percentage of our core target audiences (Families & Younger Unconstrained Adults) paying for activities and attractions on their daytrips.

As stated above, we didn't necessarily need more people taking daytrips, we needed people already taking daytrips tointegrate more paid activities and attractions into them. Currently, only about 50% of our target audience were doing so. Increasing this would be key to supporting our activity and attraction tourism businesses as per the primary objective.

Marketing Objective 3: Increase the overall average spend per daytrip by 10% (from €41 in Q3 2023 to €45 in Q3 2024).

If our plan was to maintain current high levels of daytripping, but encourage daytrippers to engage in more paid for activities, ultimately this would have to be reflected in an increase in the average spend per daytrip which is what this objective is all about. An increase of 10% may seem modest, but when you multiply that by several million daytrips taken in Ireland each summer the scale of our ambition becomes more apparent.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Activity Objective 1: Maximise total campaign reach and recall within a short campaign window.

We knew we had a big job to do and not a lot of time to do it in. Which meant our comms strategy for this campaign would have to work extremely hard to maximise the paid and earned reach of this activity. We also knew that if we were going to change behaviour on this scale we needed people to notice and remember the campaign, making recall another key metric.

Activity Objective 2: Achieve high levels of advertising appeal with those who see the campaign.

We know from the work of Binet & Field etc. that advertising that emotionally appeals to its audience is more effective than rational persuasion based copy. So we knew that in order for this campaign to have the impact we needed it to have, it needed to really resonate with and appeal to our core target audiences.

Activity Objective 3: Change people's perceptions of what's possible on a daytrip in Ireland, reframing them from casual days out to activity packed Daycations.

It wouldn't be enough just getting people to notice and like our ads. In order to increase daytrip spending and support the sector, the messaging would need to be clear and compelling. It would need to reframe the possibilities of a daytrip in Ireland in a relevant way and create a real grá for the idea of a Daycation amongst our core target audiences.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Fáilte Ireland has three broad demographic audiences that we build our campaigns around:

Younger Unconstrained Adults *(under 45s with no kids in the home);* ***Older Unconstrained Adults*** *(over 45s with no kids in the home); and* ***Families*** *(families with children still in the home).*

As with all good segmentations, when taken together they are mutually exclusive and collectively exhaustive. The reason we split our audiences out specifically like this is because we know through research and previous campaign learnings that these three groups have very different travel behaviours, motivations, and media consumption patterns. Where such differences exist, a one-size-fits-all approach is unlikely to be effective.

For example, when it comes to taking daytrips, we can see that Families and Younger Unconstrained Adults were already much more likely to go on daytrips than Older Unconstrained Adults during the summer months.

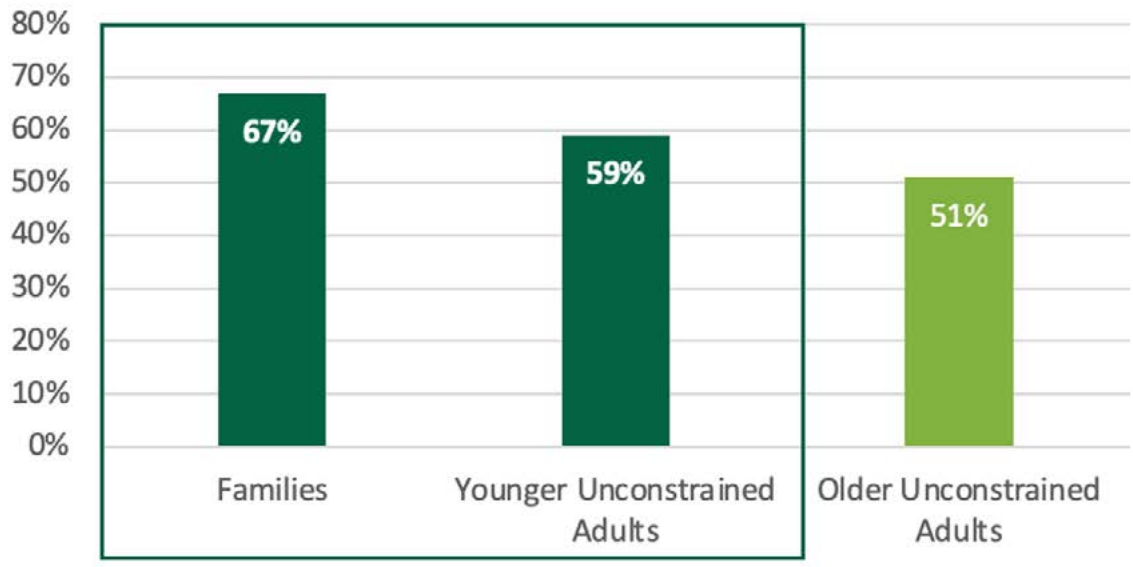


Fig.1 – Chart showing % of audience segments already taking summer daytrips (2023).

With the stakes so high and a small window of opportunity, we knew we needed a razor-sharp focus for this campaign. It wouldn't be possible for us to develop tailored creative and effectively target all three segments. Which is why we made a strategic decision to focus our efforts on those already predisposed to daytrips; Families and Younger Unconstrained Adults. This would allow us to develop comms specifically tailored and targeted towards both of these key segments, greatly increasing the relevance and impact of the overall campaign.

Now, you might be thinking *"Hang on a minute, why didn't you target Older Unconstrained adults where you have the most headroom for growth?"* And it's a fair question. But as we'll explain below, the thing we were trying to change with this campaign wasn't necessarily the number of daytrips people were taking, but rather how people were taking daytrips. Which, as it stood, was a big barrier to us achieving our overall objective.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

In order to support the sector and increase spend with potentially at-risk tourism activity and attraction providers, we needed to change how people were taking daytrips. But in what way exactly? And what was the challenge with daytrips as they stood? Research revealed the answer to both of these questions, and formed the basis of the key insight that shaped our strategy.

Key Insight:
The root of the issue wasn't the quantity of daytrips; it was the nature of them. Irish people were still taking a lot of daytrips, but most weren't including any paid-for activities or attractions. As a result, these trips were delivering little economic value for the tourism sector and less personal value for the daytrippers themselves.

Research revealed that many were opting for casual, low-cost days out; a walk in the countryside or a day on the beach. Which on the surface is very positive. But unfortunately this type of daytrip behaviour wasn't going to help sustain local tourism businesses, nor was it unlocking the full potential of what a daytrip could offer to the daytrippers themselves.

Worryingly, this behaviour was widespread, even among our most engaged segments: Families and Younger Unconstrained Adults. As we can see below, only about half of our target audiences were participating in any paid-for activities or attractions on their daytrips. For the sake of the sector, this needed to change... urgently.

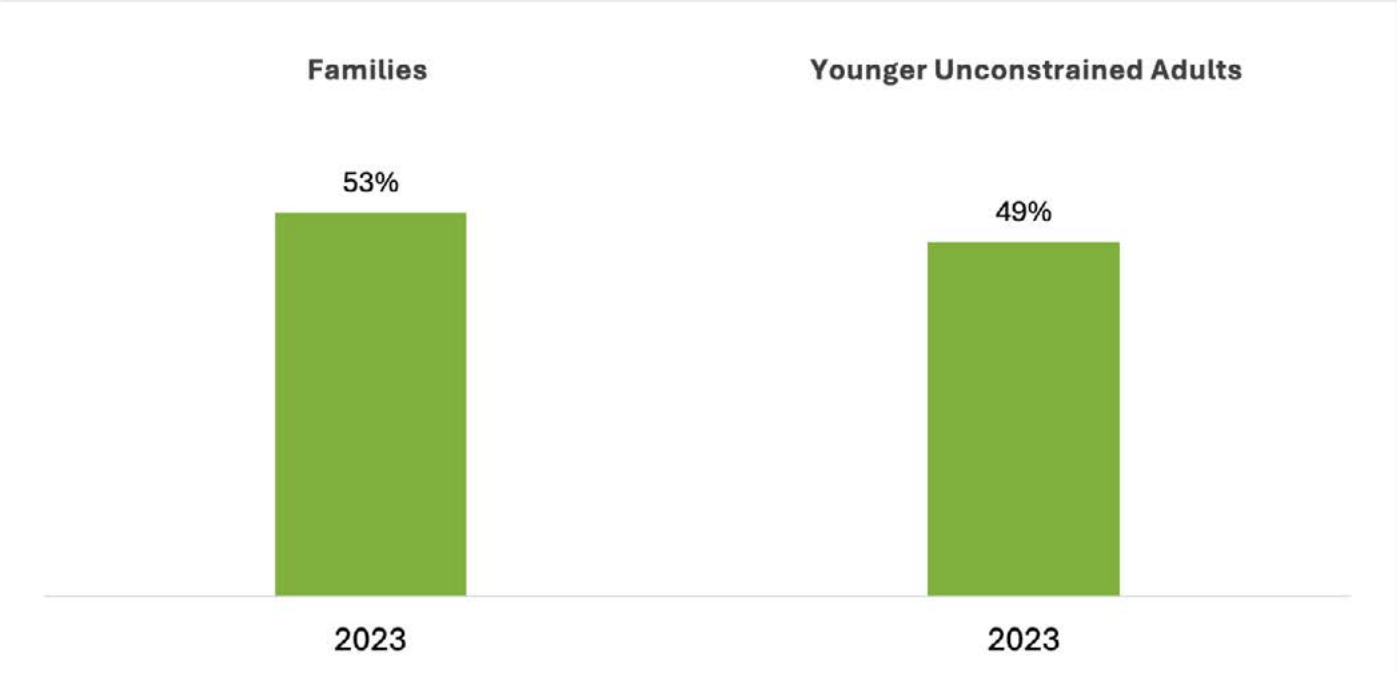


Fig.2 – Chart showing % of audience segments participating in paid activities & attractions (2023).

This finding was pivotal. It confirmed for us that the path to success didn't lie in simply increasing the number of daytrips. Instead our strategy would have to very clearly focus on encouraging our audience to get more out of their daytrips by incorporating some paid-for activities and attractions into them.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

We didn't need more people taking low-to-no spend daytrips; we needed people already taking daytrips to spend more on them.

What we needed to do was reposition the possibility of what a daytrip could bein the people of Ireland's minds. To rebrand daytrips. Which got us thinking...

What if we could make people think the same way about daytrips as they think about other types of trips? Other types of trips where they engage in an abundance of paid-for activities and attractions. What if we could get them to think about them more like little mini-vacations squeezed into one day?

*What if we could get Irish people to stop taking daytrips, and start taking **Daycations** instead?*

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

Targeting our Family and Younger Unconstrained Adult audiences, we brought our strategy to life through the fully integrated "Best Daycation Ever" campaign, which ran for nine weeks across the key summer months of July & August. The challenge we faced was massive, the window to solve it narrow, and the stakes high. But we had a carefully designed campaign plan that maximised the impact we were able to have. This highly effective plan was built around a Paid, Owned, and Earned model and activated at both a national and hyper-local level.

National Paid
National media in BVOD, YouTube, Audio and Paid Social were planned to establish the concept of a Daycation at scale. These assets featured families and friend groups enjoying vibrant itineraries with a high density of paid experiences.

Local Paid
We knew that people would typically only travel 60-90 mins for a daytrip. So we partnered with every local radio station in the country to highlight the multitude of amazing tourism activities and attractions on everyone's doorstep. These partnerships included presenter segments and bespoke on-air content culminating in over 4,200 placements that featured more than 340 local tourism businesses.

Earned
Nine influencers created Daycation itineraries which were shared via Instagram, blogs, and supported by earned press coverage in national press – driving earned reach of 2.5 million right across the country, in a highly authentic way.

Owned
DiscoverIreland.ie hosted a dedicated Daycation page with itineraries, planning tools, and links to supported businesses. Campaign assets across paid and earned channels directed users here. Integrated email and organic social activity achieved strong open and "save" rates – key indicators of planning intent.

Working in unison, this plan delivered national impact, local relevance, and segment-specific precision – translating strategy into action and setting the stage for measurable behavioural change.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

Fundamentally, our Daycations campaign was a rebranding of the humble daytrip. Our idea was simple: show how much more rewarding a Daycation could be versus a regular daytrip. Using "Best Daycation Ever" as our unifying endline, our creative showed how to transform an ordinary daytrip into anactivity-packed Daycation, with a CTA to "Plan your next Daycation at DiscoverIreland.ie".

For Families, executions focused on ease and memory-making. For Younger Unconstrained Adults, we leaned into spontaneity and shareability. But all featured an abundance of paid-for activities and attractions each group could enjoy on their daytrips, featuring hundreds of real tourism and attraction businesses throughout the campaign. In doing so, we enticed and encouraged both audience segments to get more out of their daytrips by turning them into Daycations. And, crucially for the ancillary tourism businesses we set out to support, to spend more doing so.

The Daycation platform, and the creative approach of showing just how much one could squeeze into a Daycation, was both impactful and flexible. The creative concept was made to work across AV, audio, print, digital, social, search, PR, influencer content, owned channels, national, and local media. All of which had a well-defined pallet of distinctive campaign assets to tie it all together, thus landing this important message in a consistent way across all campaign touchpoints.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

The behavioural shift we needed (getting more people to include paid experiences on their daytrips) couldn't be achieved through awareness alone. It required a full-funnel, behaviour-led communications strategy, tightly integrated and with a single-minded focus on action.

The rationale behind our strategy was shaped by three core truths.

1. The audience was already daytripping
We weren't introducing a new behaviour, we were upgrading an existing one. That meant we needed communications that didn't just inspire, but interrupted default habits and inserted a better alternative: a planned, experience-rich Daycation.

2. The window of opportunity was short
With only nine weeks to impact peak season, we needed a highly focused plan with no dead weight. Every touchpoint had to play a clear and complementary role in the conversion journey.

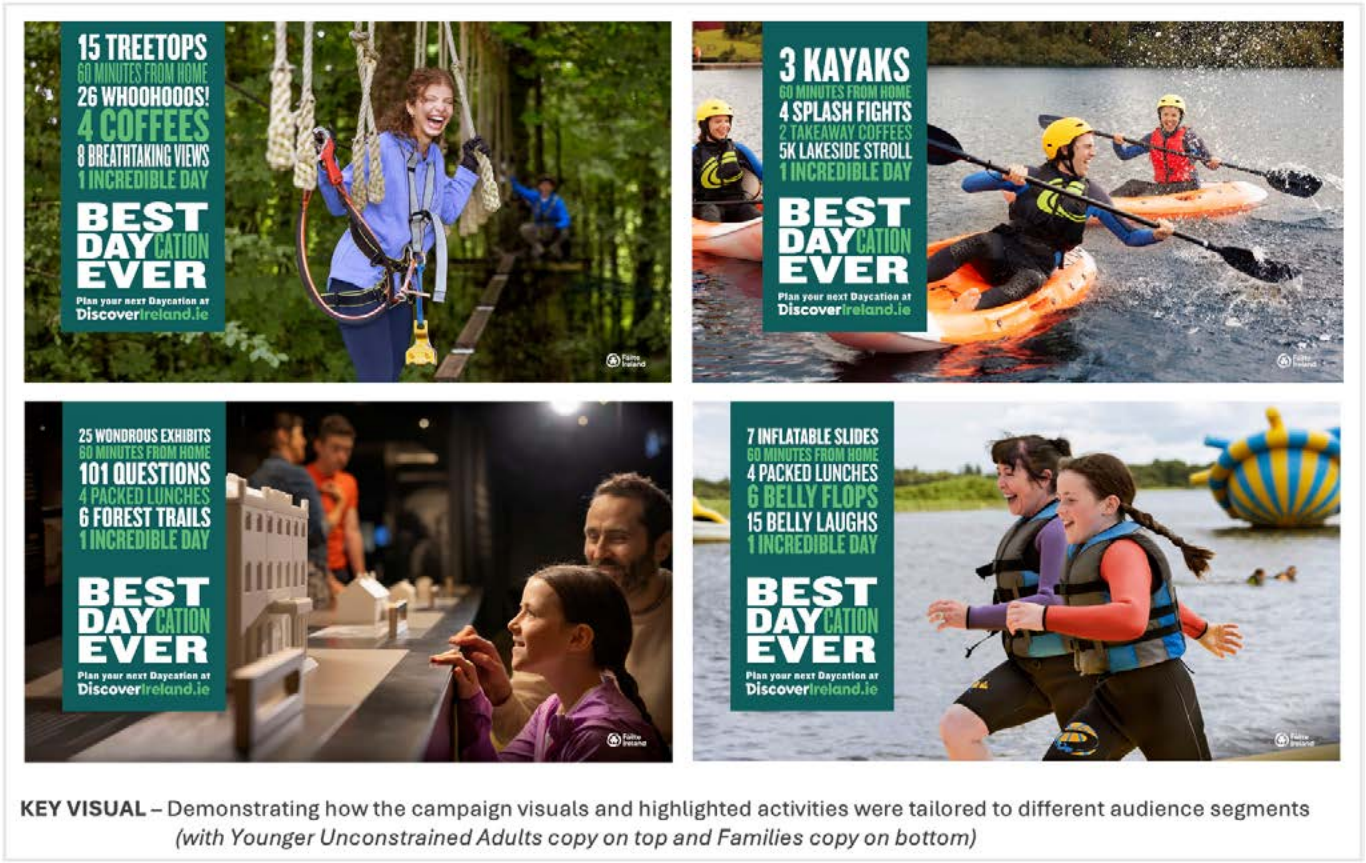
3. Success relied on national reach and local resonance
A Daycation isn't abstract, it happens close to home. We had to bring the idea to life at national scale, but make it feel actionable within 90 minutes of any doorstep. These truths shaped a campaign strategy in which every element had a clear role to play:

- AV, Audio and Paid Social created urgency and shifted national perceptions; showing that a better daytrip was possible, and worth doing.
- Radio partnerships and influencer content made it feel local, personal, and replicable; delivering contextual relevance and practical inspiration.
- Email and Owned Social drove action through planning cues and repeat engagement, while pointing to a centralised landing page on DiscoverIreland.ie. This helped turn interest into itineraries, and intent into action. All campaign paths eventually led here, and the content was optimised based on real user flows.

Investment was also managed in response to changing needs. Certain counties were identified as needing additional support versus the national average. Investment in YouTube and social were pivoted towards these areas using hyper-local targeting. And radio partnerships were dialled up on key local stations to emphasise the daytrip opportunities in those areas of greatest need.

In summary, our strategy was designed not just to communicate an idea, but to create a frictionless ecosystem that moved people from awareness to action. Every element of the campaign worked together to deliver the required behaviour change at speed and scale. And deliver it did, as you'll see in the next section.

SECTION 3: BRINGING THE IDEA TO LIFE



KEY VISUAL – Demonstrating how the campaign visuals and highlighted activities were tailored to different audience segments *(with Younger Unconstrained Adults copy on top and Families copy on bottom)*

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

This campaign launched at a critical moment of disruption for Ireland's tourism sector. Bed stock displacement risked reducing revenue for activity and attraction-based businesses – many of which are small, local, and culturally significant. For these providers, even a few thousand euros in lost summer income could mean closing for good.

That's the challenge this campaign was developed to address. And that's why our objectives weren't just about awareness or reach. They were about driving increased revenue for tourism businesses that really needed it. We set out to achieve this by increasing the proportion of daytrips that included paid-for activities and attractions. And, ultimately, the overall national average spend per daytrip. To do so we knew we needed a campaign that maximised reach with a limited run-time, that got not just seen but noticed and remembered, and that truly changed people's perceptions of what a daytrip could be.

This campaign delivered on all fronts. Most crucially, it delivered a €34 million year-on-year increase in Q3 daytrip spending in just nine weeks. That equated to a 19.5% lift across the sector. And, as per the strategy, this increase wasn't due to people taking more daytrips, it was due to people taking more valuable ones. We had shifted the nations behaviour as intended; more people were taking Daycations instead of standard daytrips.

The additional spend generated by this shift likely meant the difference between success and closure for hundreds of tourism businesses – from historic attractions to family-run adventure parks. Businesses that contribute not only to the Irish economy, but to the cultural fabric of Ireland.

This wasn't just a campaign about boosting numbers. It was a campaign that set out to safeguard the vibrancy and future of a vital sector. The numbers just show that it worked.

SECTION 4: RESULTS

Business Objective 1: Increase the total amount of money spent on daytrips in Q3 by 10% YOY (from €174m in 2023 to €191m in 2024).

List Result: The total amount of money spent on daytrips in Q3 increased by 19.5% YOY (from €174m in 2023 to €208m in 2024). Nearly doubling our target of 10%.

This 19.5% uplift in daytrip spending over Q3 which included the key summer months of July & August resulted in additional revenue of €34m for the tourism businesses we'd set out to support. Meaning in just nine weeks we achieved double our target. And in an industry where the loss of a few thousand in revenue over the key summer months could result in closure, this undoubtedly safeguarded many ancillary tourism businesses across the country.

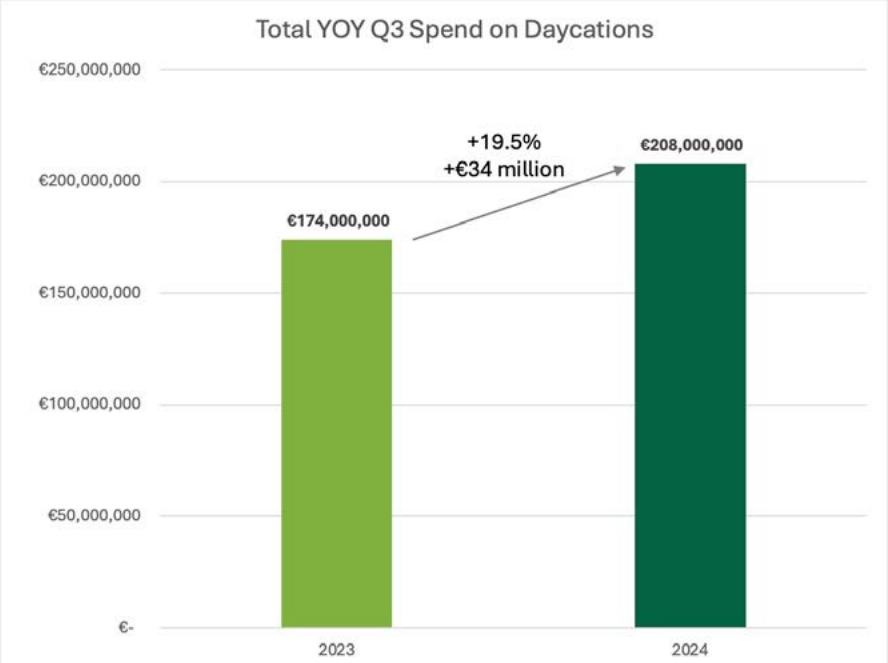


Fig.3 – Chart showing increase in total YOY Q3 spend on daytrips (CSO).

SECTION 4: RESULTS

Marketing Objective 1: Maintain the current high levels of daytripping amongst our core target audiences (Families & Younger Unconstrained Adults).

List Result: Levels of daytripping amongst our Families & Younger Unconstrained Adults target audiences actually increased by 2% points in both segments, despite not overtly targeting volume growth.

Not only did we succeed in maintaining the currently high levels of daytripping amongst our Families & Younger Unconstrained Adults target audience, we actually managed to increase it slightly. This is especially impressive when you consider that we weren't actively targeting volume growth because levels of daytripping with these segments were already very high. We suspected there was little headroom for growth in this regard, but we managed to achieve a small increase nevertheless.

Marketing Objective 2: Increase the percentage of our core target audiences (Families & Younger Unconstrained Adults) paying for activities and attractions on their daytrips.

List Result: The percentage of our core target audiences (Families & Younger Unconstrained Adults) paying for activities and attractions on their summer daytrips increased by 11% points and 6% points respectively.

We set out to increase the number of Families and Younger Unconstrained Adults paying for experiences on their daytrips – and we did. Their participation in paid experiences rose by 11% points and 6% points respectively, in just nine weeks. This was a key driver of the €34 million increase in daytrip spend achieved.

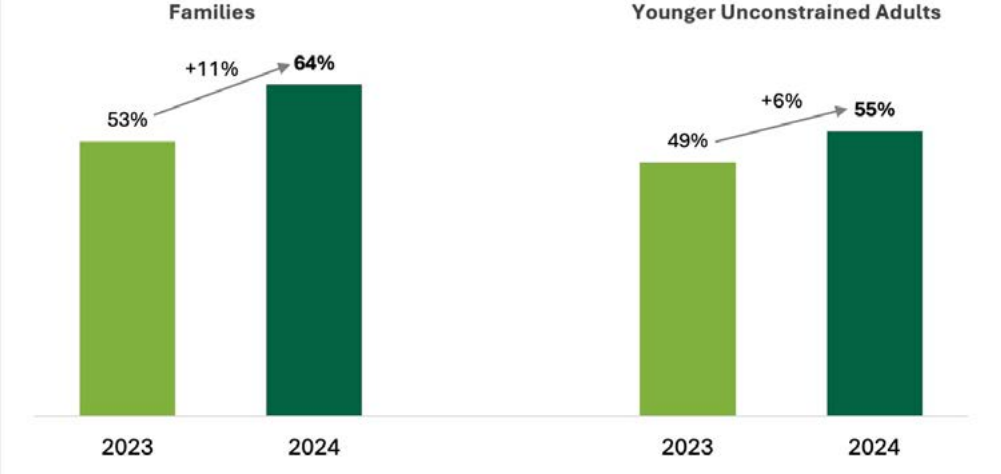


Fig.4 – Chart showing increase in audience segments participating in paid activities & attractions YOY.

SECTION 4: RESULTS

Marketing Objective 3: Increase the overall average spend per daytrip by 10% (from €41 in Q3 2023 to €45 in Q3 2024).

List Result: We increased overall average spend per daytrip by a whopping 23% (from €41 in Q3 2024 to €50 in Q3 2024), again more than doubling our target.

We've already shown a clear behavioural shift amongst our target audience: more daytrips including paid-for activities and attractions. But none of that would matter if it didn't translate into an overall increase in average spend per daytrip. This result proves it did. The campaign drove a 23% YOY uplift in spend per daytrip in Q3, rising from €41 to €50 and fuelled by people choosing Daycations over ordinary daytrips.

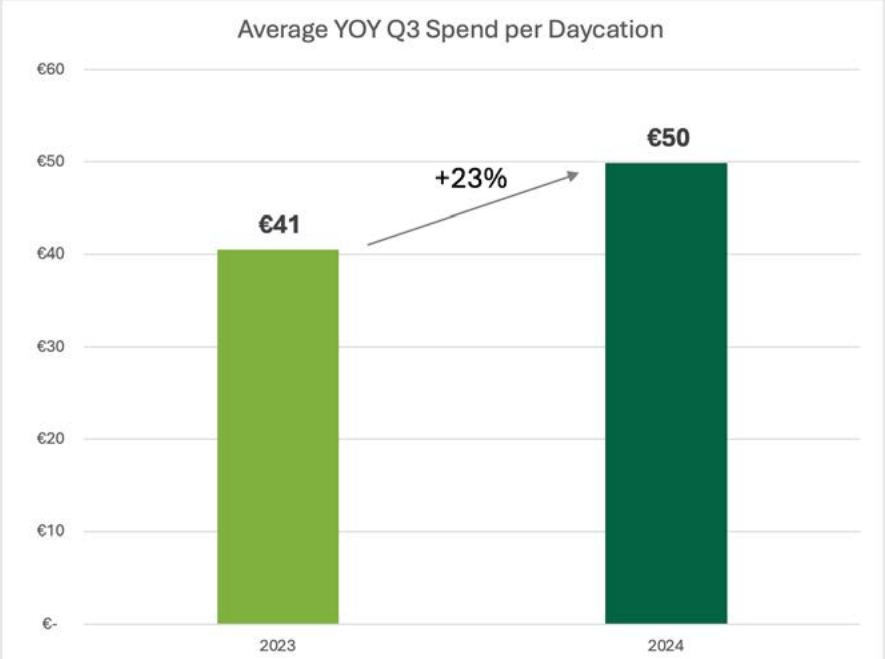


Fig.5– Chart showing increase in average YOY Q3 spend per daytrips (CSO).

Activity Objective 1: Maximise total campaign reach and recall within a short campaign window.

List Result: Achieved unique paid media reach of 4.1 million, cumulative earned media reach of 2.5 million, and a campaign recall rate of 39%.

Despite a run-time of just nine weeks, this campaign achieved exceptional reach: 4.1 million through paid media, amplified by a further 2.5 million in earned media. But reach alone wasn't enough, we needed cut-through. And we got it. The campaign delivered 39% recall, meaning the idea of "Daycationing" landed with 1.6 million people. This is remarkable cut-through in a market where the average person sees 3,300 ads a week.

SECTION 4: RESULTS

Activity Objective 2: Achieve high levels of advertising appeal with those who see the campaign.

List Result: Amongst those who recalled the campaign, 73% rated the advertising as appealing, with 34% rating it as very appealing.

A cynic might ask, "Why didn't everyone like the ads?" But in truth, not many people like any ads at all. Especially not enough to rate them highly. So for this campaign to hit 73% appeal is genuinely impressive. And overall, there was very little negativity, with just 6% of people saying the ads didn't appeal to them.

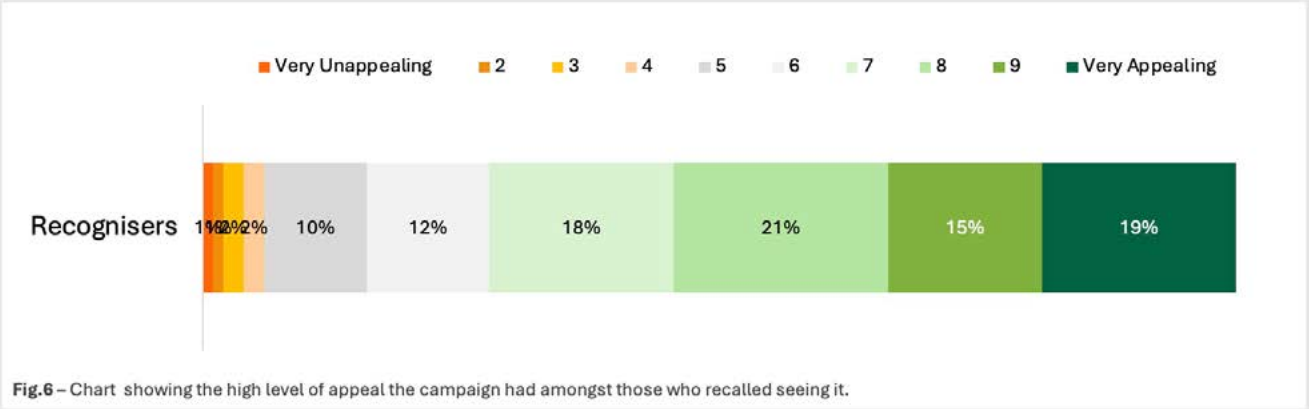


Fig.6 – Chart showing the high level of appeal the campaign had amongst those who recalled seeing it.

SECTION 4: RESULTS

Activity Objective 3: Change people's perceptions of what's possible on a daytrip in Ireland, reframing them from casual days out to activity packed Daycations.

List Result: People's perceptions of daytrips/Daycations in Ireland increased by an average of 18% points across three key attitudinal measures.

Fundamental to this campaign was changing people's perceptions of daytrips. Or, as per the strategy, successfully rebranding daytrips as Daycations; something that's much more valuable to Ireland's tourism economy and more rewarding for daytrippers. If we hadn't achieved this objective, we wouldn'thave achieved any of the others. And you can see how the increases achievedhere ladder all the way back up to the business result at the top.

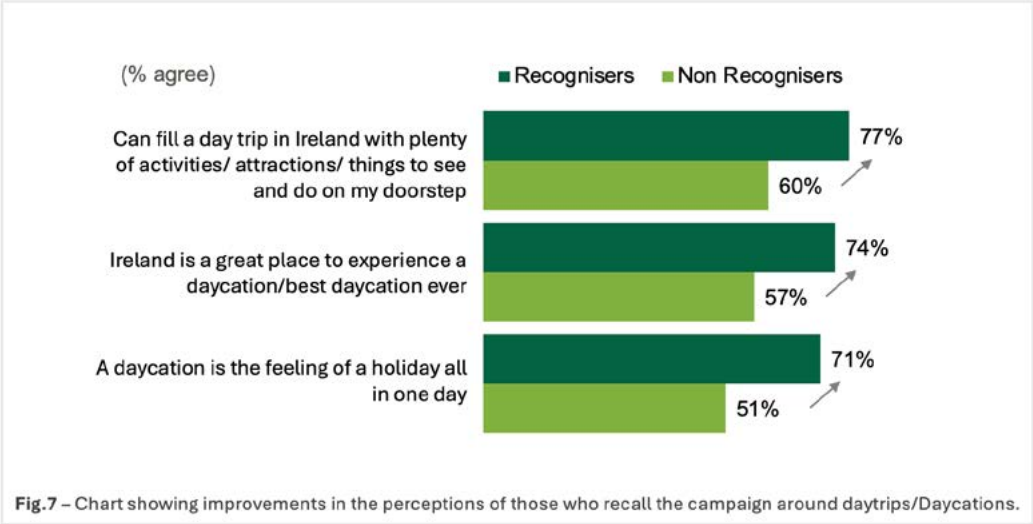


Fig.7 – Chart showing improvements in the perceptions of those who recall the campaign around daytrips/Daycations.

ADDITIONAL RESULTS

One element of this campaign we're particularly proud of is the local radio partnerships. With over 340 local tourism activity and attraction businesses featured across 4,261 placements, this activation alone garnered exposure for these businesses on a level they wouldn't have been able to achieve themselves. And it was effective too, with 77% of local radio listeners saying they were likely to take a Daycation of this type in next 3 months.

Another thing we're very proud of is the human impact of this campaign. Daycations didn't just help ancillary tourism businesses, it helped Daycationers get more out of their daytrips and opened their eyes to the abundance on their doorsteps. As one local radio listener put it when they called in about the campaign:

"I've been in Waterford for 40 years, and this campaign has revealed the hidden beauty of the area to me."

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: No Other Factors

One possible reason for the increase in daytrip spending could be that people were less worried about the cost of living and felt freer to spend more money on things like daytrips. However, while inflation slowed slightly in 2024, prices continued to rise and public concern about the cost of living remained high. So it's unlikely the increase in daytrip spending came from people feeling more financially secure.

It also wasn't simply a case of activities or attractions getting more expensive. The increase in average daytrip spend of around 20% far exceeded the national inflation rate of just 2.1% over the same period. This rules out general price rises as the main cause of rising daytrip spending.

All of this, taken together with the clear laddering of effects evident in our results, means we can confidently attribute the results reported above to our Daycations campaign.

CREATIVE WORK





CREATIVE WORK





CLICK HERE TO SEE THE CREATIVE REEL ››

Sell it, Send it, Cash it in.



Entered by

BOYS+ GIRLS

core™

For An Post

Category: Public Service & Government

SILVER

Start Date: 20th June 2024
End Date: 21st July 2024
Industry Sector: Delivery Services
Industry Situation: In Decline

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

Position An Post as the feel-good facilitator —clearing space, cutting hassle, and making "ready for its next life" effortless.

THE INSIGHT

Desire doesn't stop, it just gets blocked. The things you no longer want stand between you and what's next.

THE CHALLENGE

Launch a streamlined pre-paid packaging solution in a way that resonated with youth and showcased An Post's circular economy commitment.

BRINGING THE IDEA TO LIFE

The 'Sell it, send it, cash it in!' campaign, showing the affordability, simplicity and positivity of sending pre-loved.

THE RESULT

A 50% increase in pre-paid packaging sales. Increased brand associations with environmental innovation and increased brand affinity.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

This campaign took a simple, pre-paid packaging offer, cleverly positioned as the effortless answer for the booming resell economy. Through hitting the right balance of 'me' meets 'sustainability' in our messaging, and sharp choices in our channel strategy, the brand reconnected with a disengaged audience, saw exceptional engagement, and—most importantly—sold more stuff. Pre-paid packaging sales soared 50%. The result? Clear commercial gain and a brand back in the game. Proof, yet again, that when marketing is done properly, it drives both business results and brand strength.

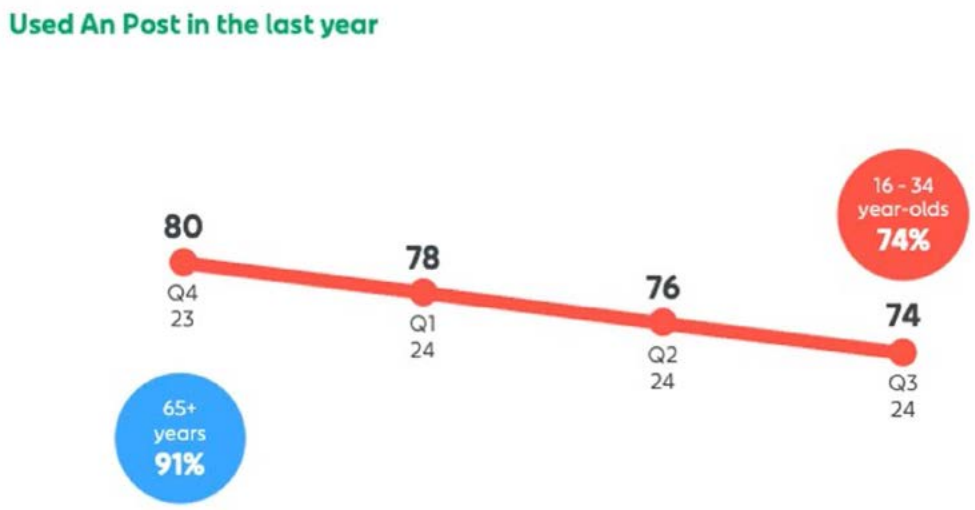
SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Commercial Challenge

Let's be clear: love doesn't pay the bills—usage does. An Post is one of Ireland's most beloved brands, but the under-35s weren't buying. They'd grown up digital—posting memes, not letters. The postal system felt alien: too fiddly, too expensive, too rooted in the past. For a brand that needs future revenue, that's a burning platform. The answer wasn't nostalgia; it was relevance.

Figure 1.



Opportunity

Gen Z are flipping wardrobes and turning clutter into cash. The resale economy was booming in 2023, 78% of Irish consumers bought second-hand, with Gen Z leading the charge - 45% had resold unwanted clothing and 60% planned to do so in the coming year. An Post spotted the commercial gold. The brand ripped up the old rules and rebuilt its pre-paid packaging offer around simplicity, transparency, and modern usage. No weight limits, no faffing — just one rule: if it fits, it ships.

Brand Challenge

An Post's purpose is to act for the common good now and for generations to come. And while the brand had walked the talk on sustainability, perception was stalling. Associations with sustainability leadership and innovation had plateaued and overall brand affinity was slowly declining. Cue the challenge: use this new product not just to shift boxes, but to shift perceptions.Sustainability made simple, relevant, and—crucially—useful.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Figure 2.

An Post Brand Affinity score



SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Grow pre-paid gift bag and box sales by 20% - a goal based on theneed to protect overall sending revenue within the context of anerosion in stamps volume.

Mail sending was a declining habit so we needed to drive sales of the revamped pre-paid packaging product to protect revenue and to use this product to attract younger people back into the Post Office.

Marketing Objective 1: Make An Post feel like a relevant and energised brand that finds solutions for modern living measured through affinity scores and brand perception tracking.

Overall brand affinity indicates the health of the brand and our scores had plateaued in 2023 as had key statements relating to the brand's associations with sustainability. By putting focus on pre-paid packaging as a customer-first way to facilitate the circular economy, we looked for an impact of +5% on key statements and +2% on overall affinity score based on what had been achieved by previous sustainability campaigns.

Activity Objective 1: Create a campaign that resonated with a youth audience and landed key messages about the product features and the brand purpose. KPI was set to 75% key statement agreement.

The campaign needed to land both product and purpose messaging to meet our objectives. Key message statements were chosen to ensure the product proposition was clear in what it offered the consumer and in tandem that it conveyed a brand with clear desire to innovate to support sustainable behaviours. 75% was our chosen target as a very robust level of agreement of the key messages we wanted to land.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Our Target Audience

Let's talk about the bullseye: 18–34s. The future of the brand, commercially and culturally—but a group that barely set foot in a post office. Our research told us they found sending confusing, pricey, and stuck in the past. Not a good look. Usage was low, affinity was weak, and 'traditional' was the word that stuck a big problem for the brand's future.

Attitudes to brand:

An Post wasn't disliked, it just wasn't *relevant*. For a cohort raised on speed, ease, and digital slickness, the brand felt like yesterday's news. The job? Inject energy and show up with something they could actually use—and value.

The Sustainability Paradox

Gen Z are loud about the planet—but limited by their wallets. They care, they just can't afford to prove it. Over 75% wanted to live more sustainably but said the cost made it hard. Classic case of intention vs action.

The Cultural Tension

They follow fashion via TikTok, not shop windows. They wanted to cut back fast fashion with all its negative environmental impact, yet the trends they followed were still moving at a rapid pace and they didn't want to fall behind.

An Post had the perfect answer—a product that let them chase trends without trashing the planet.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

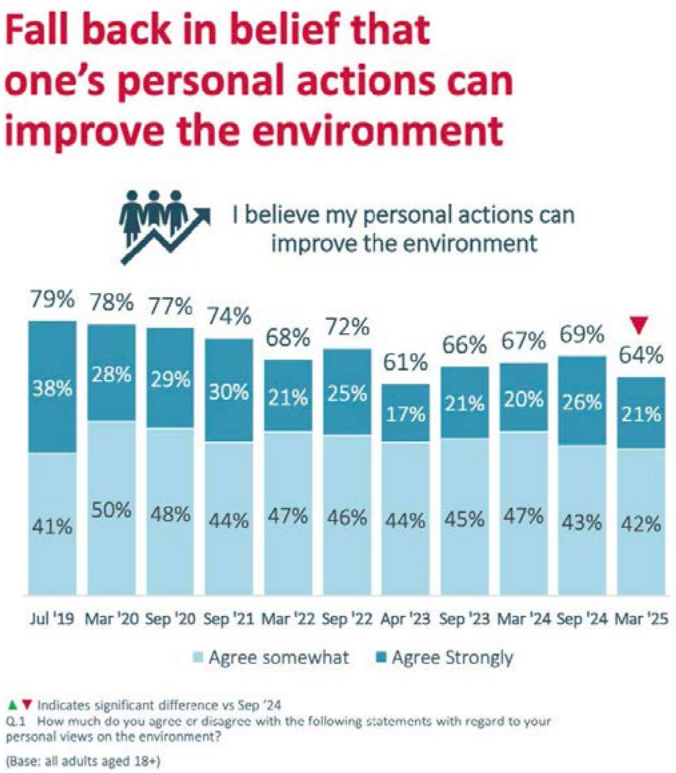
Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

Let's be honest: sustainability doesn't sell unless it's sold *right*. Purpose alone isn't enough—it has to be *relevant*. That means starting not with brand ambition, but with customer motivation. We had to dig beneath the surface of eco-intentions and get to what actually drives action.

Sustainability

Yes, the climate crisis is real, but so is climate fatigue. People feel they're already doing their bit—recycling, reusing, ranting. The idea that "my actions don't really count" had set in. Our job? Make it count again. We needed to reframe sending pre-loved items as small personal acts that add up to bigger change.

Figure 1.



SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Pre-loved economy

Data clearly showed that saving money was the main driver of this booming economy - 59% to sustainability's 31%. Our campaign needed to reflect this because when you get the order of motivations right, you actually get behaviour change.

'Me' Before 'We'

We studied what's already worked: recycling, bottle returns, food waste. Common thread? Efficiency. Less hassle, less waste, more value. That's what shifts habits. Our audience loved to be on top of new fashions, hated waste and wanted to save money. We needed to make it about them - talk less about saving the planet, more about saving time, space, and money.

Audience Insight

Desire doesn't stop—it just gets blocked. What's in your wardrobe, under your bed, at the back of that drawer—that's what's standing between you and what's next.

Using this insight we could position Pre-paid packaging as more than just a product—it could become a tool to move forward, physically and emotionally. Their old stuff could have a 'next life' while they could move onto what was 'next' in their life.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

Position An Post as the feel-good facilitator —clearing space, cutting hassle, and making "ready for its next life" effortless.

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

We knew Gen Z wouldn't respond to vague virtue or complicated process—they needed clear, actionable benefits. So we cut the fluff. Our idea was to 'Green Cross Code' the circular economy: simple, useful, behaviour-led. Enter the rallying cry—*Sell it, send it, cash it in.* A direct line from clutter to cash, with sustainability as the bonus, not the burden. It made the process feel quick, rewarding, and relevant. We executed it through a full TTL campaign—VOD, cinema, OOH, social, radio, digital audio and influencers—ensuring our message hit wherever they lived, streamed, or scrolled.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

We didn't just say "simple"—we showed it. Every touchpoint reinforced ease, speed and relevance. In creative, we focused on movement: items leaving old hands and finding new ones in the rapid cut style beloved of TikTok and with a high energy track and bright grade. Messaging was stripped back to the three-beat CTA: Sell it, send it, cash it in. Media strategy met Gen Z where they are: TikTok, Insta, YouTube, and on-the-go audio. OOH and cinema added fame. Influencers brought credibility. It wasn't about shouting louder—it was about making sense, quickly, across every channel.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

To meaningfully connect with younger audiences and educate them on An Post's prepaid packaging for second-hand clothing, we developed a media strategy rooted in cultural relevance and behavioural insight. Our goal: to get a digitally native, sustainability-minded generation to re-evaluate and resonate with An Post services, a brand traditionally outside their consideration set.

We launched with impact, hosting a curated event at An Post's iconic General Post Office on O'Connell Street. Designed as a modern cultural moment, the event celebrated conscious fashion and made the GPO — a symbol of national heritage — feel relevant to Gen Z values. Influential fashion creators attended and shared content in real time, seeding our message organically across their followings.

We followed up immediately with an ATL push, launching across VOD, linear TV (with premium placements like Love Island), cinema, and audio to maximise attentive reach. Outdoor placements reinforced our message with frequency in high-traffic, youth-oriented locations.

Social media was the strategic linchpin, both resonating with and educating our audience. Influencer-led content with sustainability advocate Fionnuala Jay on TikTok and Meta showcased how to use An Post's prepaid packaging to participate in the growing pre-loved fashion movement. Content was timed to key digital moments when Gen Z is most receptive, creating contextual relevance and emotional engagement.

Initially optimising for reach, we quickly adapted when early results showed low average view times. Pivoting to video views, we achieved 85,431 ThruPlays, a 42% completion rate versus a 35% benchmark. We then retargeted this engaged audience with performance-driven assets focused on education: how to easily resell clothes using An Post — "If it fits, it ships."

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

This campaign didn't just work—it delivered. Sales spiked directly in line with campaign activity. But this wasn't just a good product—it was great advertising. We saw clear creative cut-through in engagement metrics. Campaign testing proved our core message landed. Brand tracking showed lifts in affinity and sustainability associations while this was our lead campaign in market.

SECTION 4: RESULTS

Business Objective 1: Grow pre-paid gift bag and box sales by 20% - a goal based on the need to protect overall sending revenue within the context of anerosion in stamps volume.

Result: +50% YoY growth in Q3 pre-paid packaging sales.

There was an instant campaign impact on pre-paid packaging sales that then continued to build all the way from June to the end of the year, giving us a 29% year end uplift versus 2023 sales and contributing very significantly to an overall increase in all sending revenue for 2024.

Figure 1.



SECTION 4: RESULTS

Marketing Objective 1: Make An Post feel like a relevant and energised brand that finds solutions for modern living measured through affinity scores and brand perception tracking.

Result: Brand affinity climbed by 5% over Q3 and Q4 following the campaign activity.
+15%- +36% uplift in positive brand associations with sustainability.

Brand affinity had been stagnant throughout 2023. After this campaign we saw an affinity uplift. In tandem, there was a dramatic increase in statements that showed the brand to be a leader in environmentalism and crucially for relevance, a company that empowered consumers to be more environmentally friendly.

Figure 2.



Figure 3.

Statement agreement	Pre campaign	Post campaign	Percentage Increase
Is an environmentally responsible organisation	58%	70%	+20%
Is an organisation that provides products and services that enable me to make more environmentally friendly choices	50%	68%	+36%
Is an organisation that is leading the way when it comes to environmentally friendly business practices	52%	60%	+15%

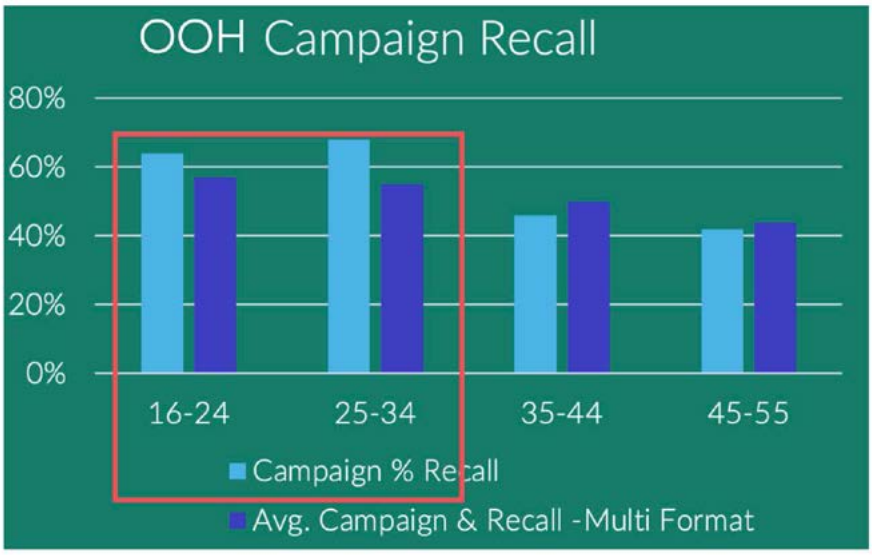
SECTION 4: RESULTS

Activity Objective 1: Create a campaign that resonated with a youth audience and landedkey messages about the product features and the brand purpose. KPIwas set to 75% key statement agreement.

Result: 21% rise in under 34's recalling activity from An Post recently
Under 34's had double the VOD norms for prompted recall
All key message agreements scored agreement 79% or higher

The campaign drove a major jump in spontaneous awareness and hit 84% top-2 box for branding. VOD delivered standout recall, with pre-rolls and bumpers +6% above VTR benchmarks. OOH also outperformed.

Figure 4.

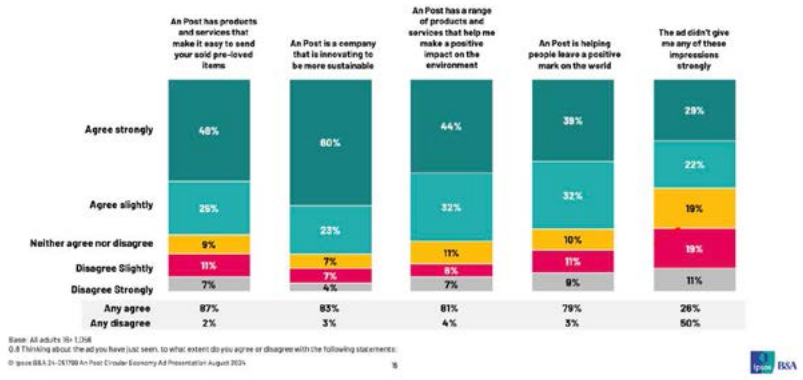


Crucially, 87% agreed An Post makes it easy to send pre-loved items—our key message.

SECTION 4: RESULTS

Figure 5.

Strong agreement that ad is delivering key messages along with innovation & leaving a positive mark



Even TikTok delivered: an industry analysis flagged the creativeas best-in-class for long-term brand equity.

Figure 6.



Crucially, 87% agreed An Post makes it easy to send pre-loved items—our key message.

ADDITIONAL RESULTS

A partnership with Vinted wasn't in the brief—but it's proof the work hit the mark. By laser-focusing on pre-loved sending and framing it as guilt-free fashion with purpose, we didn't just shift perception—we shifted market position. Vinted, the resale heavyweight, saw the alignment and came knocking. That's what happens when a campaign lands culturally and commercially. It's not just a media plan—it becomes a magnet for bigger brand opportunities.

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Societal or Economic Events (e.g. changes in economic, political, social factors)

This campaign was about taking a simplified product offering and re-launching it with relevance. To that end we tapped into the growing trend of selling pre-loved items . We aligned with this cultural shift to show how we had solutions to make it easier for more people to get involved.

CREATIVE WORK









CREATIVE WORK



CLICK HERE TO SEE THE CREATIVE REEL ››

For Effectiveness. Not Profit.



Entered by

core™

For Irish League of Credit Unions

Category: Finance & Insurance Services

SILVER

Start Date: 8th January 2024
End Date: 30th April 2025
Industry Sector: Financial Services & Banking
Industry Situation: Flat

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

It wouldn't be enough to tell people what we're *not* for. We needed to celebrate what we *are* for too.

THE INSIGHT

The people of Ireland had forgotten the one thing that differentiates the Credit Union from the banks; that we're not-for-profit.

THE CHALLENGE

The Credit Union wasn't being considered outside of personal loans and it was losing relevance with consumers. Especially younger ones.

BRINGING THE IDEA TO LIFE

The resulting campaign showed how everything Credit Unions do (from current accounts to mortgages) is For You. Not Profit.

THE RESULT

Not-for-profit awareness increased by 10.5%, youth affinity grew by 6%, and new lending reached its highest level in 15 years.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Credit Unions in Ireland faced an existential crisis; the brand was becoming irrelevant. Our "For You. Not Profit." campaign refocused on what made the brand unique and meaningful; our not-for-profit status. It delivered a powerful,emotionally resonant message that competitors couldn't mimic. Despite a tiny 2% share of voice, the campaign outperformed all targets and benchmarks; significantly increasing brand preference, youth affinity, and growing new lending to the highest levels in 15 years. This case proves that a sharp strategic focus on a unique brand truth, executed in the right way, can drive big results – even without big budgets.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Credit Unions are not-for-profit, but new lending is the lifeblood of the organisation. It's what fuels this important Irish institution and allows it to support the communities it's a part of. However, between 2010 and 2019, the Credit Union struggled to grow its share of Ireland's highly competitive lending market. This was a serious threat to the movement. In fact, over this period Ireland lost 165 independent Credit Unions.

The problem was primarily a product-based one; Credit Unions simply weren't lending out enough money. People only saw them as a place for smaller loans. But over the course of 2020 – 2022, we ran a campaign centred on the proposition of Credit Unions offering larger loans, which had substantial business impacts

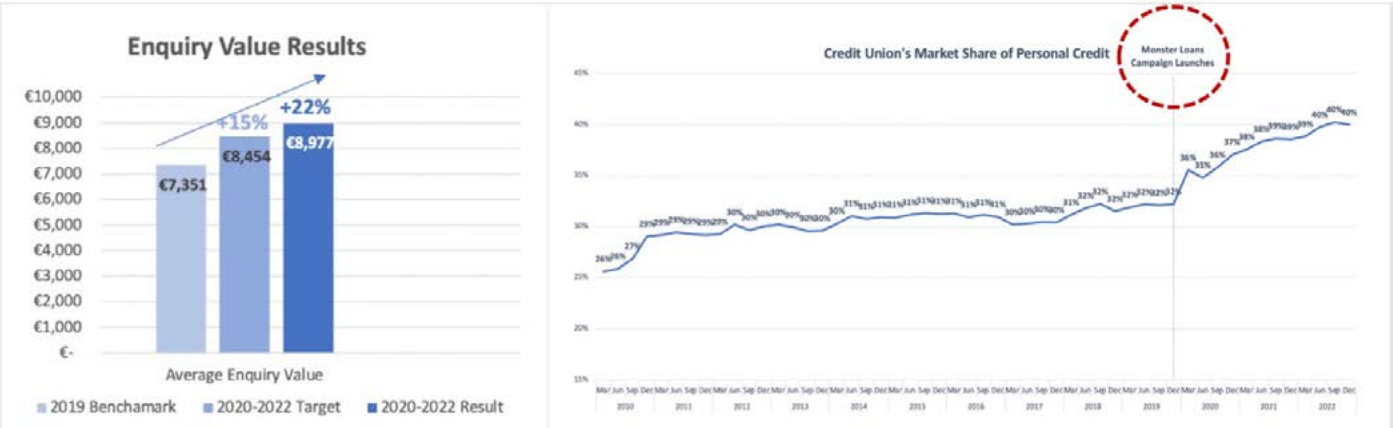


Fig.1 – Charts showing increases in average loan enquiry size and growth in personal loan market share resulting from previous loan focused campaign.

This campaign was hugely important and successful, but its strong focus on loans came with an opportunity cost. While we'd successfully solved the lending challenge, research conducted in 2023 revealed a far more pressing, long-term issue – one that posed a potentially existential threat to the Credit Union movement. The brand was losing relevance and meaning to Irish consumers, especially younger ones. A movement once seen as the beating heart of communities across Ireland was at risk of becoming irrelevant to the very people it was built to serve. If we didn't address this, the very future of this venerable Irish institution would be at risk.

Credit Unions were still well known and liked, but this wasn't translating into relevance or choice. Research revealed that when it came to choosing a provider for financial services other than personal loans, people saw little reason to choose the Credit Union. In terms of a differentiator, Irish consumers recognised Credit Unions as being more local, but this wouldn't be enough to drive long-term brand preference with them.

Most worryingly, half the country had forgotten what made Credit Unions so different: that we are a not-for-profit movement that exists solely to serve our members. But consumers no longer saw that distinction, especially younger ones. With commercial banks increasingly encroaching on our community positioning, FinTechs like Revolut becoming ever more ubiquitous (especially with the youth), and a national share of voice of just 2%, the Credit Union brand risked disappearing from consideration altogether. We needed to remind Ireland who we are, what makes us unique, and why we matter – not just as a lender, but as a movement.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

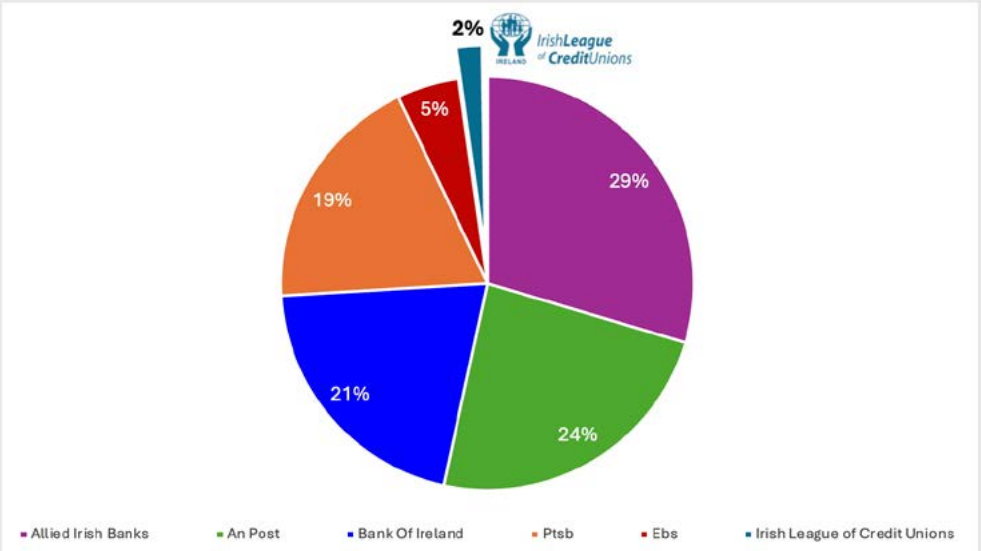


Fig.2 – 2024 Share-of-Voice Data

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Maintain new lending at 2023 levels (€2.58 billion) while shifting communications focus from lending to brand-building.

As stated above, lending is the life blood of credit unions. So, while we knew we needed to shift away from loan-focused messaging, we also knew we couldn't afford to let new lending levels slip. We were taking a risk. However, given what we know about brand building communications, we were confident we could maintain lending levels through brand-focused activity. As the saying goes; long drives short, but short doesn't necessarily drive long.

Marketing Objective 1: Increase Irish people's prompted and spontaneous awareness that the Credit Union is a not-for-profit organisation by 5% points each.

Our not-for-profit status is what differentiates us from our competitors and makes us more meaningful. But only 50% knew about it. Landing this would be key to re-establishing relevance and rebuilding the brand. While 5% point targets may seem incremental, it's important to bear in mind that these are slow-moving brand perceptions, especially in a low-interest category like finance. Achieving that shift (with just 2% share of voice) would require a bold and effective approach.

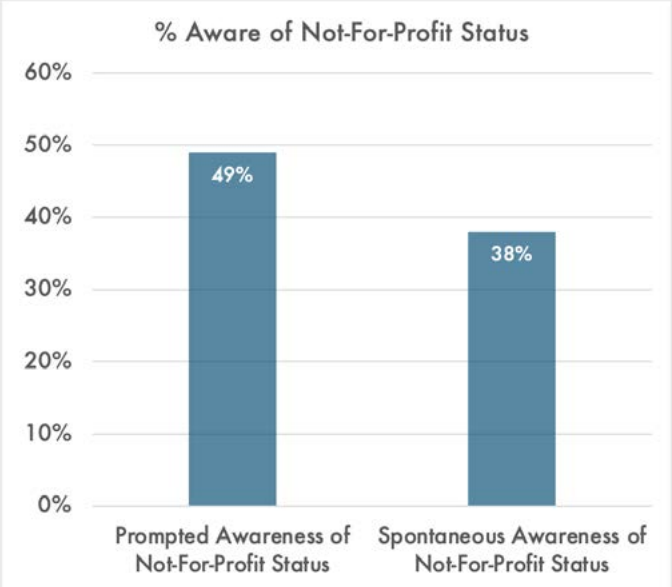


Fig.3 – Prompted & Spontaneous Awareness of Not-For-Profit Status

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Marketing Objective 2: Increase youth affinity for the brand by 4% points.

One of the most worrying findings from our research was how sharply brand affinity declined among younger Irish audiences. While the Credit Union remains one of Ireland's most liked brands overall, only 24% of 16–24 year olds felt positively about it. These young people represent the future of the movement. We couldn't afford to lose them, so we had to start winning them back.

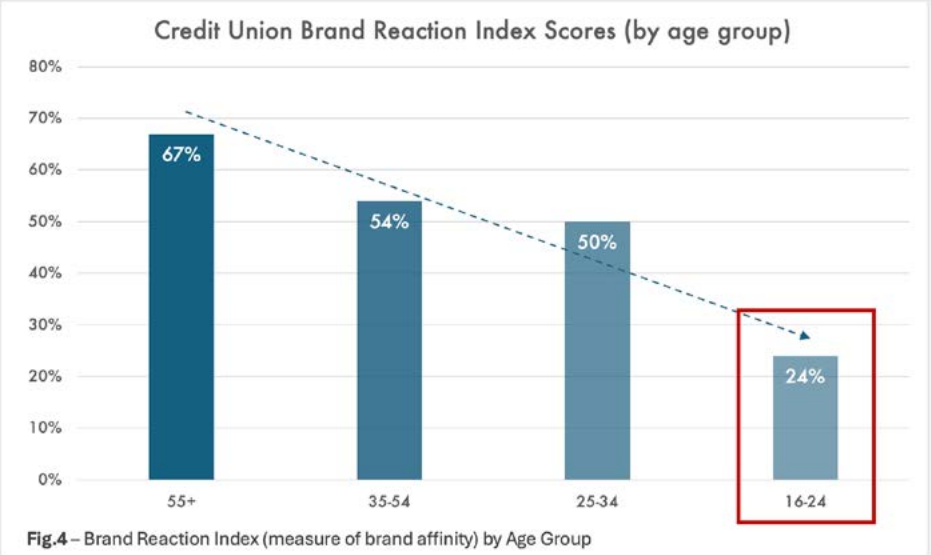


Fig.4 – Brand Reaction Index (measure of brand affinity) by Age Group

Marketing Objective 3: Improve key brand perceptions around modernity, technology, and relevance by 2% points apiece.

Beyond reconnecting with youth, we also needed to reinvigorate the brand with its broader audience. Our goal was to make the Credit Union feel modern, technologically enabled, and meaningful. We focused on three perceptions: "Is a modern brand", "Leads the way in terms of technology", and "Is a brand for people like me" aiming to lift each by 2% points. In a low-interest category, those shifts would be hard-won but critical to long-term brand health.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Activity Objective 1: Maximise campaign reach and recall despite extremely limited SOV.

We had a big job to do and far fewer resources than all other brands in the category to do it. With a limited share of voice and no tactical product offer to lean on, our communications had to work even harder to cut through. This wasn't just about visibility, it was about memorability. If we wanted to shift perceptions and drive relevance at scale, campaign recall wasn't a nice-to-have – it was essential.

Activity Objective 2: Stand out creative that cuts-through the category clutter, emotionally resonates with consumers, and changes their perception of the brand.

We know that creative quality is one of the biggest multipliers of SOV efficiency. And with a SOV of just 2% we needed every advantage we could get. Of course, everyone always aims to make the best creative they can. But in our case it wasn't just an ambition, it was a strategic imperative.

Activity Objective 3: Increase audience consideration of Credit Union services beyond personal loans (particularly mortgages, business loans, and current accounts).

As mentioned in the executive summary, brand relevance wasn't the only thing the Credit Union was losing. They were also losing out when it came to consideration of their other financial services outside of personal-loans – mortgages, business loans, and current accounts. With such a high share of personal lending already, growing in these products would be key to future growth and serve as proof of the brand becoming more broadly relevant.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Since its foundation in 1958, the Credit Union has always been a brand for everyone. Built to serve the people of Ireland, not profit from them. It stands in contrast to financial institutions that historically (and, to a certain extent, still to this day) catered only to the wealthy or creditworthy.

That mission hasn't changed. But by 2023, our relevance had. Particularly with the youth.

So while we continued to target All Adults, we focused in particular on the youth audience (16–24s); the group showing the sharpest decline in emotional connection and brand preference. Just 24% of 16–24s felt positively about the Credit Union, and even fewer saw it as a viable choice for anything beyond small personal loans.

This wasn't a rejection. It was apathy. Younger audiences knew the Credit Union by name but saw no reason to consider it. They didn't see us as modern, digital, or relevant to their needs. And in a category where trust alone is no longer enough, relevance is everything. That made youth a critical sub-target. Not only are they the future of the movement, they also represent the greatest opportunity for long-term brand growth.

We designed the campaign to reach everyone, but invested disproportionately in formats and channels that indexed higher with younger people; particularly social video, influencer-led content, and mobile-first formats. And we measured success not just in overall perception change, but in how effectively were connected with this high-value, hard-to-reach group.

This was the Ehrenberg-Bass Institute's sophisticated mass marketing inaction: broad reach, with targeted salience. And it helped start to rebuild a brand for the next generation, without losing sight of the ones we've always served.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

We began with a simple truth: Irish people still knew and liked the Credit Unionbrand. But that familiarity wasn't translating into preference, especially among younger audiences. The problem wasn't negative sentiment, it was indifference. Through research, we uncovered the underlying issue. When asked what made the Credit Union different, most people drew a blank. At best, they described us as "local" or "nice". Not bad things, but not motivating enough to drive choice in a hyper-competitive category where competitors dominate SOV and mental availability.

But when we reminded people that Credit Unions are not-for-profit – that we exist to serve our members, not profit from them – everything changed. It wasn't just a rational differentiator. It was a powerful emotional trigger. It made people reconsider. It made them care. Especially the youth segment, the vast majority of whom say they prefer to engage with brands that have a clear purpose beyond profit.

This led to our core insight:
People had forgotten the one thing that differentiates the Credit Union from the banks; that we're not-for-profit.

When we reminded people of this, it meant something. It was a simple truth with profound implications. It shifted our focus from trying to compete on products and rates, to reclaiming our identity. And using that identity to reignite relevance, especially with the generation most at risk of tuning us out.

Our entire 'For You. Not Profit.' campaign was built around this insight. It brought clarity to our communications, energy to our storytelling, and meaning to our message.

In a world of brands fighting for attention, we didn't try to be louder. We couldn't afford to be. Instead, we focused on differentiation and meaning. And we reminded Ireland why the Credit Union still matters.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

Our core strategic idea was to remind the people of Ireland that everything Credit Unions do (from current accounts to mortgages) is For You. Not Profit.

This single-minded focus on the true purpose of the brand would remind people what makes the Credit Union different and more meaningful. That we're focused on serving our members, not just profiting off them (unlike our competitors). We see our members as people, not numbers. Fellow members of the communities we're all part of. And this ethos filters through everything we do from how we serve and advise our members to how we give back to our communities. That's what we mean when we say For You. Not Profit. And that (as the results will show) turned out to be hugely appealing and motivating to Irish consumers.

This wasn't the only strength of our new platform. It also let us subtly talk about the wider range of services Credit Unions offer such as mortgages, business loans, and current accounts. This wasn't a product campaign, but it did allow us to highlight these services in a very human way. For example, instead of promoting mortgages, we talked about how we're 'For Homes. Not Profit.'

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

We set out to reconnect Ireland with the true purpose of the Credit Union – to serve, not profit – and make that purpose relevant to modern audiences. That meant creating a campaign that reached widely but resonated deeply, especially with younger people who'd lost connection with the brand.

We built our plan around Ehrenberg-Bass's principles of sophisticated mass marketing; broad reach, but with strategic intensity where it mattered most.While we targeted All Adults, we upweighted investment in channels and formats that indexed higher with 16–24s.

At the national level, we delivered a fully integrated brand campaign across TV, BVOD, OOH, national radio, digital audio, search, social, and influencer content. This ensured broad reach and salience. All channels worked together to deliver a single message: the Credit Union is here For You. Not Profit. This was not just a tagline, it was a strategic truth that anchored every touchpoint.

But what made this campaign uniquely powerful was how it activated locally. Historically, with local Credit Unions running their own ads with their own look and feel, inconsistent branding and fragmented messaging had weakened campaign impact. To solve this, we developed a full asset suite and creative toolkit that allowed local Credit Unions to customise national materials while preserving visual and messaging consistency.

Local branches used this to run their own "For You. Not Profit" ads (in-branchand in local press, OOH, and social) all under a consistent brand banner. This was the first time a national campaign had been embraced so widely and cohesively at the grassroots level, significantly amplifying the effect of our central media.

And unlike competitors, we didn't rely on rates or offers. Our plan focused purely on brand meaning, true differentiation, and emotional connection. All powered by national reach, youth relevance, and unprecedented local consistency.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

We had a clear message, but with limited budgets we had to land it not just with consistency, but also in a way that would stand out. To do so we carefully crafted a unique look and feel with clear distinctive brand assets (DBAs) for this campaign.

First there was the photography style; beautifully framed and graded shots of people representative of modern Ireland featured across all visual mediums. Then we had the film style; using a distinctive slow motion technique, we showed people from all walks of Irish life (students, families, entrepreneurs) coming together for a typical Irish celebration. And as this relatable moment unfolded, it showed how Credit Union services, from mortgages to business loans to digital banking, fit into modern Irish life in meaningful ways. Then we had our audio assets; we used one melodic hero track across the campaign to set the tone and a warm, distinctly Irish voice-over throughout. We also used consistent brand codes (such as colour, font, and layouts) in all visual assets.

And, of course, we had our foundational 'For You. Not Profit.' construct. While its primary role was to serve as the endline and key message for every single execution, it was also more than that. From national AV to localised adaptations, it allowed us to reframe what we offer through a more human lens. For example, we didn't say we offer student loans. We said we're 'For Futures'. This shift in tone really resonated, with our creative testing in the top 3% of all ads ever measured by the research agency.

Finally, we used the consistent CTA that the Credit Union is open to all in person, online, or by phone; showing that while we haven't moved away from our human-to-human heritage, we are moving with the times.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

We couldn't outspend our competitors, but we could outplan them. Our communications plan was built around three core principles: Reach, Recency and Relevance.

Reach: As a national movement with a broad member base, we needed to reach All Adults. So we prioritised high-reach channels such as National TV, VOD, radio, and digital audio to create mass awareness. We accessed high-attention inventory, such as prime-time TV spots and premium VOD tomaximise cut-through. While also tailoring our channel, format, and programming selections to maximise reach with the key youth segment.

Recency: With just a 2% SOV, significantly smaller budgets than our competitors, and much lower mental availability, we couldn't just have one or two big bursts. But we also couldn't afford to be always on. Which is why we used Social, VOD, and Audio to sustain and pulse the campaign throughout the year. This meant the Credit Union would be top of mind when people where making key financial decisions.

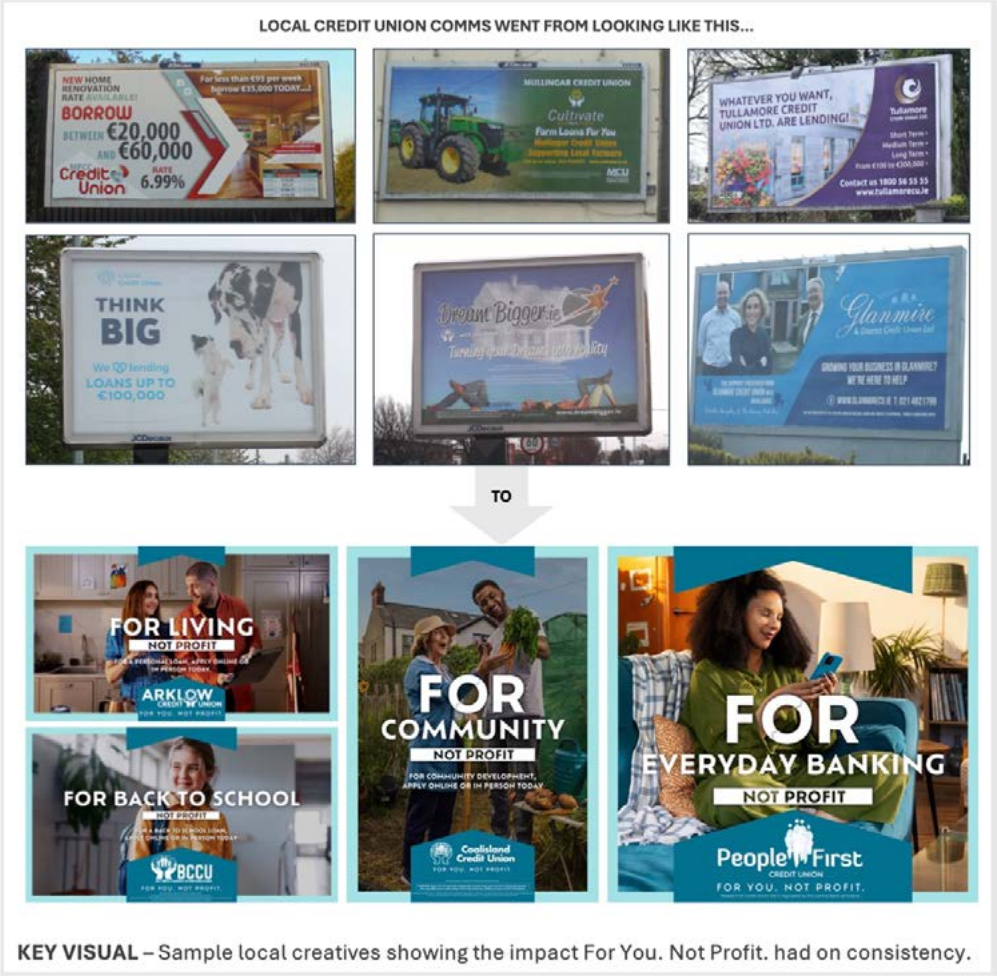
Relevance: Social activation played a central role in delivering this message in a way that was inclusive, empowering, and shareable. To really connect to younger audiences we created social and influencer content to show the Credit Union in action for real people. We built a strategic content framework for social that prioritised high-impact, low-cost formats, spotlighted real causes Gen Z care about, and used in-platform performance data to optimise creative– making the Credit Union feel relevant, responsive, and human.

But the real unlock came from aligning national and local. We created a branded toolkit and asset suite that allowed 300+ individual Credit Unions to adapt the campaign across in-branch, local OOH, POS, and press. For the first time, the national campaign wasn't just seen, it was lived, locally. This drove brand consistency and significantly extended media impact.

Our comms strategy was built on truth, not offers. There were no APRs or discounts – just one, ownable message: For You. Not Profit. And because that message was meaningful, we didn't need to shout. We needed to show up with clarity and consistency, across every touchpoint.

Sustained digital comms and four ATL bursts throughout the year gave us sustained momentum and allowed for creative rotation and channel optimisation, particularly on social where youth engagement informed allocation. Together, these elements delivered something rare in financial services: not just awareness, but genuine emotional connection. And, as we'll see in the next section, measurable change.

SECTION 3: BRINGING THE IDEA TO LIFE



KEY VISUAL – Sample local creatives showing the impact For You. Not Profit. had on consistency.

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

This wasn't just a campaign; it was a battle for the future of one of Ireland's most trusted institutions. And it had to be fought on a budget that wouldn't even register for most banks.

Credit Unions were still well known and liked, but increasingly ignored. Especially by the young. And especially outside of personal lending. With just 2% share of voice, we had to fight for attention in a category dominated by much bigger and louder competitors.

We'd never be able to outspend or outshout them. So we had to do something much harder: we had to make people feel something. We reminded Ireland who we are, why we exist, and what sets us apart.

And the response was remarkable.

Awareness of our not-for-profit status rose by 10% and 11% points – small shifts on paper, but significant in a category where perceptions rarely change. Youth affinity jumped by 6% points, as a generation began to reappraise what the Credit Union could be. Consideration in key areas like business loans, current accounts and mortgages increased well ahead of target. We began to outgrow the box we'd been put in.

And crucially, despite the shift from loan focused to brand focused comms, new lending didn't just hold. It soared – rising to its highest level in 15 years, nearly €200 million above 2023 levels. And we did it without a single national loan-focused ad.

This was a brand-led campaign that changed how people thought, felt, and acted at scale. All while outgunned in media, outspent in market, and underestimated by competitors. It didn't just deliver results. It re-established relevance. And for a movement built on trust, community, and people over profit, that matters more than anything else.

SECTION 4: RESULTS

Business Objective 1: Maintain new lending at 2023 levels (€2.58 billion) while shifting communications focus from lending to brand-building.

Result: Not only did we maintain lending levels – we grew them. New lending rose to €2.77 billion, nearly €200 million above 2023 levels, despite a shift away from loan focused messaging.

This was the real test: could brand-building alone hold the line on lending? It didn't just hold – it grew. With zero national loan messaging, we drove nearly €200 million in additional new lending. In Ireland's highly cluttered and competitive finance market, that's unheard of. It proved the brand still had power and that when we reminded people what makes Credit Unions different, they responded not just with sentiment, but with action.

Marketing Objective 1: Increase Irish people's prompted and spontaneous awareness that the Credit Union is a not-for-profit organisation by 5% points each.

Result: We increased prompted and spontaneous awareness of our not-for-profit status by 10% points and 11% points respectively, putting us significantly ahead of target.

These gains are significant given how slow-moving brand perception metric stypically are, especially in low-interest categories like financial services. Achieving this shift with just 2% share of voice demonstrates how effective our campaign was in landing our not-for-profit point of difference. More importantly, this shift laid the foundation for re-establishing brand relevance; especially among younger audiences, who are increasingly influenced by ethical and community-led brand behaviours.

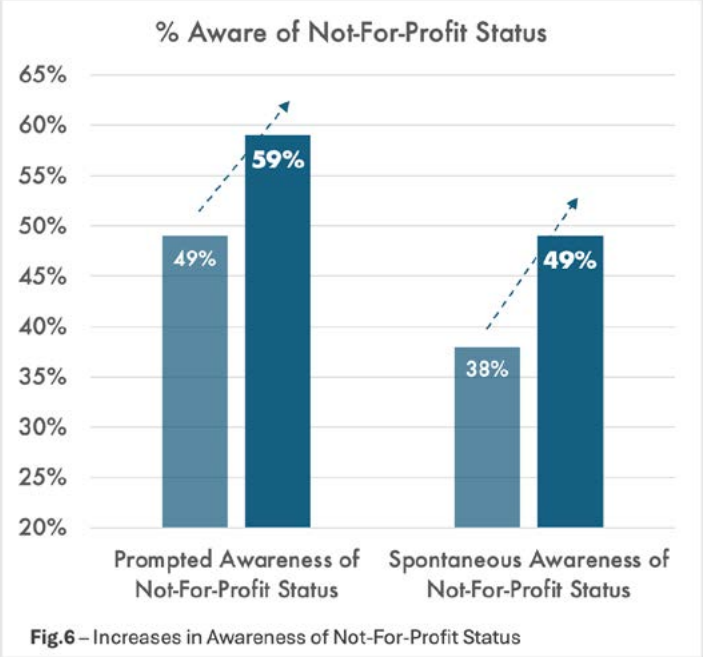


Fig.6 – Increases in Awareness of Not-For-Profit Status

SECTION 4: RESULTS

Marketing Objective 2: Increase youth affinity for the brand by 4% points.

Result: Youth affinity for the brand increased by 6% points, a whopping 50% ahead of target and representative of an important turning point for the brand.

This 6% point uplift represented a breakthrough in re-engaging the generation we were most at risk of losing. A sign that the brand was beginning to become relevant again. What's more, in a low-interest category like finance, brand affinity rarely moves this fast. Achieving this, with a brand-led approach and a miniscule SOV, marked a real achievement and turning point in securing the future of the movement.

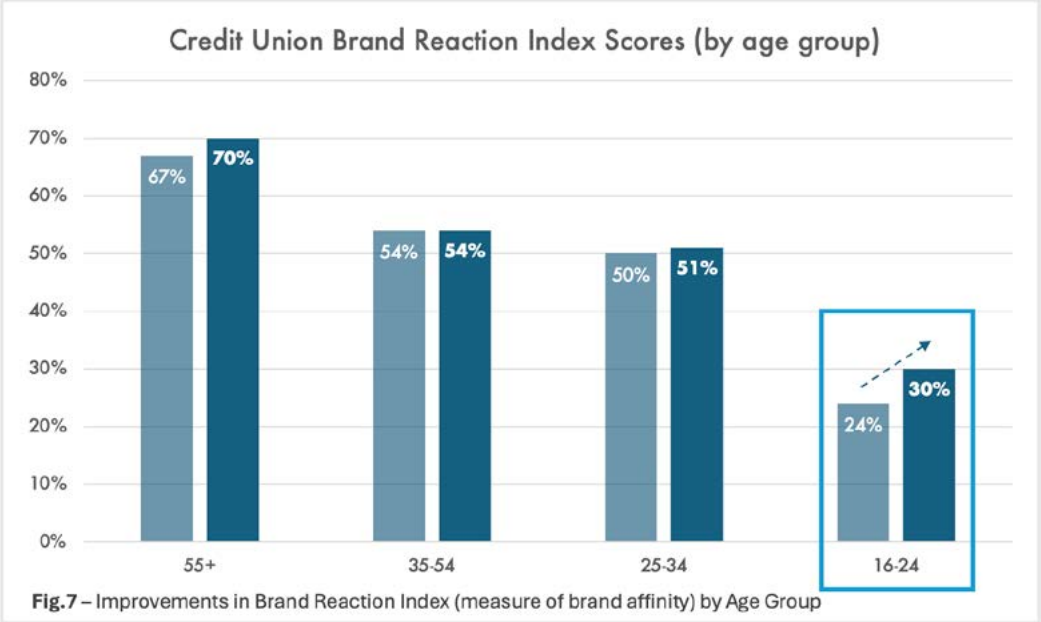


Fig.7 – Improvements in Brand Reaction Index (measure of brand affinity) by Age Group

Marketing Objective 3: Improve key brand perceptions around modernity, technology, and relevance by 2% points apiece.

Result: This campaign exceeded expectations – Increasing key brand perceptions around modernity, technology, and relevance by 5%, 4%, and 3% points respectively.

These weren't just encouraging lifts, they were transformative brand signals. In a low-interest category where perception metrics rarely move fast, to exceed all three targets was exceptional. It showed that our brand-led approach was successfully repositioning the Credit Union as modern, technologically relevant, and personally meaningful. These gains signalled a real reappraisal of what the brand stands for – not just among youth, but across a broader, multi-generational audience.

SECTION 4: RESULTS

Activity Objective 1: Maximise campaign reach and recall despite extremely limited SOV.

Result: With just a 2% SOV, our 'For You. Not Profit.' Campaign achieved an impressive reach of 4.1 million and a recall rate of 31%.

Despite our minuscule SOV we achieved unique reach of 4.1 million and an advertising recall rate of 31%. This is especially impressive considering that our much larger competitors in the same period achieved recall rates of between 31%-43%, despite them spending between 10-15 times more than us on media.

Activity Objective 2: Stand out creative that cuts-through the category clutter, emotionally resonates with consumers, and changes their perception of the brand.

Result: The creative for this campaign ranked in the top 3% of all ads ever tested by the research agency, achieving a score of 72 (versus the category average of 51).

The strength of our creative is one of the big reasons this campaign was able to achieve what it did with such a small SOV. Not only did it test in the top 3% of the thousands of campaigns tested by the research agency, it would have scored even higher if not for the relatively low awareness score (a result of the campaigns limited spend and something that will build overtime as the campaign evolves).

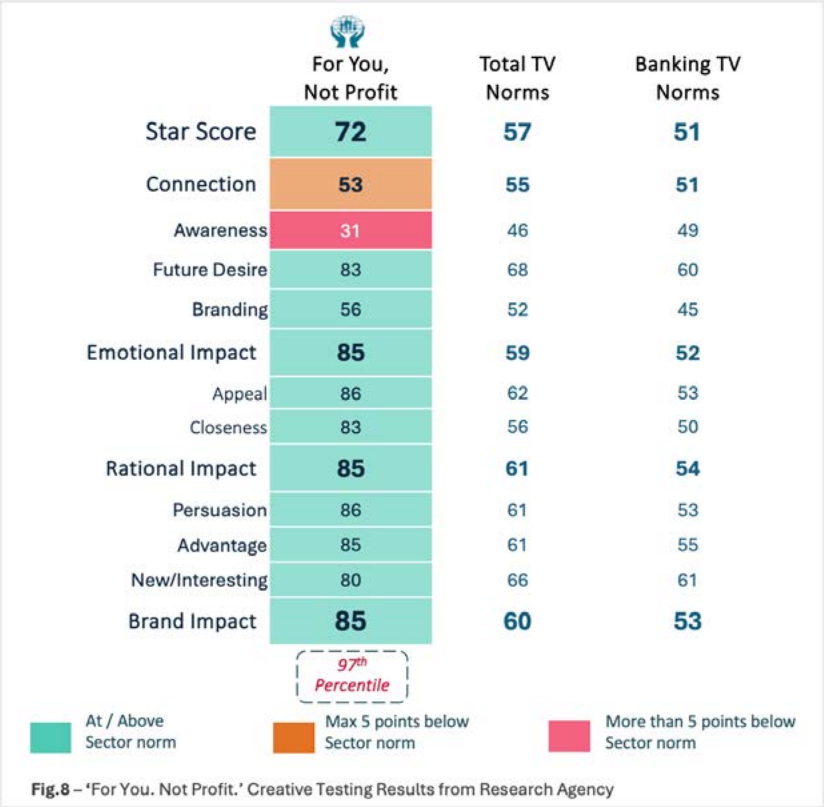


Fig.8 – 'For You. Not Profit.' Creative Testing Results from Research Agency

SECTION 4: RESULTS

Activity Objective 3: Increase audience consideration of Credit Union services beyond personalloans (particularly mortgages, business loans, and current accounts).

Result: Consideration for business loans, mortgages, and current accounts from the Credit Union increased by 11%, 3%, and 11% points respectively among those who seen the campaign.

These gains reflect a major step forward in repositioning Credit Unions as more broadly relevant for a variety of financial needs. Consideration for business loans and current accounts jumped by 11% points each – a sign that our audience were starting to see Credit Unions as viable for broader financial needs. Even in mortgages, a highly competitive category dominated by banks, our brand-led strategy was reshaping perceptions and unlocking new pathways for future growth.

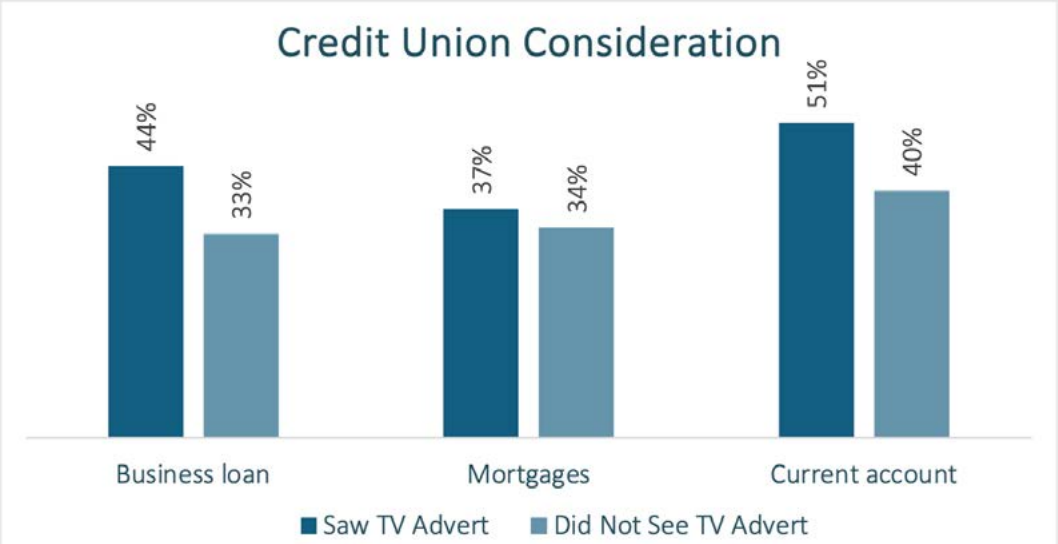


Fig.9 – Increases in consideration among those who seen the campaign.

ADDITIONAL RESULTS

In addition to the stand-out results highlighted above, this campaign achieved even more still:

- Over the course of 2024, while this campaign was running 32,700 people became newly minted Credit Union members. This is especially impressive for an organisation that already has 3.6 million members across Ireland.
- Mortgage lending, an area where Credit Unions historically struggled to grow, increased by a whopping 52%. And while this service still only accounts for 9.5% of the Credit Union's total lending, it represents a very promising vector for future growth.
- Finally, not only did brand affinity increase with the all-important youth segment as outlined above, but six months after the launch of this campaign the Credit Union entered the Top 10 most loved brands in Ireland for the first time.

Taken all together, the future of this venerable organisation hasn't just been saved – it's very bright indeed.

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: No Other Factors

Beyond our change in approach to marketing communications, from a loan-focus to a brand-focus, there are no other factors which could explain the impressive results reported above.

- There was no increase in the number of Credit Unions or their local advertising spends.
- The rates being offered by Credit Unions did not significantly change YOY.
- No major competitors left the market in 2024.
- Nor did our competitors begin spending less on media or us more.
- In fact, our media spend decreased overall relative to our competitors.

It is reasonable therefore to assume that the effects documented above can be fairly attributed to our 'For You. Not Profit.' campaign.

CREATIVE WORK













CLICK HERE TO SEE THE CREATIVE REEL >>

Effectiveness? That's their job



Entered by

core™

For Sky Ireland

Category: New Product or Service / Renaissance

Start Date: 4th October 2024
End Date: 31st January 2025
Industry Sector: Internet & Telecom
Industry Situation: Flat

SILVER

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

Show Ireland that with Sky Mobile (and their Swap, Split, and Rewards propositions) they can Export More from mobile again

THE INSIGHT

Far from the heyday of mobile, customers now expect to pay more and get less with their mobiles

THE CHALLENGE

Sky was launching a new product into market with full penetration, high inertia and 10 existing competitors

BRINGING THE IDEA TO LIFE

We used an Irish icon with notoriously high expectations to prove that everyone really can Expect More from Sky Mobile.

THE RESULT

In less than 4 months, Sky Mobile had the category's highest Consideration, and Desire, as well as over 26k customers.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

In October 2024, Sky took on one of the hardest categories of all. Full penetration, low switching (under 12%) and 10 existing consumer brands. Sky had no heritage in mobile. But it launched with a promise, to increase expectations among a public who were resigned to accepting less based on existing lacklustre category norms.

Within 3 months of launch, Sky mobile commanded the highest consideration, desire and intent to purchase in the market, and had exceeded its launch targets, amassing more than 26,000 customers.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Launching a new service for a strong existing brand is easy, isn't it?

But when is a strong brand, with a rich heritage and a solid connection with the public a disadvantage? When that association is for a different product, unrelated to the one you are trying to launch. Sky has been operating in the Irish market for 30 years. Over that time, it has built up a leadership position in the paid TV market. Recent launches of products and service like Sky Glass(TV hardware) and Sky stream (integration of streaming and linear TV) have further strengthened this association.

However, in 2024 Sky was launching something totally new and unrelated to their core business of TV; a mobile phone network. There are fewer categories trickier to launch into. Mobile already has full market penetration among adults in Ireland. When Sky Mobile launched in 2024, there were 10 existing competitors (3 full network operators and 7 virtual network operators, or MVNOs) already operating in Ireland, many of them with a long heritage, and deep advertising pockets. Mobile is now also a low switching market compared to previous years, with only 12% of the market switching annually.

Not only did Sky Mobile need to launch into these adverse market conditions, but it also needed the launch to come out from behind the long shadow of Sky's existing TV association. In a world of increasing media clutter and a consequential lowering of attention, memory structures and distinctive assets are key. When launching a new product or service a very well coded brand and a strong association with a different category can be barrier. You need to change or broaden the memory structures. To succeed, Sky Mobile would not only need to compete with 10 existing competitors, it would also need to compete with 30 years of existing Sky association with TV.

Though competitive, Sky Mobile would not be launching as the cheapest provider. While the service had a number of improvements on what is the standard in the category, it did not have one single game-changer proposition like unlimited data had been over a decade ago.

Maybe not so easy after all.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Establish a customer base of 15,000 customers for Sky Mobile within 4 months of launch

Sky was launching a brand-new service. It was not buying or inheriting an existing customer base. As such the quick establishment of a customer base was critical to create momentum, social proof and data from which to grow the brand. In any brand launch a strong start is key to success, and when starting from zero in a category only 12% switching annually, getting to 15,000 customers was going to be critical to getting that.

Marketing Objective 1: Achieve high brand awareness for Sky mobile overtaking other key MVNO competitors within the 4-month launch window

A new product launch or brand extension demands awareness to succeed. Sky has very strong associated with TV but has no heritage or legacy in mobile telephony. We needed to ensure we were not just achieving awareness for the Sky brand, but specifically for mobile. High brand awareness for Sky Mobile would indicate that the campaign had exited the long shadow of Sky's TV association.

Marketing Objective 2: Achieve higher consideration for the brand among switchers than key MVNO competitors

Consideration is critical in a new brand launch. It is a measure of having successfully interested your potential customer base in your product or service. High consideration means you have been noticed and deemed of interest. However, mobile is now a low switching category with only 12% switching per annum. So high consideration for the brand was especially important. We needed to be in the top 3 of the 11 mobile brands.

Marketing Objective 3: Achieve higher "intent to purchase" than key MVNO competitors

Intent to purchase (ITP) is a metric Sky has tracked across a number of products and services and has historically correlated with subsequent sales figures in other verticals. A high ITP score versus competitors means that both awareness and consideration are funnelling toward purchase. Again, Sky Mobile needed to be in the top 3 of the 11 brands to gain its initial customer base.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Activity Objective 1: Achieve high advertising recall within the 4-month launch window

Any brand launch is about creating awareness and beginning memory structures for that brand. The campaign needs to stand out enough to be easily remembered and successfully launch something new. Furthermore, Sky is a brand who's legacy and heritage is in TV. It has a myriad of TV related products and services which are advertised. Sky Mobile needed to stand out from this messaging to launch this different service and advertising recall was critical this.

Activity Objective 2: Achieve high brand attribution for the Sky Mobile with the campaign

Campaign recall is critically important for launch, but if the brand is mis-attributed, then recall no longer matters and may even result in strengthening a competitor. We needed to ensure that the campaign had very high fluency sothat Sky Mobile was the sole beneficially of its cut through.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Mobile phones and therefore network operators, have full penetration among adults in Ireland. While there will always be some growth from those entering Ireland in need of a phone and children reaching an age where a mobile is permissible, immediate growth must come from switchers. As mentioned, in 2024 in Ireland, Mobile was a lower switching category with just 12% of the market switching per annum. But just appealing to switchers tactically has a danger of netting a brand only the most mercenary of customers, who will switch out of the brand unless aggressively and expensively retained. Sky mobile needed to balance the need to amass a customer base with the need to attract customers who would be valuable over time.

A market segmentation process split the market into 5 groups. Sky chose to focus on two groups. The first of these was "Unlimited Strivers" a group defined by the centrality of data packages and handset to their mobile life. They are a high-value segment who want a high-quality service. The second group, known as "Connected Callers" are more family oriented with large call volumes and usage rates and a need for structured packages. These groups for whom the phone is more important represent 43% of the market. While the media approach would be broad based, the creative needed to cater to these groups the most. These groups rely on/value their phone and therefore their provider the most, and as we will see in the insight section have been let down the most by the sector.

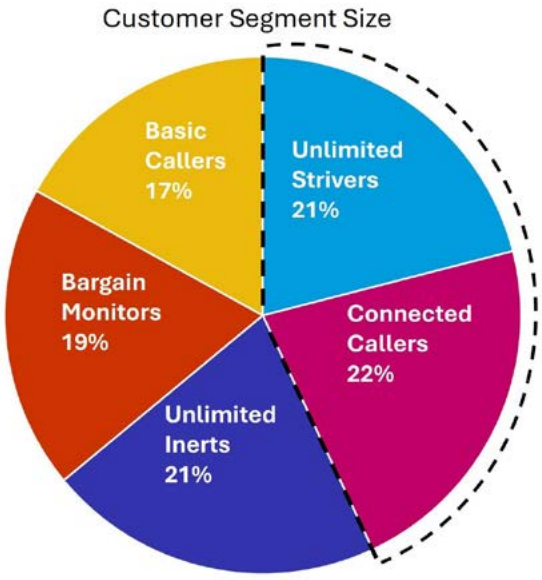


Figure 1: Sky Mobile Priority Segments

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

Mobile networks have been around a while. As mobile adoption surged in the noughties, the category had its hay day in terms of what it offered customers. Free phones, free on network calls and texts, all you can eat data. These were game changer product propositions offering huge value to customers by a small number of well-established networks battling it out for supremacy. The customer was the winner in this battle. But those days are in the rear-view mirror, remembered only by older customers. The mobile market is about less rather than more. Offers have become stripped back. There are cheap monthly contracts, but most don't even come with a phone and are sim only. There are less rewards, there is less transparency, and there is a sense that overall, less is being offered. Phones don't even come with a plug anymore.

And all of this is true in an overall cultural context of less. The cost of living is up and concerning to many. Shrinkflation means that as costs go up, we also get less. A few less crisp in a bag, a bit less chocolate in a bar, a gradual removal of more. People don't like it, but they have come to expect it, from most things, but definitely from their mobile phone network.

Sky is a brand defined by its long standing tag-line: believe in better. We knew that Sky mobile could succeed in the sector by changing what had become the passive acceptance of less.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

Where customers had become used to paying more and getting less, Sky would champion the return of higher expectations with a myriad of reasons to believe in this.

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

The strategy for being different revolved around the idea that we needed to wake up customers from a world of less. Sky did not have one market changing propositions, but a myriad of improvements. Things like "Split" – where bills are split into a cost for the network and one for the phone repayment. When the phone is paid off the bill reduces (word to the wise, most networks don't do this). Sky had a best-in-class rewards programme. They had "mix": the ability to change your package at will and "swap" a mechanism to change your handset even before it is paid off. Sky would not be the cheapest network, but with packages from €15 a month, were very competitive.

This led us to our simple launch message. Sky Mobile is mobile you can expect more from. "Expect More": a wake-up call to the country to snap out of complacency and demand more.

Sky needed to launch this call to action in a way that was impactful but humble and would resonate with Irish consumers. It needed to feel best-in-class, but made for Ireland. Most of all, to overcome the TV association, it needed to feel of Sky, but also different. In Ireland we are 50% more cynical about advertising claims than the European average. We needed to display this playful cynicism Ireland often has for big claims.

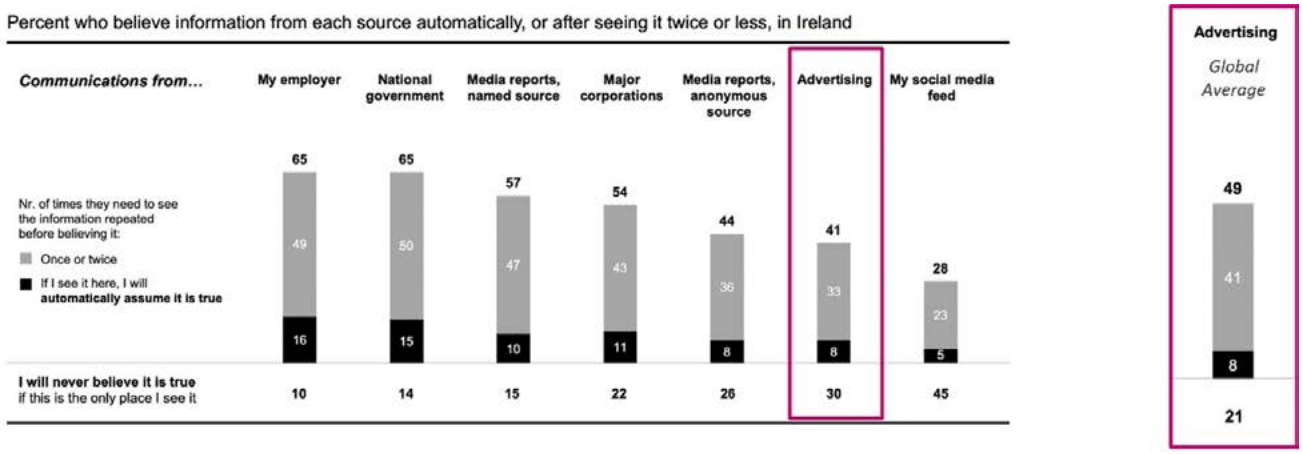


Figure 1: Levels of belief in information from different sources. Data & Graph sourced from Edelman Trust Barometer, 2022

So to prompt people to "Expect More", we enlisted the help of the Irish figure with the highest expectations of all; Roy Keane. Because a begrudging nod from Roy is a glowing endorsement from anyone else. He has no time for big talk, or nonsense. If we could convince him, we could convince Ireland.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

The campaign is founded on a wake-up call for people to "Expect More" from their mobile. This line was critical to allow Sky Mobile comms to stand a partfrom Sky TV. The campaign also used specific phone iconography to ensure that it was unequivocally about mobile. This included the text message speech bubble in the AV and static assets, as well as the use of emojis. Roy Keane as a symbol of high expectations was key to the campaign, but rather than being a representative of the brand (as most use of celebrity in advertising does), he was used the exemplar of the idea of high expectations.

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

While the campaign would have a heavy AV and OOH focus, as befits a new product launch, we wanted to start the campaign off by creating a bit of talkability before even launching the advertising. Given Roy Keane was such a key part of the launch, the opportunity to do this came from an infamous incident in his past. As manager of Ipswich, Roy Keane famously reprimanded a journalist in a press conference due to his phone repeatedly going off. Using a well-known impressionist, we turned the tables with Roy being the offender being reprimanded by his own impressionist. The piece went viral garnering 7.5 million views in the weeks before launch.

AV launched just over a week later initially with 60 second copy, reducing to 40 after launch weeks. The use of Roy was different to the usual role of celebrities in advertising. Roy is not the voice or face of the brand. He is instead the voice of sceptical Ireland. He represented high expectations, aligning perfectly with the campaign, but he also typified a reluctance to accept big claims of excellence. As a result of this the communications have a specific cadence. Specific aspects of Sky Mobiles service were presented to Roy, for him to react to, eventually grudgingly agreeing that the service "wasn't bad". This cadence was two-fold. It established the brand idea of expecting more, but also allowed a vehicle to introduce and rotate service features.

The mechanism of presenting the features to Roy used the text message and emojis to reinforce the product category, but also link the comms to the OOH and social executions. In these lower attention channels, Roy was not used but rather a "white and spectrum world". This clean design focused simply on the introduction to Sky mobile, the call to "Expect More" and the features of the service.

As such the channels worked in conjunction. Social was used to create a sharable moment to fuel talkability around Roy and Sky Mobile. The AV allowed the idea to come to life in a highly entertaining manner that launched Sky Mobile in a definitive but humble and humorous way. The OOH and followup social then reinforced the launch with clear attribution, promise and a focus on features.

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

Sky was launching a brand-new product in a brand-new category, in which they have no heritage. They needed to cut through their own long association with TV as well as enter a category with full penetration, 10 existing competitors and low switching. Despite these challenges the 4-month launch window was a huge success.

Firstly, Sky Mobile achieved a prompted awareness of 63% and an unprompted awareness of 22% within the launch window. The later placed them above all other MVNOs except Tesco Mobile, who have a 17-year headstart. Advertising recall had hit 68% by January 2025.

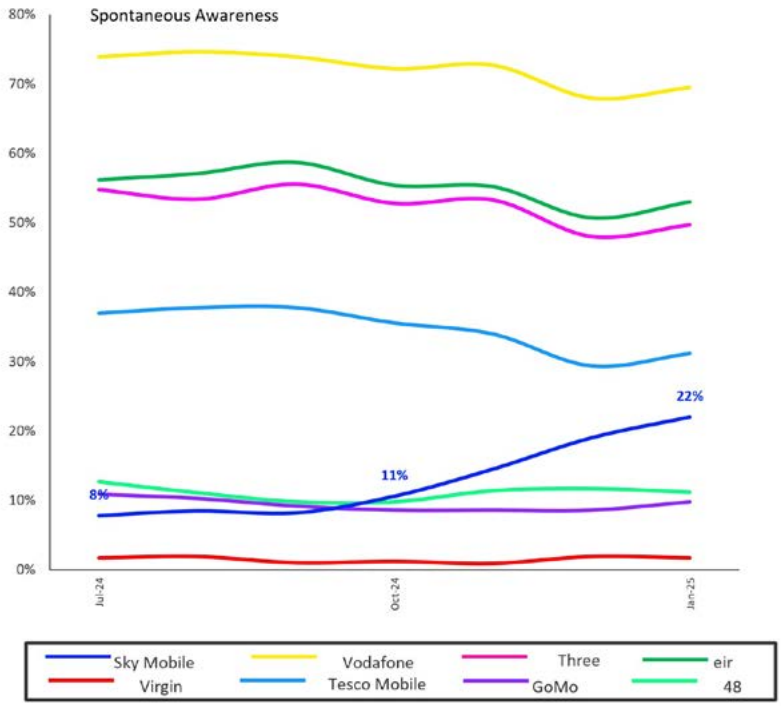


Figure 1: Sky Mobile Priority Segments

SECTION 4: RESULTS

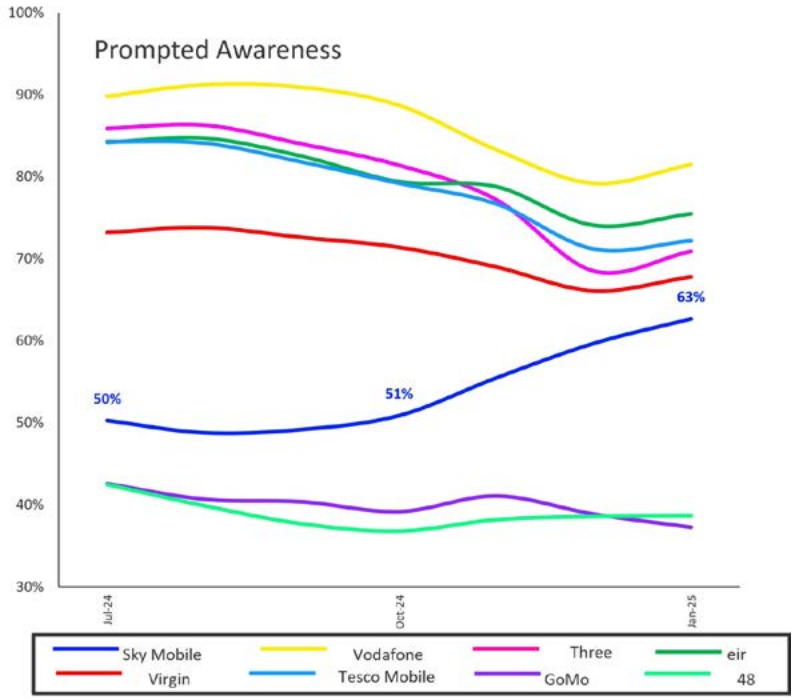


Figure 2: Prompted Awareness. Source - Sky Mobile Brand Tracking 2025

Secondly this awareness of the campaign promoted high consideration. By December 2025, 3 months into launch, Sky Mobile was the mobile brand withthe highest consideration in the market (at 33%), surpassing even the 3 full network operators. It also had the highest "intent to purchase" score a metric which is important for Sky and is highly correlated with subsequent sales in the brand's previous launches.

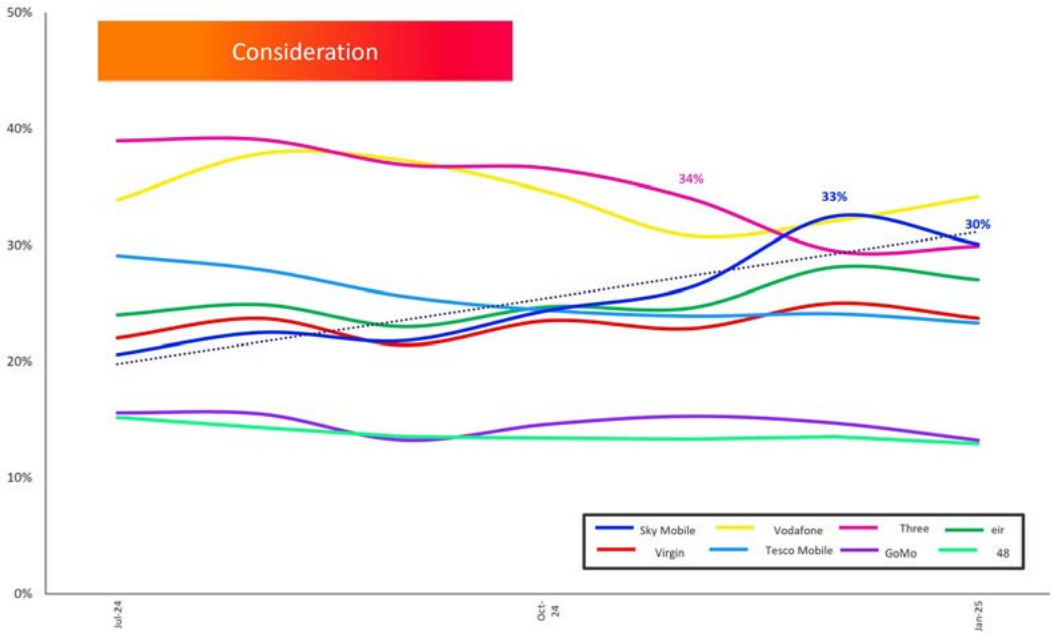


Figure 3: Brand Consideration. Source - Sky Mobile Brand Tracking 2025

SECTION 4: RESULTS

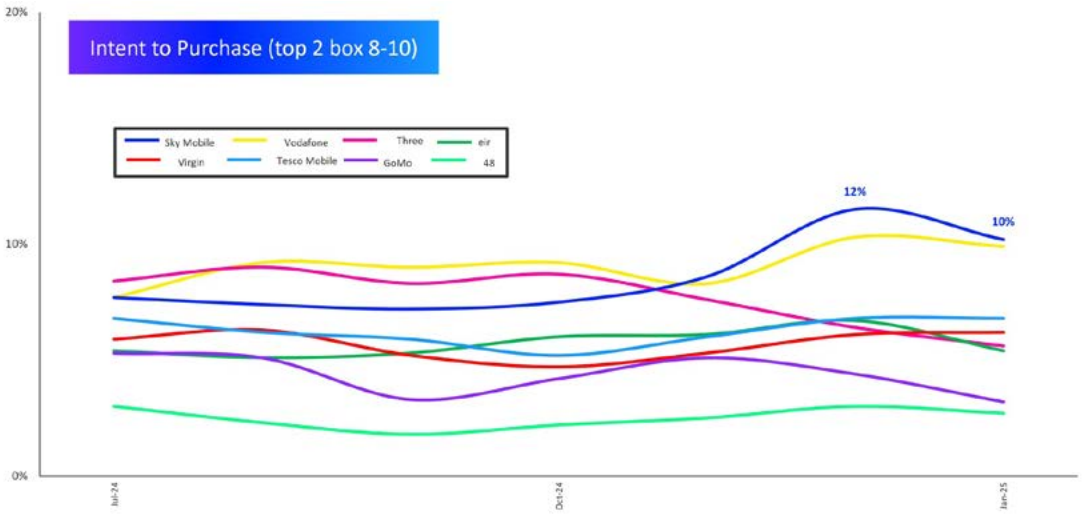


Figure 4: Intent to Purchase. Source - Sky Mobile Brand Tracker 2025

Thirdly the campaign hugely cut through as being specifically for Sky Mobile as opposed to for Sky TV or any other brand. The launch copy recorded a fluency score in System 1 testing of 95, putting in the 24% of all ads in the UK and Ireland in terms of fluency.



Figure 5: System 1 Testing Fluency Score. Source - System 1 Ad Testing 2024

Lastly and most importantly, the campaign resulted in new customers. One of the goals for the launch of a service is to establish a base of customers givinga sense of momentum for the new brand. Sky targeted 15,000 customers in the 4-month launch window. They netted over 26,000 exceeding their target by 73%.

SECTION 4: RESULTS

Business Objective 1: Establish a customer base of 15,000 customers for Sky Mobile within 4 months of launch

Result: By the end of Jan 2025, Sky Mobile had exceeded 26,000 customers, beating launch period targets by 73%

There are many aspects to a brand launch, but from a business perspective one of the main goals is to establish a beachhead into the category. An initial customer base to work from is crucial to help inform the direction of growth and create social proof and momentum. Sky Mobile targeted 15,000 customers in their initial launch window and exceeded this by over 70%. This represents a very successful launch for the business.

Marketing Objective 1: Achieve high brand awareness for Sky mobile overtaking other key MVNO competitors within the 4-month launch window

Result: Sky Mobile achieved 22% unprompted awareness (exceeding 48, GoMo and Virgin) and 63% prompted awareness (exceeding 48 and GoMo) within the 4-month launch window

This resulted in Sky Mobile exceeding all other MVNO's in unprompted awareness with the exception of Tesco Mobile (31%), which has a 17-year head start on Sky Mobile within 4 months of Launch. In terms of prompted awareness 63% places Sky just 8 percentage points behind 3 Mobile, which is a full network operator (rather than an MVNO) with 20 years of marketing presence in Ireland.

Marketing Objective 2: Achieve higher consideration for the brand among switchers than key MVNO competitors

Result: Three months into launch, Sky Mobile became the most considered mobile brand in Ireland (33%) exceeding all MNO (Eir 3 Mobile & Vodafone) and MVNO (all other) competitors

In a lower switching market consideration is key. Within 3 months of launch Sky Mobile had the highest consideration in the market at 33%. The means that it exceeded not only all other MVNO's in Ireland but also the full network operators in Eir, 3 Mobile and Vodafone. These operators have 20+ years inthe Market of building heritage. For Sky to exceed all others in just 3 months is an extraordinary achievement.

Marketing Objective 3: Achieve higher "intent to purchase" than key MVNO competitors

Result: Three months into launch in Dec 24 Sky Mobile had the highest "intent to purchase" (ITP) score (12%) of any mobile operator in Ireland.

Within 3 months of Launch, Sky had exceeded not just their MVNO competitors but also the 3 full network brands in terms of intent to purchase. In a low switching market this level of consideration and intent is key and represents a significant launch achievement.

SECTION 4: RESULTS

SECTION 4: RESULTS

Activity Objective 1: Achieve high advertising recall within the 4-month launch window

Result: The campaign achieved a recall level of 68% of the population in Ireland during the 4-month launch window

Not only did we need the brand to achieve a high level of awareness, but we also needed for the advertising itself to be enjoyed and recalled. This level of recall exceeds Sky high water marks for launch campaigns, surpassing the recall levels of previous launches which had higher media investment, such as Sky Glass and Sky Stream.

Activity Objective 2: Achieve high brand attribution for the Sky Mobile with the campaign

Result: When tested by System 1, the launch copy achieved a score of 95 for fluency, placing it in the top 24% of all ads tested for brand recognition

System 1 tests the attribution of ads with a representative sample and has vast data for robust comparison. Sky's launch TV copy achieved a fluency score of 95. The puts in in the top 24% of all ads tested across the UK and Ireland. The average score in the Irish market for fluency in TV ads is 86.

ADDITIONAL RESULTS

The social stunt that launched the Expect More campaign ahead of the advertising had significant impact which was not in the original objectives but contributed to the success of the campaign. The video itself had an organic reach of 7.5 million views, concentrated in the two weeks ahead of the launch of the advertising. The campaign itself delivered 85 pieces of earned coverage in media across print, broadcast and online platforms delivering a reach of 14.5million.

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Media Spend, Pricing

Media spend – While there was a significant media spend behind the launch of the campaign, this was front loaded to the first month of launch. This (October 2024) was the only month in which Sky held the largest share of voice, in the other 3 months of the launch window it was behind other spenders such as Vodafone and Three. Despite being significantly outspent in November and December it still achieved the highest consideration rate of any mobile operator.

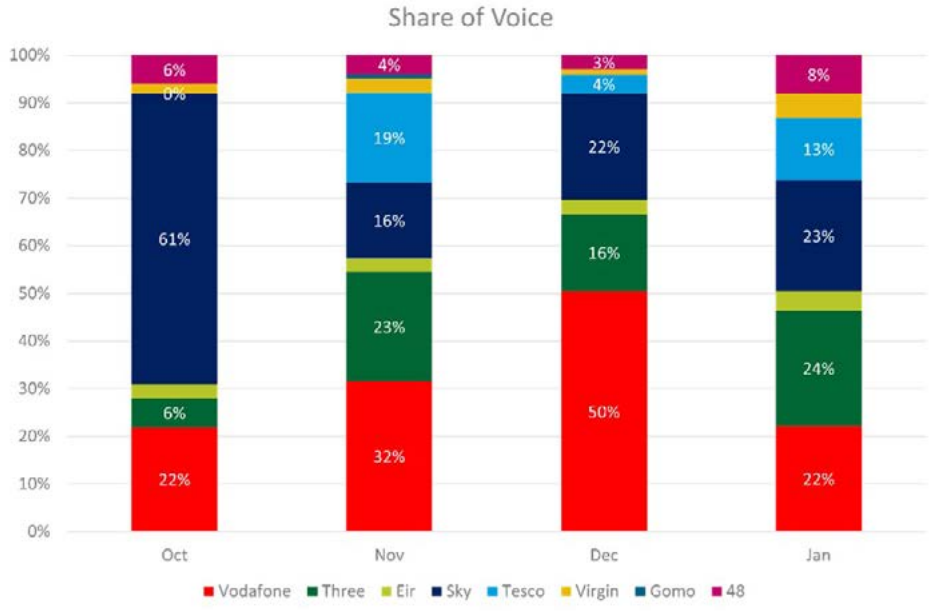


Figure 6: Share of Voice Oct 2024 - Jan 2025. Source - Neilson AdDynamics Analysis 2025

Price – While Sky had a competitive launch offer of €15 a month for a SIM only contract, this was not the cheapest in the market (which was at the time GoMo). Most other operators also had comparable price points for SIM only offer ranging between €10 – €20 per month.

CREATIVE WORK





CREATIVE WORK



CLICK HERE TO SEE THE CREATIVE REEL >>

Turning belief into action for Women's Gaelic Football



Entered by

FOLK

essencemediacom

For Lidl Ireland

Category: Positive Change – LIMITED to For Profit Brands

SILVER

Start Date: 15th January 2024
End Date: 12th December 2024
Industry Sector: Retail Stores & Online Marketplaces
Industry Situation: Growing

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

'Get Behind The Fight' reframed match attendance as activism, giving fans a tangible way to help close the equality gap.

THE INSIGHT

When fans show up, everything changes - from attendance, to media visibility, to the long-term future of the sport.

THE CHALLENGE

Fan apathy is the LGFA's greatest challenge. Fans believed in equality, they just weren't showing up to LGFA matches.

BRINGING THE IDEA TO LIFE

A split-screen creative, social provocation, real-time responses, and in-store visibility turned belief into participation across every channel.

THE RESULT

1 in 10 attended more women's matches; reputation surged to reclaim #1 grocery brand and boosted market share.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

This campaign turned passive progress into active participation, not throug hvirtue signalling, but through bold creative and systemic integration. Lidl usedits sponsorship to create real change: **a 43% uplift in final attendance, a national 1-in-10 shift in match behaviour, and measurable growth in brand reputation and sales**. It activated a movement across every Lidl-owned channel - from aisle to app - and inspired other sports bodies to follow suit. By showing that showing up matters, Lidl didn't just support the LGFA. It helped reshape public behaviour, proving that when brands move with purpose, **society moves too**.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

In early 2023, both Lidl and Ladies Gaelic Football (LGFA) found themselves at a crossroads.

Despite eight years of investment and progress, women's sport remained on the sidelines in Ireland. Attendance at the LGFA National League Final had **dropped 30.1% year-on-year (Fig.1)** with just a fraction of seats filled at Croke Park compared to the sold out men's final.

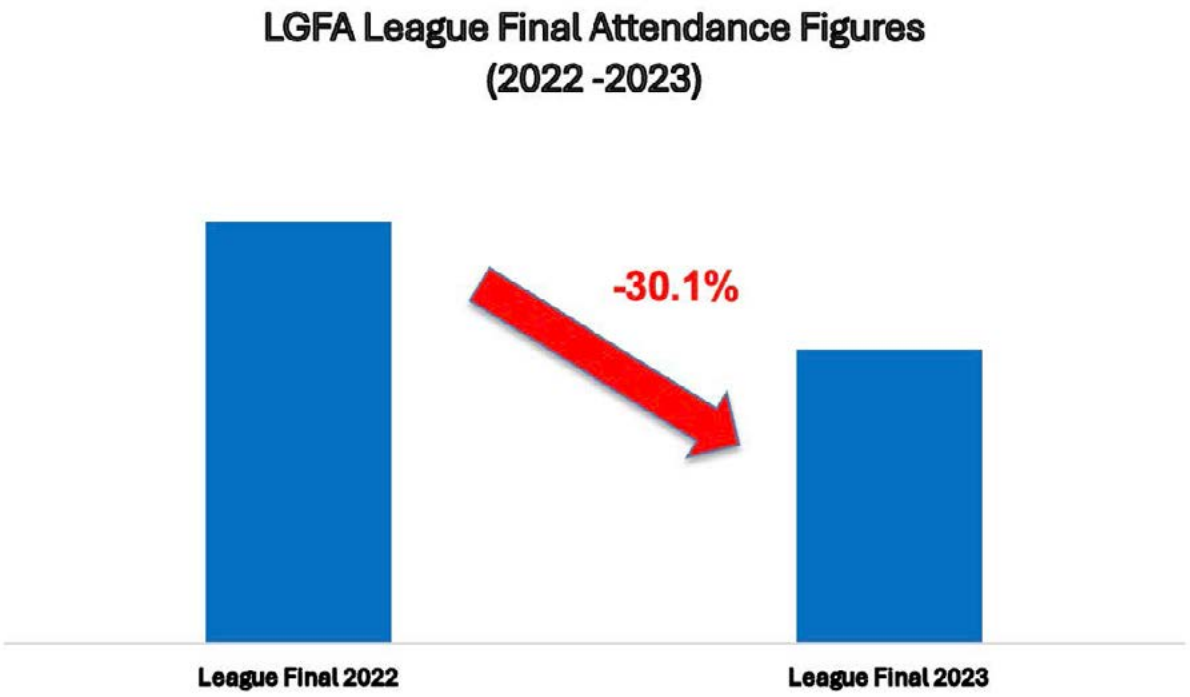


Fig.1. LGFA: *2022/23 League Attendance Report*

National research confirmed the challenge: **59% of Irish people had never attended a women's sports match (Fig.2)** The core audience - existing GAA fans - were vocal in their support for the sport in principle, but failed to show up in person. There was a growing complacency, even among supporters: *"Isn't enough already being done?"*

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

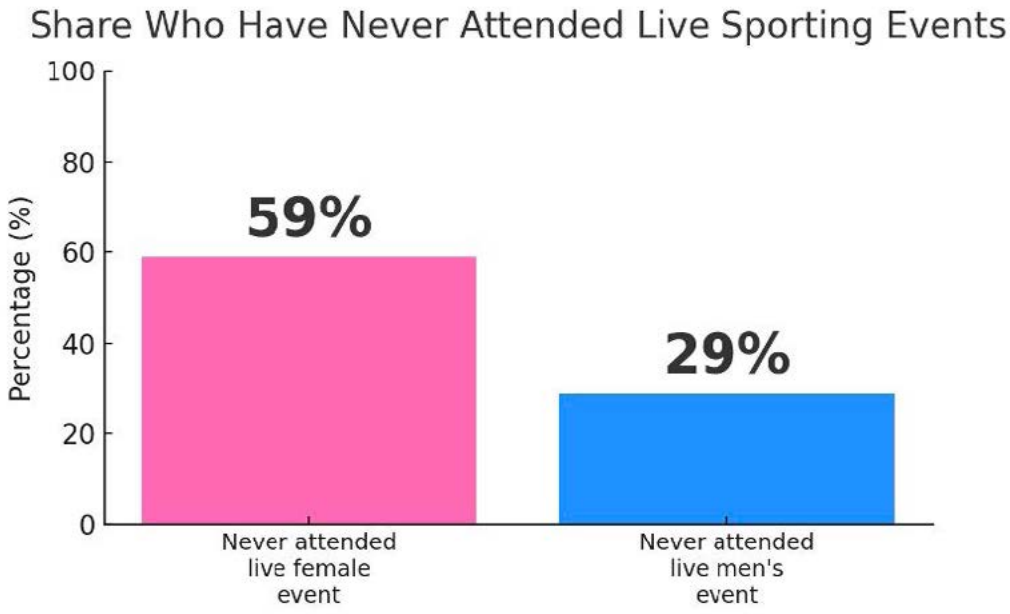


Fig.2. Pre-Campaign National Survey, Nov 2023

At the same time, Lidl, once ranked Ireland's #3 brand for reputation, had **dropped to #9 in RepTrak (Fig.3)** Our reputation had dipped, **sponsorship appeal had halved from 12% to 5%**, as we focused our efforts on launching a new brand platform. Our greatest sponsorship asset was no longer delivering for our reputation, or the game itself.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

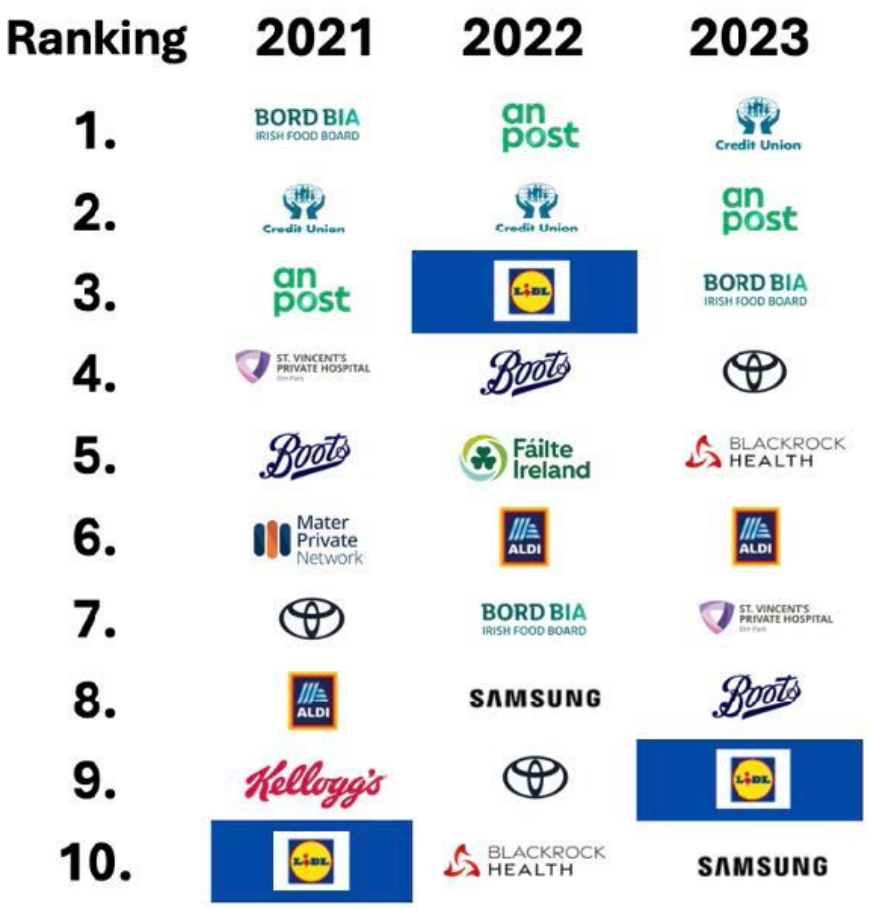


Fig.3. RepTrak: Brand Rankings 2021/22/23

To make matters worse, the category was becoming crowded. Women's sport was no longer a white space. With 88% of sponsors identifying women's sport as a growth area, visibility was rising — but genuine progress remained fragile. Lip service was everywhere. Real impact? Rare.

The strategic challenge was twofold as we looked at our plan for 2024:

1. **Reignite the public's belief that women's sport deserved equal attention** - not someday, but now. To shift passive support into active fandom witin LGFA.
2. **Prove that long-term investment in sponsorship could drive Lidl's core business goals** - reputation, relevance, and ultimately, retail performance.

The degree of difficulty? High. We were tackling cultural bias, audience apathy, and declining brand metrics, in a highly competitive market where price dominates and value perceptions can shift overnight.

We weren't just trying to sell tickets. We were trying to shift mindsets — and in doing so, reclaim our leadership position by proving that brilliant sponsorship can drive real-world, bottom-line results.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Increase attendance of League Final – +30% if non-Dublin teams qualified, +50% if Dublin team qualified.

Attendance to the league final had **dropped by 30.1% in 2023** compared to 2022 **(Fig.4)** While multiple variables inform attendance at sporting events, research from November 2023 noted one of the greatest barriers to attend female sports was how easy the venue was to get to **at 37%.** Considering proximity as a variable barrier, benchmarks of 30% and 50% based on county proximity and 2022 attendance figures were agreed.

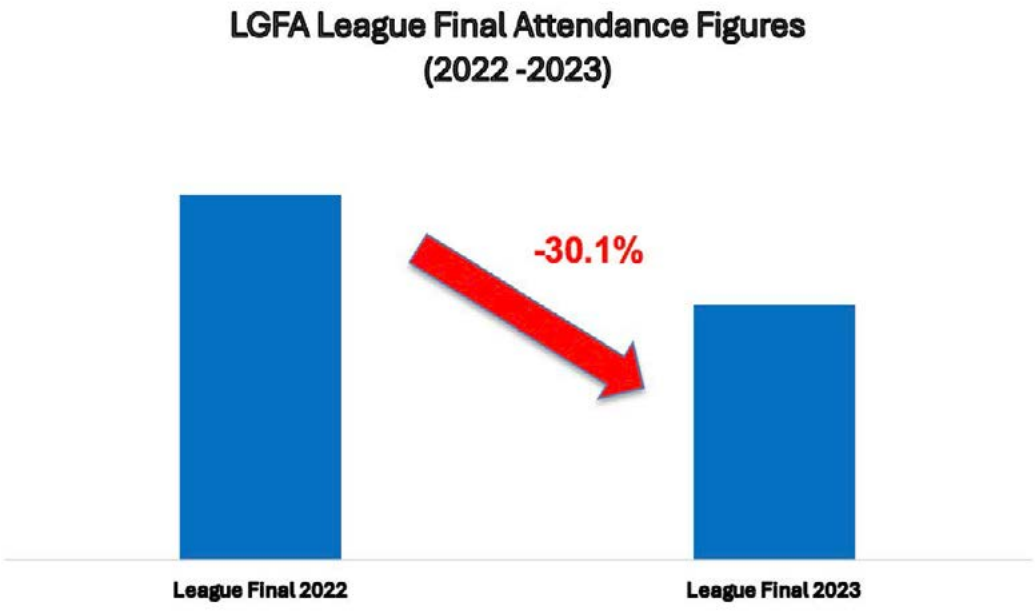


Fig.4. LGFA: 2022/23 League Attendance Report

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Marketing Objective 1: Return to Top 5 brand position on Reptrak - from #9.

RepTrak analysis indicated our reputation and market share correlated – when one went up or down, so did the other. We know the Irish public is more 'willing to buy' from an organisation with a good reputation. While Lidl ranked #3 in brand reputation in 2022 we **fell to #9** in 2023, mirroring losses in sponsorship performance and market share. Returning to top 5 ranking was commercially advantageous **(Fig.5)**

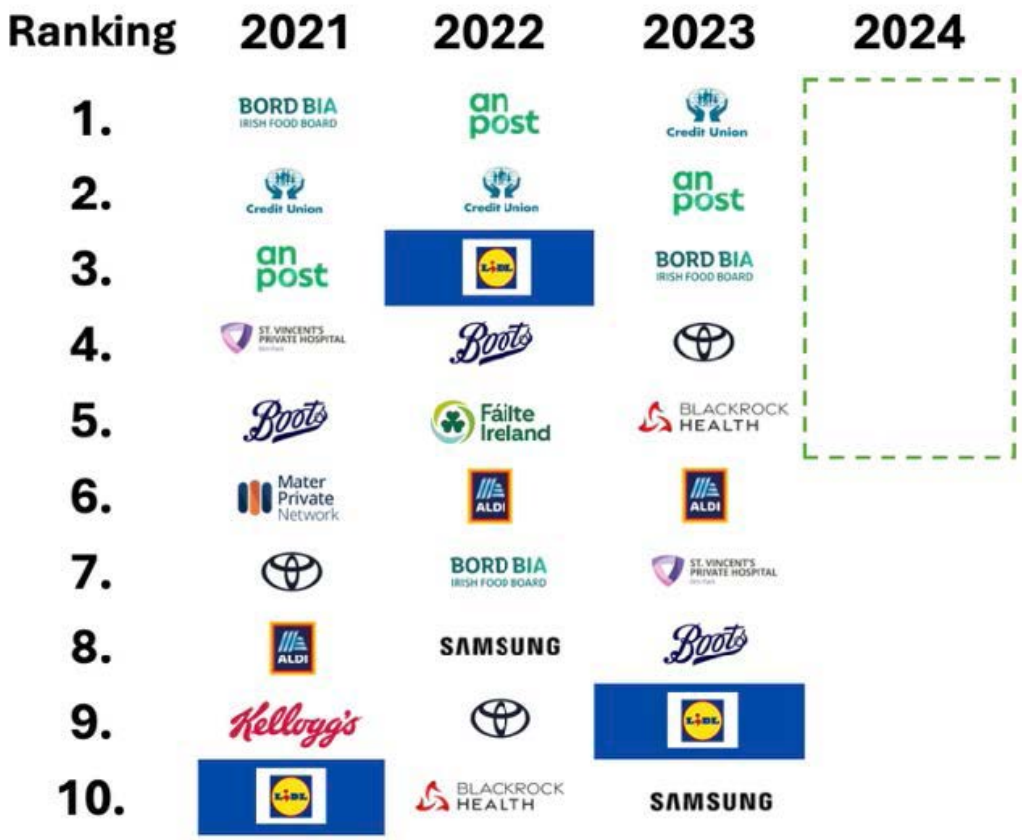


Fig.5. RepTrak: ***Brand Ranking Target 2024***

Marketing Objective 2: Increase reported attendance of LGFA matches by +5pp

Increasing attendance for a single match fixture demonstrates short-term impact. Increasing reported attendance of LGFA matches would indicate a real long-term impact of the campaign. Research showed that **59% of Irish people had never attended at an LGFA match.** Growing this by 5 PP, 10% of the overall figure, would be a considerable shift.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Marketing Objective 3: Growth in the most critical measures of brand reputation, Positive Influence on Society and Supports Good Causes. +4 percentage points (Total)

Given the importance of reputation to Lidl's commercial success, we focused on the eight Factors which make up 50% of Lidl's Reputation: the key factorsdriving reputation **(Fig.6)**. Amongst those key factors are *Positive Influence on Society and Supports Good Causes*. The other metrics are largely driven by audience's experience of our stores. As of Q1 2023, *Positive Influence on Society* **scored 74.2** and *Supports Good Causes* **scored 76.1.**

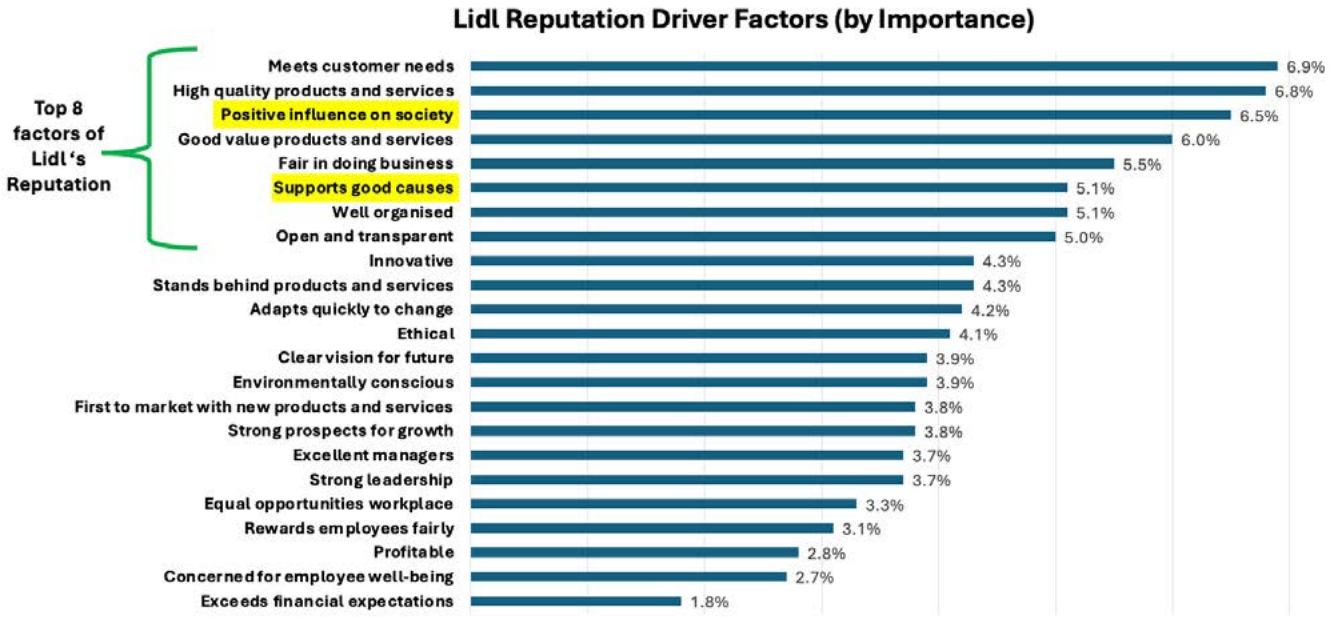


Fig.6. RepTrak: *Lidl Reputation Driver Factors*

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Activity Objective 1: Grow average sponsorship appeal to 7.75, maintain #1 supermarket position in sponsorship appeal

Correlating with the decline in our RepTrak rating, in 2023 there were significant swings in our sponsorship appeal, **averaging at 6.75% over the year (Fig. 7)**. A 1 pp increase to 7.75 would stabilise these swings, but would require more sustained highs in sponsorship appeal. In 2023, Lidl's LGFA sponsorship was seen as the most appealing supermarket sponsorship. The objective was to maintain this leading position in 2024.

2023			
Q1	Q2	Q3	Q4
Brand 17%	Brand 11%	Brand 18%	Brand 16%
Brand 17%	Brand 11%	Lidl 8%	Brand 10%
Brand 7%	Brand 7%	Brand 8%	Lidl 8%
Lidl 5%	Brand 7%	Aldi 7%	Brand 7%
Aldi 5%	Lidl 6%	Brand 6%	Aldi 5%
Brand 4%	Brand 6%	Brand 5%	Brand 5%
Brand 4%	Brand 5%	Brand 4%	Brand 5%
Brand 4%	Aldi 5%	Brand 4%	Brand 4%
Brand 3%	Brand 4%	Brand 4%	Brand 4%
Brand 2%	Brand 4%	Brand 2%	Brand 3%

Fig.7. ***Most Appealing Sports Sponsorships Ireland 2023***

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Our primary audience was **existing GAA fans**, people who share the values of community, fairness, and national pride, yet weren't showing up for the LGFA. This audience spans all ages and genders but is especially concentrated in **men aged 25–54 and families with kids**, both of whom over-index for GAA engagement.

Why them? Because this wasn't a problem of awareness, it was a problem of action. These fans believed in women's sport in principle but not yet in practice. **Just 41% had ever attended a women's match, and only 1 in 4** believed the women's game got the support it deserved. They weren't critics, they were complacent. And complacency is the real barrier to progress.

If we could **convert passive belief into active support,** we could shift culture. Drive bums on seats. Elevate players. And, in turn, move Lidl's reputation, not through corporate storytelling, but by proving we could help change the game.

Our secondary audience was **broader Irish sports fans** who engage with sport as entertainment and social currency. Less tribal, more values-driven, and highly active online, this group is influential in shaping public opinion. They respond to brands that take a stand - and LGFA's fight for equality was a cause worth rallying behind.

We also mobilized **Lidl's internal community**, over 5,000 employees across Ireland to act as champions of change from the inside out. Our store teams are at the heart of every community we serve. Their belief and energy turned this campaign from an ad into a movement.

Together, these audiences weren't fringe activists. They were the cultural majority, fans, shoppers, families, and colleagues. Winning them wasn't just good for Lidl. It was essential to making support for women's sport feel normal, visible, and inevitable.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

Women's sport in Ireland has made progress. But in 2023, progress became adouble-edged sword. While awareness had grown, engagement had stalled. Despite years of Lidl's investment, **LGFA league final attendance had dropped 30.1%**, and research showed **59% of Irish people had never attended a women's game**. The barrier wasn't hostility. It was **complacency**.

Our strategic interrogation of the data revealed that fans believed the job was done **(Fig.8)**, that visibility and investment alone had levelled the playing field.



Fig.8. Primary Research: *Participant quotes from focus groups*

But when you speak to the players themselves, for them nothing changes unless people show up.

From this emerged our core insight: **"When fans show up, everything changes."**

Not just the game day atmosphere, but the players' confidence, the media coverage, the cultural value of the sport, and the career paths of future athletes. This wasn't a campaign about promotion. It was about **provocation**. It challenged passive supporters to become active agents of change - to realise that **they** were the missing link between equality as an idea and equality as a reality.

This insight was deeply tied to both our **audience and brand:**

- **GAA fans** already believed in fairness but weren't translating belief into action.
- **Lidl's brand purpose** is grounded in progress with "no compromise" - and that same relentlessness could be applied to driving gender parity in sport.

We recognised that we needed a rallying cry that reframed support as activism. That made attendance a social statement. And that turned Lidl's sponsorship into a shared challenge, not something we support, but something we all must fight for.

This was a brand not borrowing purpose, but living it. And an audience not just buying tickets, **but backing change.**

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

'Get Behind The Fight' invited fans to realise their power to drive real progress for LGFA players, teams, and the league.

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

To move fans from passive supporters to active participants, we launched **'Get Behind The Fight'** - an integrated, season-long campaign activating across every Lidl and LGFA touchpoint.

Hero Film and Audio

We led with a 60" split-screen TVC that showed two realities of a player's matchday, with and without support. The story climaxed with LGFA star Ally Cahill shattering the unsupported world, backed by Sinead O'Connor's "Mandinka." Radio featured real match-day sound, contrasting men's and women's finals.

Social and Digital

Our message evolved in real-time. A **"mean tweets"** series used sexist comments from social media, intercepted and kicked away by players. A player-led content series, **"15 Questions"**, humanised athletes and created deeper fan engagement. We updated creative based on real-time responses, showing that Lidl wasn't just commenting on women's sport - we were embedded in it.

"Shoot to Save" Activation

To close the loop between attendance and advocacy, we launched **"Shoot to Save"**: fans attending LGFA Championship games could post highlight clips using #LidlShootToSave for a chance to unlock Lidl Plus discounts (€5–€20), scaled by likes. The mechanic rewarded visibility and fandom, directly incentivising game-day attendance and social amplification. A humorous launch film featuring Joe Brolly sparked national attention.

OOH and In-Store

Creative visuals from the TVC extended into OOH at high-traffic GAA areas, including Drumcondra Bridge and outside Croke Park. In-store activation included player cutouts, good luck posters, and custom audio in all Lidl stores during league and championship finals. Leaflets reached 500,000+ shoppers weekly.

PR and Launch

A high-profile launch at Croke Park featured global women's sports leaders, embedding Lidl at the centre of Ireland's equality in sport conversation.

This wasn't just a campaign. **It was a movement, lived across platforms and driven by fan action.**

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

The creative strategy was built around two key pillars: **showcasing the difference fans make, and making action easy.** Each execution was designed to turn passive belief into visible, shareable support, using contrast to create emotional urgency, and incentives to promote participation. Across every channel, from TV to till-point, we used format-specific choices to provoke, reward, and sustain engagement. We also optimised in real time, adapting creative based on live social conversation to keep the campaign reactive, relevant, and culturally locked in.

1. Highlight the Difference

At the heart of the campaign was a simple truth: **fan support changes everything**. The campaign was built on contrast. Split-screen creative showed the stark difference fan support makes - emotionally, culturally, and personally - ending with a literal breakthrough moment. Radio mirrored this using real match-day audio disparities. On social, we used **real mean tweets** to expose the dismissive attitudes still surrounding the women's game, challenging fans to show up and prove them wrong. The result was a creative platform that made the value of support feel urgent, emotional, and impossible to ignore.

2. Make Action Easy

We didn't just ask fans to care, we made it easy to act. Our **'Shoot to Save'** activation rewarded matchgoers with Lidl Plus discounts based on the likes their highlight clips received, turning support into social currency. In-store audio and POS extended the campaign to where fans shop, making participation feel urgent and visible. On social, we monitored live commentary and adapted creative in real time, responding to real fan sentiment and fuelling ongoing conversation. This kept the campaign reactive, relevant, and always just one tap away from action.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

Underpinning every channel decision was our **B=MAP framework (Fig.9)** — using motivation (TV, VOD), ability (search, high-impact display) and prompts (social "nudges," in-store signposts) to shift attendance behaviours.

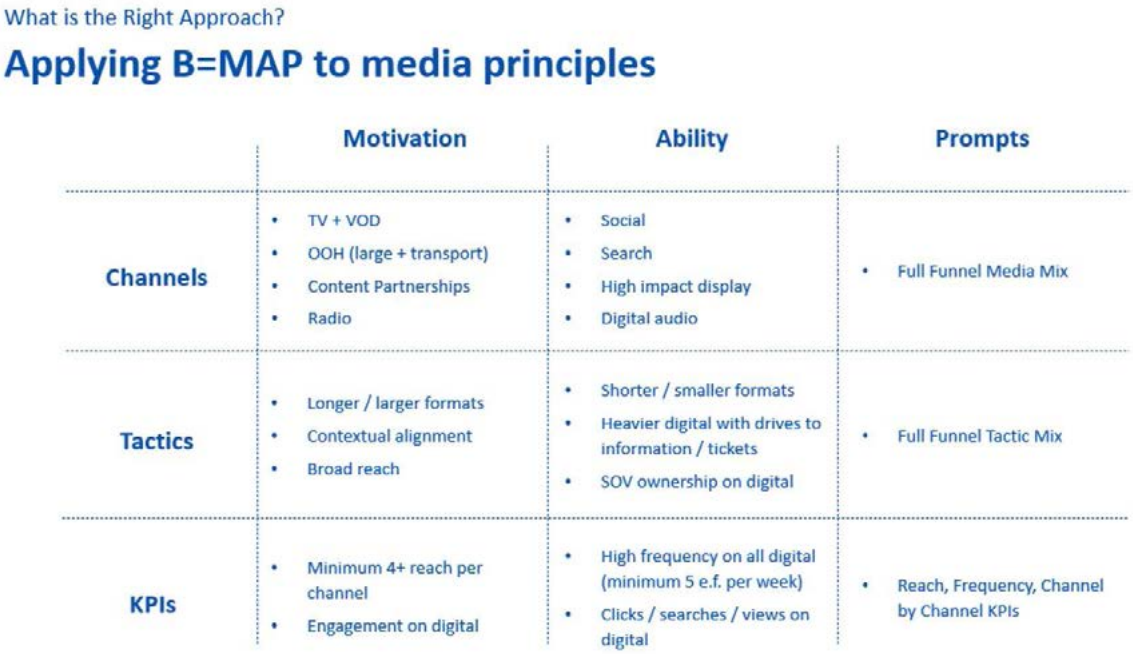


Fig.9 Media Agency: *B-Map Framework*

Our strategy needed to do more than raise awareness, it had to create emotional urgency and enable action. That meant designing for **reach, resonance, and reinforcement** across every stage of the LGFA season.

We launched with **high-impact channels**, TV, radio, and OOH, to dramatise the emotional cost of fan absence, using our split-screen creative as a unifying device. This included a landmark **Peil na mBan** TV sponsorship package,integrating our ads into marquee programming (Euros coverage, the 50-Years LGFA documentary) to ensure that every match night carried our "Get Behind The Fight" message. This partnership allowed the campaign to reach at minimum 70k followers per week supporting fixtures, results and showcasing what it takes to take part in LGFA through the lens of players, managers and former players.

PR was our credibility anchor. A Croke Park launch featuring global women's sport leaders gave the campaign cultural weight and media reach from day one, positioning Lidl as an authentic voice for change. We also partnered with **All Irish Sport**, producing a documentary series on the lived experience of county players, and teamed with HerSport to amplify on-the-ground stories of resilience and disparity.

SECTION 3: BRINGING THE IDEA TO LIFE

We layered in experience-driven channels:

- **Social** to provoke real-time conversation and respond dynamically, using mean tweets and fan commentary.
- **In-store and leaflet** to convert our retail footprint into active campaign space.
- **'Shoot to Save'** as a tangible, gamified mechanic turning fandom into reward— making advocacy actionable.
- Created **distinct social audiences** for each county and each tournament stage, tailoring creative to local fans, using mechanics such as the 'LGFA stamp card' as a means to tangibly engage with the campaign.

Spend flexed by moment:

- **Heavy ATL** at launch for fame
- **Dynamic social and retail weight** around key fixtures
- **Performance-driven spend** increases on high-engagement formats like 15 Questions and reactive mean tweet content

We also increased **OOH around stadiums** once early data showed fan footfall responding. **Every channel played a clear role, but all were designed to work as one system**: turning Lidl's sponsorship into a movement powered by fans.



SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

We set out to prove that showing up could shift everything, not just Lidl's reputation, but real-world support for women's sport. The results show that this campaign didn't just raise awareness. It drove behaviour, belief, and business - exactly as intended.

Cultural Impact

1 in 10 Irish people reported attending more Women's GAA matches in the previous 12 months - a clear sign that passive support became active participation. Attendance at the Lidl National League Final increased by **+43% year-on-year,** reversing a long-term decline and proving that fans could be mobilised, not just messaged to. LGFA also reported a record uplift in matchday attendance throughout the season, estimating roughly 10%. The campaign caught the attention of those closest to the action **(Fig. 10)**



Fig.10. Helen O Rourke, LGFA CEO Quote

The campaign even caught the attention of, and ultimately influenced, others further from the game **(Fig.11)**

SECTION 4: RESULTS



Fig.11. Nick McElwee, Commercial and Marketing Director, Hockey Ireland Quote

Reputation & Brand Belief

We delivered a measurable uplift in the public's view of Lidl as a brand that drives change:

+3.3 percentage points in 'Positive Influence on Society'
+1.3 percentage points in 'Supports Good Causes'

These were the campaign's core KPIs - and we surpassed both.

The impact was immediate. Lidl moved to **#1 grocery retailer/supermarket and #2 overall brand in Ireland** - our highest-ever ranking.

Commercial Proof

Following the January–February campaign burst, Lidl reached **13.9% market share** and delivered **+8.3% year-on-year sales growth.** That's not just progress. That's proof that purpose works.

This campaign didn't just speak to fans. It activated them - and changed what's possible for women's sport in Ireland.

SECTION 4: RESULTS

Business Objective 1: Increase attendance of League Final – +30% if non-Dublin teams qualified, +50% if Dublin team qualified.

Result: Achieved +43% attendance with non-Dublin teams (Kerry & Armagh)

This attendance was impressive as both Kerry and Armagh are not in close proximity to Dublin. The target of +30% if non-Dublin teams qualified was overshot with an **increase attendance at the league final of +43% (Fig.12)** Surpassing the benchmark demonstrated the campaign's ability to garner support in spite of the 'how easy the venue was to get to' being a considerable barrier.

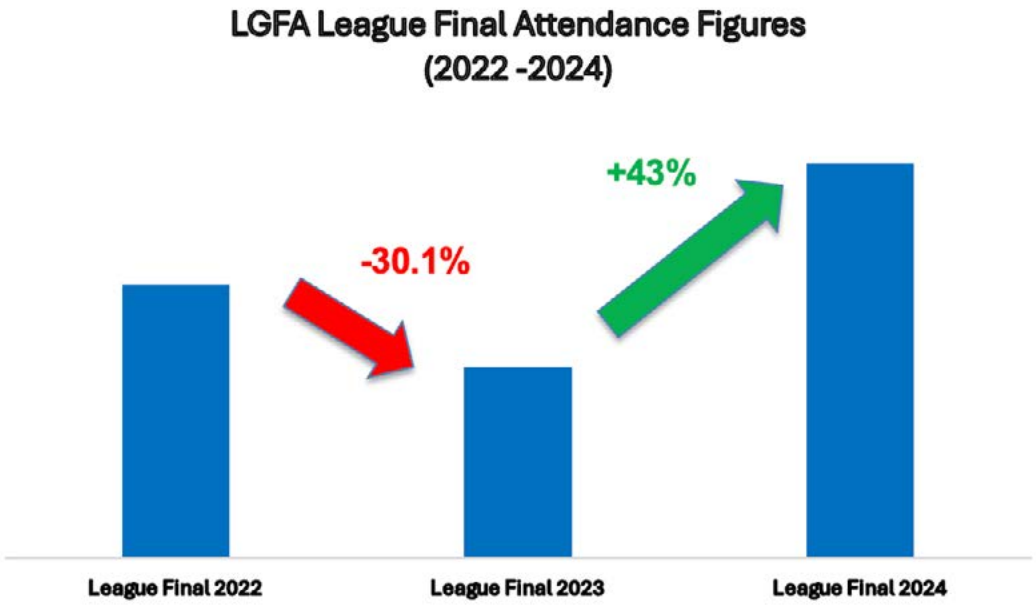


Fig.12. LGFA: ***League Final Attendance Figures 2022-2024***

SECTION 4: RESULTS

Marketing Objective 1: Return to Top 5 brand position on Reptrak - from #9.

Result:
Achieved #2 rank in RepTrak annual brand ranking.
Achieved #1 supermarket/food retailer.

Lidl achieved it's **highest ranking in RepTrak in 2024**. Reaching 2 place, it beat it's previous best of 3 in 2022 **(Fig.13)**. It was the **highest ranked retailer**, enabling a campaign promoting Lidl as the '*Most Reputable Retailer in Ireland*'. Most importantly, 'Get Behind the Fight' was instrumental in achieving this - monthly tracking shows **Lidl's reputation was highest in February 2024** (78.6), directly after the launch of the campaign.

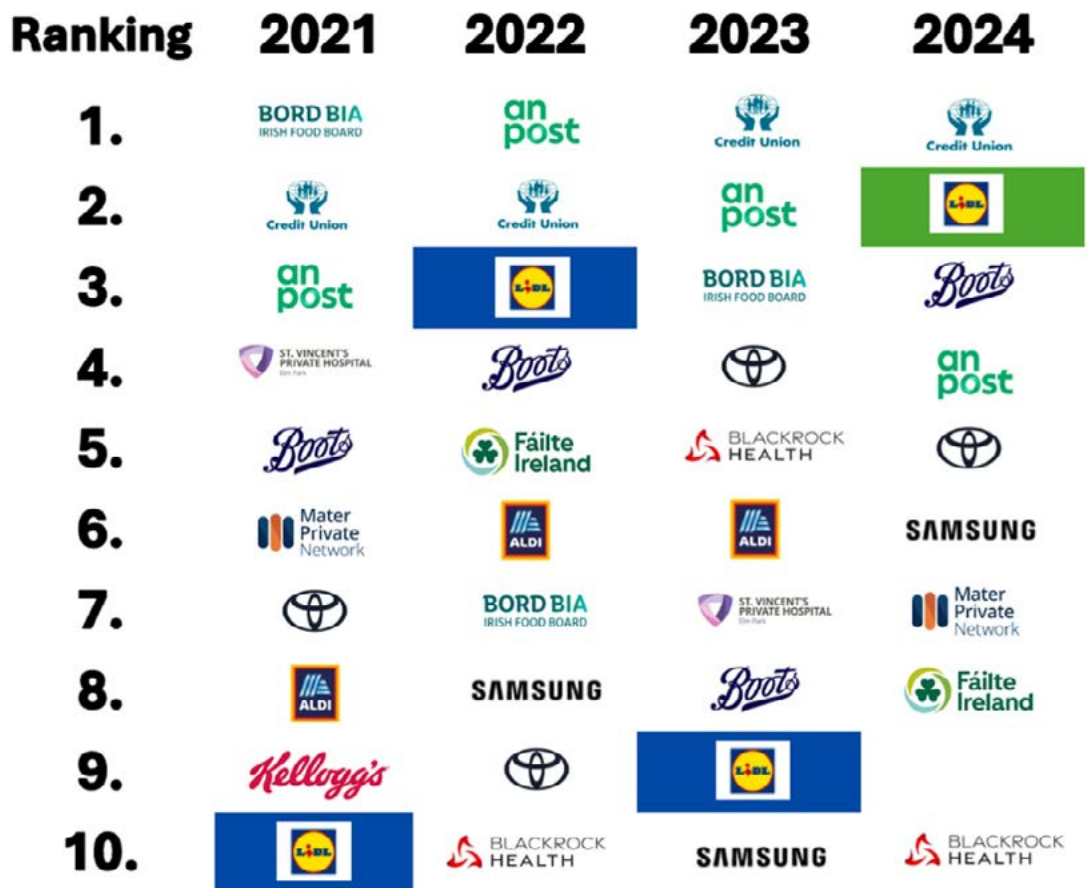


Fig.13.RepTrak: ***Brand ranking Ireland 2021-2024***

SECTION 4: RESULTS

Marketing Objective 2: Increase reported attendance of LGFA matches by +5pp

Result:
+11% increase in reported attendance of LGFA matches
24% of 18-34s attending more LGFA matches than 12 months prior.

Achieving an **11% rise in reported LGFA attendance — over double the targeted 5%** — highlights substantial campaign success. The increase among driven by 18-34s indicates the campaign resonated with younger audiences, a key audience to engage to future proof the sport.

Marketing Objective 3: Growth in the most critical measures of brand reputation, Positive Influence on Society and Supports Good Causes. +4 percentage points (Total)

Result:
+1.3 in Supports Good Causes
+3.3 in Positive Influence on Society
Total 4.6% growth in critical drivers contributing to brand reputation

Surpassing our combined +4 pp target, we delivered +4.6 pp growth in keyreputation drivers: Positive Influence on Society (+3.3 pp) scoring 77.5 and Supports Good Causes (+1.3 pp) scoring 77.4. Both drivers saw the highest proportion of positive perceptions in 5 quarters following the campaign launch, showcasing the positive impact of the sponsorship on brand reputation.

SECTION 4: RESULTS

Activity Objective 1: Grow average sponsorship appeal to 7.75, maintain #1 supermarket position in sponsorship appeal

Result:
9% average sponsorship appeal
Highest sponsorship appeal on record achieved at 12%
Most appealing sports sponsorship in Q2

Exceeding our 7.75% target, Lidl achieved a 9% average sponsorship appeal in 2024 — an uplift of 2.25 pp overshooting our objective of 1pp. We set a record 12% peak appeal for the campaign in Q2 (Fig.14) and secured the title of most appealing sports sponsorship in the same time, maintaining our #1 supermarket position in sponsorship appeal as well as beating outbrands from other categories.



Fig.14 ***Most Appealing Sports Sponsorships Ireland 2023/24***

ADDITIONAL RESULTS

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Other marketing for the brand, running at the same time as this effort, Societal or Economic Events (e.g. changes in economic, political, social factors)

Several external factors may have influenced outcomes, both positively and negatively, outside our campaign's control.

Positive Influences:

- **Cultural momentum:** Visibility of women's sport continued to rise in 2024, with RTÉ and TG4 expanding coverage of women's GAA.
- **Global uplift:** The success of the FIFA Women's World Cup and WNBA fed into broader cultural support.
- **Brand halo effect:** Lidl's "Go Full Lidl" platform, which followed our campaign, likely supported sustained brand and sales performance across seasonal retail moments.

Negative Influences:

- **Sponsorship clutter:** With 88% of sponsors eyeing women's sport, the space grew crowded. Major investments from FAI and others risked diluting Lidl's distinctiveness.
- **Retail headwinds:** Price-led messaging dominated in a competitive grocery market, making it harder for purpose to break through.
- **All-Ireland Final dip:** Despite league success, the 2024 final saw lower attendance due to its Bank Holiday weekend timing, school closures, fixture congestion, and the travel burden of two western counties reaching the final. The LGFA noted results may have been worse without Lidl's sustainedsupport.

While some tailwinds benefited the sector, they were universal. The scale, speed, and depth of Lidl's impact remain distinct.

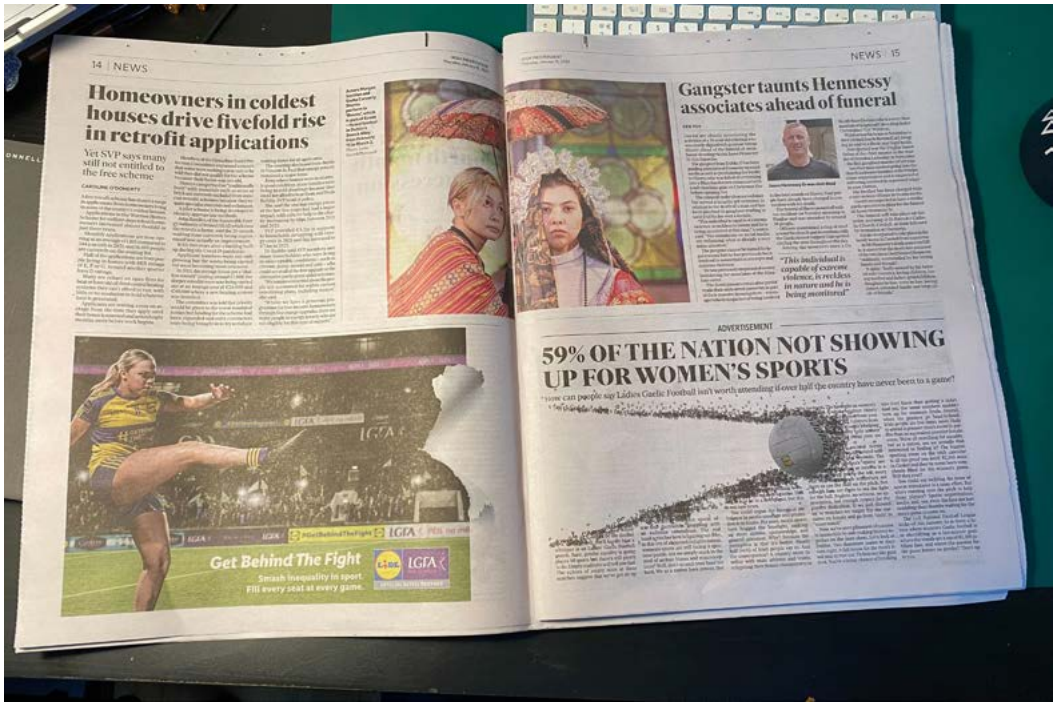
CREATIVE WORK







CREATIVE WORK





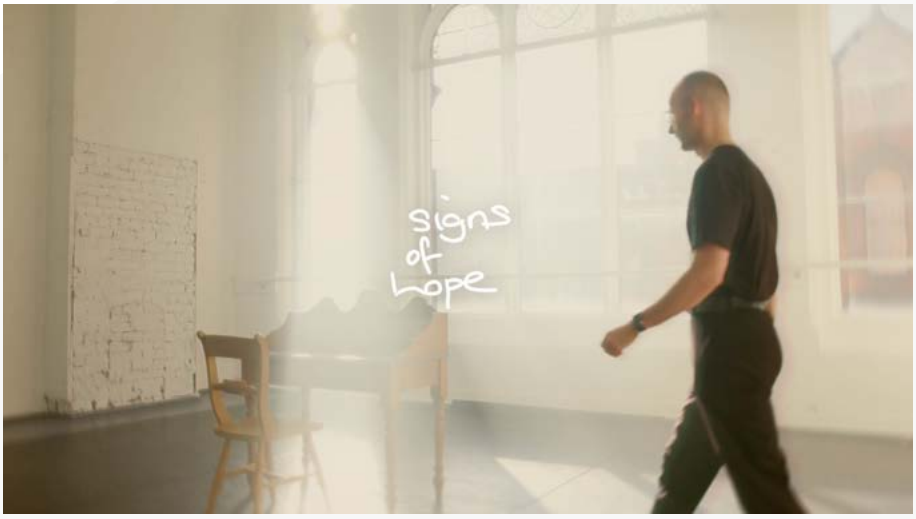
CLICK HERE TO SEE THE CREATIVE REEL >>

Signs of Hope: From Reporting to Healing. How Dublin Rape Crisis Centre asserted its healing mission and encouraged survivors to reach out

Entered by

Publicis DUBLIN

Media 365 Your Partners in Advertising



For Dublin Rape Crisis Centre

Category: Non-Profits

SILVER

Start Date: 16th October 2024
End Date: 31st December 2024
Industry Sector: Non-Profit
Industry Situation: Flat

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

Reaffirm DRCC from a perceived place of reporting rape to an actual place of healing.

THE INSIGHT

Following sexual violence, survivors critically need to find a safe place to be believed and allowed to heal.

THE CHALLENGE

DRCC's image, strongly associated with reporting advocacy and reporting rape, was keeping some survivors from reaching out for help.

BRINGING THE IDEA TO LIFE

Signs of Hope: give survivors a platform to use their own words to encourage others to start their healing journey.

THE RESULT

Record results: first-time contacts +81.5%, +25.8% overall contacts, +7% male contacts, donations +163%, DRCC recognised as a place to heal.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

The Signs of Hope campaign allowed Dublin Rape Crisis Centre to reassert public understanding of its role.

It drove record results, while repositioning DRCC from an institution associated mainly with reporting rape to a place survivors go to heal.

We became part of the news-cycle, heroing survivors and challenging the taboo Ireland still holds around rape.

Beyond encouraging people to seek help (first-timers increased by 81.5%), the campaign unlocked donations (163% growth), historically limited by public stigma.

In just three months, we reached over 5 million people and generated over €110,000 in earned-media—twice our annual media spend.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

WHY THE DRCC EXISTS

Dublin Rape Crisis Centre (DRCC) was founded in 1979, following the "Reclaim the Night" protest, which highlighted the need for support services for survivors of sexual violence (SV). They were the first rape crisis centre in Ireland.

They fought strong opposition and stigma in an environment of denial and silence. If the Ireland of the 2020s still struggles to talk about sex publicly, the Ireland of the 1980s shied away from admitting that rape even existed here.

In the 1980s and 1990s, they focused on legal reforms, including the 1990 law outlawing rape within marriage.

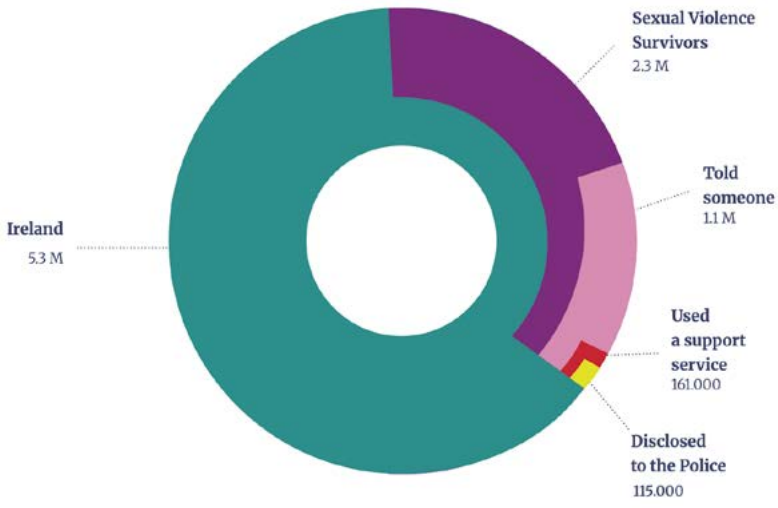
They were at the forefront the first efforts in advocacy, intelligence, education, and prevention.
The lack of basics was blatant. Ireland didn't have any of that in place.

As DRCC helped establish systems to address SV in Ireland, they knew services should care not only for society, but for the individual too.

A range of services was expanded, including a 24-hour national helpline, face-to-face counselling and accompaniment services (SATU/hospital). In 25 years, DRCC have cared for hundreds of thousands of people.

We know that 1 in 2 women in Ireland have experienced sexual violence. That's a population of at least 1.4 million women. Add to that 28% of men, and the total rises to around 2.3 million people affected.

That's the size of the trauma.



Source: CSO

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

CHALLENGE

Most of us hear about SV only in the context of rape as a crime. That's what the media reports.

So, it's natural that DRCC is largely seen as a place for reporting and prosecuting rape crime. We are who journalists call for public comment. Our name reinforces that impression.

It turns out reporting SV is a difficult, bureaucratic process – that's one of the key-reasons many survivors choose not to come forward.

Only half of all survivors ever tell someone.
80% of them don't seek help-services.
Fewer than 3% report it to the authorities.

We are a country where survivors, most of whom are women, live with unresolved trauma, carrying the weight of the immense harm done to them.

Professional services are life-changing for survivors.

Our vision focuses on strengthening our means to provide individual care.
We can help more. Much more.

But with a mere 7% of survivors reaching out for support services, only by increasing demand will we be able to pitch for more funding that will allow us to grow.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

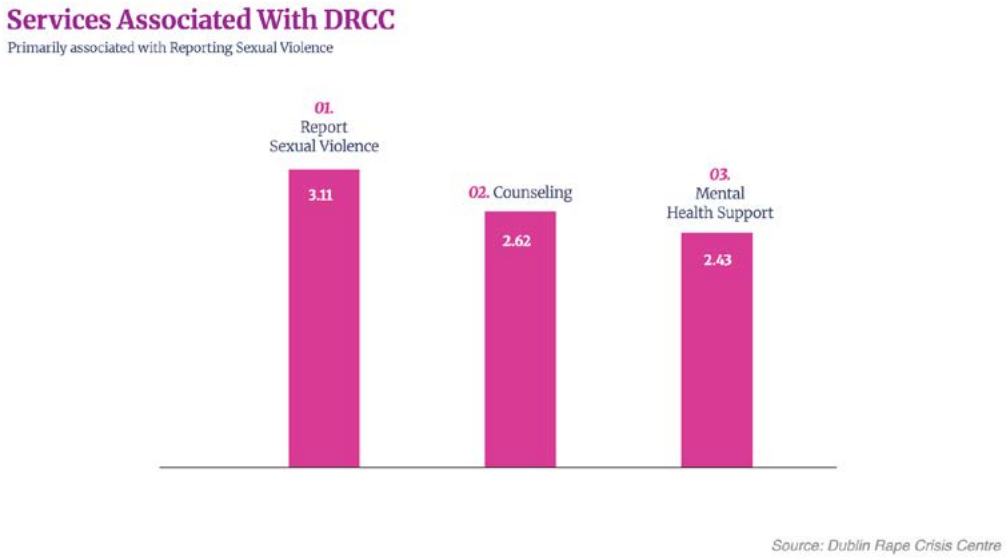
Business Objective 1: Increase in 10% the amount of people reaching out to DRCC for help

The scale of need revealed by the CSO SV survey in 2023 told us not enough people were coming forward for support. So we wanted to encourage first-time contacts to the Helpline so that no-one need face the impact of SV alone.

Marketing Objective 1: Reassert the image of the DRCC from a place people go to report rape, to a place survivors reach out for support to heal.

For years, our image was influenced by the news-cycle, focused on SV in context of reporting. It was fundamental to re-emphasise the healing part of our image.

Research shows that the daunting, bureaucratic, exposing nature of reporting sexual violence in our society discourages people from engaging with their trauma. With DRCC frequently showing up in the news in the context of rape trials, we too became heavily associated with reporting. That needed to change.



Source: Dublin Rape Crisis Centre

Marketing Objective 2: Convince more first-time callers to reach out to the DRCC.

These are the people whom the current DRCC association couldn't reach. If our new positioning was effective, we should be able to convince more of them to call.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Marketing Objective 3: Maximise the DRCC's reach beyond paid media.

With a very limited media budget, we could only achieve remarkable levels of reach by designing a campaign that would spark earned media exposure.

We needed to create something compelling enough for news outlets to want to cover, while also not reinforcing our association with reporting rape crime.

Activity Objective 1: Beat the stigma around sexual violence and prompt donations.

The DRCC is not a donation-led organisation. Sexual violence services do not usually feature among issues people are keen to support financially.

While not being a primary objective of this campaign, if we were successful in reframing our image and starting to promote a more accepting societal context, donations should also rise. More than a quantitative goal, this was a thermometer for stigma.

Activity Objective 2: Convince more males to reach out to the DRCC.

Fewer men seek support compared to women. While the incidence of sexual violence among men is lower, their willingness to seek help should be at least as strong. This campaign would give us the opportunity to unlock this demand, and we would create specific assets catered to men.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

We designed the campaign for 18–60-year-olds, as children and those over 70 require approaches not generally applicable to the wider population.

Our research included interviews with survivors of sexual trauma, therapists, DRCC data, and an extensive review of university/scientific studies on crucial psychological findings.

KEY LEARNING THAT INFORMED OUR STRATEGY

THE PERCEPTION OF SEXUAL VIOLENCE
Discussions about sexual violence typically focus on justice and the perpetrator, leading many to associate support with seeking justice rather than with health and wellbeing.

However, pursuing justice is widely seen as exposing, bureaucratic, exhausting, and retraumatising, often forcing survivors to relive their trauma.

We all have observed how, in high-profile cases covered by the media, survivors are scrutinised, second-guessed, and even partially-blamed.

The psychological effects of our justice system most often repel survivors rather than encouraging them.

THE NEED FOR POINTS OF REFERENCE FOR VIOLENCE
People often struggle to recognise what behaviours constitute violence or abuse.

Shame prevents a quarter of women from seeking help, and 74% of 18–24-year-olds are unsure if their experience was serious enough to seek support.

A friend's drunken actions, a joke that goes too far, or an abusive partner are everyday examples. Hearing about other people's experiences helps identify harmful actions, rather than dismissing or minimising them at the expense of your own health.

THE NEED FOR COLLECTIVE VALIDATION
When professional support feels overwhelming, survivors often turn to family and friends, whose responses can significantly impact recovery.

Research shows that loved ones may react with disbelief, minimisation, or blame, often out of guilt, fear, or a desire to protect relationships. Phrases like "You're taking it too seriously" or "Don't make a fuss, you'll ruin his life" are common.

Collective validation helps survivors shift blame from themselves to the perpetrator and the broader system, which is vital for healing.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA



Source: Qualitative interviews. Real sentences told to SV survivors.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

Without points of reference to know if they deserve help, and not finding validation from friends and family, on top of the stigma around sexual violence, survivors resort to silence.

Silence is the most dangerous destination of a survivor's journey.

The consequence is an entire life lived under the burden of unresolved trauma, haunted by symptoms that can range from depression to self-harm, and even to suicide.

In 2024, one in 10 contacts to our helpline cited mental health difficulties. Over 500 contacts were experiencing suicidal ideation.

This is why, in most cases, attending to one's heart and mind is the most urgent—a prerequisite even for the pursuit of justice.

INSIGHT
Following sexual violence, the most critical thing for a survivor is to find a safe place where they'll be believed and allowed to heal.

This thought is a game-changer for anyone trying to help a survivor.
Healing has always been part of our mission, but the public don't have this perception of our offering.

This reframes our role in people's minds. It aligns our mission with a fundamental need expressed by survivors: the need to care for their mental health before being able to heal.

Now, DRCC's image needed to unambiguously align with healing, too.



SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

CORE STRATEGIC INPUT

Reposition DRCC from a place of reporting rape to a place of healing.

To reach more people, we must shift our image from a place primarily connected to rape as a crime to a place that sexual violence survivors can reach out to at any time for mental health support after any form of SV.

For that input to be effective, it was strategic to present it in the following way:

- Being invitational, not inquisitive. Only a survivor can decide what's the right time for them.
- Providing collective validation that boosts confidence instead of urgency that increases anxieties
- Presenting points of reference that help recognise the violence they suffered, without being graphic or triggering.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

IDEA
Signs of Hope.
Notes from survivors to survivors.

Survivors have the clearest view and the most powerful voices when it comes to convincing other survivors to seek healing at DRCC. They know what to say and how to say it better than anyone else. So, we put them in control.

We asked survivors who had been on their healing journeys to write notes with whatever they believed other survivors needed to hear to gather the strength to seek help.

Their notes, in their own handwriting, were turned into billboards for everyone to see.
In turn, the billboards were turned into several digital assets, including videos where survivors stood bravely next to their notes.
This entire communications ecosystem is mapped below in section 3c.

<u>This idea hit all the fundamental beats of our strategy.</u>

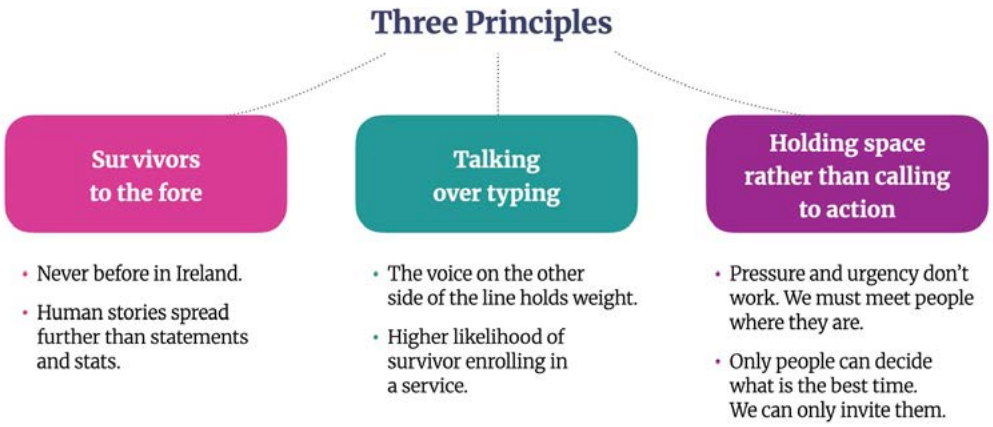
It positioned the DRCC as a place to heal:
With survivors supported by us inviting other survivors to reach out.

It provided collective validation:
By featuring survivors, we showed other survivors that they are not an exception, and that at the DRCC they would find a non-judgemental community and support.

It established several recognition points for sexual violence:
The different experience of each survivor featured on billboards, online videos, and interviews would give people points of comparison to understand what had happened to them and increase the likelihood of them taking action. All stories are valid, all deserve support.

SECTION 3: BRINGING THE IDEA TO LIFE

**Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices.
If relevant, include any important changes that optimized the creative while the activity was running.**



Three principles were part of the execution.

SURVIVORS TO THE FORE:
ON MAXIMISING AWARENESS AND BECOMING PART OF THE NEWS

Most major progressive news outlets are welcoming to expressive charitable topics, but only if there's a story attached to them.

When it comes to sexual violence, the media only gives attention to cases once they have a face and a name.

Sexual violence statistics are just sterile societal data.
Statements from DRCC are just institutional messages.
But the face and voice of a survivor represent much more. It's a human story.

We hoped that this deliberate approach of turning shame into stories would attract the attention of the Irish media and reach the wider public. And that's exactly what happened.

Our campaign became widely covered. Journalists wanted to interview those brave survivors and report on their stories.

The interest was such that many of the same large channels reported on it multiple times from different angles.

SECTION 3: BRINGING THE IDEA TO LIFE

SENDING PEOPLE TO THE DRCC HELPLINE:
TALKING GOES FURTHER THAN TYPING

Despite texting being the world's most popular mode of communication for almost 10 years, when it comes to finally opening up about your sexual violence experience, a voice on the other side of the line can hold more weight than a text message.

It also offers the highest likelihood of getting a survivor to enrol in a service and show up to start their assisted healing journey.

While the webchat is a valid and effective channel, it is essential to feature our phone number in all communications.

MEETING PEOPLE WHERE THEY ARE:
WE HOLD SPACE RATHER THAN CALLING TO ACTION

We signed off our comms pieces with a line created to be empathetic and patient, rather than inquisitive and urgent: "When you're ready to talk, we are ready to listen."

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

The campaign was carefully planned across multiple touchpoints to maximise exposure despite a very limited media budget.

Pre-Campaign AV Priming:
We began by priming key journalists and politicians during our Annual Report event. Before launch, a select group viewed a video featuring survivors from the Signs of Hope campaign.

This video served two crucial purposes:
1. It introduced influential media contacts to the survivors, increasing the likelihood of successful PR outreach at launch.
2. It added emotional weight to the event, prompting then Minister for Justice Helen McEntee to publicly address the issue of removing survivors' counselling notes from trials.

This topic dominated headlines and made our campaign more newsworthy just before launch.

Both tactics proved successful.
The conversation on survivors' notes continues in the Dáil and has even reached the UN, despite conservative opposition.

Signs of Hope Billboards:
Survivors' handwritten messages were transformed into billboards, making the issue visible and public in Ireland like never before. These messages offered support to other survivors and challenged the stigma that experiences of sexual violence should remain private. The billboards ensured that the conversation could not be silenced.

Signs of Hope AV:
We featured survivors in front of their own billboards, putting a real face to each message. This humanised the campaign and made the stories compelling for news media, driving further coverage.

Signs of Hope Digital Notes:
To reach audiences at key moments, survivors' messages were adapted into digital assets, appearing as live notes on users' smartphones. This approach brought the campaign directly into people's personal spaces, increasing the likelihood of engagement.

Radio:
Recognising that fewer males seek support, we created audio pieces featuring both female and male survivors.

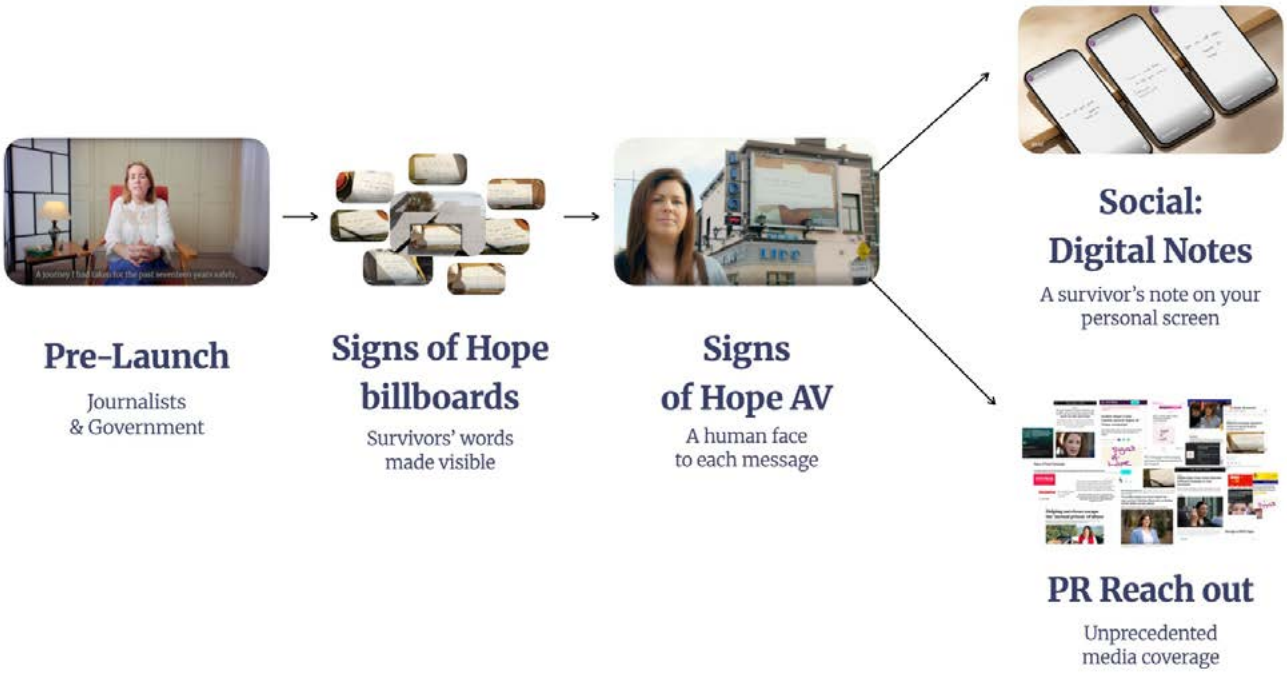
We tailored content for younger and older men, as well as straight and queer individuals, to address the specific barriers males face in seeking help. This strategy proved highly effective in encouraging more males to reach out.

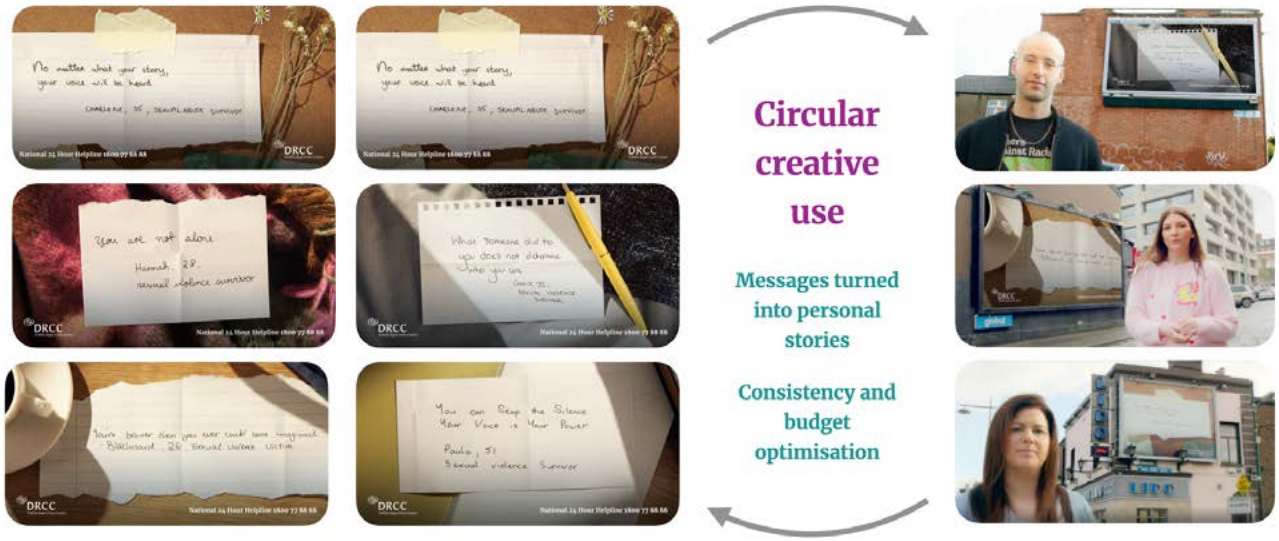
SECTION 3: BRINGING THE IDEA TO LIFE

PR Outreach:
Thanks to the pre-campaign priming and growing public recognition, media interest was immediate and outstanding.

Journalists who had been introduced to the survivors were eager to cover the campaign, with several publications requesting interviews and running multiple stories from different angles.

In summary, the campaign's multi-channel approach, strategic media engagement, and authentic survivor voices created a powerful, ongoing public conversation about sexual violence in Ireland.





SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

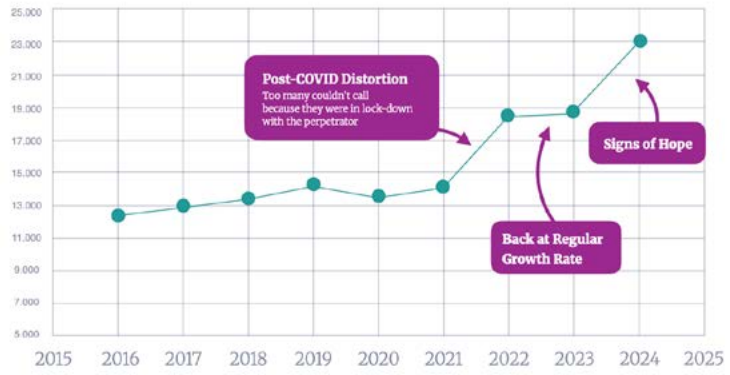
Signs of Hope reaffirmed DRCC as a place where survivors can heal.
It aligned our public image with our mission, drove record results, and it became part of the news cycle.

We challenged Ireland's taboo around openly talking about sexual violence and are now better positioned to seek funding to expand our services. DRCC can't take reports but offers support and help reporting to police.

HELPING MORE PEOPLE THAN EVER

- 25.82% increase in helpline contact for campaign period—record growth, excluding post-covid distortion.
- 32.9% increase in contacts in the first week y.o.y.
- 22% increase in new therapy clients—the largest growth ever registered.
- 28% increase in clients seen in the year—the largest growth ever registered.
- 57% increase in counselling appointments in 2024—the largest growth ever registered.

Contacts To The Helpline



Source: Dublin Rape Crisis Centre

SECTION 4: RESULTS

IMAGE REFRAMED
- DRCC now associated mostly with mental health support and counselling, while remaining a place where you can also report.
- 79% increase in people strongly agreeing that the DRCC as a place to heal.
- 59% increase in the perception of the DRCC as very approachable place.

NEW PEOPLE SEEKING HELP
- 81.5% Increase in first-time callers y.o.y. for the duration of the campaign.
- 73.9% increase in first time called in the first week.

This shows the how we immediately unlocked demand. People just needed to hear the right thing

REACH THROUGH EARNED MEDIA MAXIMISED TO OUTSTANDING LEVELS
- Over €120.000 generated earned media - twice our media spent for the entire year.
- Over 40 features in high-profile news media outlets.
- Over 5.3 million people reached in a country with a population 5.5 million.

A BROKEN TABOO: SEXUAL VIOLENCE NO LONGER A BARRIER FOR DONATIONS
- 163% increase in donation y.o.y.
- 220% increase in the number donors y.o.y.

MALE SURVIVORS REACHING OUT
- 48% increase in male callers immediately following our male radio spot.
- 7% increase in male callers y.o.y in the period of the campaign.

And outcomes impossible to put a value on:
"It's just been a lot, but reading the notes really helped me feel like I'm not alone anymore and I will get better"
- One of many survivors who mentioned the campaign through the helpline.

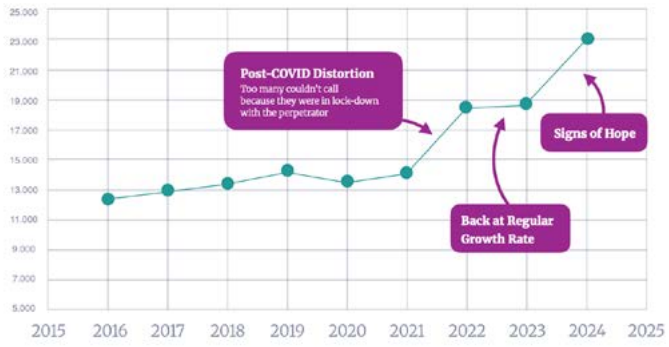
SECTION 4: RESULTS

Business Objective 1: Increase in 10% the amount of people reaching out to DRCC for help

Result:
25.82% increase in contact with the helpline – record growth excluding post-covid distortion.
22% increase in new clients in therapy.
28% increase in clients seen.
57% increase in counselling appointments.

All the above are record figures.

Contacts To The Helpline



Source: Dublin Rape Crisis Centre

Appointments



Source: Dublin Rape Crisis Centre

SECTION 4: RESULTS

Clients and New Clients seen



Source: Dublin Rape Crisis Centre

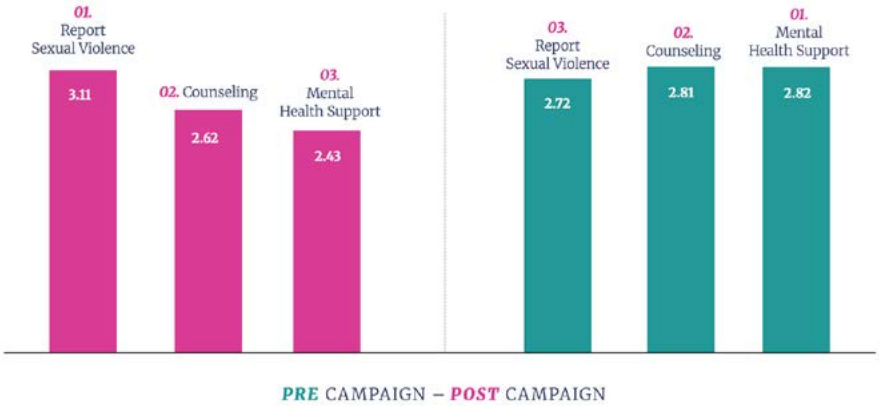
Marketing Objective 1: Reassert the image of the DRCC from a place people go to report rape, to a place survivors reach out for support to heal.

Result:
DRCC now primarily associated with mental-health support.
79% increase in people strongly agreeing that DRCC is a place to heal.
59% increase in the perception of DRCC as very approachable.

Not only has our image become associated primarily with healing, while also remaining a safe place to report, important positive brand attributes such as Empathetic, Compassionated, Honest and Trustworthy increased across the board.

Services Associated With DRCC

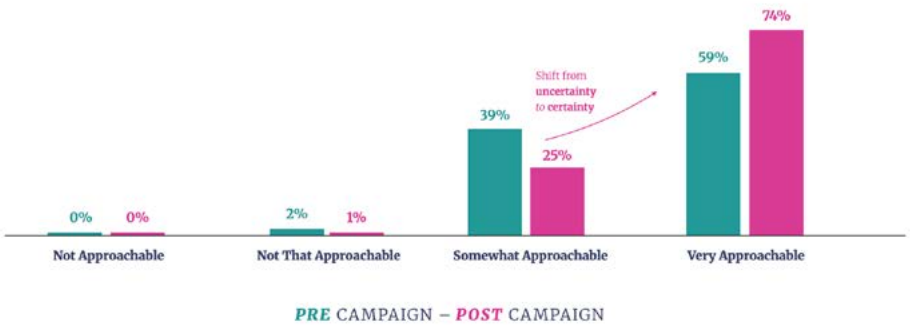
Mental health from 3rd to 1st place



Source: DRCC/Bounce Insights

SECTION 4: RESULTS

How approachable do you think Dublin Rape Crisis Centre is?



Source: Dublin Rape Crisis Centre

Key Image Attributes



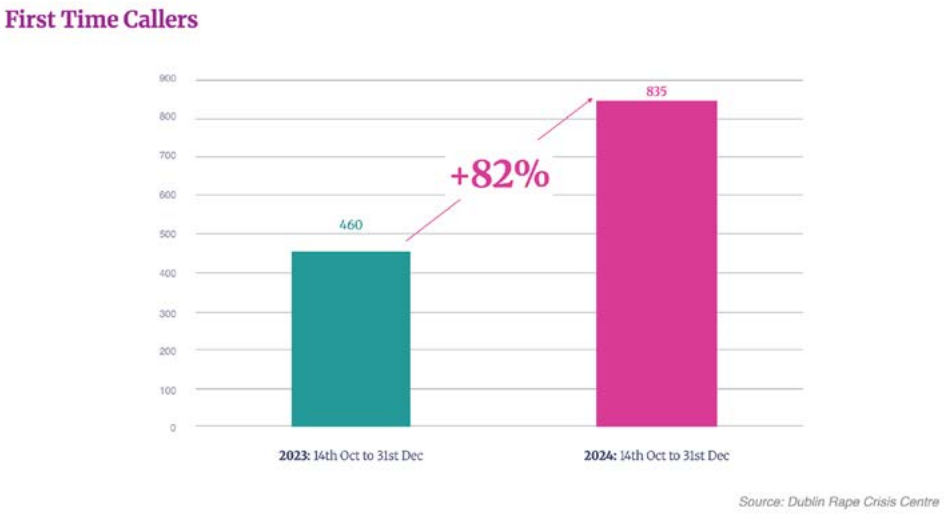
Source: Bounce Insights

SECTION 4: RESULTS

Marketing Objective 2: Convince more first-time callers to reach out to the DRCC.

Result:
82% Increase in first-time callers y.o.y. for the duration of the campaign.
73.9% increase in first time called in the first week.

The overwhelmingly positive response to the campaign shortly after launch shows the how we immediately unlocked demand. People just needed to hear the right thing.



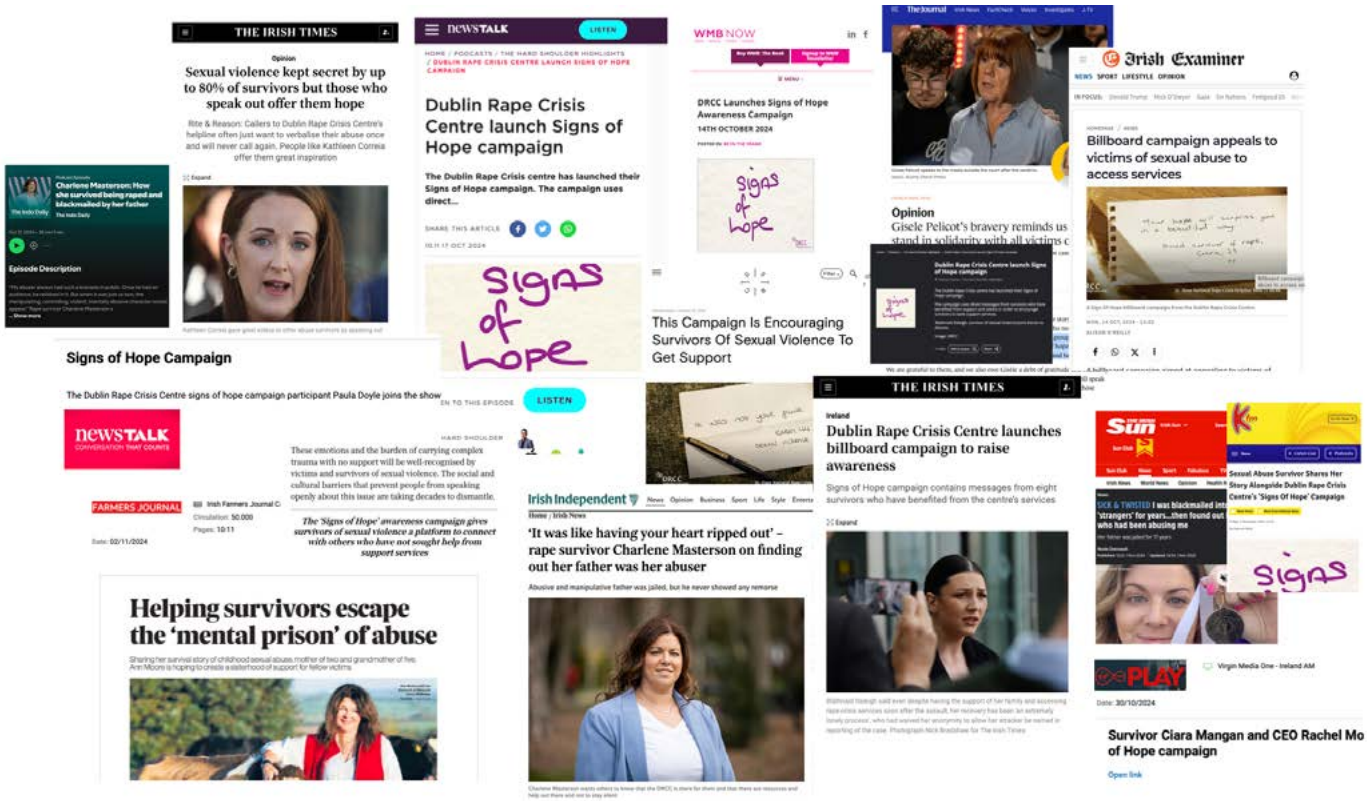
SECTION 4: RESULTS

Marketing Objective 3: Maximise the DRCC's reach beyond paid media.

Result:
Over €110.000 in earned media - twice our media spend in 2024.
40+ features in high-profile news-media outlets.
+ 5.3 million reached in a country with a population 5.5 million.

The campaign's potential to gather news-media coverage allowed us to reach a number of people, and consequently survivors, we would never have been able to reached only with paid media.

Below are only a small portion of articles about and related to the campaign.



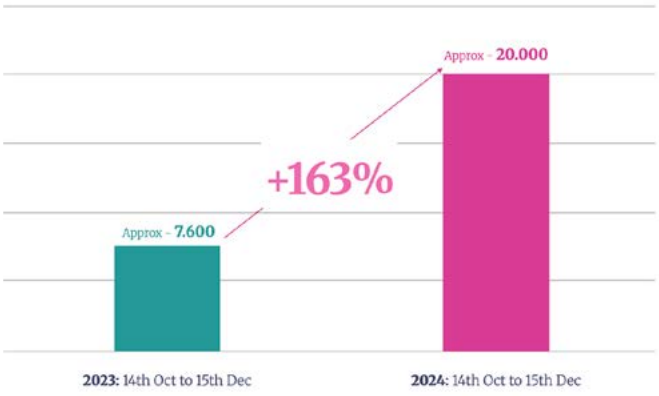
SECTION 4: RESULTS

Activity Objective 1: Beat the stigma around sexual violence and prompt donations.

Result:
163% increase in donation y.o.y.
220% increase in the number donors y.o.y.

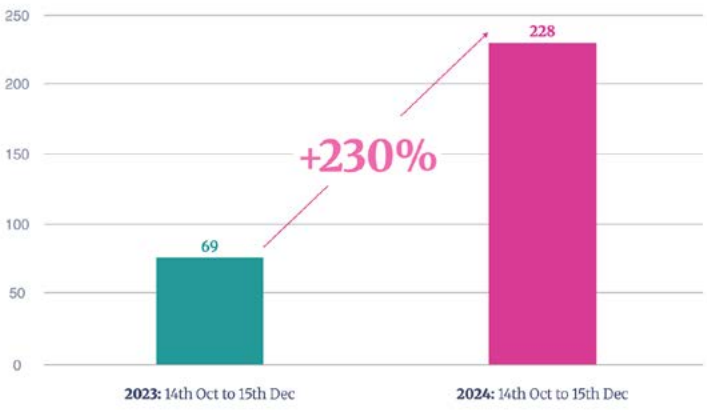
Even with no specific efforts aiming at increasing donations, simply tackling social violence unashamedly, and from the point of view of healing and compassion, has made people far more likely to donate.

Donations - Amount (€)



Source: Dublin Rape Crisis Centre

Donations - Number of Donors



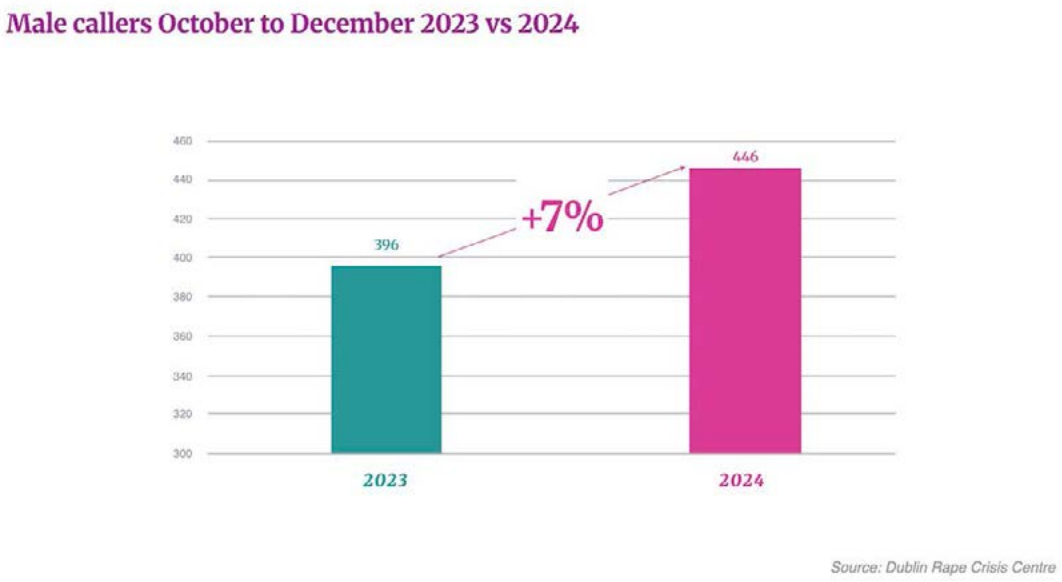
Source: Dublin Rape Crisis Centre

SECTION 4: RESULTS

Activity Objective 2: Convince more males to reach out to the DRCC.

Result: 7% increase in male callers y.o.y for the period of the campaign.

Particularly following the launch of a radio execution voiced by a male survivor on RTÉ Liveline, calls from male survivors soared.



Source: Dublin Rape Crisis Centre

ADDITIONAL RESULTS

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Societal or Economic Events (e.g. changes in economic, political, social factors)

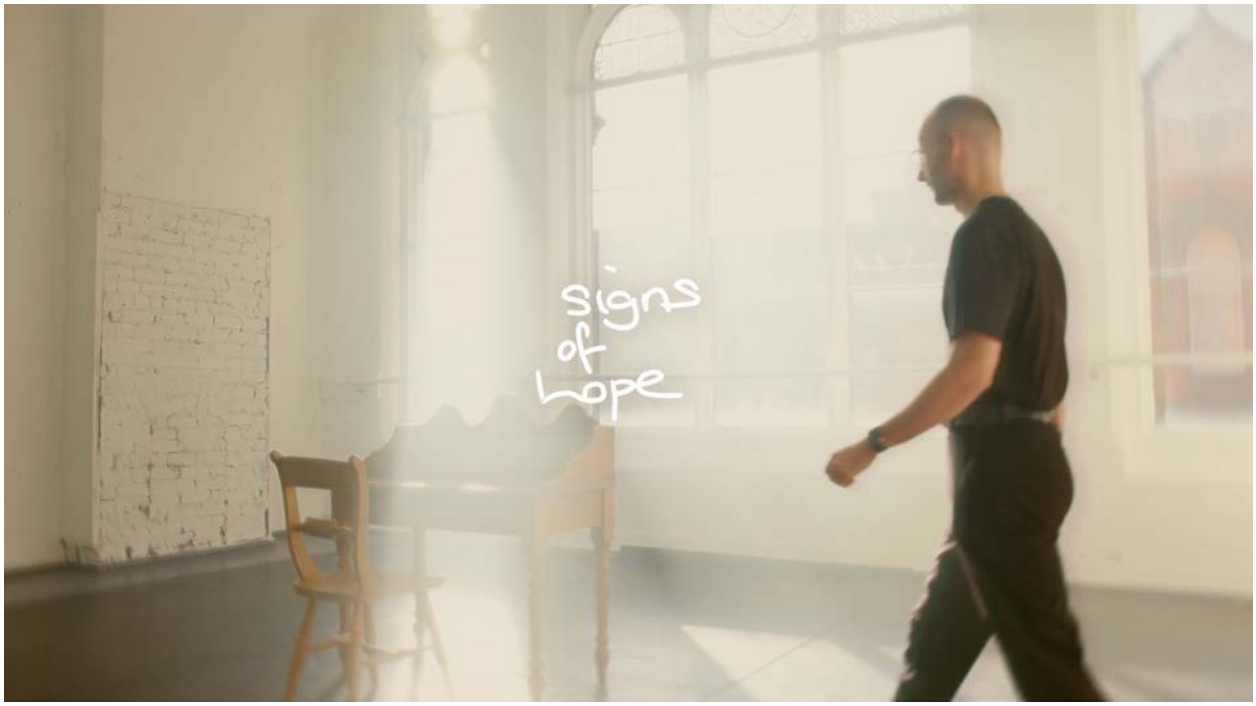
On 22 November 2024, the High Court ruled in favour of Nikita Hand in her personal injuries action against Conor McGregor, finding he had raped her. This was one of Ireland most high-profile rape cases.

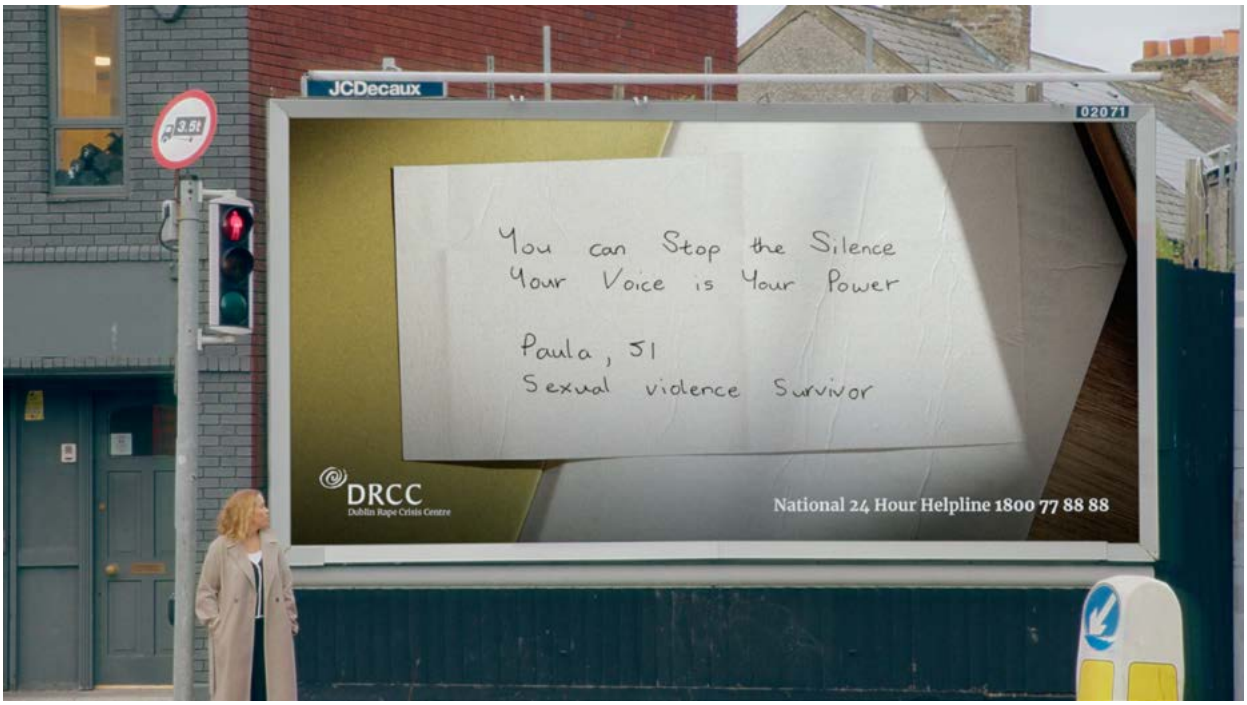
Sign of Hope went live 5 weeks earlier, and had already rendered some of its strongest results, with increases in calls to the helpline ranging from 26% to 32% - proving the efficacy of the campaign despite the prominence of a high-profile case.

Once the court case became ubiquitous in the media, we strengthened our efforts to capitalise on the window of interest that had been opened in society. Particularly on radio, we invested in one extra burst of the campaign.

While Nikita Hand, like many other survivors, had to run the gauntlet of public scrutiny, we were making sure survivors out there also received our positive message, telling them we are a safe place in Ireland where they will always be heard and believed.

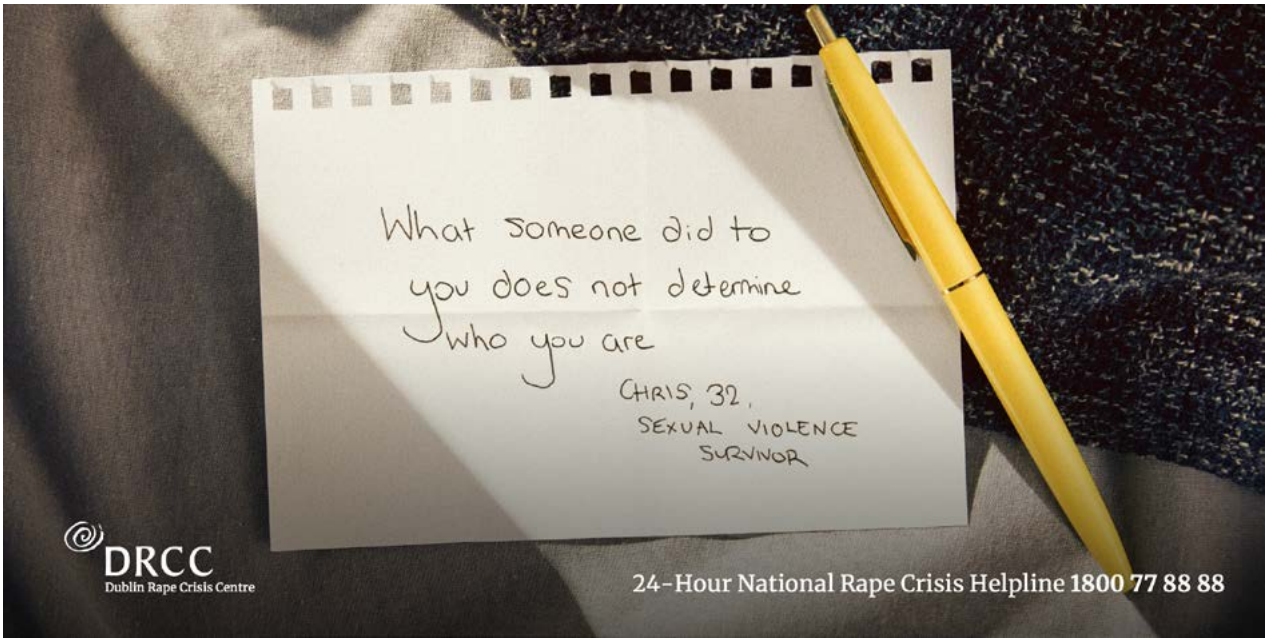
CREATIVE WORK



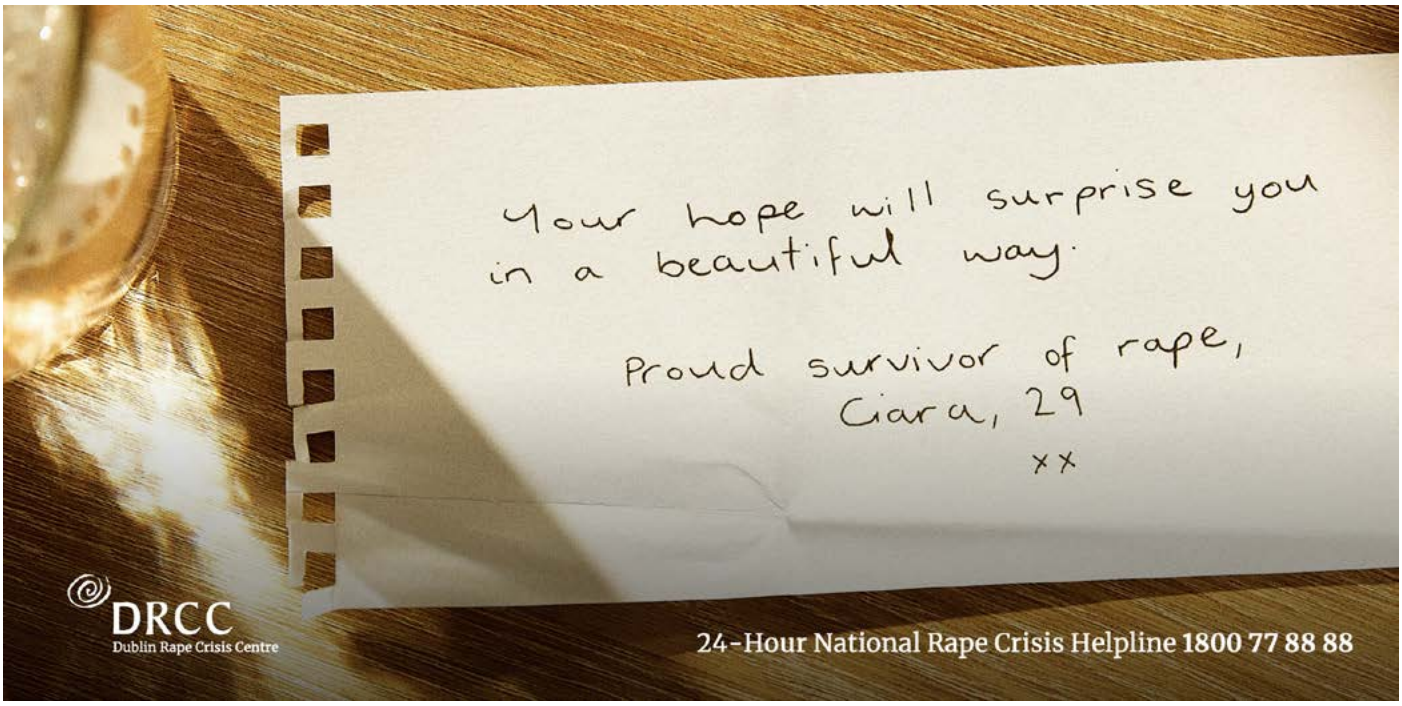


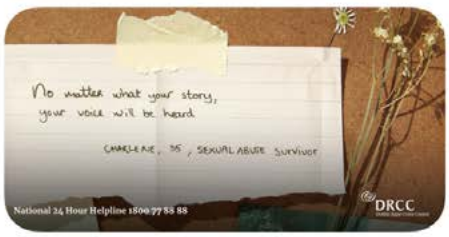
CREATIVE WORK

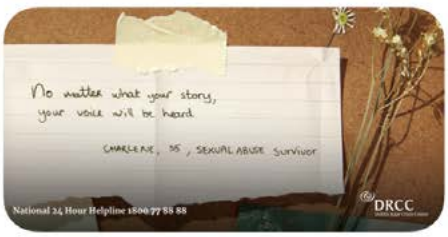




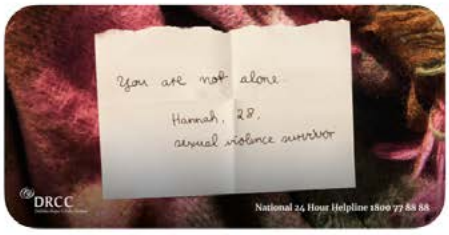
CREATIVE WORK

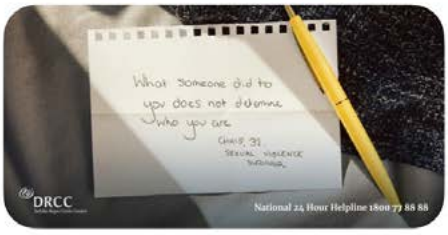






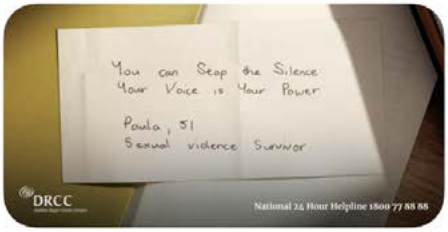














CLICK HERE TO SEE THE CREATIVE REEL >>

Inner Drive, Outer impact



Entered by

core™

Forsman& Bodenfors

For Allianz Ireland

Category: Media Content & Partnership

BRONZE

Start Date: 1st March 2024
End Date: 30th April 2025
Industry Sector: Insurance
Industry Situation: Flat

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

Inner Drive; a raw docuseries featuring our biggest sporting talents, revealing how they overcome doubts and obstacles we never knew.

THE INSIGHT

Courage doesn't beat fear. Courage defeats the source of fear; doubt. And doubt is something all athletes have faced.

THE CHALLENGE

Connect Allianz's disparate sports sponsorships with our positioning; "You Write it, We Underwrite it", to drive trust and affinity scores.

BRINGING THE IDEA TO LIFE

We partnered with leading podcast OTB to produce across audio and YouTube. The buzz generated broke a Google search record.

THE RESULT

We beat our engagement target by 195%, and moved the brand to number 1 in all three campaign metrics.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Inner Drive transformed fragmented sponsorships into a cohesive, emotionally resonant docuseries that told raw, vulnerable stories of Ireland's top athletes. Partnering with Off The Ball, we created long-form content that fans sought out, smashing engagement targets by 195%. It propelled Allianz to number one in trust, affinity, and consideration scores, overtaking decade-long leaders. In a low-interest, high-clutter category, Inner Drive didn't badge the game. It changed it. And it helped make Allianz the #1 insurance brand in Ireland 18 months ahead of plan.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Insurance is boring. A grudge purchase we think about for just ten days a year. The other 355? We ignore it, and its ads. You probably saw 37 insurance ads last week. Remember any? That's a lot of wasted ad money. A recent paper, *The Extraordinary Cost of Dull*, warns that most people "nothing" most ads. The real risk in advertising isn't irritation; it's invisibility. Ironically, insurers understand risk but too often overlook marketing risk.

The category is not only low interest, it's also unusually cluttered. There are 15 active brands. Combined they spend more on advertising than any point since 2013.

Against this backdrop, Allianz were two years into a category-defying mission; to use brand building advertising to get to number 1. Two other brands had led the market for over a decade. But in the last two years we'd slowly made in roads. Bold marketing moves echoed the role of courage in our DNA; expressed in our positioning "you write it, we underwrite it". It was cutting through the sea-of-sameness. We'd moved us from 5 to 3. Now we were going for number 1.

We had two things going for us.

First; Insight. Brand tracker modelling showed that the biggest drivers of Consideration were the Trust and Affinity scores. Our scores were weak, but given this is insurance, so were the categories. Analysis showed both metrics are incredibly tightly correlated (97%). Move one, and you move the other. As humans, we trust the people we like, especially the people that are most like us. That goes for brands too.

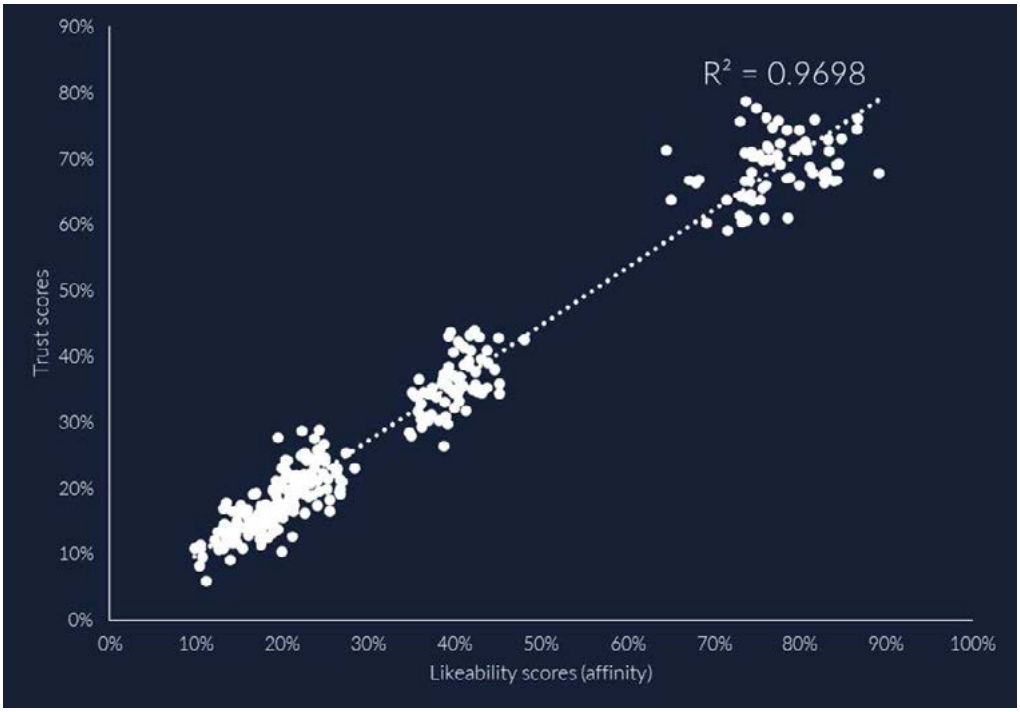


Figure 1

Second; Opportunity. Allianz sponsored things people cared about; the GAA, Paralympians, and Olympians. But we had to find a way to make these work together. So many sponsorships fail because they become an ad for the sport itself, not the brand. Or they go completely unleveraged altogether.

The brand had other activity running in 2024 as well, in support of our ambition to get to number 1. However, for this campaign, we had a crucial role to play in pursuit of that goal. We needed to bring these various sports sponsorships together, connect them to our brand positioning of Courage, and use them to drive consideration, by increasing trust and affinity.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Grow Consideration scores to overtake competition

There are 15 players in the insurance market. On average, people only consider three.

Usually that means the one they're with, the cheap one, and one more. If you're not in that set, you don't exist. We needed to be that "one more". Our goal was to overtake competitors in top box consideration ("will definitely consider"). It was a tough ask to shift a metric that barely moves for most category brands.

Marketing Objective 1: Grow trust and affinity scores to overtake competition

Trust and Affinity were the two biggest drivers of brand consideration, so if we wanted more people to consider Allianz, we need to move these two metrics. These were levers advertising could pull. In general, they moved little for the category, or for our two main competitors. Our objective with both metrics was to get to number 1.

Activity Objective 1: Get people to watch our content. Our target was 1.6m views and 56k listens for the series.

It's a pretty straight forward rationale, If we wanted to grow affinity with our target audience, we needed them to actually watch our content. The targets were 200k video views and 7.5k audio streams for each of the eight episodes. The levels were set based on average OTB streams and social views.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

This brief started out life focusing on fans of the individual properties we were associated with; the GAA, the Paralympics and the Olympics. But it quickly evolved.

Sports fans in Ireland are rarely just fans of one sport. People will just as happily watch Munster on a Friday night, watch Liverpool on a Saturday, and flick between watching the Cork Hurlers and Leona Maguire's final round of golf on a Sunday. They'll watch Katie McCabe lead out the Irish team at the World Cup, and they'll watch Rhasidat Adeleke and Ellen Keane go for gold in the Olympics. The graph below shows overlapping interest.

	GAA	Soccer	Rugby	rling/Camc	Athletics	Golf	Swimming
GAA	100.0%	56.3%	58.2%	77.3%	53.5%	65.0%	48.7%
Soccer	69.2%	100.0%	66.5%	67.5%	72.2%	74.3%	63.7%
Rugby	56.5%	52.5%	100.0%	67.2%	56.6%	74.1%	42.7%
Hurling/Camogie	51.3%	36.4%	46.0%	100.0%	46.3%	51.3%	36.6%
Athletics	19.5%	21.4%	21.3%	25.5%	100.0%	32.0%	30.4%
Golf	32.0%	29.7%	37.6%	38.1%	43.2%	100.0%	29.3%
Swimming	17.8%	19.0%	16.1%	20.2%	30.5%	21.8%	100.0%

Figure 1: overlapping interest in sports

As fans we respect athletes enormously, regardless of the code or the sport. We take a special pride in our local talent going up against the best of the rest– be it parochial, national, or international; and we are fascinated by what makes them tick.

So even though our sponsorship properties were different, that didn't mean the fans were. Fans are fans. Deep, personal, vulnerable stories about well -known athletes from one sport would resonate with fans of another.

If we focused on the athletes rather than the sport, we could broaden our audience. And making an impact with a broader audience would help us have a greater impact on improving our overall trust and affinity scores. And that in turn would directly drive the business goal; consideration.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

As fans however we sometimes take these athletes' abilities for granted. Even if they never do. We don't always appreciate the incredible challenges they've had to overcome in their own lives, their experiences, their setbacks. The demons they've had to banish, the doubts they've had to overcome, and the courage they have had to show to get to where they are now.

That got us thinking differently about what it means to be courageous. Courage isn't fearlessness, it's moving forward in spite of fear. Fear is actually a pre-requisite. You can't be courageous unless you are afraid. Fear isn't the opposite of courage; doubt is.

We expressed our insight, and our strategic unlock as follows:

Courage doesn't beat fear. Courage defeats the source of fear; doubt. And doubt is something all athletes have faced.

Doubt can derail, courage is what allows people to take the next step anyway. It's not loud or dramatic. It's personal, often quiet, and deeply human.

For athletes doubt is a constant spectre; doubt in their potential, in their ability to beat the odds, to rise again after injury, to overcome setbacks or imposter syndrome. But they move deliberately through it, and in doing so they reclaim the narrative. They don't just compete. They rewrite their story.

That's exactly what Allianz stands for. To back people as they take control, defy expectations, and keep going. Because being courageous isn't a tagline. It's a mindset. And Allianz is behind every step of that journey.

If we could tell these stories widely, we could both land our positioning and grow trust and affinity.

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

Our idea was to create "Inner Drive"; a raw, no-holds-barred docuseries featuring some of the biggest athletes in Irish sport, revealing how they overcome doubts and obstacles we never knew. These weren't just sports docs, they were compelling human stories about people overcoming silent battles and huge adversity to excel on the biggest stage.

Our challenge had been the disparate nature of our sponsorship properties. We were desperate to avoid the age-old trap of simply badging ourselves on toads for the sport; and adding nothing to the fans' experience. This shift from sport to athlete transformed Allianz's disconnected sports sponsorships into a united platform.

Our reference points were things like Netflix's Lewis Capaldi documentary, where he revealed his Tourette's diagnosis to the world. The value exchange we wanted to offer fans was a unique level of access, giving them a window into the minds of some of Irelands greatest sporting talents. The raw vulnerability of these stories allowed us to build a strong affinity between our content and the fan, which in turn reflected positively back to our brand.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

Partnership was the key element of our strategy. To develop the series, we worked with Off The Ball (OTB), Ireland's leading sports podcast and content producer. They have a long history of producing some of the most insightful, and sometimes controversial perspectives in Irish sport.

What started as an idea for a segment on the existing podcast very quickly developed into something much larger, something with the scale to achieve our goals. OTB's industry know-how helped us design for that scale, incorporating elements like;

Teaser videos ahead of each episode, released on the athletes own social channels

Audio promo's that could be aired across the Bauer radio network

Edits for their FM news bulletins and OTB social channels

An added bonus was the sporting community itself. As posts were shared online, they were picked up by other athletes too, the peers and heroes of our subjects. Videos were commented and shared by people like Katie McCabe, and four-time Olympic Gold medal winner Michael Johnson.

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

The most important building block in our success was the role of video.

Audio podcasts have reach, but they are often tied to brief habitual windows in people's daily lives; usually the commute. When people are driving, or on public transport, they have a brief listening window. The opportunity to drive audience scale is very limited; on average, people only spend about 10 mins a day listening to podcasts.

Our content was much better suited to the world of video streaming; where people spend up to two hours a day on average increasingly spend the biggest share of that time selecting what to watch from a menu of on demand options. Netflix recent success in the world of deep sports docs like "Drive to Survive", "The Last Dance", and "Sunderland Til I Die" highlighted that what we were creating was entertainment; something best experienced through film.

So, while the content could work on Audio, and was released as a serialised podcast, it was first and foremost shot for film; in an interview style. It was housed on YouTube, a platform which now has more Irish views on Connected TV screen than it does on mobile and tablet combined.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

Another thing we learned from the Netflix documentaries was the importance of buzz. Hosting the series on YouTube meant we needed to make people seek out the content. Performance media could drive some traffic, but if we wanted to win over people sitting at home in the evening, thinking about what to watch, we needed to create enough interest to get them to open up YouTube on their TV and search for our show.

We supported Inner Drive with a promotional marketing campaign:

- **Digital Audio & Video:** Partnering with OTB, we embedded Inner Drive into the listening behaviours of Irish sports fans. Episodes launched like prestige drama on major podcast platforms, supported by high-attention promo formats.
- **Sequenced Channels:** We led with long-form storytelling on YouTube and Spotify, building emotional momentum. Tactical OOH then translated sentiment into public-facing behaviour. Influencers amplified earned reach, reacting organically to athlete stories.
- **Social, Display & VOD:** We deployed short-form edits, quote cards, behind-the-scenes footage, and contextual formats during high-engagement sporting moments. Retargeting formats helped push users down the funnel.
- **Cultural Timing:** Each episode launched around real-world milestones—from Shane O'Donnell's GAA comeback to Rashida Adeleke's Olympic buildup—ensuring cultural relevance and maximum impact.

And it worked. Video views dwarfed audio streams by a factor of 40. That's not because audio failed, it's simply a reality of the abilities of the different media to drive reach, and a vindication of the decision to use both platforms. People sought out the content – 88% of our video views were organic and 22% on Connected TV sets. While search results for some of our featured athletes like Jordan Conroy and Shane O'Donnell reached near and record-breaking highs respectively in the weeks their episodes were released.

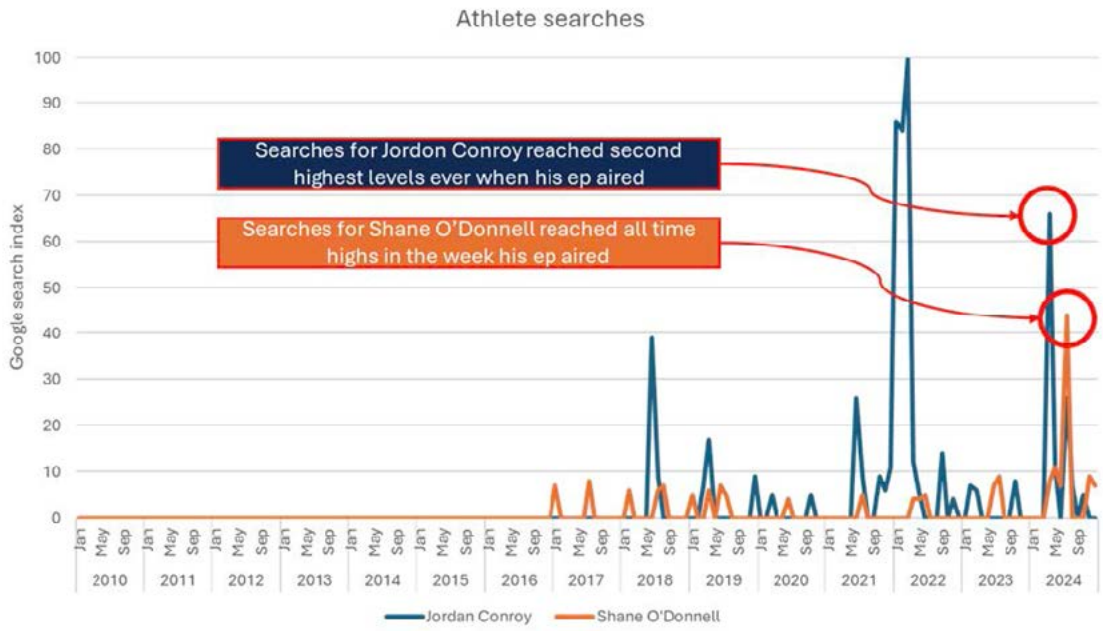
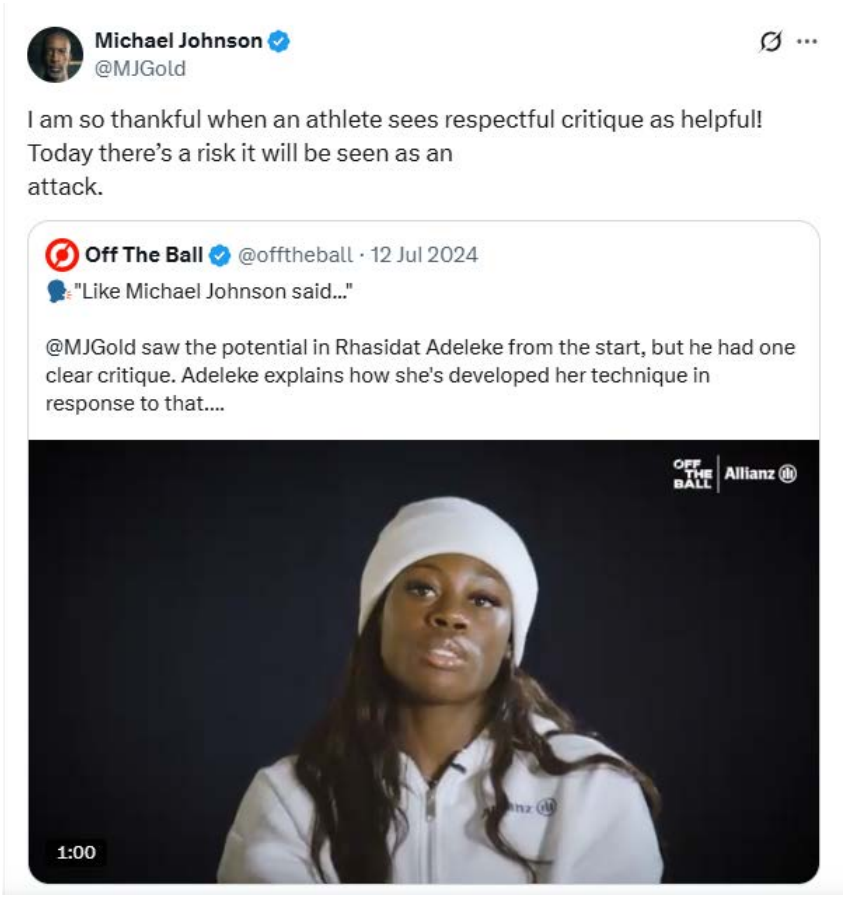


Figure 1: Google trends search volumes

SECTION 3: BRINGING THE IDEA TO LIFE



SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

The insurance market is very slow to move.

Inner Drive played a major role in driving us from 3rd to 1st in Trust and Affinity metrics, and in Consideration; a huge gain in the context of a largely ignored and stagnant category.

We know Inner Drive played a significant role in this move because we see that the major gains in these metrics were made specifically in the months our activity was live.

As of April 2025, Allianz has achieved its overall long term goal of getting to number 1 in market share in the Insurance category. That objective is not specifically part of this entry, but Inner Drive has undoubtedly played a significant role in helping the brand achieve these Outer Results, as can be seen below.

SECTION 4: RESULTS

Business Objective 1: Grow Consideration scores to overtake competition

We overtook Aviva and Axa in October 2024, and stayed ahead

We overcame a 6% point deficit and turned it into a two point lead by year end.

Marketing Objective 1: Grow trust and affinity scores to overtake competition.

We overtook the competition on both metrics.

Gains on both metrics occurred during the campaign periods. We also widened the gap with the rest of the market.

Activity Objective 1: Get people to watch our content. Our target was 1.6m views and 56k listens for the series.

We exceeded engagement targets by 195%

In hindsight, these metrics may appear soft, but they were based on average OTB stream social view rates for their regular content. Often branded content under-performs editorial. So at planning stage, achieving parity felt a tall order!

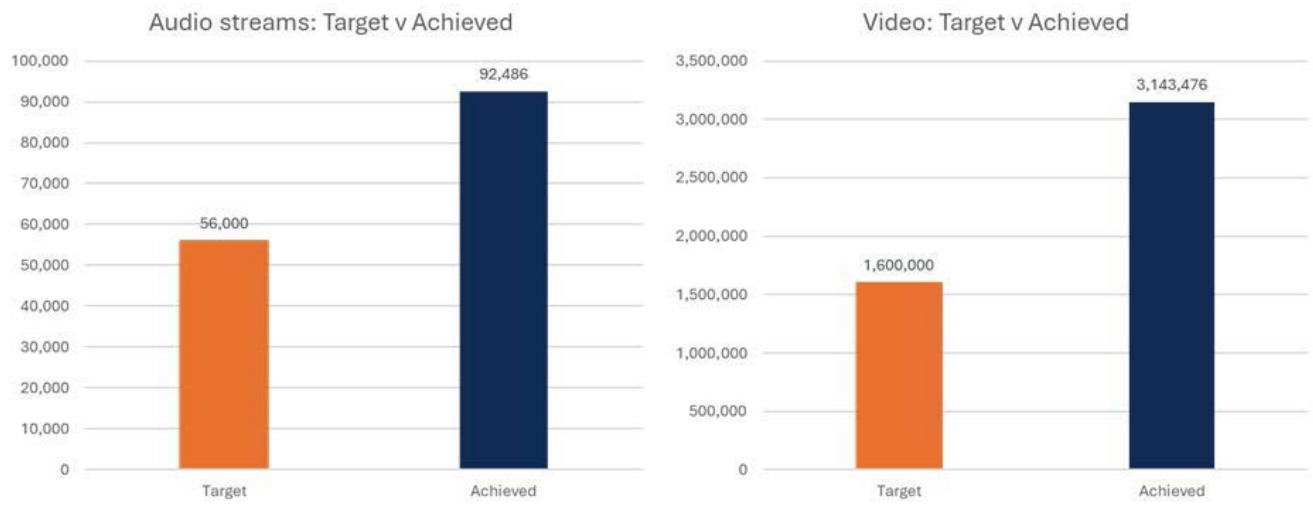


Figure 5: OTB overall listens and streams

ADDITIONAL RESULTS

Though not a specific objective of this activity, the goal of all Allianz marketing activity was to drive sales and get to number one. Inner Drive was just one partof a bigger plan. Its specific objectives were the softer metrics; consideration, trust, affinity. But if we move these, sales follow. And that is what happened. Commercially, its very difficult to isolate the effect of Inner Drive alone without MMM. However, we saw strong results.

Search leads (quotes) rose dramatically during the campaign, despite a spend decrease.

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Other marketing for the brand, running at the same time as this effort, Societal or Economic Events (e.g. changes in economic, political, social factors)

As mentioned, Inner Drive was part of a wider advertising plan in 2024 including regular AV and performance marketing activity.

However, spend levels were comparable with previous years, and there was actually an increase in marketing spend from competitors. That said, there is no doubt that Inner Drive was more successful than it otherwise might have been because Allianz has been building its brand steadily for the past three years. It's impossible to isolate; but we do acknowledge we are building upon previous brand work.

Consumer confidence struggled in 2024. In a commoditised category like ours, that usually means people look for the cheapest option. In 2024, we saw a marked increase in category searches; suggesting people were shopping more for the cheapest price. Despite more value seeking behaviour from customers, we still saw big gains in leads and sales. Our Search spike shown previously is not driven by market trends; the trend began gradually in 2023, our spike appeared suddenly, and only during the campaign window.



Figure 10

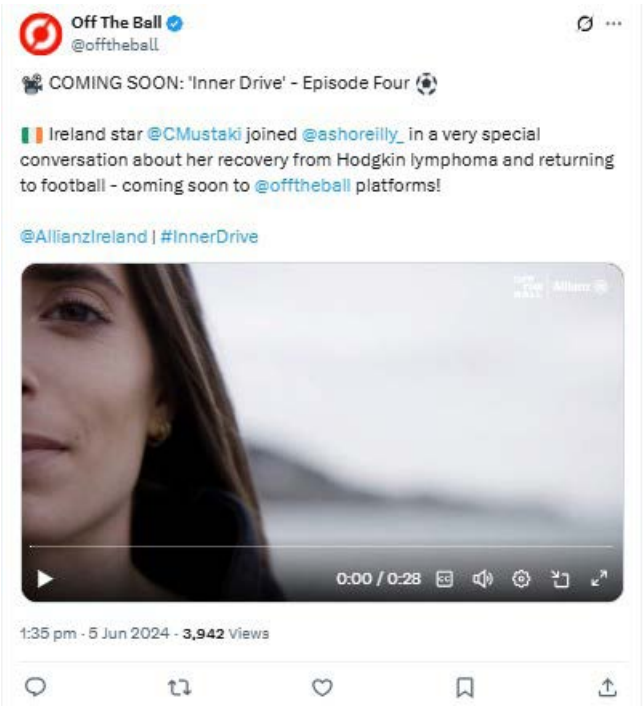
CREATIVE WORK



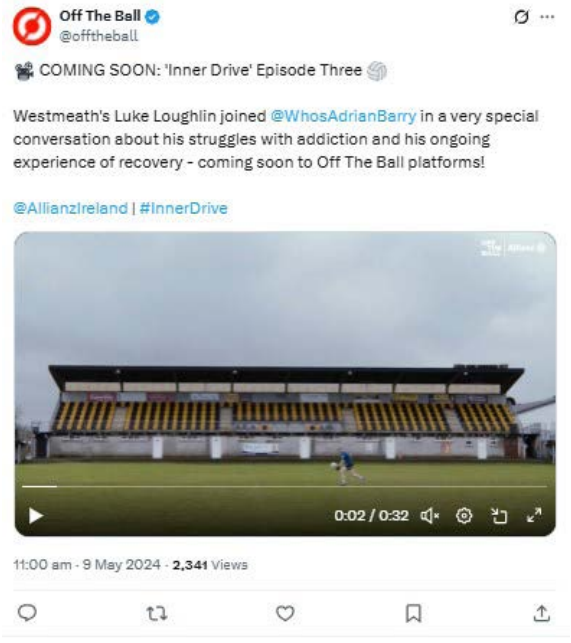




CREATIVE WORK







CLICK HERE TO SEE THE CREATIVE REEL ››

For Effectiveness. Not Profit.



Entered by

core™

For Irish League of Credit Unions

Category: Domestic Brands
(Irish based goods or services)

BRONZE

Start Date: 8th January 2024
End Date: 30th April 2025
Industry Sector: Financial Services & Banking
Industry Situation: Flat

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

It wouldn't be enough to tell people what we're *not* for. We needed to celebrate what we *are* for too.

THE INSIGHT

The people of Ireland had forgotten the one thing that differentiates the Credit Union from the banks; that we're not-for-profit.

THE CHALLENGE

The Credit Union wasn't being considered outside of personal loans and it was losing relevance with consumers. Especially younger ones.

BRINGING THE IDEA TO LIFE

The resulting campaign showed how everything Credit Unions do (from current accounts to mortgages) is For You. Not Profit.

THE RESULT

Not-for-profit awareness increased by 10.5%, youth affinity grew by 6%, and new lending reached its highest level in 15 years.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

There are few brands more Irish than the Credit Union. But this iconic Irish brand was now at risk of becoming irrelevant to Irish consumers; especially younger ones. To prevent this from happening our "For You. Not Profit." campaign refocused on what made the brand unique and meaningful; our not-for-profit status. Despite a tiny 2% share of voice, the campaign outperformed all targets and benchmarks; successfully reconnecting this iconic Irish brand with the people of Ireland and growing new lending to the highest levels in 15 years. Proving that domestic brands *can* drive big results – even without big budgets.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Credit Unions are not-for-profit, but new lending is the lifeblood of the organisation. It's what fuels this important Irish institution and allows it to support the communities it's a part of. However, between 2010 and 2019, the Credit Union struggled to grow its share of Ireland's highly competitive lending market. This was a serious threat to the movement. In fact, over this period Ireland lost 165 independent Credit Unions.

The problem was primarily a product-based one; Credit Unions simply weren't lending out enough money. People only saw them as a place for smaller loans. But over the course of 2020 – 2022, we ran a campaign centred on the proposition of Credit Unions offering larger loans, which had substantial business impacts.

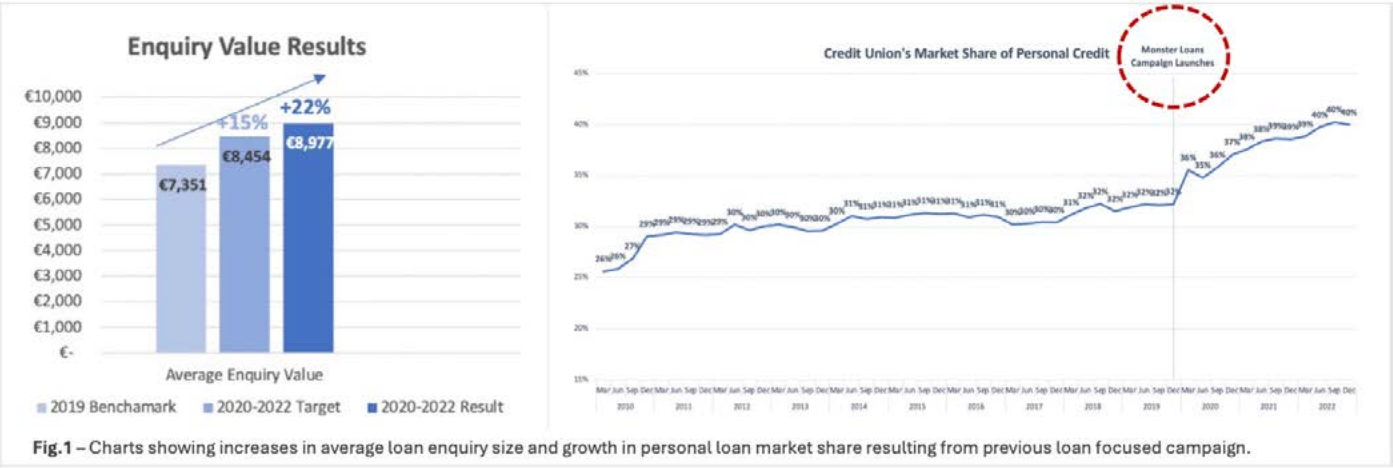


Fig.1 – Charts showing increases in average loan enquiry size and growth in personal loan market share resulting from previous loan focused campaign.

This campaign was hugely important and successful, but its strong focus on loans came with an opportunity cost. While we'd successfully solved the lending challenge, research conducted in 2023 revealed a far more pressing, long-term issue – one that posed a potentially existential threat to the Credit Union movement. The brand was losing relevance and meaning to Irish consumers, especially younger ones. A movement once seen as the beating heart of communities across Ireland was at risk of becoming irrelevant to the very people it was built to serve. If we didn't address this, the very future of this venerable Irish institution would be at risk.

Credit Unions were still well known and liked, but this wasn't translating into relevance or choice. Research revealed that when it came to choosing a provider for financial services other than personal loans, people saw little reason to choose the Credit Union. In terms of a differentiator, Irish consumers recognised Credit Unions as being more local, but this wouldn't be enough to drive long-term brand preference with them.

Most worryingly, half the country had forgotten what made Credit Unions so different: that we are a not-for-profit movement that exists solely to serve our members. But consumers no longer saw that distinction, especially younger ones. With commercial banks increasingly encroaching on our community positioning, FinTechs like Revolut becoming ever more ubiquitous (especially with the youth), and a national share of voice of just 2%, the Credit Union brand risked disappearing from consideration altogether. We needed to remind Ireland who we are, what makes us unique, and why we matter – not just as a lender, but as a movement.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

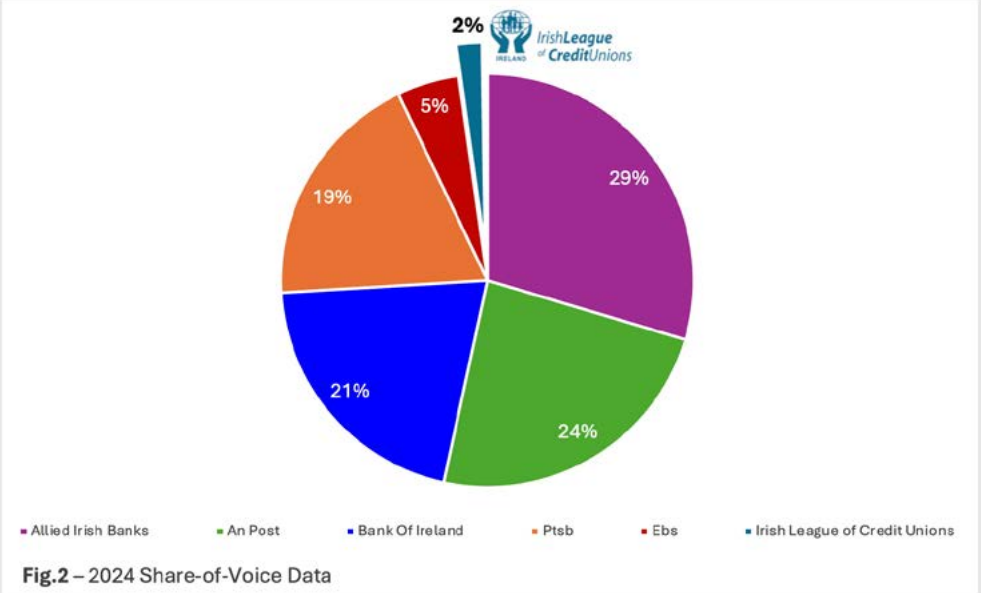


Fig.2 – 2024 Share-of-Voice Data

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Maintain new lending at 2023 levels (€2.58 billion) while shifting communications focus from lending to brand-building.

As stated above, lending is the life blood of credit unions. So, while we knew we needed to shift away from loan-focused messaging, we also knew we couldn't afford to let new lending levels slip. We were taking a risk. However, given what we know about brand building communications, we were confident we could maintain lending levels through brand-focused activity. As the saying goes; long drives short, but short doesn't necessarily drive long.

Marketing Objective 1: Increase Irish people's prompted and spontaneous awareness that the Credit Union is a not-for-profit organisation by 5% points each.

Our not-for-profit status is what differentiates us from our competitors and makes us more meaningful. But only 50% knew about it. Landing this would be key to re-establishing relevance and rebuilding the brand. While 5% point targets may seem incremental, it's important to bear in mind that these are slow-moving brand perceptions, especially in a low-interest category like finance. Achieving that shift (with just 2% share of voice) would require a bold and effective approach.

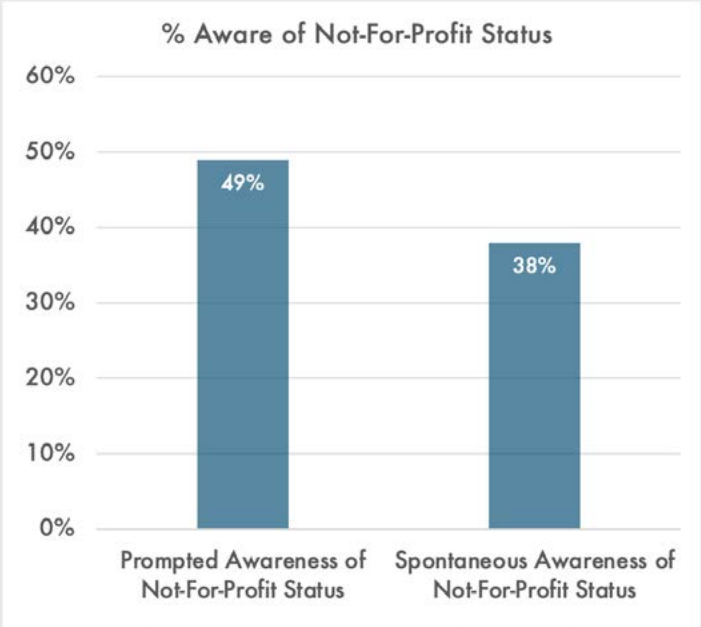


Fig.3 – Prompted & Spontaneous Awareness of Not-For-Profit Status

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Marketing Objective 2: Increase youth affinity for the brand by 4% points.

One of the most worrying findings from our research was how sharply brand affinity declined among younger Irish audiences. While the Credit Union remains one of Ireland's most liked brands overall, only 24% of 16–24 year olds felt positively about it. These young people represent the future of the movement. We couldn't afford to lose them, so we had to start winning them back.

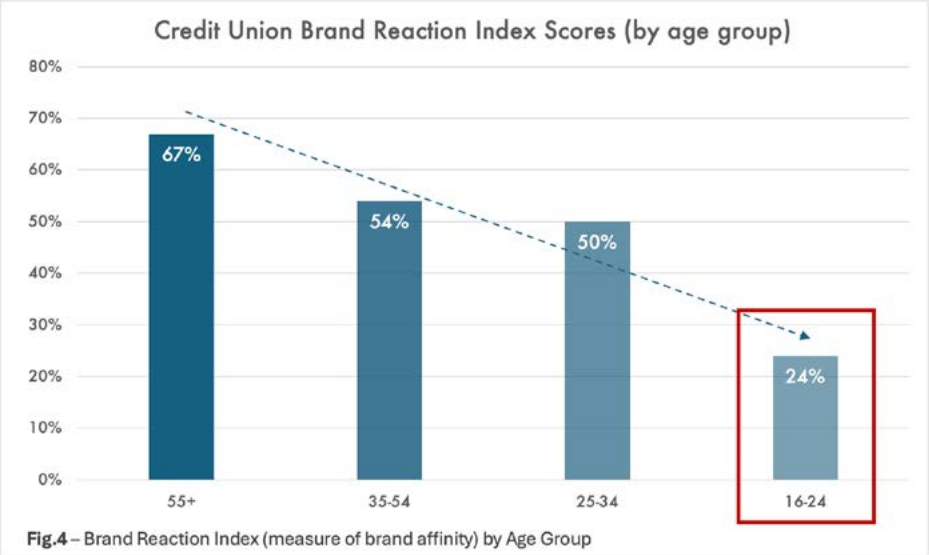


Fig.4 – Brand Reaction Index (measure of brand affinity) by Age Group

Marketing Objective 3: Improve key brand perceptions around modernity, technology, and relevance by 2% points apiece.

Beyond reconnecting with youth, we also needed to reinvigorate the brand with its broader audience. Our goal was to make the Credit Union feel modern, technologically enabled, and meaningful. We focused on three perceptions: "Is a modern brand", "Leads the way in terms of technology", and "Is a brand for people like me" aiming to lift each by 2% points. In a low-interest category, those shifts would be hard-won but critical to long-term brand health.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Activity Objective 1: Maximise campaign reach and recall despite extremely limited SOV.

We had a big job to do and far fewer resources than all other brands in the category to do it. With a limited share of voice and no tactical product offer to lean on, our communications had to work even harder to cut through. This wasn't just about visibility, it was about memorability. If we wanted to shift perceptions and drive relevance at scale, campaign recall wasn't a nice-to-have – it was essential.

Activity Objective 2: Stand out creative that cuts-through the category clutter, emotionally resonates with consumers, and changes their perception of the brand.

We know that creative quality is one of the biggest multipliers of SOV efficiency. And with a SOV of just 2% we needed every advantage we could get. Of course, everyone always aims to make the best creative they can. But in our case it wasn't just an ambition, it was a strategic imperative.

Activity Objective 3: Increase audience consideration of Credit Union services beyond personal loans (particularly mortgages, business loans, and current accounts).

As mentioned in the executive summary, brand relevance wasn't the only thing the Credit Union was losing. They were also losing out when it came to consideration of their other financial services outside of personal-loans – mortgages, business loans, and current accounts. With such a high share of personal lending already, growing in these products would be key to future growth and serve as proof of the brand becoming more broadly relevant.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Since its foundation in 1958, the Credit Union has always been a brand for everyone. Built to serve the people of Ireland, not profit from them. It stands in contrast to financial institutions that historically (and, to a certain extent, still to this day) catered only to the wealthy or creditworthy.

That mission hasn't changed. But by 2023, our relevance had. Particularly with the youth.

So while we continued to target All Adults, we focused in particular on the youth audience (16–24s); the group showing the sharpest decline in emotional connection and brand preference. Just 24% of 16–24s felt positively about the Credit Union, and even fewer saw it as a viable choice for anything beyond small personal loans.

This wasn't a rejection. It was apathy. Younger audiences knew the Credit Union by name but saw no reason to consider it. They didn't see us as modern, digital, or relevant to their needs. And in a category where trust alone is no longer enough, relevance is everything. That made youth a critical sub-target. Not only are they the future of the movement, they also represent the greatest opportunity for long-term brand growth.

We designed the campaign to reach everyone, but invested disproportionately in formats and channels that indexed higher with younger people; particularly social video, influencer-led content, and mobile-first formats. And we measured success not just in overall perception change, but in how effectively were connected with this high-value, hard-to-reach group.

This was the Ehrenberg-Bass Institute's sophisticated mass marketing inaction: broad reach, with targeted salience. And it helped start to rebuild a brand for the next generation, without losing sight of the ones we've always served.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

We began with a simple truth: Irish people still knew and liked the Credit Union brand. But that familiarity wasn't translating into preference, especially among younger audiences. The problem wasn't negative sentiment, it was indifference. Through research, we uncovered the underlying issue. When asked what made the Credit Union different, most people drew a blank. At best, they described us as "local" or "nice". Not bad things, but not motivating enough to drive choice in a hyper-competitive category where competitors dominate SOV and mental availability.

But when we reminded people that Credit Unions are not-for-profit – that we exist to serve our members, not profit from them – everything changed. It wasn't just a rational differentiator. It was a powerful emotional trigger. It made people reconsider. It made them care. Especially the youth segment, the vast majority of whom say they prefer to engage with brands that have a clear purpose beyond profit.

This led to our core insight:
People had forgotten the one thing that differentiates the Credit Union from the banks; that we're not-for-profit.

When we reminded people of this, it meant something. It was a simple truth with profound implications. It shifted our focus from trying to compete on products and rates, to reclaiming our identity. And using that identity to reignite relevance, especially with the generation most at risk of tuning us out.

Our entire 'For You. Not Profit.' campaign was built around this insight. It brought clarity to our communications, energy to our storytelling, and meaning to our message.

In a world of brands fighting for attention, we didn't try to be louder. We couldn't afford to be. Instead, we focused on differentiation and meaning. And we reminded Ireland why the Credit Union still matters.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

Our core strategic idea was to remind the people of Ireland that everything Credit Unions do (from current accounts to mortgages) is For You. Not Profit.

This single-minded focus on the true purpose of the brand would remind people what makes the Credit Union different and more meaningful. That we're focused on serving our members, not just profiting off them (unlike our competitors). We see our members as people, not numbers. Fellow members of the communities we're all part of. And this ethos filters through everything we do from how we serve and advise our members to how we give back to our communities. That's what we mean when we say For You. Not Profit. And that (as the results will show) turned out to be hugely appealing and motivating to Irish consumers.

This wasn't the only strength of our new platform. It also let us subtly talk about the wider range of services Credit Unions offer such as mortgages, business loans, and current accounts. This wasn't a product campaign, but it did allow us to highlight these services in a very human way. For example, instead of promoting mortgages, we talked about how we're 'For Homes. Not Profit.'

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

We set out to reconnect Ireland with the true purpose of the Credit Union – to serve, not profit – and make that purpose relevant to modern audiences. That meant creating a campaign that reached widely but resonated deeply, especially with younger people who'd lost connection with the brand.

We built our plan around Ehrenberg-Bass's principles of sophisticated mass marketing; broad reach, but with strategic intensity where it mattered most.While we targeted All Adults, we upweighted investment in channels and formats that indexed higher with 16–24s.

At the national level, we delivered a fully integrated brand campaign across TV, BVOD, OOH, national radio, digital audio, search, social, and influencer content. This ensured broad reach and salience. All channels worked together to deliver a single message: the Credit Union is here For You. Not Profit. This was not just a tagline, it was a strategic truth that anchored every touchpoint.

But what made this campaign uniquely powerful was how it activated locally. Historically, with local Credit Unions running their own ads with their own look and feel, inconsistent branding and fragmented messaging had weakened campaign impact. To solve this, we developed a full asset suite and creative toolkit that allowed local Credit Unions to customise national materials while preserving visual and messaging consistency.

Local branches used this to run their own "For You. Not Profit" ads (in-branchand in local press, OOH, and social) all under a consistent brand banner. This was the first time a national campaign had been embraced so widely and cohesively at the grassroots level, significantly amplifying the effect of our central media.

And unlike competitors, we didn't rely on rates or offers. Our plan focused purely on brand meaning, true differentiation, and emotional connection. All powered by national reach, youth relevance, and unprecedented local consistency.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

We had a clear message, but with limited budgets we had to land it not just with consistency, but also in a way that would stand out. To do so we carefully crafted a unique look and feel with clear distinctive brand assets (DBAs) for this campaign.

First there was the photography style; beautifully framed and graded shots of people representative of modern Ireland featured across all visual mediums. Then we had the film style; using a distinctive slow motion technique, we showed people from all walks of Irish life (students, families, entrepreneurs) coming together for a typical Irish celebration. And as this relatable moment unfolded, it showed how Credit Union services, from mortgages to business loans to digital banking, fit into modern Irish life in meaningful ways. Then we had our audio assets; we used one melodic hero track across the campaign to set the tone and a warm, distinctly Irish voice-over throughout. We also used consistent brand codes (such as colour, font, and layouts) in all visual assets.

And, of course, we had our foundational 'For You. Not Profit.' construct. While its primary role was to serve as the endline and key message for every single execution, it was also more than that. From national AV to localised adaptations, it allowed us to reframe what we offer through a more human lens. For example, we didn't say we offer student loans. We said we're 'For Futures'. This shift in tone really resonated, with our creative testing in the top 3% of all ads ever measured by the research agency.

Finally, we used the consistent CTA that the Credit Union is open to all in person, online, or by phone; showing that while we haven't moved away from our human-to-human heritage, we are moving with the times.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

We couldn't outspend our competitors, but we could outplan them. Our communications plan was built around three core principles: Reach, Recency and Relevance.

Reach: As a national movement with a broad member base, we needed to reach All Adults. So we prioritised high-reach channels such as National TV, VOD, radio, and digital audio to create mass awareness. We accessed high-attention inventory, such as prime-time TV spots and premium VOD to maximise cut-through. While also tailoring our channel, format, and programming selections to maximise reach with the key youth segment.

Recency: With just a 2% SOV, significantly smaller budgets than our competitors, and much lower mental availability, we couldn't just have one or two big bursts. But we also couldn't afford to be always on. Which is why we used Social, VOD, and Audio to sustain and pulse the campaign throughout the year. This meant the Credit Union would be top of mind when people were making key financial decisions.

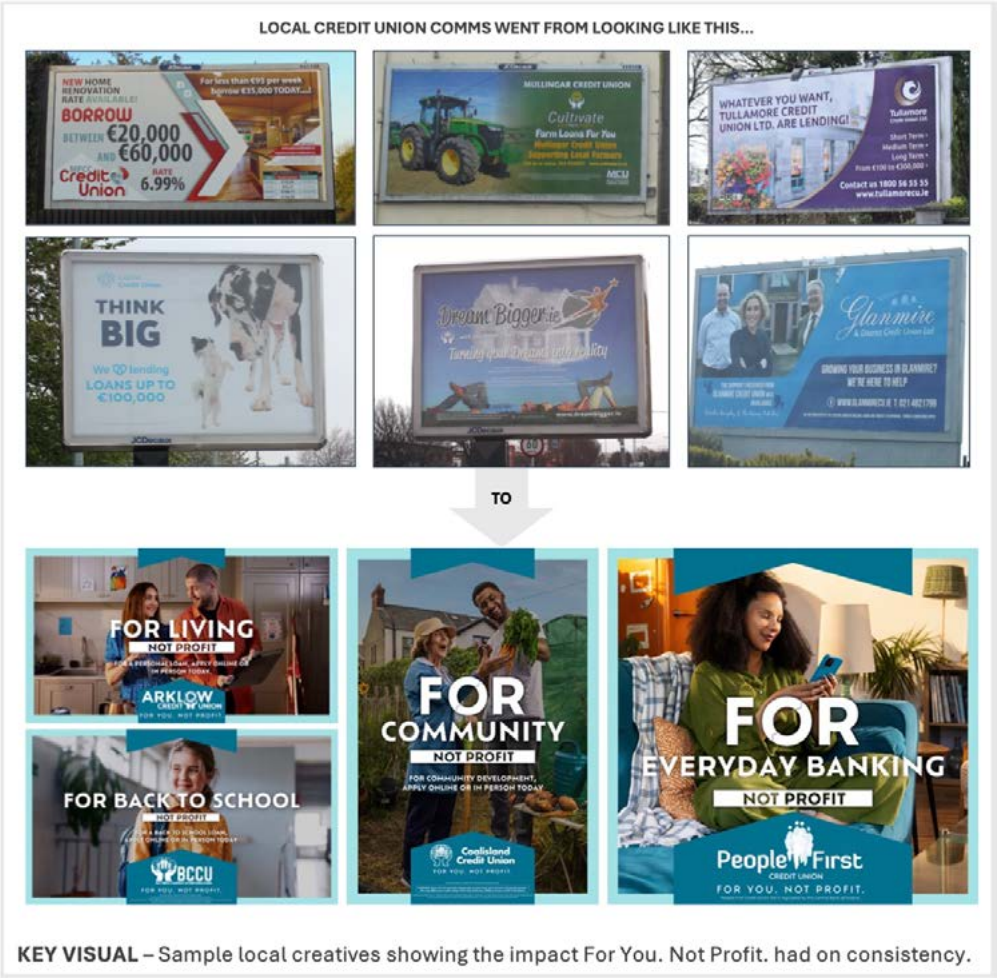
Relevance: Social activation played a central role in delivering this message in a way that was inclusive, empowering, and shareable. To really connect to younger audiences we created social and influencer content to show the Credit Union in action for real people. We built a strategic content framework for social that prioritised high-impact, low-cost formats, spotlighted real causes Gen Z care about, and used in-platform performance data to optimise creative– making the Credit Union feel relevant, responsive, and human.

But the real unlock came from aligning national and local. We created a branded toolkit and asset suite that allowed 300+ individual Credit Unions to adapt the campaign across in-branch, local OOH, POS, and press. For the first time, the national campaign wasn't just seen, it was lived, locally. This drove brand consistency and significantly extended media impact.

Our comms strategy was built on truth, not offers. There were no APRs or discounts – just one, ownable message: For You. Not Profit. And because that message was meaningful, we didn't need to shout. We needed to show up with clarity and consistency, across every touchpoint.

Sustained digital comms and four ATL bursts throughout the year gave us sustained momentum and allowed for creative rotation and channel optimisation, particularly on social where youth engagement informed allocation. Together, these elements delivered something rare in financial services: not just awareness, but genuine emotional connection. And, as we'll see in the next section, measurable change.

SECTION 3: BRINGING THE IDEA TO LIFE



KEY VISUAL – Sample local creatives showing the impact For You. Not Profit. had on consistency.

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

This wasn't just a campaign; it was a battle for the future of one of Ireland's most trusted institutions. And it had to be fought on a budget that wouldn't even register for most banks.

Credit Unions were still well known and liked, but increasingly ignored. Especially by the young. And especially outside of personal lending. With just 2% share of voice, we had to fight for attention in a category dominated by much bigger and louder competitors.

We'd never be able to outspend or outshout them. So we had to do something much harder: we had to make people feel something. We reminded Ireland who we are, why we exist, and what sets us apart.

And the response was remarkable.

Awareness of our not-for-profit status rose by 10% and 11% points – smallshifts on paper, but significant in a category where perceptions rarely change. Youth affinity jumped by 6% points, as a generation began to reappraise what the Credit Union could be. Consideration in key areas like business loans, current accounts and mortgages increased well ahead of target. We began to outgrow the box we'd been put in.

And crucially, despite the shift from loan focused to brand focused comms, new lending didn't just hold. It soared – rising to its highest level in 15 years, nearly €200 million above 2023 levels. And we did it without a single national loan-focused ad.

This was a brand-led campaign that changed how people thought, felt, and acted at scale. All while outgunned in media, outspent in market, and underestimated by competitors. It didn't just deliver results. It re-established relevance. And for a movement built on trust, community, and people over profit, that matters more than anything else.

SECTION 4: RESULTS

Business Objective 1: Maintain new lending at 2023 levels (€2.58 billion) while shifting communications focus from lending to brand-building.

Result: Not only did we maintain lending levels – we grew them. New lending rose to €2.77 billion, nearly €200 million above 2023 levels, despite a shift away from loan focused messaging.

This was the real test: could brand-building alone hold the line on lending? It didn't just hold – it grew. With zero national loan messaging, we drove nearly €200 million in additional new lending. In Ireland's highly cluttered and competitive finance market, that's unheard of. It proved the brand still had power and that when we reminded people what makes Credit Unions different, they responded not just with sentiment, but with action.

Marketing Objective 1: Increase Irish people's prompted and spontaneous awareness that the Credit Union is a not-for-profit organisation by 5% points each.

Result: We increased prompted and spontaneous awareness of our not-for-profit status by 10% points and 11% points respectively, putting us significantly ahead of target.

These gains are significant given how slow-moving brand perception metrics typically are, especially in low-interest categories like financial services. Achieving this shift with just 2% share of voice demonstrates how effective our campaign was in landing our not-for-profit point of difference. More importantly, this shift laid the foundation for re-establishing brand relevance; especially among younger audiences, who are increasingly influenced by ethical and community-led brand behaviours.

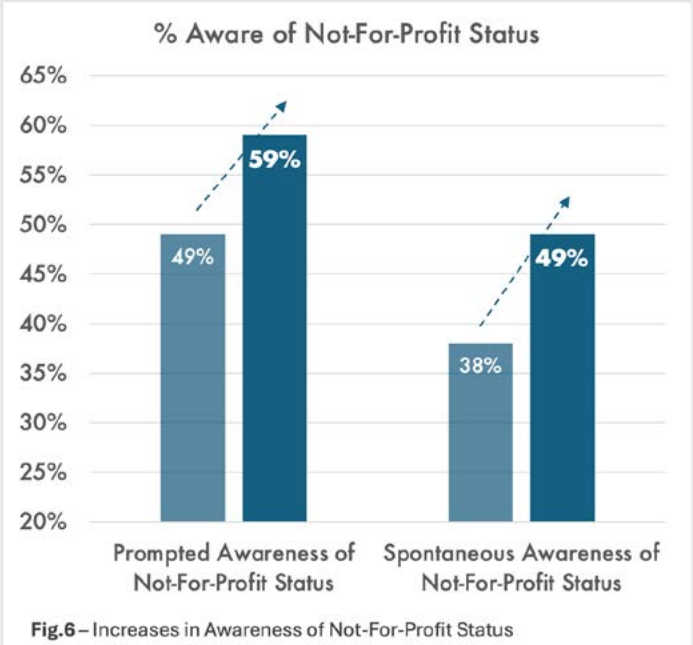


Fig.6 – Increases in Awareness of Not-For-Profit Status

SECTION 4: RESULTS

Marketing Objective 2: Increase youth affinity for the brand by 4% points.

Result: Youth affinity for the brand increased by 6% points, a whopping 50% ahead of target and representative of an important turning point for the brand.

This 6% point uplift represented a breakthrough in re-engaging the generation we were most at risk of losing. A sign that the brand was beginning to become relevant again. What's more, in a low-interest category like finance, brand affinity rarely moves this fast. Achieving this, with a brand-led approach and a miniscule SOV, marked a real achievement and turning point in securing the future of the movement.

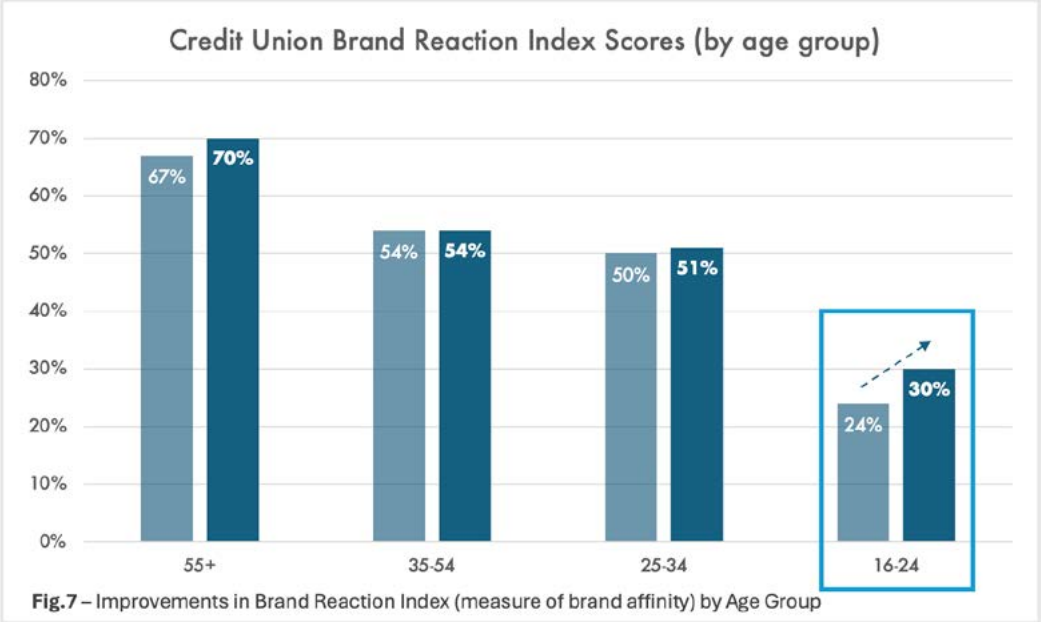


Fig.7 – Improvements in Brand Reaction Index (measure of brand affinity) by Age Group

Marketing Objective 3: Improve key brand perceptions around modernity, technology, and relevance by 2% points apiece.

Result: This campaign exceeded expectations – Increasing key brand perceptions around modernity, technology, and relevance by 5%, 4%, and 3% points respectively.

These weren't just encouraging lifts, they were transformative brand signals. In a low-interest category where perception metrics rarely move fast, to exceed all three targets was exceptional. It showed that our brand-led approach was successfully repositioning the Credit Union as modern, technologically relevant, and personally meaningful. These gains signalled a real reappraisal of what the brand stands for – not just among youth, but across a broader, multi-generational audience.

SECTION 4: RESULTS

Activity Objective 1: Maximise campaign reach and recall despite extremely limited SOV.

Result: With just a 2% SOV, our 'For You. Not Profit.' Campaign achieved an impressive reach of 4.1 million and a recall rate of 31%.

Despite our minuscule SOV we achieved unique reach of 4.1 million and an advertising recall rate of 31%. This is especially impressive considering that our much larger competitors in the same period achieved recall rates of between 31%-43%, despite them spending between 10-15 times more than us on media.

Activity Objective 2: Stand out creative that cuts-through the category clutter, emotionally resonates with consumers, and changes their perception of the brand.

Result: The creative for this campaign ranked in the top 3% of all ads ever tested by the research agency, achieving a score of 72 (versus the category average of 51).

The strength of our creative is one of the big reasons this campaign was able to achieve what it did with such a small SOV. Not only did it test in the top 3% of the thousands of campaigns tested by the research agency, it would have scored even higher if not for the relatively low awareness score (a result of the campaigns limited spend and something that will build overtime as the campaign evolves).

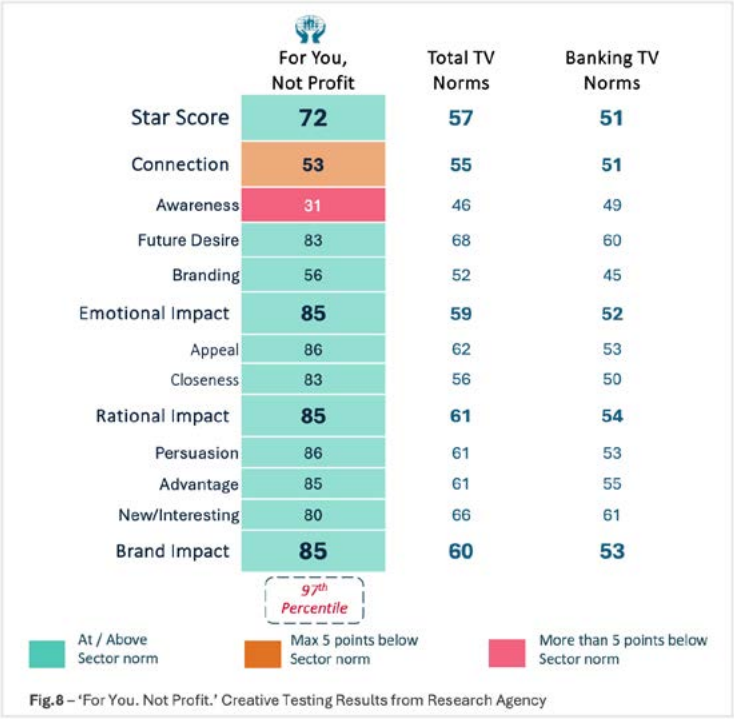


Fig.8 – 'For You. Not Profit.' Creative Testing Results from Research Agency

SECTION 4: RESULTS

Activity Objective 3: Increase audience consideration of Credit Union services beyond personal loans (particularly mortgages, business loans, and current accounts).

Result: Consideration for business loans, mortgages, and current accounts from the Credit Union increased by 11%, 3%, and 11% points respectively among those who seen the campaign.

These gains reflect a major step forward in repositioning Credit Unions as more broadly relevant for a variety of financial needs. Consideration for business loans and current accounts jumped by 11% points each – a sign that our audience were starting to see Credit Unions as viable for broader financial needs. Even in mortgages, a highly competitive category dominated by banks, our brand-led strategy was reshaping perceptions and unlocking new pathways for future growth.

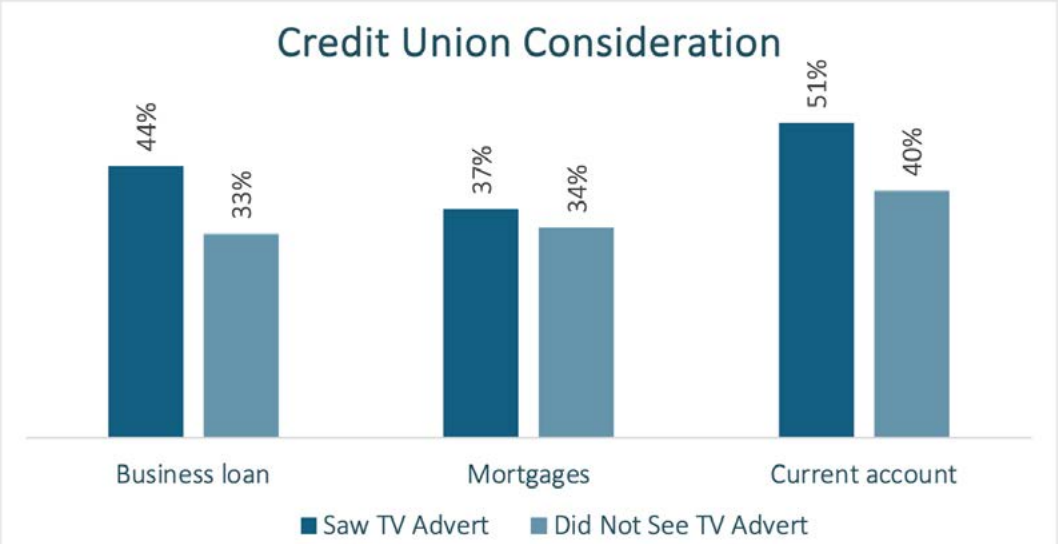


Fig.9 – Increases in consideration among those who seen the campaign.

ADDITIONAL RESULTS

In addition to the stand-out results highlighted above, this campaign achieved even more still:

- Over the course of 2024, while this campaign was running 32,700 people became newly minted Credit Union members. This is especially impressive for an organisation that already has 3.6 million members across Ireland.
- Mortgage lending, an area where Credit Unions historically struggled to grow, increased by a whopping 52%. And while this service still only accounts for 9.5% of the Credit Union's total lending, it represents a very promising vector for future growth.
- Finally, not only did brand affinity increase with the all-important youth segment as outlined above, but six months after the launch of this campaign the Credit Union entered the Top 10 most loved brands in Ireland for the first time.

Taken all together, the future of this venerable organisation hasn't just been saved – it's very bright indeed.

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: No Other Factors

Beyond our change in approach to marketing communications, from a loan-focus to a brand-focus, there are no other factors which could explain the impressive results reported above.

- There was no increase in the number of Credit Unions or their local advertising spends.
- The rates being offered by Credit Unions did not significantly change YOY.
- No major competitors left the market in 2024.
- Nor did our competitors begin spending less on media or us more.
- In fact, our media spend decreased overall relative to our competitors.

It is reasonable therefore to assume that the effects documented above can be fairly attributed to our 'For You. Not Profit.' campaign.

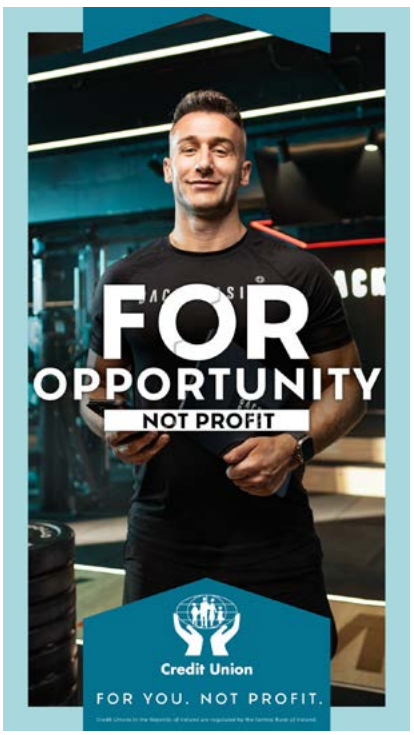
CREATIVE WORK













CLICK HERE TO SEE THE CREATIVE REEL ››

Outbelieve to outperform



Entered by

core™

For Sky Ireland

Category: Sustained Effectiveness

BRONZE

Start Date: 2nd April 2022
End Date: 5th April 2024
Industry Sector: Internet & Telecom
Industry Situation: Flat

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

Use the sponsorship of the Women's National Team to foster shared belief between the fans and the players.

THE INSIGHT

In Ireland belief in ourselves is often our Achilles heel, but it can be turned into our greatest weapon.

THE CHALLENGE

Sky is a successful product advertiser but needed its new sponsorship to connect with the public and to grow affinity.

BRINGING THE IDEA TO LIFE

Sky used "Outbelieve", a rallying cry to support the team in qualifying for and playing in their first World Cup.

THE RESULT

Over 3 years Outbelieve moved top end fandom by 58%, sponsorship awareness by 107% and Sky consideration by 25%.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Sky is a behemoth. It's one of our largest advertisers. With that comes challenges. Its ubiquitous, it can at times be confusing, its fighting multiple product battles in multiple categories. People think they know it. Moving brand metrics is hard when people think they know you, and think they've heard all you have to say. This is a story about belief. About how a seemingly small sponsorship was able to breath a new life into one of the biggest brands in the country. About how belief created a deep connection between the brand, the fans, and property like never before.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Sky has been in Ireland for over 30 years. It's grown to be the leader in paid TV, and has branched out into other categories like Broadband, Mobile, even hardware (Sky Glass). The brand competes on four fronts against some real heavy weights like Vodafone, Samsung, Eir and Virgin. Maintaining leadership in TV by fighting off Netflix, Amazon and Disney, while also striving for growth in other rapidly changing sectors is a constant challenge.

Product advertising has always been the main weapon; offers, promos and prices. In three decades, Sky had never run brand advertising in Ireland. Now, we badly needed to. With price wars on every front, Sky needed something more than offers. We needed a brand that people genuinely liked and felt a real connection to. One they would choose, even if there were cheaper options out there.

In Sep 2021, we spotted the opportunity we'd been looking for.

The Irish Women's National Football Team (WNT) had never had a stand-alone sponsor in their history. We became the first. The team had been preforming brilliantly, but by market standards this sponsorship property was a small one. Less than 25% of people could name a single player. We needed to change that.

Sponsoring a successful national team can grow love for the brand, but first, we needed Ireland to fall in love with the team. Nothing drives fandom like success. And nothing drives success like belief.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: To maintain market share in paid TV and grow share in new categories; broadband and TV hardware.

TV is the biggest revenue diver. We had to hold at 62%, while growing elsewhere.

Marketing Objective 1: To grow affinity for the Sky brand

Affinity drives price elasticity. If people like us more, they're less likely to leave and more likely to choose us over potentially cheaper competitors.

Marketing Objective 2: To grow consideration for the Sky brand

We needed to also translate likeability into real intent (consideration)

Marketing Objective 3: To grow fandom of the WNT

The best way to grow affinity for us was to make more people fans of the team

Activity Objective 1: To establish and grow Linkage of Sky and the WNT

We needed to get the credit for supporting this team in the way we did

Activity Objective 2: To create goodwill with the sponsorship

"Goodwill" is used to describe a sponsorship being viewed by the public as having positively benefited the property itself. Essentially this shows that people think it is more than just a badging exercise.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Don't target the audience you have. Target the one you want. Our goal wasn't to target fans, it was to create them. Both we and the team wanted to engage every family in Ireland. The problem was only 12% of people were interested.

But this was our national team. Made up of professional sports people. They play the most popular sport in the world. And they had a chance to achieve the rarest of things; a place at the World Cup in 2023. We've only done so three times in history. The first time we did (Italia '90) it is credited with kickstarting the entire Irish economy, and the 3rd time we did it (Korea/Japan 2002) a disagreement between the manager and the best player created a debate that still rages on to this day. World Cups cast a powerful spell over this country. They create the mother of all bandwagons (with no judgment for jumping on). It is our cultural happy place. We hadn't been at one in 20 years. Now we had a team that could. Our job was to bring the bandwagon. Doing so could benefit all of us; team, fan, and sponsor alike.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

They say America is a country of extreme optimists. Everyone believes they'll be rich eventually. It's the only way they can justify having no annual leave, social welfare or free healthcare. Well, if optimism is America's superpower, then belief is Ireland's.

We're a tiny nation; battered, bruised, starved, and bludgeoned for most of recorded history. Yet regardless of the field, we still believe we can triumph on the world stage, in music, in culture, and in sport. It's our greatest weapon, but also our Achilles heel. Believing we can achieve beyond our size is the source of so much of our sporting success. Yet when we fail, critics often point to belief's empty seat. When we fail, it's because we didn't believe enough.

Sponsorship campaigns usually start with a fan insight. This one came from a group brands often forget: the players. From them we learned about the incredible belief they had in themselves. It was both despite, and because the odds were always stacked against them.

In March 2022, they were ranked 34th in the world, but believed themselves beyond this. To succeed, they needed others to share in this underdog belief, to back them, to join in.

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

So we invented a new word to do it; Outbelieve.

'Outbelieve'; the idea at the heart of our campaign was a ready-made bandwagon.

A simple but visceral encapsulation of our underdog spirit, expressed by an underdog team fighting against big-dog opponents. But it also had a deeper if more subtle significance, as rallying cry against the deep unfairness of gender discrimination in Irish football.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

The unifying element of all the executions in all channels across the three years of the campaign was the rallying cry of "Outbelieve"; a prompt to support the team by adding your belief to theirs and weaponising it. The context shifted over the years as the context the team found itself in changed. Belief is only a potent weapon in the presence of doubt. If victory was a certainty, there would be no need for belief. So, for each phase of the campaign, the executions focused on the source of doubt. Outbelieve launched when the team were competing in World Cup qualifiers in April 2022. The focus was on Outbelieving those things that might hold the team back and cause them to doubt their ability to qualify, the external voices. This culminated in the team qualifying for their first ever World Cup in Oct 2022.

After this the source of doubt changed. The promised land of qualification had been reached. The next source of doubt was "the group of death" which formed Ireland's pool in the tournament. The focus of activity and executions shifted from the team to fans, and their internal doubts.

After the excitement and pride (but also disappointment) of the world cup, the team moved onto the Nations League, finding themselves in a much tougher tier based on their new higher ranking. Again, their group featured 3 of the top 5 ranked teams in the world. The doubt was now about the World Cup being a one-off, so again the executions shifted.

This constancy of Outbelieve as a mantra, but also the flexibility to move up with the team as they rose and change the context, allowed the campaign to be both consistent and fresh across years (see creative examples).

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

The campaign was launched via a TVC and outdoor in the run up to Ireland's crucial World Cup qualifier vs Sweden in 2022. This generated significant earned media as it was the first time the team had a stand-alone sponsor. Further specific TVC assets were developed for the World Cup (once we qualified) and the Nations League tournament in 2024.

Throughout the years of the campaign, high impact outdoor was used both to create impact in its placement but also in social media. OOH placement in Dublin airport prompted the team to pose in front of "their poster" and share to their own significant following. During the World Cup OOH advertising was placed in Australia (who were one of our pool opponents) purely to fuel earned media back in Ireland.

There were continuous social executions that picked a specific barrier that we encouraged the public to Outbelieve based on specific fixtures. For example, for Sweden the message was "Outbelieve Rank" given they were ranked number 2 in the world at the time. Over the span of the campaign we leaned into customer loyal programs, advertising key WNT based prizes available on Sky VIP. We utilised Sky store locations, as advertising spaces, but also to host "watch parties" for fans.

There were also social executions designed to boost the team at specific time in their qualification and tournament campaigns. A video featuring messages from sporting greats and past players adding their belief was shared just before the team's crucial world cup playoff vs Scotland. The centre circle of a pitch under the flight path of their plane to Australia was painted to form the O in Outbelieve. These "boost" executions helped support the team, and kept the campaign fresh.

SECTION 3: BRINGING THE IDEA TO LIFE

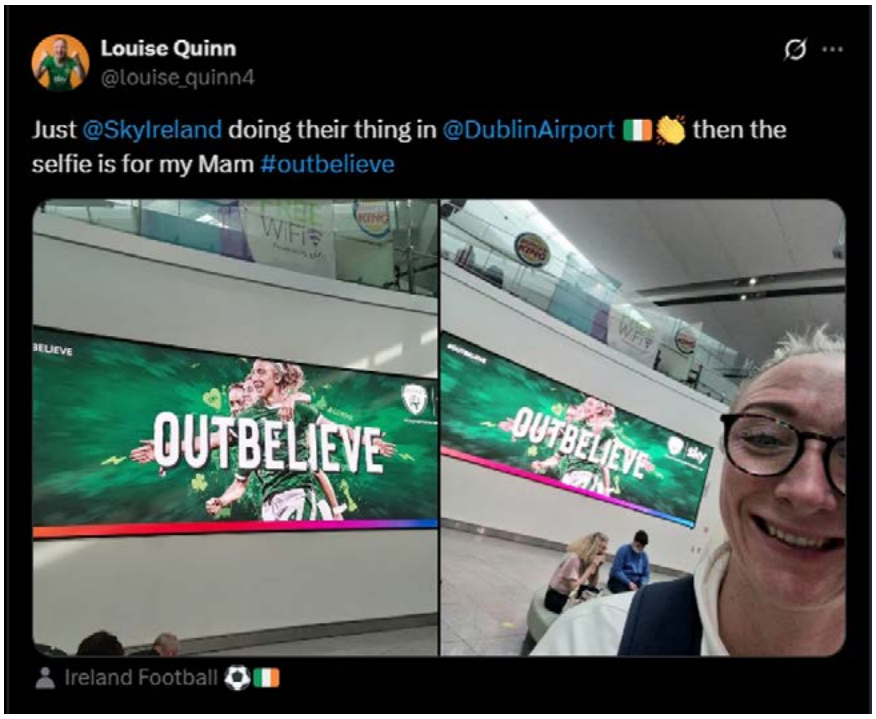
Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

The communication plan for Outbelieve focused on three things. The first was creating consistent and impactful visibility for the team first and foremost, and for Sky as its sponsor. The distinctive look of the campaign evolved slightly as competition cycles for the WNT changed, but maintained a consistency to build the memory structures needed between the brand and team. This distinctive look was replicated in competition comms, in social executions in stadium branding, digital hoarding and murals in the hometowns of players. We put Outbelieve, big and bold, in as many visible places as we could.



Secondly, we wanted the idea of Outbelieve to be adopted and owned by the fans and the team. The idea and executions for Outblieve were presented to the players before any other audiences and they whole-heartedly adopted the mantra as their own (see player and manager interviews in the accompanying reel). In this the OOH played a secondary role, with fans and players using selfies in front of the posters to signal support.

SECTION 3: BRINGING THE IDEA TO LIFE



#Outbelieve was adopted by fans, supporters and other sports stars wishing to give support to the team on their journey, amassing over 5,000 organic uses in the first months of the campaign alone.

Thirdly we planned the media investment and introduction of new executions to create hype moments at key times across the campaign. International football is a stop-start process, with qualification campaigns being played in sporadic windows between the club games. We needed to use the "fallow" periods to tell the players stories (in social) and keep the public's interest, but ramp the excitement, anticipation and belief in the run up to key fixtures and competitions. Media investment focused on the run up period to games. Match specific social assets were deployed and boost execution such as the sporting legends film and the pitch activation created added atmosphere before the crucial games such as the play-off vs Scotland (2022) the World Cup itself (2023) and the Nations League home fixture vs England (2024).

This potent combination of stand out visibility, fan/player adoption and hyping key matches underpinned the success of the campaign.

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

The sponsorship of the Women's National Team and the Outbelieve campaign were designed to increase affinity and consideration for Sky to fuel retention of share and growth for Sky. They were also designed to help the fandom of the team.

The Outbelieve campaign has grown awareness or linkage of the sponsorship by 107% between April 22 and April 25.

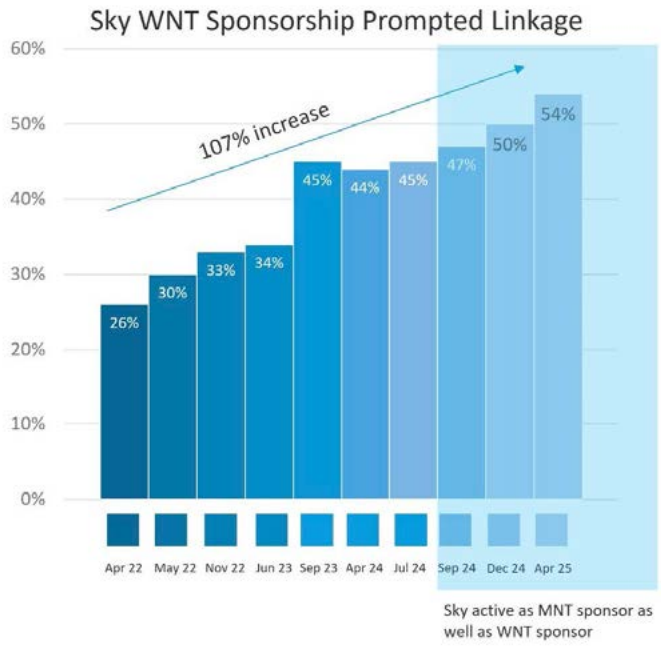


Figure 1: Increase in prompted linkage. Source – National Sponsorship Index 2022-2025

SECTION 4: RESULTS

Achieving linkage of over half the population of the country in 3 years is some achievement.

Fans saw this as more than just a badging exercise. Goodwill is a measurement of how much people thought the team benefited from the sponsorship. Over the three years of the campaign this figure never dropped below 75% thinking the team benefited, peaking at 81% just after the qualified for their first world cup.

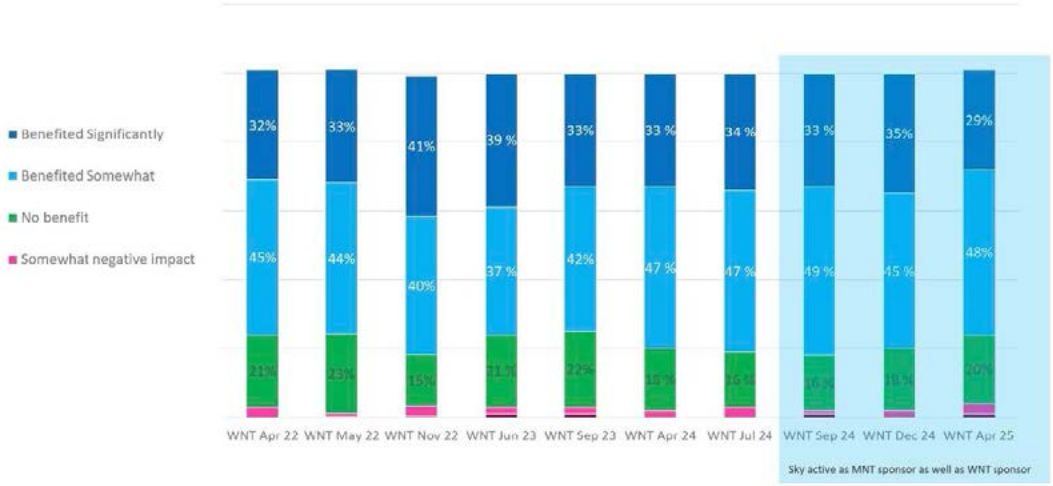


Figure 2: "Goodwill" for WNT Sponsorship over time. Source: National Sponsorship Index 2022-2025

Both viewership of games and attendance at matches increased from the launch of the sponsorship. The TV viewership record was broken twice over the first year of "Outbelieve", peaking naturally for the World Cup. This includes the first sell out of their home stadium in Tallaght. On their return from the World Cup, the team played in the Aviva Stadium for the first time with over 30,000 people attending, a record for the team.

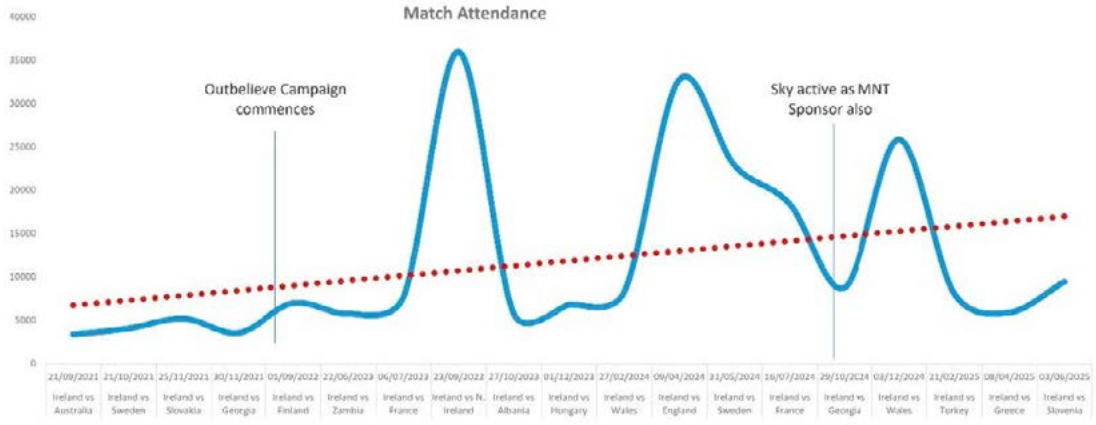


Figure 3: Match attendance at WNT fixtures over time. Source: FAI ticket sales 2022-2025

SECTION 4: RESULTS

These activity results drove the key marketing objectives. For Sky it drove both affinity and consideration for the brand. As can be seen from the below data, those aware of the sponsorship showed on average, a higher affinity and consideration rate than the general public by 14 percentage points, a huge gap.



Figure 4: The consistent impact of linkage on affinity and consideration. Source – National Sponsorship Index 2022-2025

The campaign also grew fandom for the team, seen below in those who class themselves as "passionately" or "very" interest in the WNT growing by 58% over the span of the campaign.

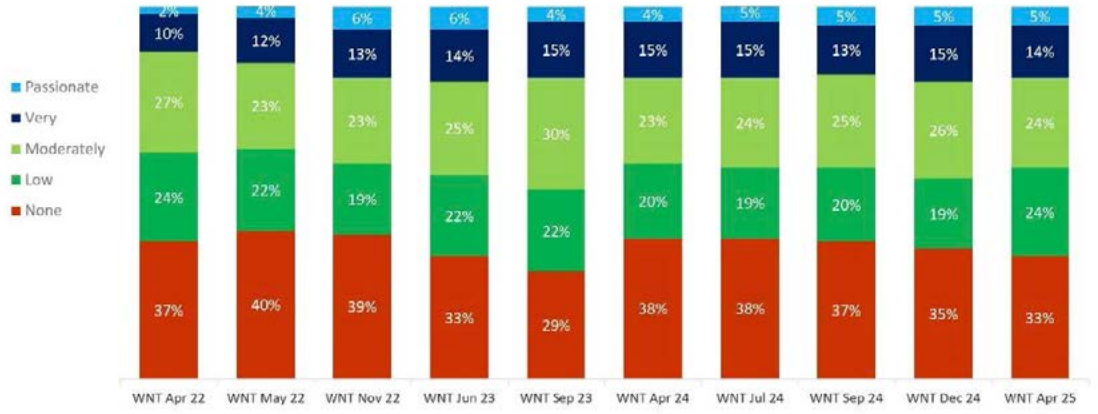


Figure 5: The growth in top-end fandom for WNT over time. Source – National Sponsorship Index 2022-2025

"Outbelieve" was about affinity and consideration, but we must look back at business results. These cannot be attributed completely to a sponsorship, but the consideration figures imply considerable support. During the period of the campaign from April 2022 to April 2025, Sky held its dominant market share position in Paid TV of 62%. It increased it's share of the broadband market from 15.7% to 17.1%.

SECTION 4: RESULTS

Business Objective 1: To maintain market share in paid TV and grow share in new categories; broadband and TV hardware.

Sky retained its share in paid TV of 62% between April 2022 and April 2025. It grew market share in broadband from 15.7% to 17.1% in the same period

The performance represents huge success given competitive pressures in the paid TV market and the commoditisation of the broadband market which places greater emphasis on brand and price rather than function. Sky also had a number of product launches over the period that were successful such as Sky Glass (achieving poll position in 55' and 65' TVs within 3 months) and Sky Stream to which the brand effects of "Outbelieve" contributed.

Marketing Objective 1: To grow affinity for the Sky brand

Affinity for Sky for those aware of the sponsorship was on average 13 percentage-points higher than the general public, peaking at a difference of 18 percentage points (Nov 2022)

While the overall affinity for the brand increased, the best measure of the sponsorship's effect on this is to look at difference in affinity among those aware of the sponsorship. The difference of 13 percentage points is huge in absolute terms given it consistently spanned the 3 years the campaign ran. When looked at in percentage difference terms, this means that even at the lowest differential, the affinity of those aware was 24% higher than the general public, at its max when World Cup qualification was achieved in Nov 2022, it was 37% higher. These compared figures show just how powerful a tool the Outbelieve campaign has consistently been for driving Sky's affinity.

SECTION 4: RESULTS

Marketing Objective 2: To grow consideration for the Sky brand

Consideration for Sky for those aware of the sponsorship was on average 13.5 percentage-points higher than the general public, peaking at a difference of 17 percentage points (Nov 2022)

Just like with affinity, the best measure of the sponsorship's effect on this is to look at difference in consideration among those aware of the sponsorship. Again, the difference of 13.5 percentage points is huge in absolute terms across the 3 years the campaign ran. In percentage difference terms, this means the lowest differential, was 19% higher than the general public, at its max when World Cup qualification was achieved it was 32% higher. However, the greatest measure is in the difference in consideration among "prospects" a critical group for Sky business growth. As can be seen in the graph below, awareness of the sponsorship drove huge consideration for Sky, the differential consistently above 20 percentage points, peaking at a difference of 24 percentage points (or 120% in relative terms) for World Cup qualification and at 23 percentage points (or 88% in relative terms) for the World Cup itself.

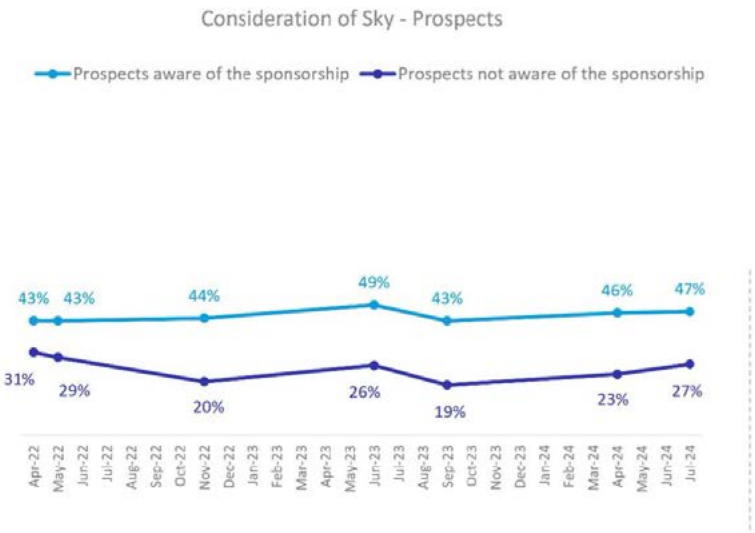


Figure 6: The impact of linkage on prospect consideration. Source – Sky brand Tracker 2022-2024

Marketing Objective 3: To grow fandom of the WNT

Fan passionately or very interested in the WNT grew from 12% to 29% (an increase of 58%) over the campaign. Previous viewership and match attendance records were broken.

The WNT had a very small profile when Sky began its sponsorship. Over this period, the investment in visibility by Sky and of course the performance of the team grew those who were passionately and very interested in the WNT by 58%. As can be seen in the increased attendance and viewership figures, this was increased interest that drove real action.

SECTION 4: RESULTS

Activity Objective 1: To establish and grow Linkage of Sky and the WNT

Prompted linkage of Sky and the WNT grew from 26% to 54% over the course of the Outbelieve campaign, an increase of 107% in relative terms.

The Outbelieve campaign gave the sponsorship meaning, positive goodwill and visibility, growing the linkage to 54% over 3 years, an increase of 107%. The means that the affinity and consideration difference consistently seen in those aware of the sponsorship applied to a larger and larger audience over the span of the campaign. This is an amazing performance when compared with longer standing platforms with greater investment on larger properties. Sky also out-performed the WNT's other sponsors such a Cadbury, which have been sponsoring the team longer with a linkage in April 2025 of 40%.

Activity Objective 2: To create goodwill with the sponsorship

Over the period of the campaign "Goodwill" never fell below 75% of those aware of the sponsorship, peaking at 81% on world cup qualification.

Many sponsors simply badge a property, and fans can see it. "Goodwill" measures public opinion on whether a property (in this can the WNT) has benefitted from the sponsor's involvement. Over the course of the "Outbelieve" campaign, this figure never fell below 75%, peaking at 81% when the team qualified for its first world cup in Nov 2022 and hitting 80% in the WNT's nations cup campaign in 2024. This shows the pubic saw the campaign as more than a badge but a real benefit to the team.

ADDITIONAL RESULTS

In the first year alone of Outbelieve, the partnership achieved over 44.5 million views in earned media reach, over 3.1 million views of social video content and grew Sky's social following by 450%. In this first year, Sky saw a 368% increase in positive mentions and a 97% increase in organic reach. Over the first year of the campaign there were over 5,000 organic uses of #Outbelieve, showing the public's adoption of the verb.

One of the most pleasing aspects of the campaign was how the team and manager Vera Pauw adopted the word Outbelieve as their mantra, citing it in many interviews as core to their ethos (footage of these is included in the accompanying video reel).

While specific sales impacts of a sponsorship campaign are challenging to isolate given the focus on affinity and consideration, the period during the world cup, when the Outbelieve campaign was the sole Sky activity running, there was uplift in brand demand search and on-line sales

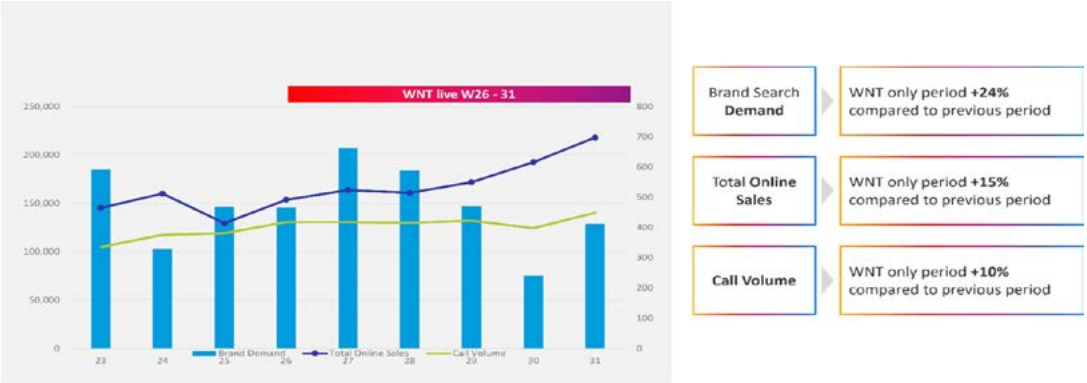


Figure 7: On-line sales and search volumes during WNT World Cup campaign. Source – Sky search/call/sales volumes 2023

While the above is just a specific time period, it shows how Outbelieve activity correlated with increased brand interest.

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: 1) Success of the team and 2) Additional sponsorship properties (from Sept 2024)

Sponsorship campaigns don't score goals or qualify for tournaments, players and teams do. It is undoubtedly the case that the success of the WNT in qualifying for their first ever major tournament drew attention from the public. However, the level of social use of the #Outbelieve, the fact that the team admitted to adopting it as their internal mantra and the positive sentiment from the public about how the campaign benefitted the team shows how the campaign helped to amplify and support the team's success rather than cynically use it.

The success of the WNT sponsorship prompted Sky to extend the sponsorship to the Men's team which was activated by Sky from September 2024. The look and feel for how this was communicated echoed the Outbelieve campaign (see image below). Though it was technically a new property, it was effectively an extension of the campaign and its adoption by Sky really serves as another piece of evidence around the success of the Outbelieve campaign, as the brand chose to double down. This would have increase Sky's visibility for the last 6 months of the three-year campaign. This period is highlighted in the graphed data in the result section.

CREATIVE WORK







CREATIVE WORK







CREATIVE WORK



CLICK HERE TO SEE THE CREATIVE REEL ››

Locals Know Best – How A National Approach To Local Media Helped Support a Disrupted Sector

Entered by

MINDSHARE

core™



For Fáilte Ireland

Category: Media Content & Partnership

BRONZE

Start Date: 1st July 2024
End Date: 1st September 2024
Industry Sector: Travel, Tourism & Restaurants
Industry Situation: Flat

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

This was a national challenge with a local limitation. We needed to showcase what was on people's doorsteps.

THE INSIGHT

People taking daytrips could help plug this gap. Unfortunately, only 50% of day-trips included a paid-for tourism activity or attraction.

THE CHALLENGE

Due to reduced hotel capacity, tourism activity and attraction businesses across Ireland were facing substantial Q3 losses and potential closures.

BRINGING THE IDEA TO LIFE

The geographical limitation became our opportunity. We partnered with local radio in every county in Ireland.

THE RESULT

Average spend per Daycation increased by 23% YOY, with total Q3 spend on Daycations increasing by €34 million.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

This entry demonstrates how our use of media partnerships as part of the Fáilte Ireland's "Best Daycation Ever" campaign tackled an established behaviour with creativity and precision. It took the local insight of people's travel patterns for daytrips, not as a barrier but as an opportunity. The geographical radius of local radio broadcasts largely mirrored our local communications need. The bold embrace of this avenue for media gave us the local but national approach we needed to help turn crisis into opportunity and sustaining tourism businesses across Ireland when they needed it most.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Fáilte Ireland's role is to support the long-term, sustainable growth of Irish tourism. Historically, our marketing strategy focused solely on increasing domestic overnight stays (what we call 'bed nights'). This single-minded focus was elegant in its simplicity: by increasing bed nights, we could indirectly stimulate economic activity across the broader tourism ecosystem too; particularly in attractions, activities, and hospitality services.

However, as a result of the support provided during the humanitarian crisis, Ireland's hotel capacity was necessarily reduced and we had to adapt how we supported the industry.

As of May 2024, registered bed stock outside Dublin had been temporarily taken off the market. In popular tourist counties like Clare, Meath, Mayo, and Wicklow, there was even greater impact. This change had an immediate impact on the tourism landscape. With reduced hotel capacity, businesses inthe ancillary tourism sector saw their customer base reduced. Initial estimates suggested that the reduced bed stock could result in industry-wide reductions in revenue. And a large portion of this impact would be felt by activity and attraction-based businesses – many of which are small, seasonal, and deeply rooted in local communities. These providers often rely on Q3, with the busy summer months of July and August, to generate the revenue needed to sustain their operations throughout the year. If they had a bad summer, there was a real risk that many of these vital tourism businesses would be forced to close. And once a tourism business shuts its doors, the chances of them re-opening are very slim.

With the all-important summer season fast approaching we had to rapidly pivot to directly driving an increase in paid-for activities and attractions on daytrips. This was new territory, outside our historical remit, and demanded that we influence entrenched behaviours on a national scale, with limited time to do so. The task wasn't just difficult, it was unprecedented. Yet, inaction could have led to significant challenges for hundreds of local tourism businesses, and long-term impact to Ireland's tourism economy. We had to act – and fast.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Increase the total amount of money spent on daytrips in Q3

With reduced hotel capacity, we needed summer daytrippers to spend more on activities and attractions to make up the shortfall. But crucially we didn't simply need more daytrips, we needed people spending more money on daytrips. Hence the focus on daytrip spending and not volume. We set ourselves an ambitious target of a 10% YOY Q3 increase. To contextualise that, daytrip spending in the previous year actually fell by 33% YOY for Q3.

Marketing Objective 1: Maintain the current high levels of daytripping amongst our core target audiences (Families & Younger Unconstrained Adults).

Over 60% of Families & Younger Unconstrained Adults (our two core audiences for this activity) were already taking daytrips. Rather than focusing too much on trying to further increase what were already high levels of daytripping, we decided to focus instead on maintaining daytrip levels and changing how people thought about and engaged with them.

Marketing Objective 2: Increase the percentage of our core target audiences (Families & Younger Unconstrained Adults) paying for activities and attractions on their daytrips.

As stated above, we didn't necessarily need more people taking daytrips, we needed people already taking daytrips to integrate more paid activities and attractions into them. Currently, only about 50% of our target audience were doing so. Increasing this would be key to supporting our activity and attraction tourism businesses as per the primary objective.

Marketing Objective 3: Increase the overall average spend per daytrip by 10%

As stated above, we didn't necessarily need more people taking daytrips, we needed people already taking daytrips to integrate more paid activities and attractions into them. Currently, only about 50% of our target audience were doing so. Increasing this would be key to supporting our activity and attraction tourism businesses as per the primary objective.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Activity Objective 1: Achieve a higher level of knowledge for daycation as a concept and more positive perceptions of it, amongst local radio listeners vs non-listeners

This was a national challenge but the partnership set a local focus. A barrier to participation is knowledge. We needed our local partnerships to not just functionally inspire but to help the nationwide campaign establish what a daycation is. Our hope was that a local voice communicating the campaign message and pairing it with examples for inspiration, would also help people feel more positively about it.

Activity Objective 2: Achieve higher level belief that there are lots of choices for a daycation amongst local radio listeners vs non-listeners

We needed people to see that there plenty of paid for activities open to them on their doorsteps. This was vital for both participation in the activities we wanted but also to give support to local businesses. To establish whether these partnerships achieved this, we set out to establish if listeners of local radio disproportionately agreed that there was lots of choice for daycation options vs those who did not listen to local radio.

Activity Objective 3: Establish a higher claimed action and higher claimed consideration existed for local radio listeners vs non-listeners by the end of our campaign

The CSO would be an indicator of our broad success but we wanted to establish whether more local radio listeners claimed to have taken a daycations in our campaign period vs non-listeners (as a contributor to overall success). If we could also establish if they had higher intention to take a daycation in the near future, this intention could benefit local business outside of the peak summer season when typical tourism support typically wanes.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Fáilte Ireland has three broad demographic audiences that we build campaign target audiences around:

Younger Unconstrained Adults (under 45s with no kids in the home);
Older Unconstrained Adults (over 45s with no kids in the home);
and Families (families with children still in the home).

As with all good segmentations, when taken together they are mutually exclusive and collectively exhaustive. The reason we split our audiences out specifically like this is because we know through research and previous campaign learnings that these three groups have very different travel behaviours, motivations, and media consumption patterns. Where such differences exist, a one-size-fits-all approach is unlikely to be effective.

For example, when it comes to taking daytrips, we can see that Families and Younger Unconstrained Adults were already much more likely to go on daytrips than Older Unconstrained Adults during the summer months.

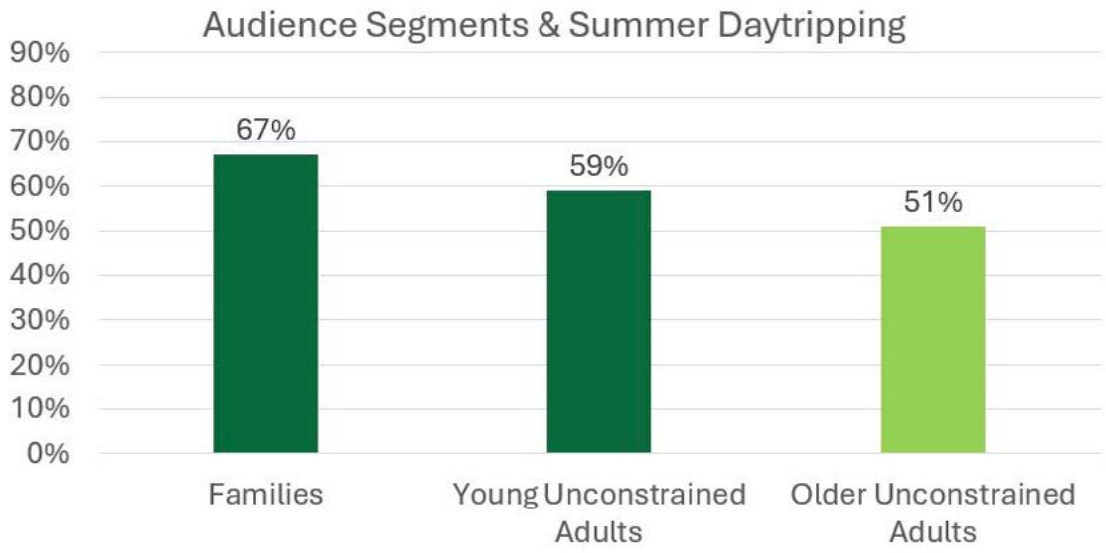


Fig 1 – Chart showing 3 audience segments taking summer daytrips 2023
Source: CSO Q3 2023

With the stakes so high we knew we needed a razor-sharp focus for this campaign. It wouldn't be possible for us to develop tailored creative and effectively target all three segments. Which is why we made a strategic decision to focus our efforts on those already predisposed to daytrips; Families and Younger Unconstrained Adults. This would allow us to develop comms solutions tailored and targeted towards both of these key segments, greatly increasing the relevance and impact of the overall campaign.

Now, you might be thinking *"Hang on a minute, why didn't you target Older Unconstrained adults where you have the most headroom for growth?"* And it's a fair question. But as we'll explain below, the thing we were trying to change with this campaign wasn't necessarily the number of daytrips people were taking, but rather how people were taking daytrips. Which, as it stood, was a big barrier to us achieving our overall objective.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

The root of the issue we needed to help solve wasn't the quantity of daytrips; it was the nature of them.

Daytrip behaviour 1 - types of daytrip:

Irish people were taking lots of daytrips, but most weren't including any paid-for experiences. Research revealed that many were opting for casual, low-cost days out; a walk in the countryside or a day on the beach. Which on the surface is very positive but these trips were delivering little economic value for the tourism sector and less personal value for the daytrippers themselves.

Worryingly, this behaviour was widespread, even among our most engaged segments: Families and Younger Unconstrained Adults. As we can see below, only about half of our target audience were participating in any paid-for activities or attractions on their daytrips. For the sake of the sector, this needed to change... urgently.

It's this behaviour that drove the establishment of Daycation as a concept for the campaign. It was crafted to exemplify how different (and paid for) experiences could give people the boost you get from a short break but all in one day.

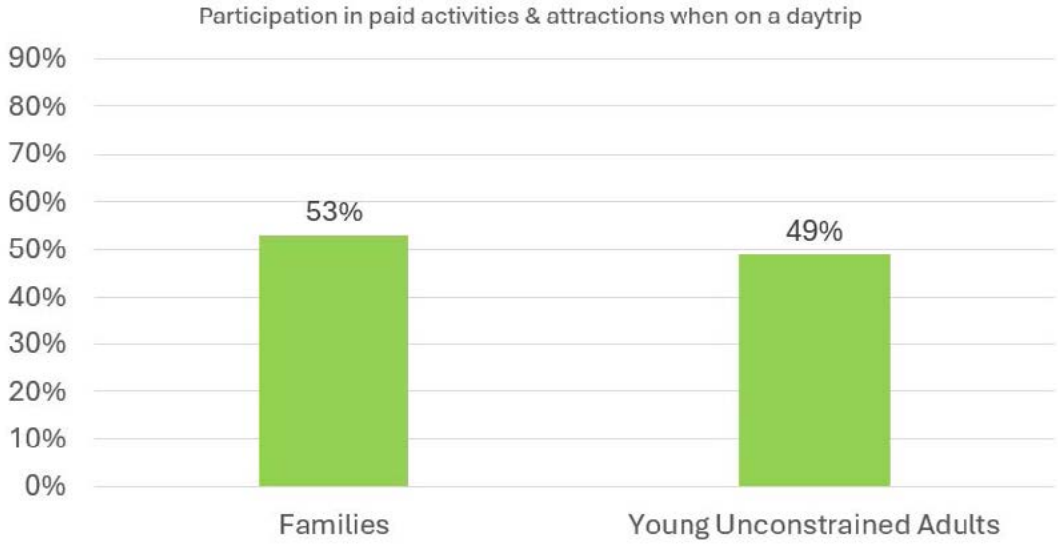


Fig 2 – Chart showing primary audience segments participating in paid activities & attractions (2023)
Source: CSO Q3 2023

Daytrip behaviour 2 - willingness to travel:

Fáilte Ireland's bespoke research uncovered that most people will travel 60-90 minutes for a daytrip. For most, this means staying within your county or in some cases some neighbouring counties. Tapping into these geographical bounds presented a unique challenge. While some counties were more badly affected than others, none had been left unaffected by this decrease in accommodation. This therefore needed to be a national campaign with very local appeal.

Implication:

The broadcast element of our activity was an essential component to reaffirm Daycations as a concept and Best Daycation Ever as a campaign, but large scale, national communications alone wouldn't fully suffice in the hyper local need.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

Broadcast communications are designed to be both nationally and broadly appealing. Ireland has hundreds of paid-for options to entice the widest of interests but there's only so many that can be featured in a 30" ad. We needed an avenue to promote a fuller range of options for daytrippers and in turn, give much needed support to local businesses.

From a media POV the strength of live radio as a channel is well researched and documented:

- High reaching for both audiences (U45s 88% weekly / 74% daily) and (Families 91% weekly / 82% daily)
- Well trusted (U45s 46% and Families 54%)

Local radio has specific strength.

U45s:

- 999k listen to local radio every week
- 49% listened solely to local commercial radio in the last week

Families

- 653k listen to local radio every week
- 47% solely listened to local commercial radio in the last week.

Local radio personalities are not just familiar names and voices. They're with us on the commute, in our homes, speaking in our local cadence on topics that are relevant to us. We wanted to tap into this uniquely intimate power of local radio.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

Best Daycation Ever campaign was activated widely in above the line media. It had to be! We had a major job to shift behaviours and the creative proposition was set up to do this. BVOD, YouTube, Social Media, Audio and Print were necessary to tap into our different audiences.

The purpose of this case though was that we needed more.

We still needed to tackle the fact that a daycation sat closer to home. We understood the travel parameters for people, so we had to inspire them to act by showcasing what was available right on their doorsteps.

Local radio was our avenue in. Why?

The broadcast radius of local radio largely mirrors that of our geographical boundaries
We had the consumption patterns to affirm that our audience was there
They had the local, trusted personalities already embedded in every community

Our solution?

Partner with local radio stations in every single county!

We needed the stations and their personalities to get out there and actually experience what their slice of Ireland had to offer and become proud advocates.

They were briefed on the variety of paid-for experiences locally with exhaustive lists that tailored for different interests and family/friend groups to go along with them. We also wanted them to choose, not just want interested them, but what they believed would appeal to the listeners of their show. After all, they knew them best.

They were challenged to pack as many experiences as possible into a day (including the delectable food & drink on offer) to truly land that daycation feeling. They then took their experiences back on air and in social media. They built on their experiences by highlighting what else was out there. This happened across the schedules of every station, in every county, for nine weeks.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

We had to utilise as many options with our radio partners as possible because we had to ensure we were operating within the strict BAI guidelines. Everyone was on board but there's reasonable restrictions on what they can and can't do. We maximised all avenues:

- Spanning the schedule was important. Different shows draw different audiences so having presence right across the schedule was vital for local reach. It was also a necessary part of ensuring as many local voices wereinvolved as possible.
- Weeklong promotions were used across the board. These gave the stations the freedom to hype up what was to come on each show the following week and gave the presenters more rope to speak about experiences. They also allowed listeners to get involved. The competition mechanic had listeners call in with their favourite local experiences. This built on the local trust from local voices we were aiming for.
- Editorial segments allowed for more in-depth discussion about the benefits of a vacation all in one day and spoke at length about what was on offer locally. They also gave the scope for other local contributors to feed into the discussion.
- Our brand driven 30" ad would air on these stations but we went one step further in commercial airtime. We had key stations each record multiple iterations of 60" ads. These would be bespoke for their area, locally recommended, in their local tone of voice and the volume of them ensured greater breadth of experiences highlighted.
- The stations were also on board with their social media support. This added visual components to match the on-air content that the presenters could highlight.

At each and every touchpoint, we directed audiences back to discoverireland.ie where a plethora of daycation itineraries, planning tools existed along with links to supported businesses.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

The behavioural shift we needed (getting more people to include paid experiences on their daytrips) couldn't be achieved through broad awareness alone. It required a locally driven and experience focused strategy that integrated into every community in Ireland.

The rationale behind our strategy was shaped by three central truths.

1. The audience was already daytripping

We weren't introducing a new behaviour, we were upgrading an existing one. That meant we needed communications that didn't just inspire, but interrupted default habits and inserted a better alternative.

2. Success relied on national reach and local resonance

A Daycation isn't abstract, it happens close to home. We had to bring the idea to life at national scale, but importantly we had to make it feel actionable within 90 minutes of any doorstep.

3. There was a clear need to highlight a broad range of businesses

In order to secure the greatest possible conversion to action, we had to appeal to as many interests, curiosities and social/family groups as possible among our target audiences. The 30" ad can exemplify the benefits but it's hard to try something new if you don't know it exists. If we could bring more to the public then not only could we inspire but importantly, we could give some of these very small businesses the kind of marketing promotion they couldn't achieve alone.

These truths shaped a campaign strategy in which every element had a clear role to play:

- AV, Audio and Paid Social created urgency and shifted national perceptions; showing that a better daytrip was possible, and worth doing.
- The radio partnerships content made it feel local, personal, and replicable; delivering contextual relevance and practical inspiration. This leveraged voices in a channel trusted in our communities.
- The briefs for each of our local radio partners included a substantial list of paid-for activities in there area and the volume of opportunities in our partnerships ensured we could feature as many businesses as possible.
- In all instances we pointed back to discoverireland.ie where a rich source of further daycation inspiration was waiting.

In summary, our strategy was designed not just to communicate an idea, but to create a local opportunity that moved people from awareness to action. Every element of the campaign worked together to deliver the required behaviour change at speed and scale. And deliver it did, as you'll see in the next section.

SECTION 3: BRINGING THE IDEA TO LIFE



SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

This campaign launched at a critical moment for Ireland's tourism sector. Bed stock displacement risked a revenue reduction activity and attraction-based businesses – many of which are small, local, and culturally significant. For these providers, even a few thousand euros in lost summer income could mean closing for good.

That's the challenge this campaign was developed to solve. And that's why our objectives weren't just about awareness or reach. They were about driving increased revenue for tourism businesses that really needed it. By increasing the proportion of daytrips that included paid-for activities and attractions. And, ultimately, the overall national average spend per daytrip.

To do so, yes we would need a campaign that maximised reach with a limited run-time, that got not just seen but noticed and remembered, but we also needed a swell of local advocacy to impact behaviour when geographical parameters were clear. This campaign delivered on all fronts. Most crucially, it delivered a €34 million year-on-year increase in Q3 daytrip spending following our nine week campaign. That equated to a 19.5% lift across the sector. And, as per the strategy, this increase wasn't due to people taking more daytrips, it was due to people taking more valuable ones. We had shifted the nations behaviour as intended; more people were taking Daycations instead of humdrum daytrips.

The locally driven partnerships created for this campaign was a significant proportion of both our media investments and efforts. It helped support hundreds of businesses rooted in our communities.

The additional spend generated by this shift likely meant the difference between survival and closure for hundreds of tourism businesses. Businesses that contribute not only to the economy, but to the cultural fabric of Ireland.

This wasn't just a campaign about boosting numbers. It was a campaign that set out to safeguard the vibrancy and future of a vital sector. The numbers just show that it worked.

SECTION 4: RESULTS

Business Objective 1: Increase the total amount of money spent on daytrips in Q3

The total amount of money spent on daytrips in Q3 increased by 19.5% YOY. Nearly doubling our target of 10%.

This 19.5% uplift in daytrip spending over Q3 which included the key summer months of July & August resulted in additional revenue of €34m for the tourism businesses we'd set out to support. Meaning in just 9 weeks we achieved double our target. And in an industry where the loss of a few thousand in revenue over the key summer months could result in closure, this undoubtedly safeguarded many ancillary tourism businesses across the country.

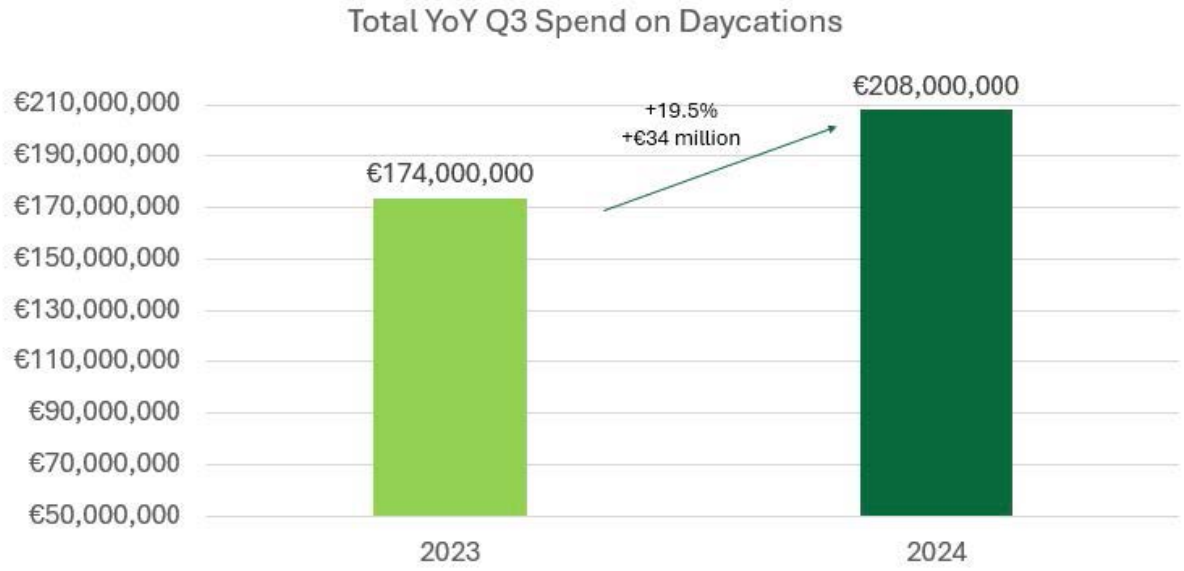


Fig 3 – Chart showing increases in total YoY Q3 spend on daytrips
Source: CSO data

Marketing Objective 1: Maintain the current high levels of daytripping amongst our core target audiences (Families & Younger Unconstrained Adults).

Levels of daytripping amongst our Families & Younger Unconstrained Adults target audiences actually increased by 2% points in both segments, despite not overtly targeting volume growth.

Not only did we succeed in maintaining the currently high levels of daytripping amongst our Families & Younger Unconstrained Adults target audience, we actually managed to increase it slightly. This is especially impressive when you consider that we weren't actively targeting volume growth because levels of daytripping with these segments were already very high. We suspected there was little headroom for growth in this regard, but we managed to achieve a small increase nevertheless.

SECTION 4: RESULTS

Marketing Objective 2: Increase the percentage of our core target audiences (Families & Younger Unconstrained Adults) paying for activities and attractions on their daytrips.

The percentage of our core target audiences (Families & Younger Unconstrained Adults) paying for activities and attractions on their summerday trips increased by 11% points and 6% points respectively.

We set out to increase the number of Families and Younger Unconstrained Adults paying for experiences on their daytrips – and we did. Participation in paid experiences rose by 11PP and 6PP respectively. Crucially, this wasn't a one-and-done change. Those who took Daycations likely did so multiple times, and added more than one paid element per trip. This cumulative effect was a key driver of the €34 million increase in daytrip spend.

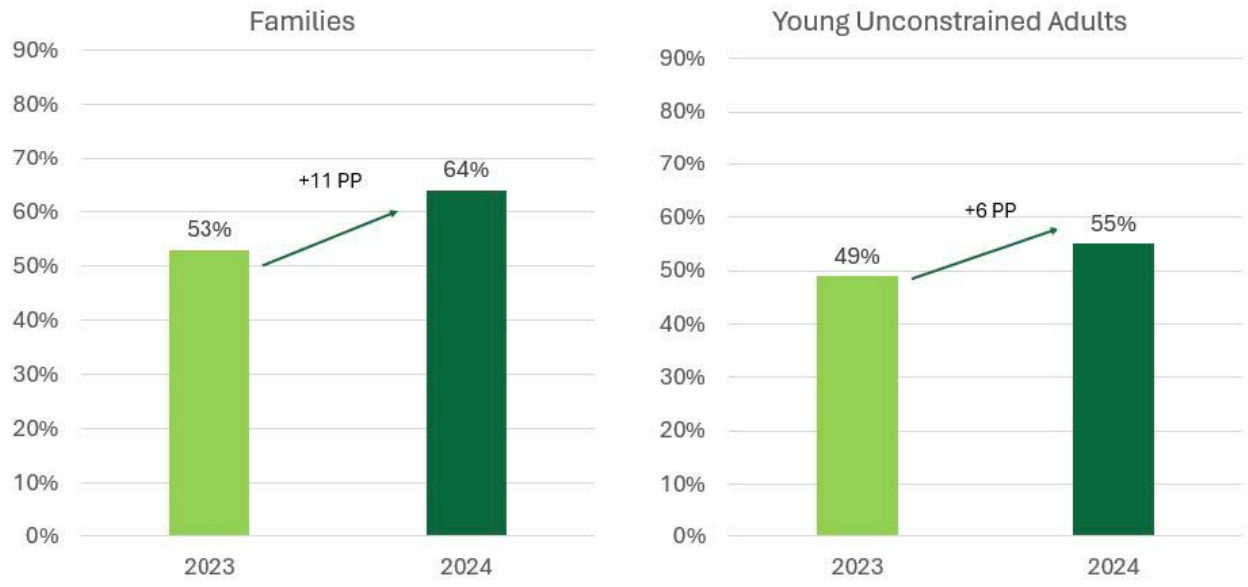


Fig 4 – charts showing increases in audience segments participating in paid activities & attractions YoY
Source: CSO data Q3 YoY

SECTION 4: RESULTS

Marketing Objective 3: Increase the overall average spend per daytrip by 10%

We increased overall average spend per daytrip by a whopping 23% (from €4 1in Q3 2023 to €50 in Q3 2024), again more than doubling our target.

We've already shown a clear behavioural shift amongst our target audience: more daytrips including paid-for activities and attractions. But none of that would matter if it didn't translate into an overall increase in average spend per daytrip. This result proves it did. The campaign drove a 23% YOY uplift inspend per daytrip in Q3, rising from €41 to €50 and fuelled by people choosing Daycations over ordinary daytrips.

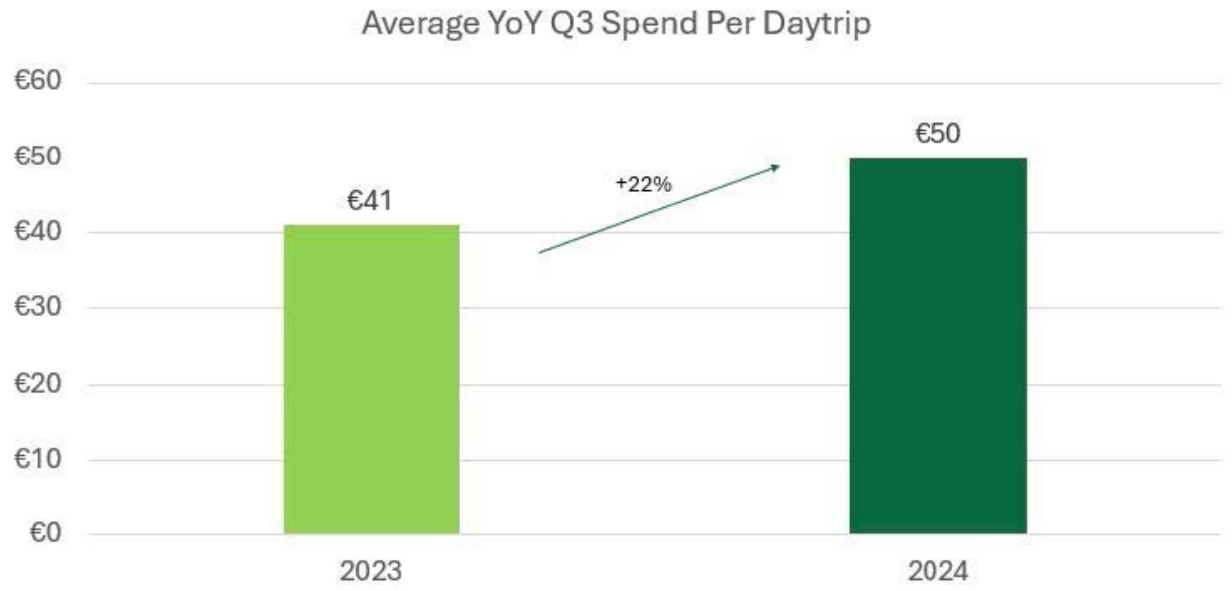


Fig 5 – Chart showing increases in average YoY Q3 spend per daytrip
Source: CSO data

SECTION 4: RESULTS

Activity Objective 1: Achieve a higher level of knowledge for daycation as a concept and more positive perceptions of it, amongst local radio listeners vs non-listeners

Local radio listeners scored 8PP higher than non-listeners when asked unprompted about knowledge of what a daycation was. They also scored 12PP higher on perceptions vs non-listeners.

The overall success of this campaign was the sum of all parts working towards a behavioural shift. However, the local radio partnerships were the most substantial part of our investments and efforts in a single media strand. These efforts paid off. Local radio listeners not only had a better, unprompted, understanding of what a daycation was but they also had a net positive feeling about it.

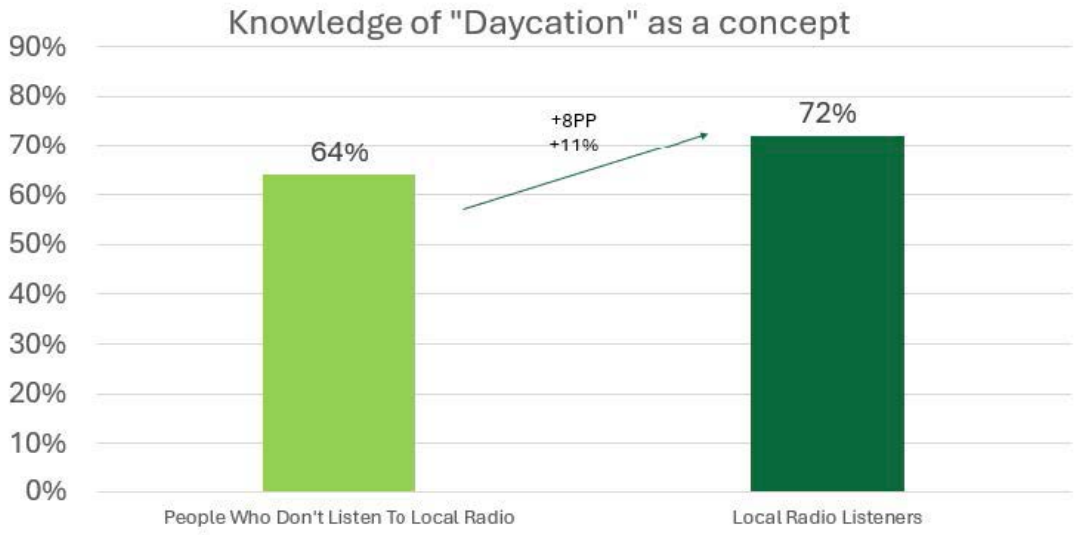


Fig 6 – Chart showing difference in knowledge of "Daycation" as a concept for listeners of local radio vs those who do not listen to local radio
Source: Media agency post campaign research, September 2024

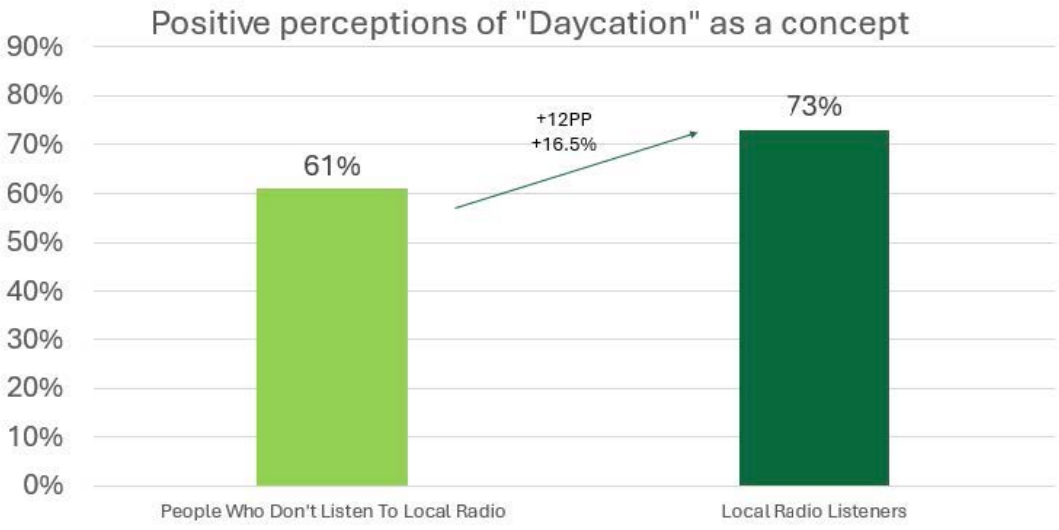


Fig 7 – Chart showing difference ir positive perceptions of "Daycation" as a concept for listeners of local radio vs those who do not listen to local radio
Source: Media agency post campaign research, September 2024

SECTION 4: RESULTS

Activity Objective 2: Achieve higher level belief that there are lots of choices for a daycation amongst local radio listeners vs non-listeners

When asked about their perceptions of the range of daycation options available, local radio listeners were 13PP and 11PP more in agreement about this than non-listeners.

Through these local radio partnerships, we set out to show that there are a variety of fantastic daycation options on every doorstep. Our local radio partnerships showcased hundreds of businesses rooted in every community inthe country. Post campaign research showed this profiling had a bigger impacton local radio listeners vs those who don't listen to local radio when it came to perceptions on the range of options near them.

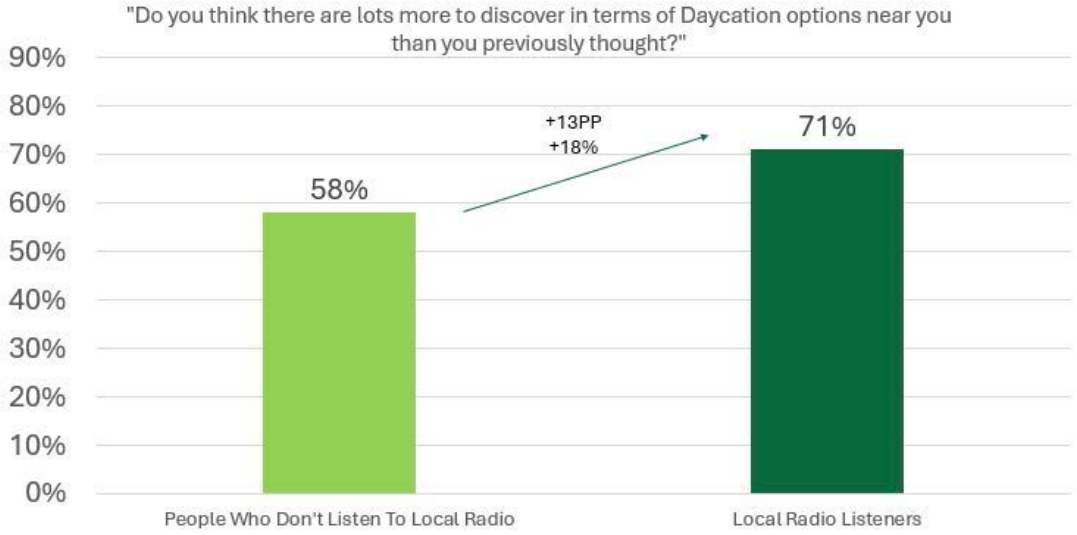


Fig 8 – Chart showing difference in agreement for the following question: "Do you think there are lots more to discover in terms of Daycation options near you than you previously thought?"
Source: Media agency post campaign research, September 2024

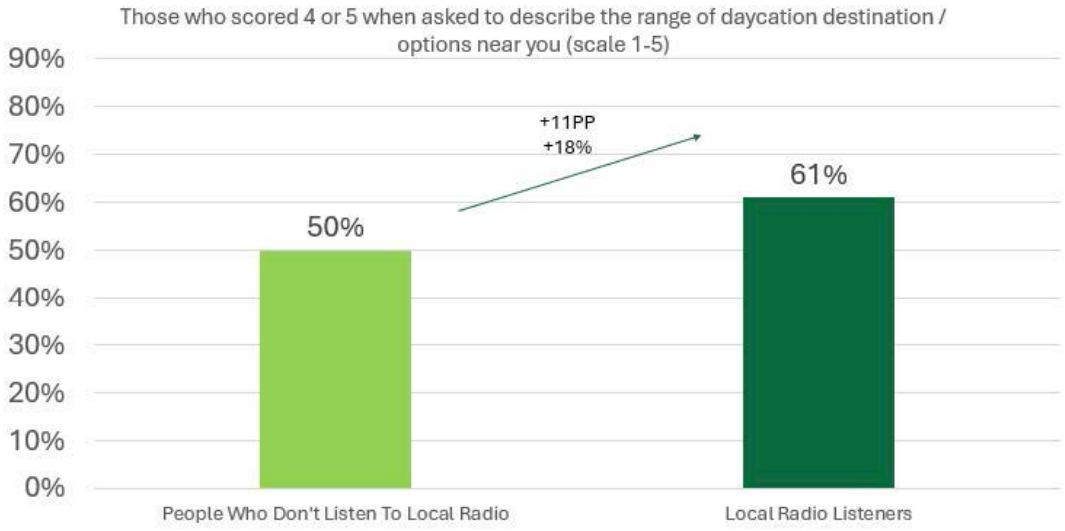


Fig 9 – Chart showing difference in those who scored 4 or 5 when asked to describe the range of daycation destinations/options neat you (scale 1-5 with 1 being lowest and 5 being highest)
Source: Media agency post campaign research, September 2024

SECTION 4: RESULTS

Activity Objective 3: Establish a higher claimed action and higher claimed consideration existed for local radio listeners vs non-listeners by the end of our campaign

Post campaign, local radio listeners scored +15PP on having taken a daycation in the campaign period and +15PP on intention to take one in the coming 3 months.

In post campaign research, Daycations were clearly defined with activities, attractions and experiences packed into one day. When asked if they had taken such a daycation in the previous three months (the campaign period), local radio listeners once again out-scored non-listeners. They were also more inclined to say they would take a daycation as defined In the coming three months. This has the potential to keep support for businesses into the quieter shoulder season.

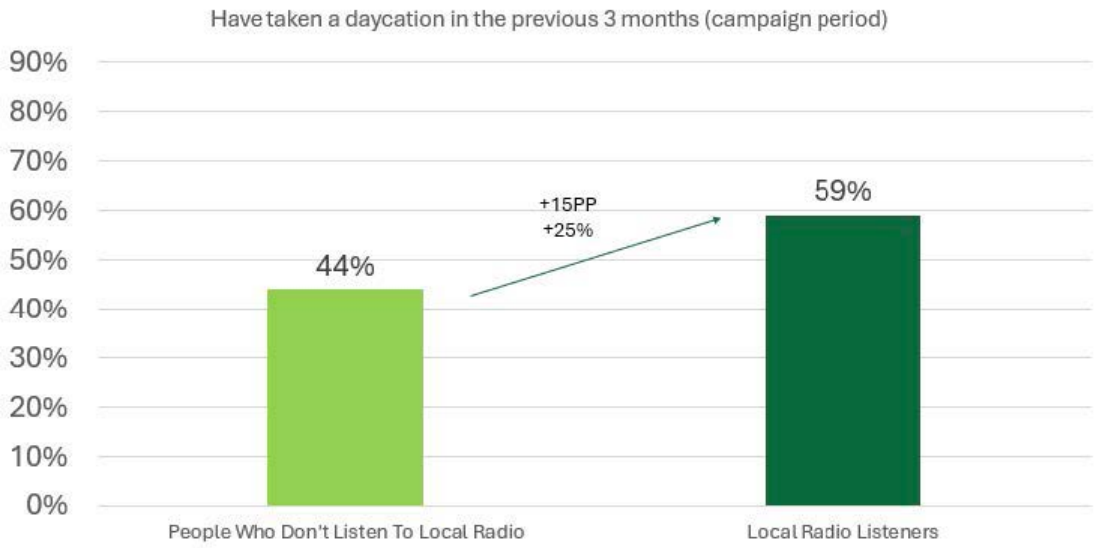


Fig 10 – Chart showing difference in those who claimed to have taken a defined daycation in the previous 3 months
Source: Media agency post campaign research, September 2024

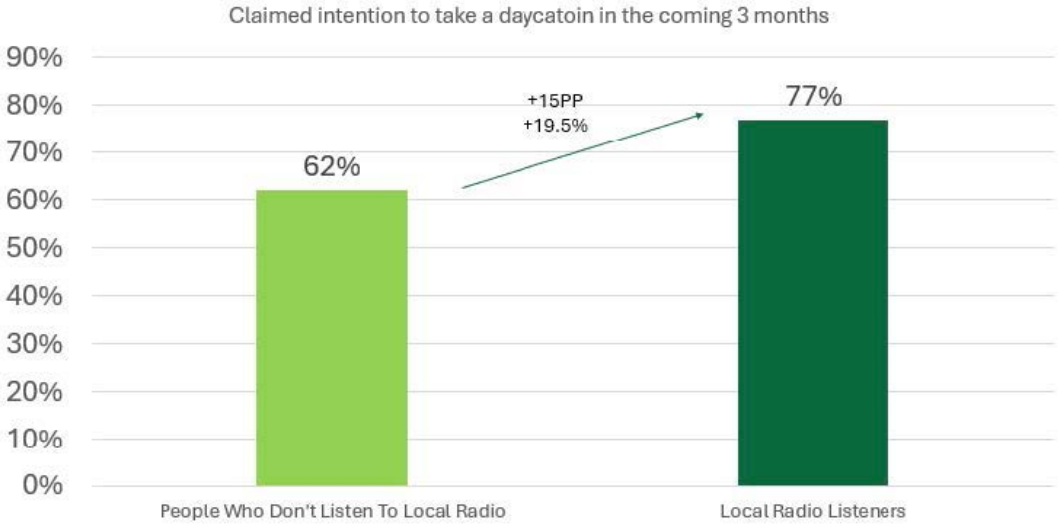


Fig 11 – Chart showing difference in those who claim they intend to take a defined daycation in the coming 3 months
Source: Media agency post campaign research, September 2024

ADDITIONAL RESULTS

We've demonstrated the broad impact of our campaign and given due focus to the contribution of the partnerships this case is centred on but there's one thing we've left out - the businesses themselves. The 4,261 media placements of our local partnerships supported over 340 local businesses with media they may not have been able to afford.

But you might be asking, "how did the rest of the campaign perform?" That's fair enough.

- The campaign reached 4.1 million people with paid media and 2.5 million in earned media
- The campaign had a recall of 39% meaning the idea of "Daycationing" landed. Remarkable considering the average person sees 3,300 ads in a week.
- Amongst those who recalled the campaign, 73% rated the advertising as appealing, with 34% rating it as very appealing
- People's perceptions of daytrips/Daycations in Ireland increased by an average of 18% points across three key attitudinal measures.



Fig 12 – Chart showing high level of appeal the campaign ha amongst those who recalled seeing it
Source: Fáilte Ireland Best Daycation Ever Comms Evaluations Study, August 2024

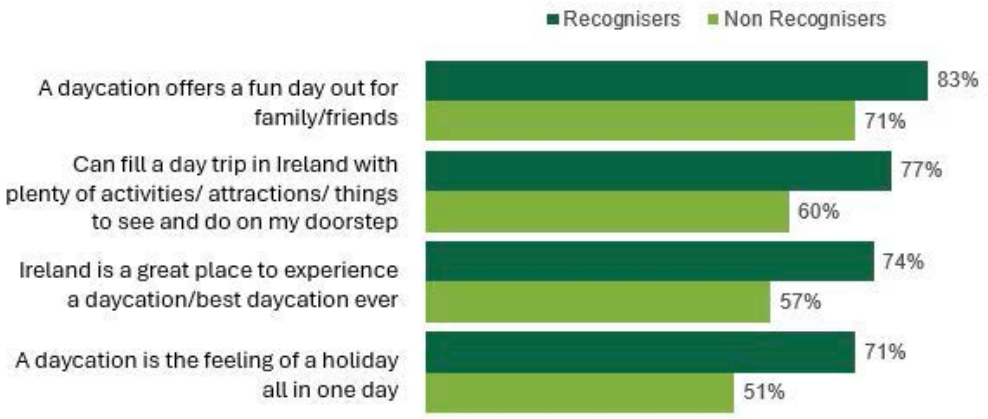


Fig 13 – Chart showing improvements in the perceptions of those who recall the campaign around daytrips / daycations
Source: Fáilte Ireland Best Daycation Ever Comms Evaluations Study, August 2024

ADDITIONAL RESULTS

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Societal or Economic Events (e.g. changes in economic, political, social factors)

One possible reason for the increase in daytrip spending could be that people were less worried about the cost of living and felt freer to spend more money on things like daytrips. However, while inflation slowed slightly in 2024, prices continued to rise and public concern about the cost of living remained high. So it's unlikely the daytrip spending increases came from people feeling more financially secure.

It also wasn't simply a case of activities or attractions getting more expensive. The increase in average daytrip spend of around 20% far exceeded the national inflation rate of just 2.1% over the same period. This rules out general price rises as the main cause of rising daytrip spending.

All of this, taken together with the clear laddering of effect evident in our results, means we can confidently attribute the results reported above to our Daycations campaign.

CREATIVE WORK





CREATIVE WORK





CREATIVE WORK





CLICK HERE TO SEE THE CREATIVE REEL ››

Beyond gas: how Flogas won over in dual-fuel customers



Entered by

Publicis DUBLIN

core™

For Flogas

Category: IT, Telecoms & Utilities

BRONZE

Start Date: 8th November 2024
End Date: 31st January 2025
Industry Sector: Other
Industry Situation: Growing

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

Reclaim 'gas', using this cultural shortcut to unlock Flogas' brand and product range consideration.

THE INSIGHT

People in Ireland love it when things are surprising in a funny way or, as they call it, 'gas'.

THE CHALLENGE

How could Flogas, small and apparently gas-only company, make in roads into a dual-fuel market dominated by two big legacy players?

BRINGING THE IDEA TO LIFE

We turned Flogas' ostensible weakness into its main strength, using 'gas' to drive credibility and saliency for electricity and dual-fuel.

THE RESULT

Flogas' three-month campaign delivered 0.6 market share increase, with 13.7K profitable new customers, and doubled Flogas' Electricity Awareness to (33%).

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

This is the story of how Flogas played out of it's (apparent) league - and won!

Irish Energy is competitive and commoditised, with the fastest growing sector being dual-fuel (when suppliers offer bundled gas and electricity). Despite offering this, Flogas was small and known for gas-only, struggling to scale while legacy leaders had a decade-long advantage in dual-fuel and dominant SOV.

Reclaiming 'gas' and using the cultural shortcut to unlock Flogas brand and product range consideration, a three-month campaign delivered outsized results, with 0.6 market share increase, 13.7K profitable new customers, and doubling Flogas' Electricity Awareness to 33%.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

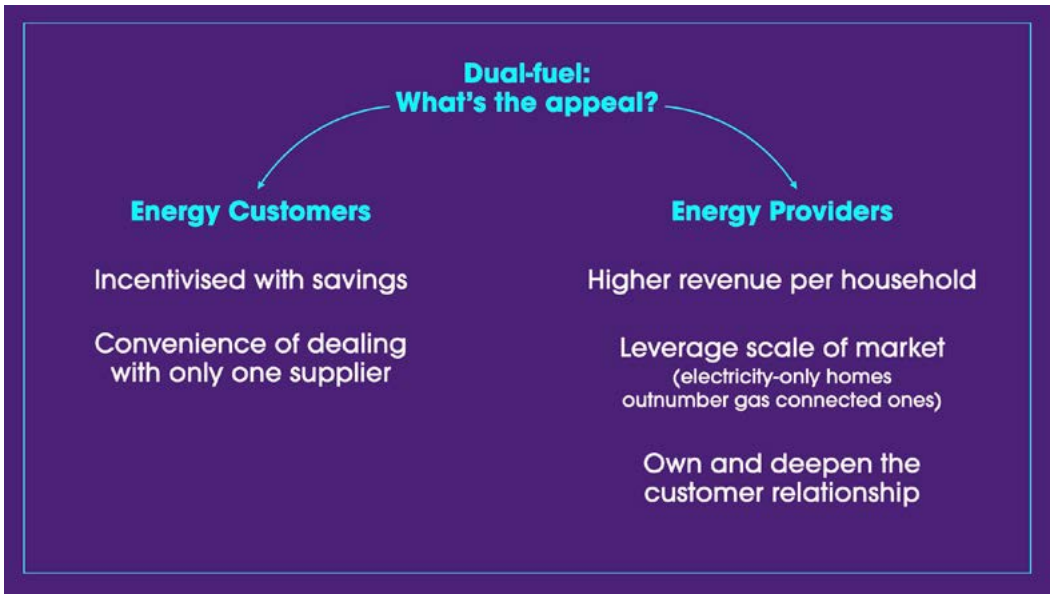
Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Market:

Energy is a commoditised service, where brand differentiation is hard to achieve.

In Ireland, 2.4M households have 10+ suppliers to choose from for gas and electricity. While their decision-making is influenced by price, customers choose among the providers they know and trust. Two legacy leaders dominate the market (Electric Ireland and Bord Gáis Energy), closely followed by medium-sized established brands (SSE and Energia), while smaller challengers struggle to get noticed (Flogas, Calor and newcomer Yuno).

As connections to both energy networks grow slowly, the fastest growing sector in the market is **dual-fuel**, when suppliers offer gas and electricity as a bundle. For customers, these plans are typically **cheaper and convenient**, centralised with one energy supplier. For suppliers, this means **higher revenue per customer**.



SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Brand:
Founded in 1978, Flogas' specialty were LPG gas canisters, serving customers disconnected from the gas network. For decades, this took Flogas to every corner of the island, building a deep knowledge of the Irish audience.

As the market switched from two state-owned, single-fuel suppliers, to opening up for private competition, many brands joined the legacy leaders. For Flogas, expanding into **networked gas** was only logical (2004), but the big leap was to tackle **electricity** too (2019), leading to a broader product portfolio.

Opportunity:

Dual-fuel wasn't just a strong commercial opportunity for Flogas to immediately **increase its revenue per household.**
In a bigger strategic play, it unlocked opportunities to:

- **Tap into a bigger market,** as electricity-only homes outnumber gas connected ones.
- **Deepen customer relationships**, with the opportunity to increase product holding beyond residential gas and electricity (i.e. with solar panels, EV chargers).

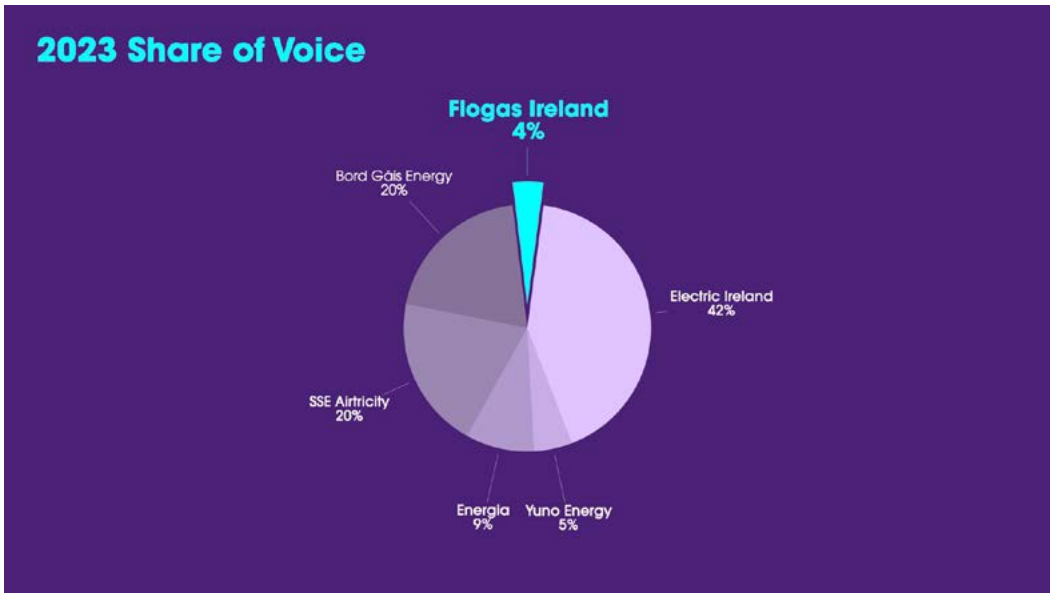


Challenge:

A critical barrier emerged from the brand side: with strong associations with gas (even being in its name!) and a relatively unnoticed electricity offering, how could Flogas compete in Dual-Fuel?

The brand line 'Energy for Everyone' worked towards 'range' perceptions but lacked support in our communications, which were typically value-led. While the two legacy leaders owned a combined 62% SOV, Flogas' 4% was not enough to stand out in a competitive and cluttered dual-fuel market.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES



As the peak switching season (Nov-Jan) approached, Flogas had a new competitive dual-fuel tariff ready to launch. But to cut through at the most competitive time of the year and outspent by strong players, we first needed to challenge standing perceptions of being 'only Gas' and get reappraised as a credible provider for Electricity too.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Grow Flogas' business through electricity, increasing Market Share by 0.3% and customer base by 8,000 new households.

Flogas had the full energy offering, but growth hinged on shifting perceptions. To tap into churn from bigger players at switching season, Flogas needed to stop being perceived as a gas-only brand. As more households sought comprehensive energy solutions, electricity became the crucial missing piece. Building strong electricity credentials was key to unlocking this market, growing our share and positioning Flogas for future growth.

Marketing Objective 1: Break the gas-only perception to establish Flogas as a credible electricity provider in the market, increasing Flogas' Awareness in Electricity provision from 16% in 2023 to 20% in 2024.

Gas was the brand's main strength, but also an ostensible weakness. Despite being an electricity provider for over 5 years, Flogas 'Electricity Awareness' ran low at 16%, 48 pts behind the next option in the market. Meanwhile, the legacy leaders scored 84% EI and 64% BGE.

A +4 pp growth target was set to position Flogas closer to the market, with a 20% Awareness by end of campaign period.

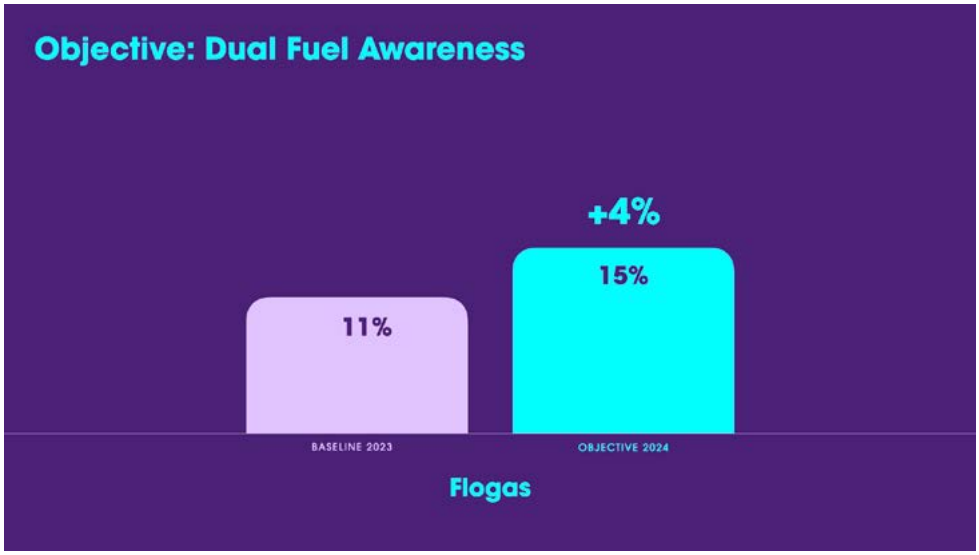


SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Marketing Objective 2: Elevate Flogas in the market increasing Awareness in Dual-fuel provision from 11% in 2023 to 15% in 2024.

As dual-fuel is the fastest growing sector in Irish Energy, Electricity associations were only the foundation to a bigger play. With already strong gas foundations, building electricity credentials was essential to compete in the most profitable space.

Pre-campaign and with 5 years offering Dual-Fuel, Flogas' Awareness sat at a low 11%, while legacy leaders ranged from 48% to 61%. Consistently to our Electricity objective, the campaign target was to grow Flogas' Dual-Fuel Awareness +4 pp.



Marketing Objective 3: Prompt brand reappraisal and increase total consideration of Flogas for home energy provision from 15% to 16% in 2024 (+1 pp).

Flogas' new promotional tariff was as competitive as previous attempts to drive acquisition. However, by growing awareness in electricity and dual-fuel, Flogas aimed to become a switch-worthy contender in the market, unlocking consideration.

The +1pp target for total brand consideration was a step forward, aligned with historic benchmarks for low-involvement categories.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Activity Objective 1: Drive brand salience, with a creative campaign that would get talked about and a media strategy designed to get noticed.

Energy is a low-involvement category that doesn't get mentioned in the day today beyond pricing and customer service, typically less memorable than the norm in high reaching channels (TV, Radio, Social).

Flogas' best chance to maximise its messaging was to show up in culture, becoming salient and memorable, driving a conversation beyond its market and media weight. The goal for this was a campaign recall above energy and channel norms.

Activity Objective 2: Drive clear understanding that Flogas does more than gas, starting with electricity.

Key messages needed to reflect a clear understanding that there's more to Flogas, with electricity being the hero takeaway to elevate the brand offering.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

The market was moving on to convenient and modern solutions, but customers were sticking to their known providers. Flogas would struggle to convert the traditional majority. However, a more selective approach steered Flogas towards an audience more likely to consider new offerings: The **Future-Focused family** segment was Flogas' gateway into the future.

- Dynamic and aspirational, this segment represented both **short and long-term potential**. While currently looking for gas and electricity for their home energy needs, they were evolving toward needing more comprehensive energy solutions for themselves and their children's future. Though equipped to deliver on this (i.e. solar, EV charging, etc), Flogas sat outside their consideration radar.
- Well informed and open to change, keeping their options open. At the time of the campaign, they were comfortably choosing between the legacy leaders in the category, who had succeeded in transforming themselves to meet their evolving needs.

Compared to Flogas' traditional LPG customer - typically rural and more value-driven - this audience lived in networked, urban, more affluent households. Though harder to acquire, they were an appealing prospect, as (1) they would be less likely to switch, once satisfied with modern and fairly-priced solutions, and (2) over time, would be more likely to increase their product holding.



SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

Our insight came from combining what people knew (or thought they knew) about Flogas as a brand, with a bigger cultural insight about Irish people.

Category Perspective:

Irish consumers saw little difference between suppliers. In a commoditised market with fluctuating prices and established brands, the decision-making process was largely driven by brand familiarity and price.

Brand Perspective:

The dominant view for consumers was **'I know Flogas - they are all about gas'**. While this was technically true, it was only part of the truth, and in the context of competing in dual-fuel, actively limiting.

The brand's legacy and name had become a double-edged sword, leaving Flogas typecasted in a role that didn't reflect the full picture, and giving consumers permission to discount it when considering providers.

Cultural Perspective:

To move beyond these limiting brand perceptions, we needed to subvert people and get them to think about Flogas in a whole new way. This couldn't be dictated by the brand: we had to be culturally relevant to earn their attention.

And this is where our deep understanding of Irish culture led to a unique and powerful cultural insight:

People in Ireland love it when things are surprising in a funny way - or as they call it, when things are 'gas'.

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

This insight was our unlock: the very word that constrained the brand could become the lever to transform it.

Using 'gas' in this way could help surprise people and open them up to the breadth of what Flogas has to offer, driving reappraisal of the brand. It could also help Flogas stand out in a category with little brand differentiation, where a bit of humour and self-awareness could be sharp tools to unlock attention.

Our strategy mapped a clear path for the brand to:

1. Use cultural relevance to break through: not just gas, but electricity too - and a distinctive personality.
2. Follow with proof of dual-fuel capability, and a compelling value offering.
3. Seed broader energy credentials for long-term brand stretch.

All of this, under one core strategic proposition:
Reclaim 'gas', using this cultural shortcut to unlock Flogas brand and product range consideration.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

Flogas had a conventional background in communications: at its strongest in sponsorship and offer-led communications, and with a recently launched brandline (Energy for Everyone) but typically following category standards with a small SOV.

A sense of change and **new-news** in our messaging was critical to drive saliency beyond our standing fame or budget. Unexpected choices were key for Flogas to show up against bigger brands.

As our commercial directive was to convert a new base through Electricity and Dual-Fuel, this landed the full ask on an acquisition campaign. But given our brand challenge and cultural opportunity, the choice to turn a product ask into a **brand-through-product campaign** meant we could give consumers more reasons to consider our proposition.

A fully integrated campaign ran for 3 months promoting our competitive tariff at peak switching season:

- **A new set of Distinctive Brand Assets** were developed and launched to match Flogas new chapter: A fresh visual ID built on the existing brand colour palette, with a new brand character, tone of voice and tune.
- **A new competitive tariff** was developed to secure conversion, with a 24% discount and €300 Cashback on Gas and Electricity when switching to Flogas. This tariff was available to consumers across a range of channels, from phone, website and sales team, to price comparison sites.

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

We had a strong starting point that was commercially competitive and culturally relevant. The next step was to expand this to not only show across the full campaign, but to seed the foundations of a bigger platform for Flogas to start challenging those outdated perceptions.

The key message in our campaign was that there is more to Flogas than people expect, which created room for the tongue-tied line that would get carved in people's memories: *'The gas part about it is that gas part of Flogas isonly part of it'*. And so, **'The Gas Part'** was born as a **platform device to speak to brand and product evolution.**

SECTION 3: BRINGING THE IDEA TO LIFE



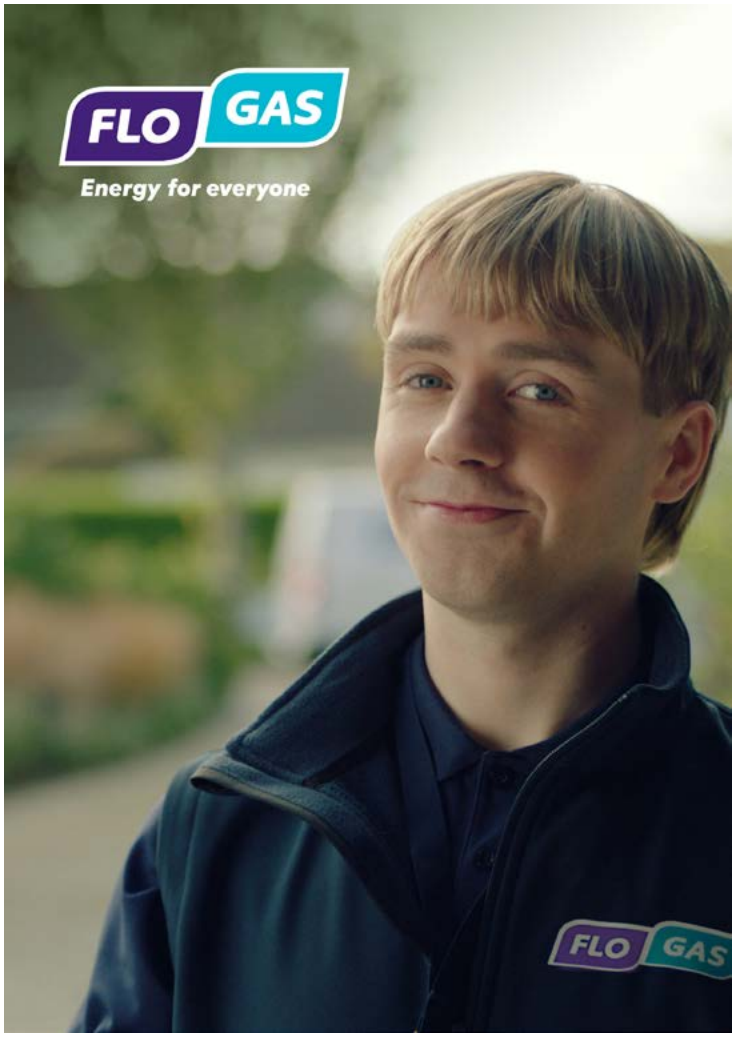
All associated **copy** remained relentlessly consistent, simple and funny. By sticking to our platform device, the different campaign assets would speak to range while protecting our core foundations. (*'Yes, we're called Flo-gas, but we do do electricity too.'*)

Across visual formats, the **brand logo** became a key communications device to wrap the range message, rotating from 'Gas' into all energy types of our offering (i.e. FloGas&Electricity&Solar&EVcharging too).



SECTION 3: BRINGING THE IDEA TO LIFE

A new brand character was introduced to deliver this message and embody the brand: **The Gas Man.** A Flogas salesman, with a witty and engaging personality, takes the opportunity of people assuming he's 'a *gas* man' to reveal that he's also an *electricity* man. The Gas Man was portrayed across the different channels, delivering the brand message for reappraisal, and the dual-fuel tariff message to drive switching. He has become a central piece and distinctive brand asset, currently extending into Phase 2 of this strategy withthe recently launched new partnership between Flogas and Emerald Park.



Finally, our campaign **call to action** looked to address perceptions and drive leads: *'When you think electricity, think Flogas. Switch now at flogas.ie.'*

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

Launching during the most cluttered, competitive, and expensive time of year, and with bigger competitors increasing their spend, we knew our media budget—while larger than previous bursts—would need to work significantly harder. With the objective of driving key associations for the brand, with increased awareness and consideration, we structured our communications strategy to **prioritise long-term brand-building,** while **ensuring short-term demand was not neglected.**

Communications Strategy:

We allocated **75% of media spend to upper-funnel brand activity.** This was a strategic decision to address the fact that Flogas lacked sufficient mental availability in the market. In an environment where the average Irish adult sees over 3,500 ads per week, we recognised that simply reaching people wasn't enough—we needed to reach them with attention.

We leaned into attention data (Lumen) to inform our media selection, ensuring every euro spent delivered measurable cognitive impact. With research indicating that 1 TV ad equals the attention of 1.5 YouTube ads, 8 social ads,or 40 display ads, we built a channel mix that prioritized high-attention formats: TV, BVOD, non-skippable YouTube, and premium social placements.

Experience Strategy:

To maximize campaign resonance, we launched with **impact** – a move unexpected for Flogas in the past. We used spot buys in the **Autumn International Rugby Series** to reach light TV viewers and created a **roadblock** moment on the first night to drive mass reach. The channel plan was designed to mirror a consumer journey—introducing the brand with emotional storytelling and reinforcing it through repeated, high-frequency formats.

Channel Plan & Optimisation:

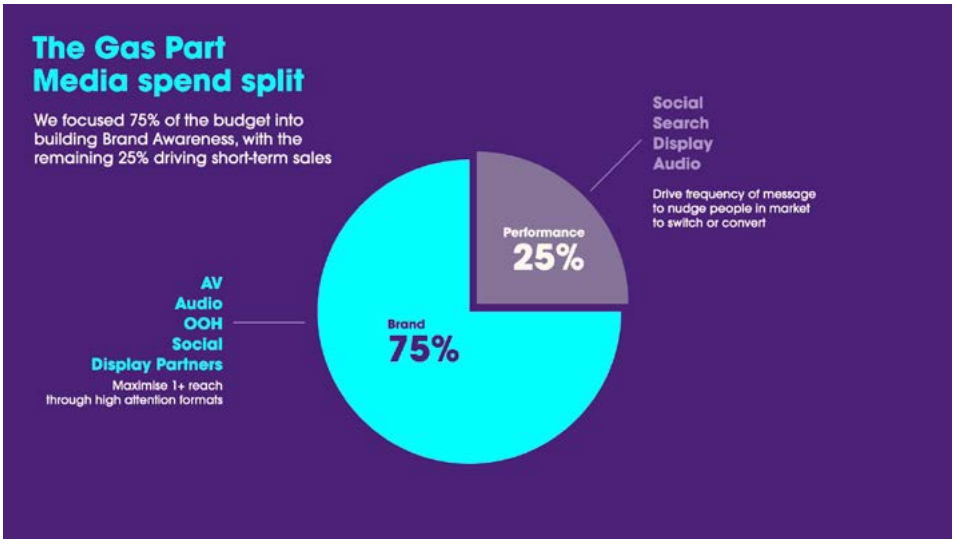
Media was strategically staggered:

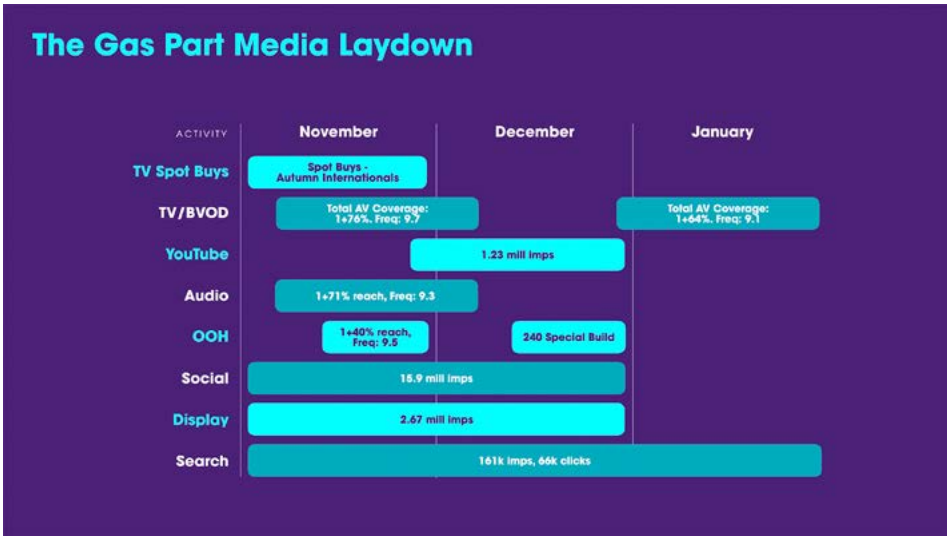
- **TV, Audio, and Social** launched simultaneously on November 11th. This allowed us to build strong early awareness.
- **Out of Home** followed to sustain visibility and, critically, to target and upweight audiences in Dublin and Cork—an increasingly valuable growth segment for Flogas. OOH provided contextual, high-traffic visibility in these key urban areas.
- **YouTube & Social** were used to drive message frequency after the hero channels had concluded, before relaunching AV in January, taking advantage of more efficient pricing.

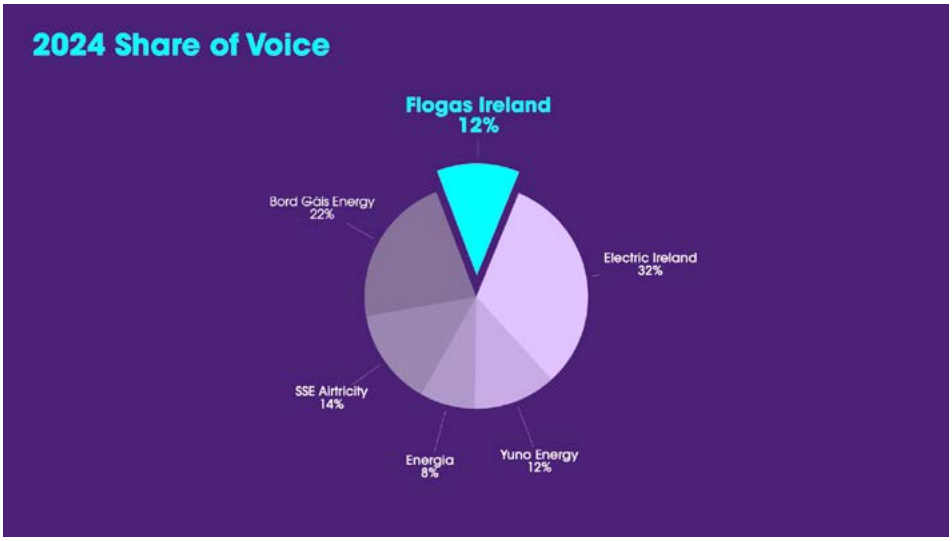
The remaining **25% of spend** was directed to **performance channels** (Search, Display, Social) to drive conversion and switching behaviour. These channels were optimised throughout the campaign, using real-time performance data to shift spend toward high-performing creatives and placements.

Together, these elements formed a cohesive, full-funnel strategy—balancing brand-building with performance marketing—**to deliver short and long-term business outcomes efficiently during a high-pressure media period.**

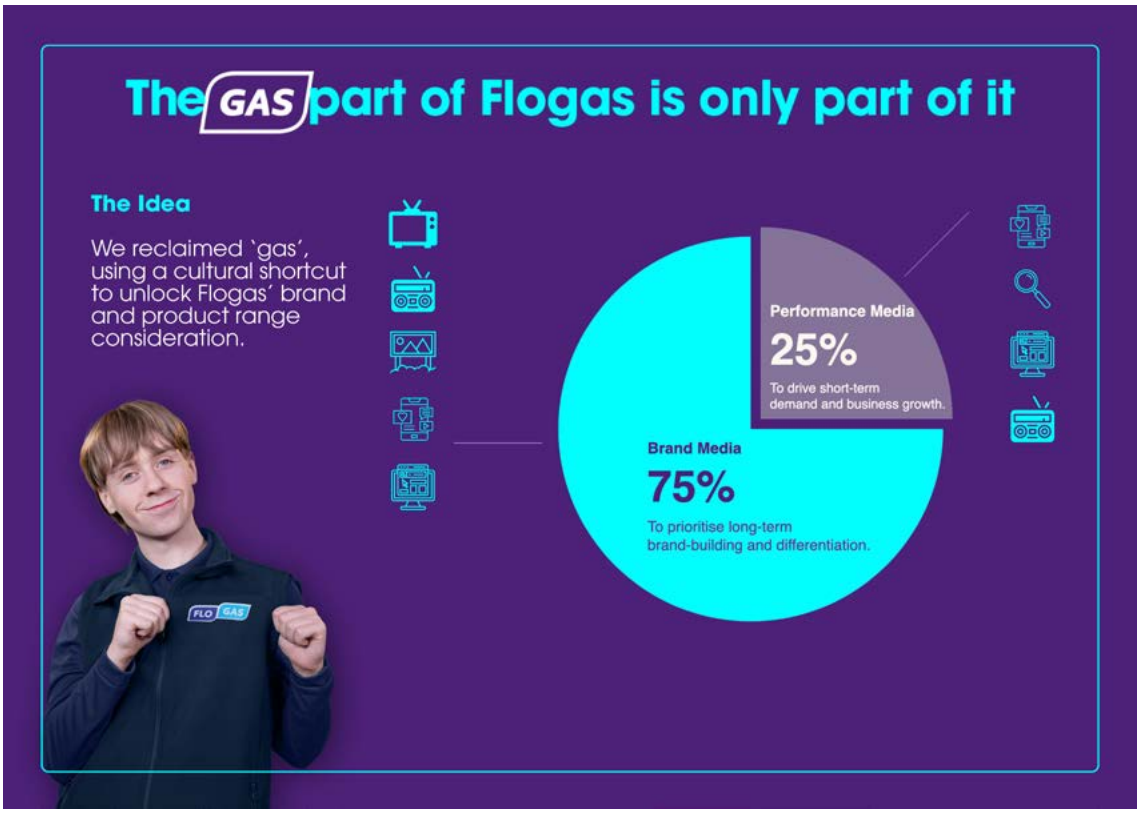
SECTION 3: BRINGING THE IDEA TO LIFE







SECTION 3: BRINGING THE IDEA TO LIFE



SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

This campaign demonstrated that cultural relevance boosts effectiveness beyond any exposure money can buy. An insightful use of Irish humour maximised business and brand results Flogas punched above its weight:

- Achieving **outstanding Market Share growth (+0.6% MS) in a very short period,** acquiring profitable customers in its key prospect segment and delivering 48% of the year's growth in one quarter.
- Acquiring **13,7K new customers (72% above target)** and demonstrating Flogas' **appeal in electricity** (75% of base) AND dual-fuel (25% of newbase).
- Growing disproportionately, **capturing an unfair share of the market churn** (net switching soared x3 in electricity and x9.6 in gas) while the legacy leaders'slowed down or declined.

In a market with increased ad spend and when scale was already a challenge, Flogas committed to saliency. This allowed for the message that we do electricity too to **drive substantial awareness scores in both electricity** (growing this association at 8.5 times the rest of the market) **and dual-fuel provision** (outperforming the market by 9 points), increasing consideration (+1 pt) and feeding not only immediate sales, but the beginning of a long-term strategy for consideration.

A smart use of communications got the brand recalled above category and channel norms, and talked about, making its way into everyday culture by passing the taxi driver and pub chat test and delivering PR value in excess of €500K.

Now, when people think electricity or dual-fuel, they increasingly think Flogas.

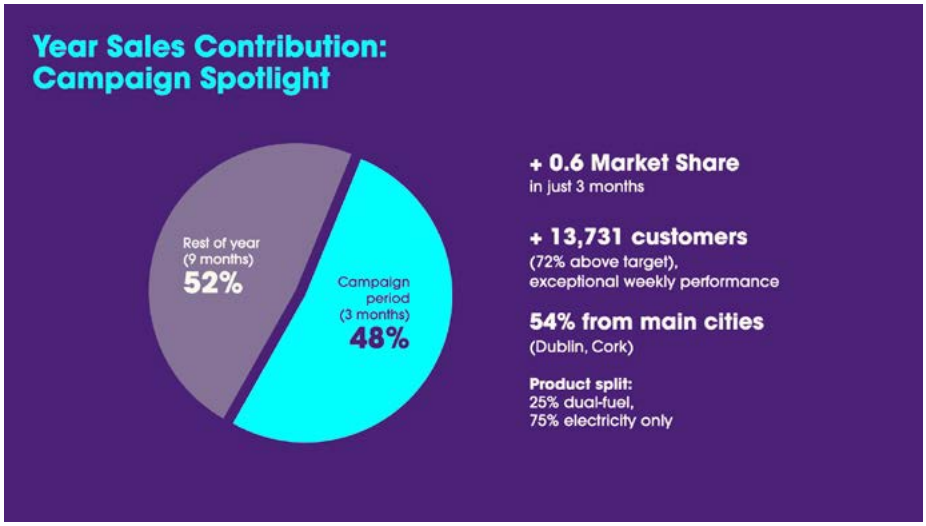
SECTION 4: RESULTS

Business Objective 1: Grow Flogas' business through electricity, increasing Market Share by 0.3% and customer base by 8,000 new households

The Gas Part campaign delivered outstanding MS growth by 0.6% (2x target) and exceptional net switching performance YoY (3.0x electricity gains and 9.6x gas gains).

Cultural relevance paid off, exceeding all Flogas' commercial goals:

- Delivering 48% of Flogas' annual growth
- Acquiring 13,731 customers (72% above target), with a weekly average of 1,129, even peaking at 1,700 (277% increase vs pre-campaign 450)
- Growing profitably: Mostly urban new base, 75% for electricity, 25% dual-fuel.
- Capturing an unfair share of the market churn: Flogas' net switching soared (x3 in electricity, x9.6 in gas) vs. Leaders' slowed down or declined.





SECTION 4: RESULTS

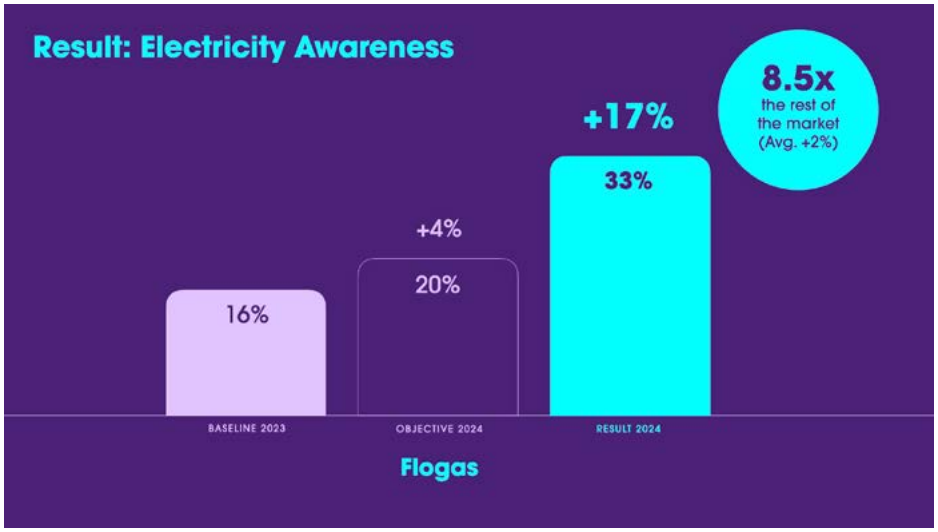


Marketing Objective 1: Break the gas-only perception to establish Flogas as a credible electricity provider in the market, increasing Flogas' Awareness in Electricity provision from 16% in 2023 to 20% in 2024.

Flogas' Awareness in Electricity provision jumped to 33% (+17 pp), finally breaking the bias of being 'just gas' and smashing the campaign target, more than doubling the pre-campaign score.

With very little movement in this score across the market during campaign period, and substantial gains for Flogas, it grew on electricity association at 8.5 times the rest of the market (17% vs 2%).

Breaking this barrier in such a relevant way meant Flogas could now sit in a new tier, credible against market leaders.

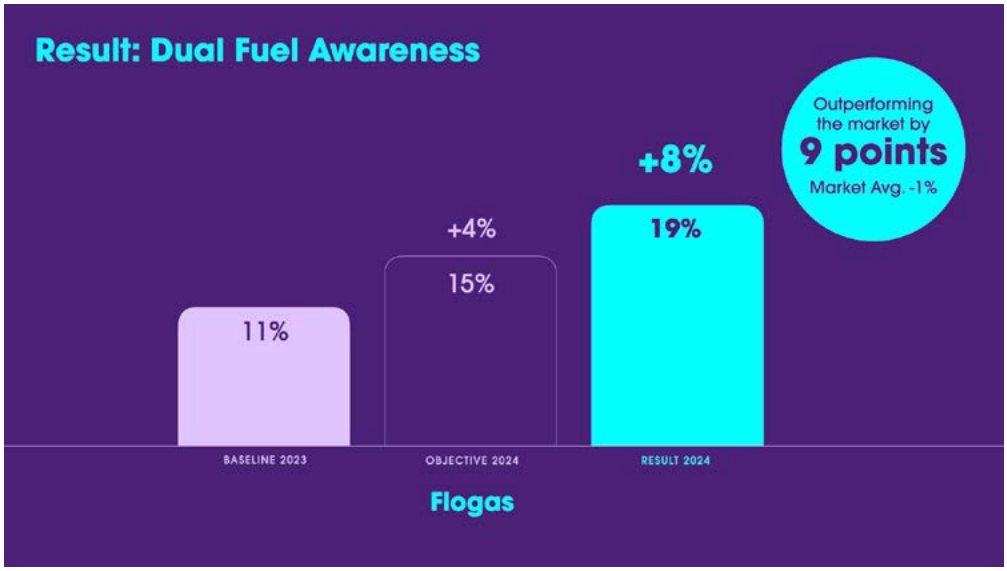


SECTION 4: RESULTS

Marketing Objective 2: Elevate Flogas in the market increasing Awareness in Dual-fuel provision from 11% in 2023 to 15% in 2024.

Flogas' Awareness in Dual-fuel provision jumped from 11% to 19% (+8 pp),doubling the campaign growth target.

At a time when the rest of market average was a -1% decrease in dual-fuel associations, Flogas scored the highest growth in this association, an outperformance of the market by 9 points (8% vs -1%).



SECTION 4: RESULTS

Marketing Objective 3: Prompt brand reappraisal and increase total consideration of Flogas for home energy provision from 15% to 16% in 2024 (+1 pp).

Flogas' Total brand Consideration grew to 16% (+1 pp) in 2024, with the campaign directly driving reappraisal: among those who recalled the campaign, 36% would now consider Flogas.

With clear new-news in its product offering and a highly memorable campaign starting to break the gas-only bias, consideration and appeal increased.

- Total Brand Consideration is central for a longer-term approach where Flogas establishes itself as a relevant option in the market for evolving customer needs.

The campaign created a significant impact driving interest to switch (36%) and new customers, demonstrating an immediate acquisition power.

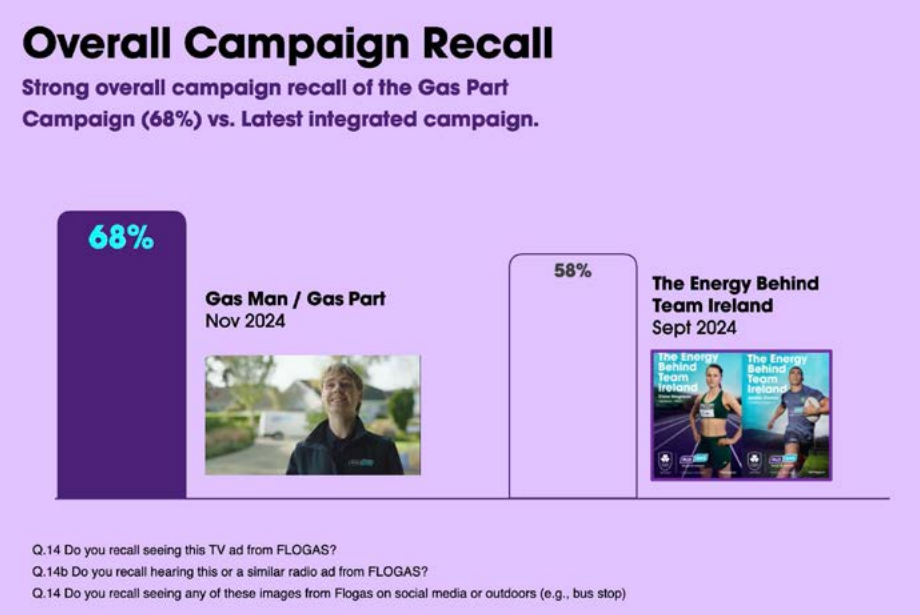


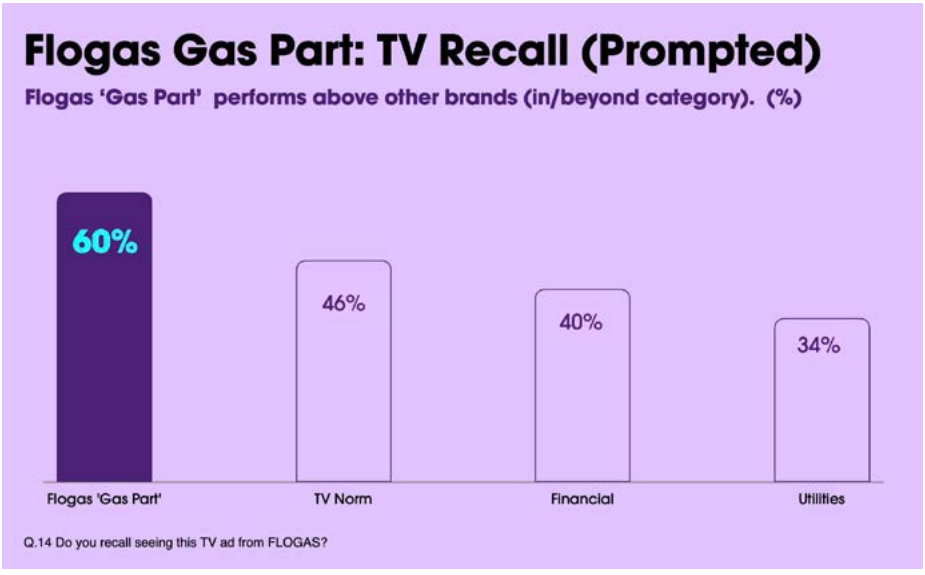
SECTION 4: RESULTS

Activity Objective 1: Drive brand salience, with a creative campaign that would get talked about anda media strategy designed to get noticed.

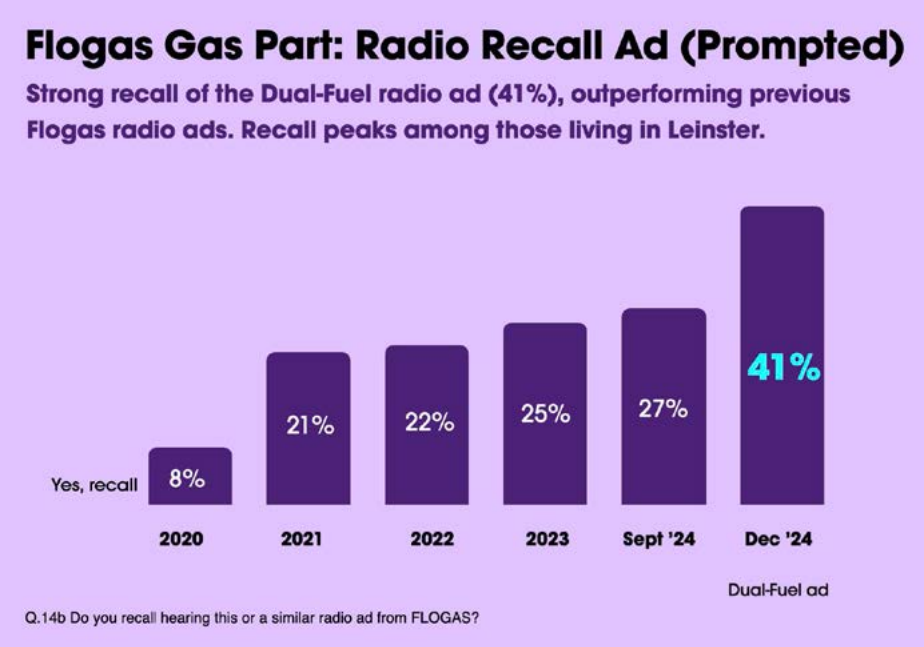
The Gas Part campaign drove an amazing 68% campaign recall exceeding all standards for previous Flogas communications, standing above category norms, and recording PR value in excess of €500k.

This recall score shows the combined effect of a clever creative approach and impactful media mix, with 60% TV recall (above TV norm and utilities TV norm), 41% Radio recall and 20% social and OOH recall.





SECTION 4: RESULTS



Activity Objective 2: Drive clear understanding that Flogas does more than gas, starting with electricity.

When people think electricity or dual-fuel, they increasingly think Flogas.

The campaign delivered an elevated image for Flogas, with people recalling electricity (81%) and dual-fuel (65%) provision as key messages.

The simplicity of key messaging allowed for electricity to be the main takeaway and by continuously repeating the words 'gas' and 'too', we secured that these new association didn't come at the expense of its gas foundations.

This is only the beginning of a longer-term strategy to get the brand range acknowledged and considered, and it has proved successfully that our existing associations can be the foundations for our new ones.

ADDITIONAL RESULTS

- Not just gas, or electricity, but also EV chargers (43%) showed up in key takeaways: The campaign elevated Flogas' brand image with the overall product range showing up in secondary channels, driving a positive messaging recall.
- Online website traffic went up by 24%, social media following grew by 13% and social Media engagement was at 60%

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: No Other Factors

The Gas Part campaign was the only Flogas campaign to run at its time, with our business result (13,731 new customers) based on customers switched/converted uniquely through the campaign tariff, which allows us to isolate business performance.

Earlier in 2024, the one other mass awareness activity for Flogas was a high-profile sponsorship, as the official energy partner of Team Ireland on the leadup to the Paris Games 2024, with a themed promotional offer and content developed to showcase and leverage this sponsorship.

While this sponsorship could have contributed to brand saliency, it didn't address the electricity or range challenges in its scope, which is why we would attribute the meaning and consideration shift to The Gas Part launch campaign. The advertising scores show a higher saliency and recall for The Gas Part campaign period, which also concentrates nearly half of the year's business performance.

CREATIVE WORK





CREATIVE WORK









CLICK HERE TO SEE THE CREATIVE REEL ››

Her Moves, It's Complicated



Entered by

RINGERS.

For Sport Ireland

Category: Public Service & Government

BRONZE

Start Date: 1st January 2024
End Date: 30th April 2025
Industry Sector: Government & Public Services
Industry Situation: In Decline

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

We asked Teenage Girls to write their own campaign aimed at the adults who influence their sports and activities.

THE INSIGHT

Teenage girls are experts in their own lives. They can create change by telling adults why they're leaving sport.

THE CHALLENGE

Teenage girls are dropping out of sport. And adults find talking about the problem more interesting than solving it.

BRINGING THE IDEA TO LIFE

A hard-hitting campaign that shows how teenage girl's lives can feel better, or worse through sports and activity. It's complicated.

THE RESULT

Sporting bodies participating in HerMoves grew by 350%, surpassing targets and engaging 10,000+ more girls nationwide.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Against a cultural narrative of looking at teenage girls and wondering how to change their behaviour when it came to dropping out of sport, Sport Ireland empowered the girls to tell adults who influence their sports and active environments that maybe it's their behaviour that needs to change.

The resulting campaign delivered on its brief to broaden awareness of the issues around organised sport and show adults that teenage girls want to stay active.

Ultimately we over-delivered on our targets, with 100% LSPs and 77% NGBs committing to hosting HerMoves events. Allowing 10,000+ girls to experience an inclusive sporting environment.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Sport Ireland faced a challenge in relation to teenage girls' participation in sport. Prompted by research[1] that found 29% of girls dropped out of sport inthe transition from primary to secondary school, we created HerMoves in September 2023.

The platform was co-created with teenage girls in an effort to make sport, activity and movement more inclusive and welcoming for inactive teenage girls.

The "Find something that moves you" campaign was targeted exclusively at teenage girls. This isn't just a comms campaign asking girls to get active. It is also an experiential platform designed to reframe what sport is by creating events, both large and small scale in schools and sports clubs all over Ireland.

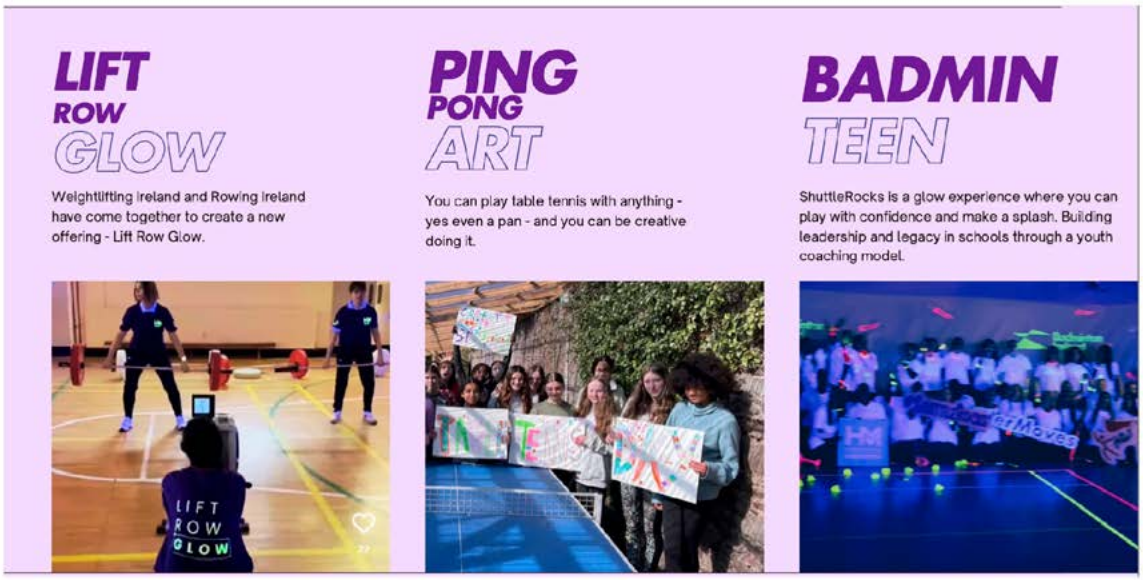
It is a multi-sided platform that needs participation from LSPs (Local service providers, like public Sports centres) and NGBs (National Governing Bodies like FAI, IRFU, Badminton Ireland). These organisations need to host HerMoves events and remove as many barriers to teenage girls' participation as they can.

It also needs engagement from coaches, parents and teachers, who all want to keep girls in sport. So an online hub with resources, insights and practical advice is central to HerMoves.

And of course it needs teenage girls to be aware they can participate in a HerMoves event in school or local club.

For example, Badminton Ireland, through HerMoves, worked with teenage girls to understand how they could make Badminton more appealing. They learned that adding music to open sessions brought more girls in and helped them stay. It was hugely successful for them.

Sample Her Moves Events



SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

The problem was only 20 LSPs and NGBs had engaged with HerMoves. In 2023 they were brought to Sport Ireland and told about the issue and the solution, but most hadn't gotten on board.

This meant that by the end of 2023 demand was outstripping supply of HerMoves events. The girls were seeing events in nearby clubs on their socials but there was nothing for them. And dropping out of sport was still seen as an expected rite of passage.

Sport Ireland's solution of a positive platform had not entered the broader cultural conversation, which was still stuck on the negative, with big brands dramatising the problem and bemoaning the issue in high-spend campaigns.

Essentially teenage girls, their parents, coaches and teachers were all more aware of the problem than the solution. Everyone knew the drop out rate, and not enough knew about HerMoves.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Our primary objective was to increase the number of Local Sport Partnerships (LSPs) and National Governing Bodies (NGBs) that would collaborate and offer Her Moves Programmes.

From the outset, demand outstripped supply, limiting the initiative's success. After one year, only 20 out of a potential 96 Local Sports Partnerships (LSPs) and National Governing Bodies (NGBs) had come on board.

To bridge this gap, we needed to strengthen partnerships and equip organisations with tools to engage teenage girls in sport. By expanding programmes through LSP/NGB collaborations, we aimed to offer more opportunities for participation, creating meaningful change in the sporting landscape.

Marketing Objective 1: Cut through the cultural conversation around teenage girls in an authentic way that resonated with **all girls** and the adults who influence their sporting environments; their parents, coaches and teachers.

To deliver on our overall objective, we needed more teenage girls to know about HerMoves.

At the same time we needed the adults who run the LSPs, NGBs, schools and the parents of teenage girls to understand that it wasn't the girls' fault. That they played a role in changing the environment to include girls who didn't identify as "sporty".

We knew even inactive girls wanted to move more and would, given the right chance.

Marketing Objective 2: Our secondary business objective was to get more girls participating in HerMoves events.

Increased participation in HerMoves events is the ultimate objective. We aimed to increase from 2,500 participants in 2023 to 7,500 in 2024.

The positive impact of an experience isn't just felt by those girls who attend. It is promoted in schools and on social channels. And each event is designed to start positive conversations around the issues girls face.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Activity Objective 1: Create a campaign that generated awarenessand conversation among our audiences.

We wanted teenage girls, parents, coaches and teachers to see andhear their voices and share it.

Research told us that in childhood, the influence shifts from primarily parents and family (0-13 years) to primarily peers and influencers by the age of 14.

Media spend would guarantee us views, but earned media would be a measure of impact and influence.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Our core audience is defined as teenage girls aged 13-16. Within that audience we have a three key co-horts.

1. Girls who identify as non-sporty - who may have played in junior school or maybe never played due to a multitude of reasons

2. Girls who were active in some way but were in danger of dropping out due to study pressure, shouty coaches or body issues.

3. Girls who love and play sport regularly, initially it was easy to ignore these girls, but they were in danger of dropping out too and more importantly, they often influenced the sporting environment for less engaged girls.

Our secondary, but highly important audience were the adults who influence sporting environments for teenage girls and teenage girls parents.

We needed to ensure that LSP's and NGB's were highly engaged and as passionate about Her Moves as we were, as they are the ones with direct contact with Teenage Girls taking part in the programme.

We also needed to speak to teachers and coaches. A number Her Moves programmes have been run in schools and clubs, and they were also a key audience who directly influence the girls experience and participation.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

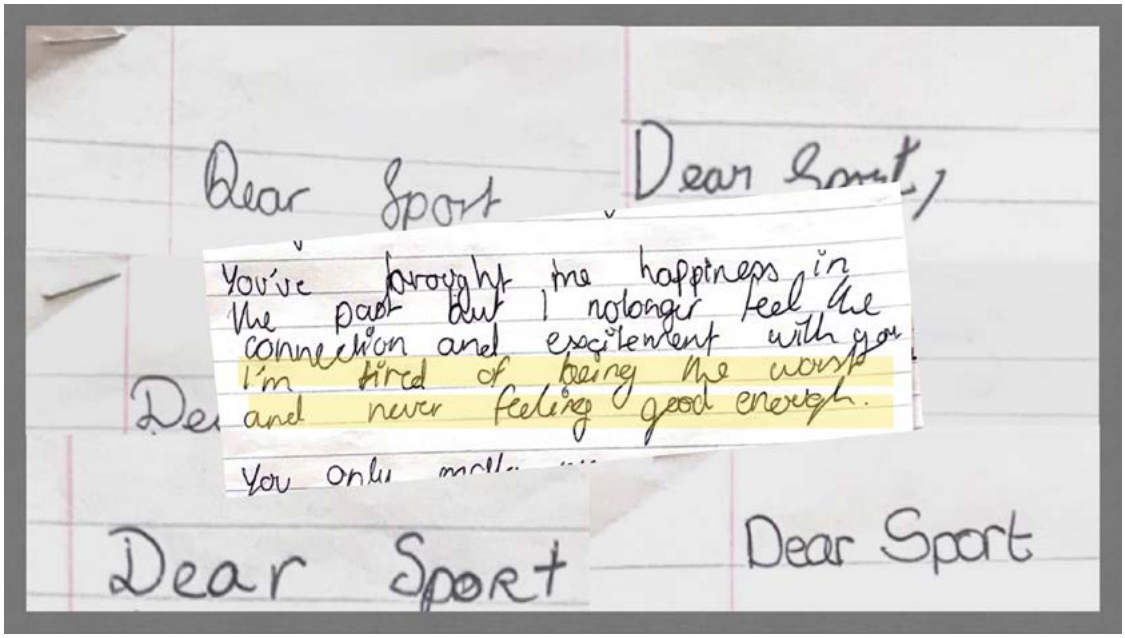
Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

Teenage girls dropping out of sport is the very definition of a wicked problem; a social or cultural issue that is difficult or impossible to solve due to its complex and interconnected nature, lack of clear definition, and absence of a definitive stopping point. It's complicated.

Our qualitative research gave us a deep understanding of the issue and our audience. So good, that initially we were confounded by the complexity of the task at hand. We were instinctively driven to distil things down to one primary motivation or core message.

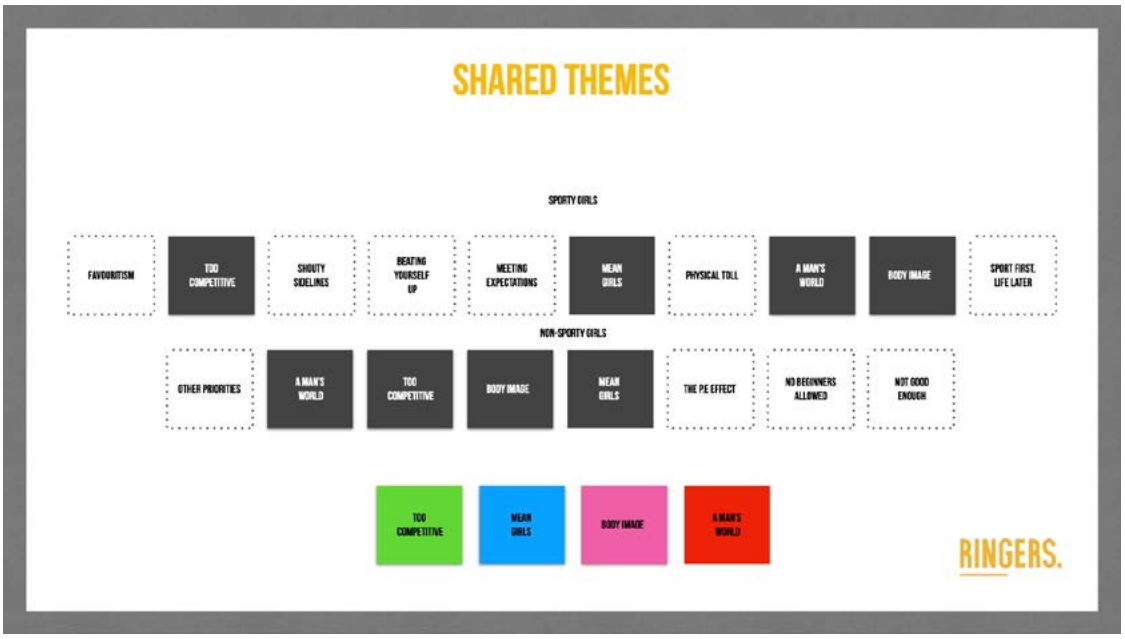
Until one workshop exercise unlocked everything.

As part of one exercise we asked Teenage girls to write a letter to sport based on how they were feeling about their relationship. The letters were highly charged, honest and emotional. We expected sporty girls to write love letters. Non-sporty girls to write friendship break-up style letters. But every single girl's letter veered back and forth from positive to negative and wasn't for any single reason. The negatives could be a shouty coach, white shorts during a period, pressure to study or socio economic reasons. The positives could be the stress relief or buzz from a workout or the connection of a walk with friends. Again, it's complicated.



There was no simple answer to this challenge. It was complicated. Teenage girl's lives were complicated. And sport and activity was meant to play a positive role in their lives, ease the pressure of study, socialising, coping with puberty, getting spots and just growing up.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA



And it wasn't. We needed everyone else to understand how complicated it was for teenage girls and that there was a solution.

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

The letter writing exercise unlocked everything. It struck an immediate emotional chord with the Sport Ireland Team. We began looking for a way to share the contents in a creative way. We decided to get out of their way and let them craft the message.



SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

We held workshops with over 30 girls in which they wrote letters to sport. We then took these letters and a female writer stitched them together into a single narrative. So each word of the script came from a teenage girl. And the narrative followed the consistent narrative across all the letters: I love sport and activity, I want to do it more, but there are things outside my control that are stopping me.

The campaign would need to be about teenage girls telling other teenage girls that they were not the problem when it came to drop out rates.

It would also be teenage girls telling adults who influence sporting environments that maybe they were the problem. Maybe they needed to normalise conversations around periods, change shorts from white, stop shouting, stop forcing choices between study and sport.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

For the first half of 2024, we continued the organic growth of Her Moves events, incrementally growing participation from teenage girls and engagement from Local Sports Partnerships (LSPs), National Governing Bodies (NGBs),and Schools. In preparation for the 'It's Complicated' campaign launch, we worked behind the scenes to ensure these stakeholders were informed, empowered, and on board to activate the movement on the ground.

Through direct outreach, workshops, and relationship-building, we engaged with LSPs and NGBs to participate in and promote the programme, supporting them in incorporating it into their initiatives. Schools were brought on board through targeted communication and teacher-facing toolkits, ensuring the campaign could extend meaningfully into the education system.

To make it easy for coaches, teachers, and parents to get involved, we developed a suite of resources hosted on the Her Moves website. These include guides on how to create supportive, girl-centred environments, activity ideas, planning tools, conversation starters, and event templates. Each was tailored to the needs of schools, clubs, and families.

This groundwork ensured the campaign translated into real-world action, activating participation across pitches, classrooms, and communities nationwide.

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

The film and audio content needed to feel authentic and genuinely from teenage girls. One of the letter writers suggested that writing a letter was "a bit Bridgerton" (old-fashioned) and said she'd probably leave Sport a voice note. As voice notes were the preferred media choice between friends when things were complicated and you wanted your friends to hear the intention in your voice.

So the film idea was built around Jane who we think is leaving a voice note to her pal. Telling her she misses her and needs her right now, because things are tough. By the end of the film it becomes clear she is leaving a message to Sport." Listen Sport, I don't want to lose you".

The film finishes in the positive and fun environment of a typical Her Moves environment. When the VO speaks, it is not didactic or authoritative. She gently tells the audience that Sport Ireland is listening and working with their partners to change things for teenage girls, before going on to invite them to join in and check out what's changing.

It was important that the content didn't shy away from the messiness and harsh realities of being a teenage girl. And it was critical that we finished on a positive note. Instead of dropping the mic like most brands do when they deliver a startling fact.

The overall narrative was reflective of real life, but positive. We know things aren't perfect, but teenage girls aren't the problem, sport needs to change and do better.

The film was created in a modular fashion, allowing it to be cut down into shorter executions that dealt with each specific issue, periods, study pressures and shouty coaches etc.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

Central to our media strategy to ensure reach and spark conversation was the decision to launch 'It's Complicated' on International Day of the Girl, a powerful and culturally significant moment that celebrates girls' potential worldwide. This date provided an ideal platform to elevate girls' voices, attract LSP, NGB and national media attention and spark widespread conversation from day one.

'It's Complicated' was designed to reach and resonate with teenage girls, meeting them in the digital spaces they occupy most.

The campaign was rolled out in three phases:

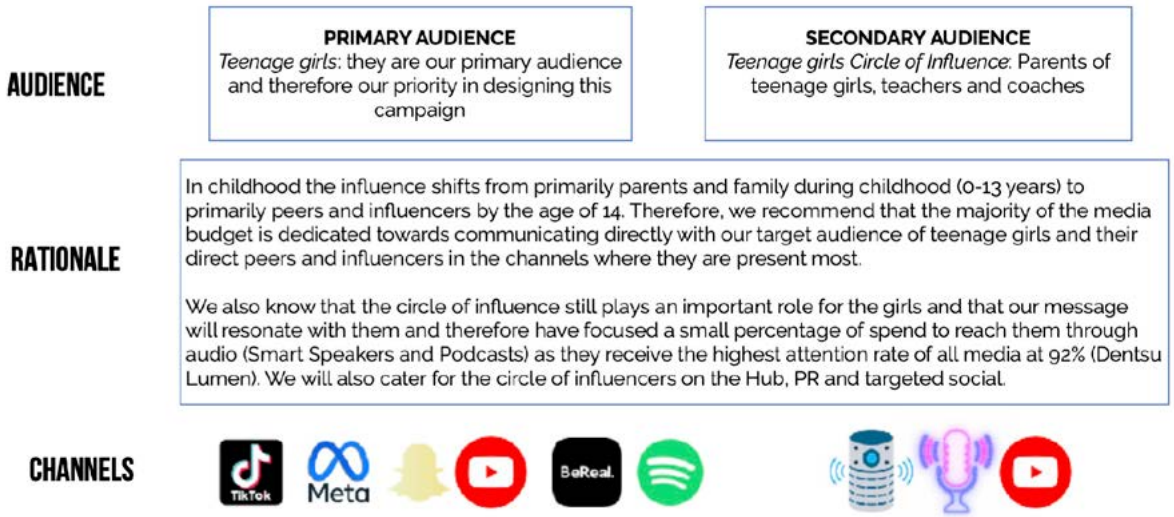
Start launched the core film and PR across social and earned media, alongside a flagship event designed to let girls' voices start the conversation.

Amplify engaged key influencers and media partners across TikTok, Instagram, Snapchat, YouTube and Spotify to deepen the conversation and reach.

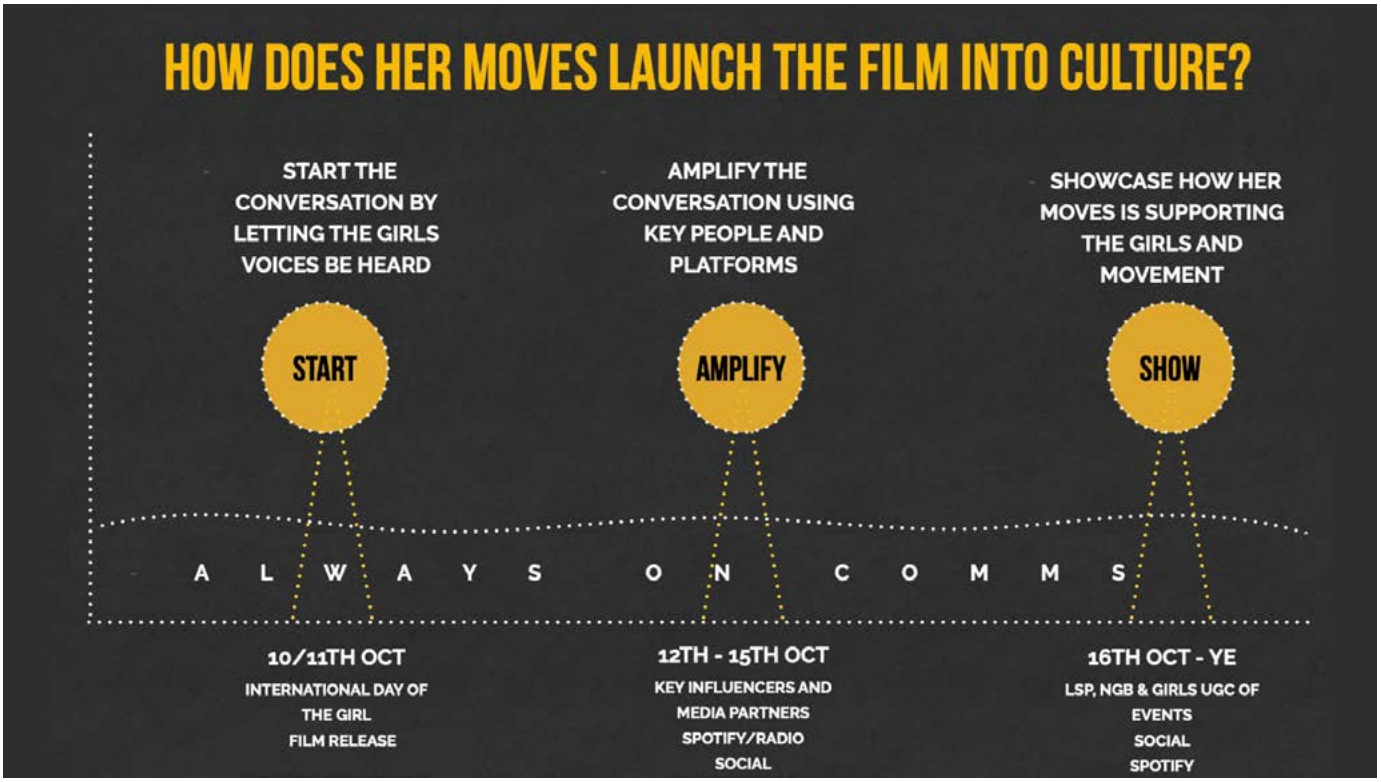
Show focused on user-generated content from Her Moves events supported by LSPs and NGBs to demonstrate impact and community momentum.

A critical driver throughout was sparking conversation on social media using Sport Ireland-affiliated influencers to give the message authenticity and traction. All content encouraged ongoing engagement via social media and the Her Moves website—our central campaign hub—where girls, parents, coaches, and teachers could access toolkits, stories, events and guidance.

While our focus was firmly on teenage girls, we recognised the enduring influence of their wider circle—parents, teachers and coaches. To reach them, we invested in audio ads across smart speakers and podcasts, social and YouTube, high-attention environments ideal for shaping perceptions and encouraging support.



SECTION 3: BRINGING THE IDEA TO LIFE



SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

'It's Complicated' exceeded its goals, increased awareness amongst our audiences and most importantly led to meaningful participation and action. A wide network of LSPs, NGBs and schools embraced the programme, leading to a surge in Her Moves events and strong engagement from teenage girls nationwide. Participation grew significantly, with tens of thousands of girls getting involved, many for the first time.

The campaign drove increased reach, impressions and engagement across all major platforms, sparking conversations that resonated and sustained visibility over time.

The Her Moves website became a central hub for information and resources, with sharp growth in traffic reflecting a genuine appetite for support from girls, parents, coaches, and teachers alike.

More than just a media campaign, 'It's Complicated' created real momentum, uniting stakeholders, building confidence and participation among girls, and laying the groundwork for lasting cultural and behavioural change in sport.

SECTION 4: RESULTS

Business Objective 1: Our primary objective was to increase the number of Local Sport Partnerships (LSPs) and National Governing Bodies (NGBs) that would collaborate and offer Her Moves Programmes.

Ultimately we over-delivered on our targets. Sporting bodies participating in HerMoves grew by 350%, with more LSPs and NGBs committing to hosting HerMoves events.

In addition, 95% of LSPs and 50% of NGBs shared the campaign on social, amplifying its impact nationwide.

Marketing Objective 1: Cut through the cultural conversation around teenage girls in an authentic way that resonated with **all girls** and the adults who influence their sporting environments; their parents, coaches and teachers.

40+ million video views amongst our target across TikTok, Instagram, Snapchat

30+ influencers, 95% of LSPs, and 50% of NGBs shared the campaign on social, amplifying its impact nationwide.

Additionally, the campaign received:

45+ million impressions, showcasing high visibility

- Engagement from 7000+ followers, growing Her Moves' social community
- Significant traffic generation to the Her Moves website between October 11 and November 11 and increased page views of 240% to important resources for girls, parents, coaches and schools.

Marketing Objective 2: Our secondary business objective was to get more girls participating in HerMoves events.

Again, we surpassed our targets with over 10,000 teenage girls taking part in HerMoves events from the 'It's Complicated' live date.

Participation numbers may appear low, but over 10,000 girls attended an immersive HerMoves experience hosted in a sports club or school. These events are, big, bright colourful, loud and inviting, as represented in the final scene of the film.

They have an impact on the clubs and schools and bring "girls in sport" conversation to the surface. Leaving a positive legacy behind e.g. normalising conversations around periods.

SECTION 4: RESULTS

Activity Objective 1: Create a campaign that generated awareness and conversation among our audiences.

We wanted teenage girls, parents, coaches and teachers to see and hear their voices and share it.

30+ influencers, 95% of LSPs, and 50% of NGBs shared the campaign on social, amplifying its impact nationwide.

Engagement from 7000+ followers, growing Her Moves' social community

The exact impact of conversation on influencer channels as well as closed platforms like WhatsApp makes it difficult to calculate the exact reach of the the film and conversations, but judging from owned channel engagements (traffic to the website and page views) as well as follower growth we believe it cannot solely be attributed to paid media.

ADDITIONAL RESULTS

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Awareness of the problem via brand campaigns that focused on the drop out rates or poor attendances rasie a broad awareness of the problem. We looked at the problem from a Teenage Girls' POV and focused on the solution.

Initially we thought the cultural conversation led by insurance and supermarket brands was a positive in raising awareness of the issue.

But in our research with teenage girls, this contributed to a sense of predestination. They knew they were expected to drop out, so it gave them permission.

So we didn't need to raise awareness of the issue. Our challenge was to share teenage girls POV and let teenagers and adults know that it wasn't a hopeless case. Sport ireland is listening and working with partners to create change.

CREATIVE WORK

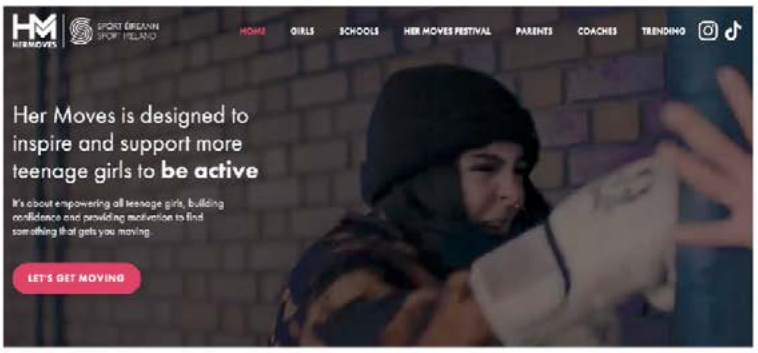




CREATIVE WORK



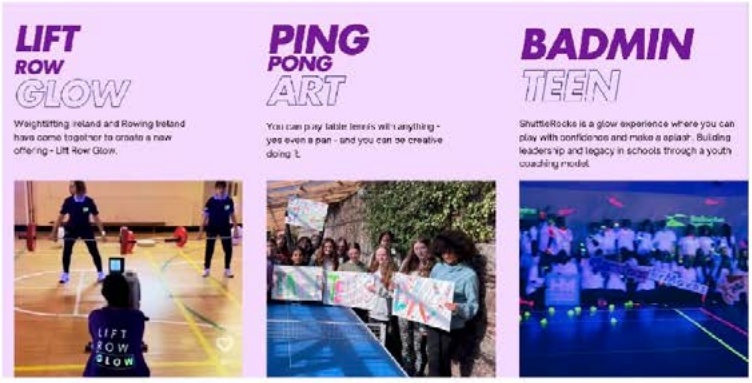
2023 Campaign



HerMoves.ie



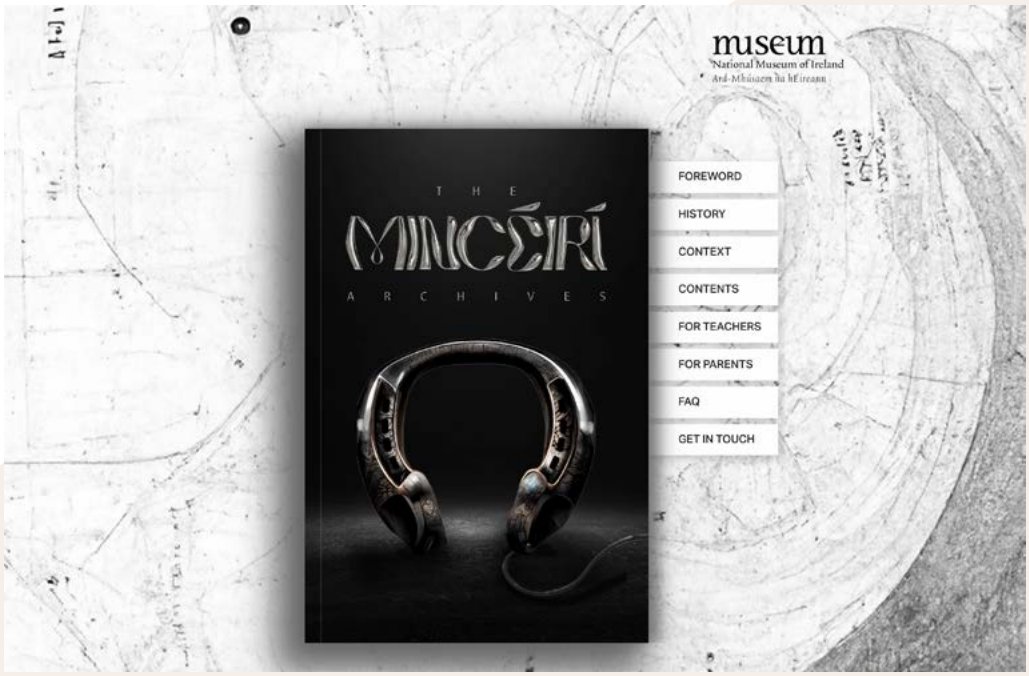
2024 Campaign - It's Complicated



2024 Sample Her Moves Events

CLICK HERE TO SEE THE CREATIVE REEL ››

From Classroom to Cabinet Overnight: The Mincéirí Archives



Entered by

TBWA\ Ireland

For National Museum of Ireland

Category: Small Budget – less than €50k

BRONZE

Start Date: 29th April 2024
End Date: 30th April 2025
Industry Sector: Non-Profit
Industry Situation: Growing

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

Use one school as a Trojan Horse to spark a national debate, getting our ignored history into all learners' hands.

THE INSIGHT

As long as it is deployed early, only education has the power to break learned behaviours such as discrimination.

THE CHALLENGE

Widespread systemic discrimination faced by Mincéirí (Irish Travellers) starts with the invisibility of their history and culture in school curriculums.

BRINGING THE IDEA TO LIFE

Use a cultural provocation to highlight The Mincéirí Archives: a digital collection of Traveller history, culture & traditions.

THE RESULT

From classroom to cabinet: calls for official curriculum inclusion, 90% school distribution, ongoing monthly web engagement, €163k AVE.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

We didn't wait for the system to care: we used cultural provocation to outsmart it.

Without spending a cent on media, (but achieving €163k in earned media), the Mincéirí Archives sparked a national conversation that reached the Seanad (Parliament) within 24 hours.

We used the cultural provocation of a "Trojan Horse" book-cover in a single school to confront Irish policymakers on how ignorance breeds hate, and demand Traveller culture & history be taught.

More than a stunt, it delivered an evergreen educational resource still driving 1,000+ monthly visits. For non-profits this is proof that courage trumps budget when driving change.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Picture this - Irish school kids in 5th and 6th class sit down and open their history book. They turn it page by page, learning about the Vikings, The Normans, the Famine, the Celtic myths and Legends.

Yet not a single mention of "Irish Travellers".

A whole culture that predates the state itself – erased.

Irish Travellers, or Mincéirí, are an indigenous ethno-cultural minority representing under 1% of Ireland's population. They've lived on our island for centuries, shaping our culture and history as we know it today. But the erasure of Traveller culture has led to widespread, 'socially acceptable' discrimination that hides in plain site, backed by statistics that speak volumes:

Scenario	% Comfortable (White Irish)	% Comfortable (Travellers)
Living next door	96%	53%
Child in relationship with someone from group	95%	43%

Visual 1: Comfort Levels Reveal Hidden Bias: Attitudes Toward Travellers vs. White Irish

Source IPSOS 2023, as reported by Pavee Point

This discrimination isn't metaphorical. It's life and death. Irish Travellers are 6-7x more likely to die by suicide than the general population.

This hatred isn't innate. It's learned. Widespread systemic discrimination faced by the Mincéirí starts with the invisibility of their history and culture in school curriculums.

But interventions have been slow-moving. Today, a 2018 Bill to include Traveller culture in schools gathers dust in the Dáil.

With a vision to preserve and present Irish culture and history, and mission to promote learning for all - this was a societal issue that The National Museum of Ireland (NMI) had to address.

We had to get a group, forced to the edges of society, to be at the forefront of cultural conversation.

We needed to get policymakers and the public, complicit in the invisibility of Mincéirí, to finally question it – fast, and without big budgets or bureaucratic delay.

That requires more than a campaign. It requires a cultural provocation.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Provoke policymakers, sparking debate at the highest level and reigniting political will to include Traveller culture and history in theschool curriculum

KPI: Evidence of engagement with policymakers

Institutional reform has been slow. The hard truth is, the system doesn't care about the Mincéirí. They're less than 1% of our population – which makes it easy to turn a blind eye. We had to provoke policymakers by exposing failure of the system - and remind them how powerful education can be to break prejudice. As ambitious of a goal as it was, we had to get curriculum reform back on the government agenda.

Marketing Objective 1: Circumvent the system – demonstrate the power of placing erased culture & history in willing learners' hands, today.

KPI: Content distributed to at least 60% of primary schools across Ireland

We had to show what would happen if we got Traveller Culture & History into the primary schools today – not some day. Of course 100% penetration would be ideal – but given lack of institutional endorsement and budget, even reaching 60% of schools via direct distribution would be a meaningful breakthrough. We needed to circumvent the system -and this required us to not only distribute content, but create it from scratch.

Marketing Objective 2: Sustain engagement beyond launch – ensuring the Archives continuesto prompt meaningful classroom conversations.

KPI: Monthly visits - 800 visits per month during school term.

Our hyper-targeted media strategy meant we wanted to focus on quality of engagement rather than volume. Meaningful site visits that, while they may look small on the surface, are a proxy for deeper conversations and debates happening in the classroom among pupils and teachers.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Activity Objective 1: Become part of mainstream cultural conversation – get public toquestion why Mincéirí culture is missing from our curriculum

KPI: AVE between €75 000 - €85 000, national press mentions

We wanted conversation to start in the classroom, but be amplified beyond that. The campaign needed to elevate marginalized voices to national prominence, challenging cultural erasure and creating policy-level pressure for systemic change. We needed to get the public talking about this. However, with zero budget - we were realistic with a slightly modest AVE between €75,000 - €85,000.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/ they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

How do you get people, complicit in the erasure of a culture, to give a shit? You don't tell them to care – you expose the system where it fails. Or better yet, show them how a better system can create real change.

We took a two-tiered audience approach, starting with primary schools to get the public's and policymakers' attention.

Primary audience: 5th-6th Class pupils

Children are curious and open to change. Before the age of 12, their brains are highly influenced by environment and experiences – meaning that education can help shape new attitudes and beliefs, and even overwrite bias learned at home.

We targeted 5th–6th class children (ages 10–12) and their teachers - to seed change before discrimination can take root.

But how do we reach this hyper-targetted audience? Understanding Irish school children's behaviour around textbooks unlocked a powerful media touchpoint.

In Ireland, it's a longstanding practice for school kids to **cover their textbooks for protection.** Adorn them with posters of pop stars, sports heroes, cartoons, stickers and even old magazine or wallpaper scraps. It's a cultural tradition to turn the textbook cover into a canvas of expression. We knew we could use this as a creative vehicle, to signpost to the Archives.

Secondary audience: Policymakers & public

While our content was geared towards children and teachers, we needed to get the attention of the gatekeepers of change – policymakers. They are the ones who can ensure long-term curriculum reform.

Policymakers need more than proof – they need provocation, public pressure. Especially if it's an issue that only affects 1% of the population.

So we needed to make the other 99% of the population care.

We needed a Trojan Horse that could change national conversation overnight, attract media attention and apply upward public pressure to reignite momentum.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

As long as it is deployed early, only education has the power to break learned behaviours such as discrimination.

This breakthrough insight came from understanding how prejudice develops. Discrimination isn't innate – it's learned. Children absorb negative beliefs about marginalised groups from family, friends, school, society – from culture.

By the time they hit adolescence, those views become more deeply ingrained and harder to unlearn.

Scientific research shows a narrow but powerful window for teaching empathy and respect for diversity – between the ages of 10-12. Here, children are both mature and malleable enough to discuss justice and discrimination.

This allowed us to reframe our challenge - away from preaching to adults, to seeding inclusion among children before hatred hardens.

And so our strategy became about cultural provocation through early education: inserting ignored voices into the classroom, to change national conversation, and challenge the cultural norms that shape childhood bias.

If we could show Ireland – and its institutions – what it looks like when Traveller culture & history is taught, we could open a space for debate, empathy, and ultimately, change for future generations.

This was a natural extension of the National Museum of Ireland's role – not just to preserve history, but shape a more inclusive future with it.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

Use one school as a Trojan Horse to spark a national debate, getting our ignored history into all learners' hands.

We could have used traditional tactics like petitioning to officially change the curriculum– but this is slow and uncertain.

We could have used traditional media to promote NMI's Mincéiri Archives – but this would cost thousands.

We didn't need to go broad to spark debate – we could be focused with a targetted intervention - one school to symbolize many. A Trojan Horse.

Leveraging our media insight – a redesigned history book cover sent to one pilot school, uncovered the culture the curriculum ignores — and challenged the system to imagine what inclusive education could look like.

Simple but effective, this approach was hardworking:

- It bypassed years of curriculum approval processes
- It physically represented the act of revealing hidden history
- It reached children directly in their learning environment

That single-school activation served as a catalyst – its impact amplified through digital distribution to schools and earned media.

More than filling the gaps in the curriculum, this was a cultural provocation that travelled beyond classroom walls – and challenged the system to question why these gaps existed in the first place.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

The first step was ensuring the content we sent to schools was so powerful that it would not only break the cycle of discrimination early on and for good –but also make waves beyond classroom walls.

In partnership with the NMI and the Traveller community, we curated a groundbreaking digital collection – **The Mincéirí Archives (minceiriarchives.ie) – a digital repository of traditions, oral histories, and cultural practices that had been excluded from public education for generations.**

The Archives serve as a powerful extension of what NMI does as a custodian of Irish heritage – support communities in preserving and sharing their history.

Each chapter is narrated by **Traveller community themselves**. This direct, first-person format carries emotional weight, bypassing stereotypes and giving voice to the minority.

Rather than focus solely discrimination and disadvantage, this repository authentically celebrates Mincéirí ingenuity, heritage, and artistry.

This challenges mainstream cultural narrative – showing Travellers not as 'other' to be kept out, but rather as artisans, storytellers and cultural contributors to be welcomed in.



Traveller Community Content Co-creators/ interviewees. ***Top row:*** *Oein Ward (playwright), Paddy Quilligan (songwriter), Chrissy Donoghue (activist).* ***Middle row:*** *Martin Ward (Mayor), John Mongan (boxer), Thomas McCann (activist).* ***Bottom row:*** *Mary Moriarty Ward (activist), Mike Mongan (tradesman), Nell McDonagh (Meath Traveller Workshop Member)*

SECTION 3: BRINGING THE IDEA TO LIFE

To deliver the content, **a new protective cover was created**, to be placed over 5th and 6th class history books. A QR code inside allowed students to uncover the history that had been previously untold.

On the **Mincéirí Archives website**, students can explore Traveller culture across social practices, the nomadic lifestyle, religion, music, tin-smithing, hunting and, of course, modern-day discrimination.

Additionally, teachers are provided with an educator guide to help them answer the questions children may have after engaging with the Mincéirí Archives.

We used one school and an innovative media approach as a Trojan Horse – **a cultural provocation to highlight the Mincéirí Archives and reveal what inclusive education can unlock**.

After the NMI launch on April 29, we scaled by digitally distributing content to schools across the country.

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

Our creative was made of two core elements – the book cover and the archives. To ensure seamless physical-digital integration and maximize cross-platform experience, impact of cross-platform experience, we established a **clear visual identity for the Mincéirí Archives – a contemporary take ontraditional Traveller motifs and typeface**. This was a conscious design decision to make our stories more relevant to a younger audience.

The Book Cover

The covers were designed to easily slip on to an A4 textbook, featuring a **horseshoe motif** and subtle NMI branding. The iron horseshoe is a symbol of good luck and protection. When hung facing down, mirrors the protection and shape of the old barrel wagons.

A **QR code** with a CTA "uncover now" was used to pique interest of our young, digitally native, audience - directing them to the Archives.

This was a powerful, provocative physical touchpoint – placing an erased history into willing learners' hands so that they could uncover it.

A Trojan Horse book-cover in a single school to not only drove children to the Mincéirí Archives - but became a **cultural provocation** to confront policymakers and demonstrate power of Traveller culture & history being taught.

The Archives

The archive lives on **a dedicated NMI microsite (minceiriarchives.ie)**, hosting 10 modules of oral histories, content and recordings.

Designed for children ages 10-12, the Archives delivers material in an engaging and impactful way through **story-like documentaries and write-ups**. Additionally, we **equipped teachers with downloadable lesson plans** and discussion guides to prompt student engagement.

More than a stunt, the Archives is an **evergreen educational resource**. Like Mincéirí culture itself, it is never static – always moving, living, evolving. It's designed to be built upon – **ensuring that the Mincéirí will always have a platform to share their story**, for generations to come.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

We didn't wait for the system to care: we used cultural provocation to outsmart it.

At the heart of our comms strategy **we didn't ask ourselves "how do we create a campaign?" but rather "how do we create a cultural provocation?".**

We needed to think beyond traditional channels, beyond big media budgets (ours was zero).

We needed a comms strategy that would be impactful, low-cost, scalable and immune to institutional inertia.

Simple, but effective, our comms strategy was made of four elements:

Phase 1: Proof of concept

We sent the textbook cover to one school only – intentionally. This focused to test engagement in a real classroom, while also confronting the system with a glimpse of what inclusive education looks like.

A Trojan Horse book cover, sent to a single school allowed us to work within our small budget constraints and change national conversation overnight.

Our comms strategy allowed us to outsmart the system by provoking it.

Phase 2: Official launch with NMI

On 29 April 2024 we held the official launch of the Mincéirí archives at the National Museum of Ireland, Collins Barracks.

Lynn Scarff, Director of NMI, spearheaded the launch while key members of the travelling community, policymakers, public and press were invited to attend.

Importantly, we extended the invitation to **Senator Eileen Flynn**, the first woman from Ireland's Mincéirí community to sit in the Seanad Éireann (the upper house of parliament).

Our comms strategy allowed us to outsmart the system by finding advocates within it.

SECTION 3: BRINGING THE IDEA TO LIFE



At the launch of the Mincéiri Archives at the National Museum of Ireland at Collins Barracks Dublin were Lynn Scarff (director, National Musuem of Ireland) and Martin Beanz Warde (creator, Mincéiri Archives). **Source:** Irish Times, **Photographer:** Justin Farrelly

Phase 3: Scale through digital distribution

Post-launch (April 29), we used the NMI's owned channels to digitally distribute the cover and archive to 2,600 primary schools.

Teachers were invited to download, print, and use the materials freely. Because the content was built to be low-friction, privacy-safe, and curriculum-aligned, uptake was immediate and credible.

Our comms strategy allowed us to outsmart the system by circumventing it.

Phase 4: Earned media

This was not a phase we had control over, but it was an outcome we were after– and therefore still an integral part of our strategic communications strategy.

Through focused PR efforts, powerful emotive creative, targetted conversations, we were able to spark nationwide reflection and debate.

Our comms strategy allowed us to outsmart the system by getting the public to challenge it.

Every part of the communications strategy worked to outsmart the system, provoke cultural conversation, and cause waves beyond classroom walls.

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

Without spending a cent on media the Mincéirí Archives sparked national conversation, reaching parliament within 24 hours. More than a stunt, it is an evergreen educational resource still driving 1,000+ monthly visits -- proof that change doesn't need a big budget, just the right idea.

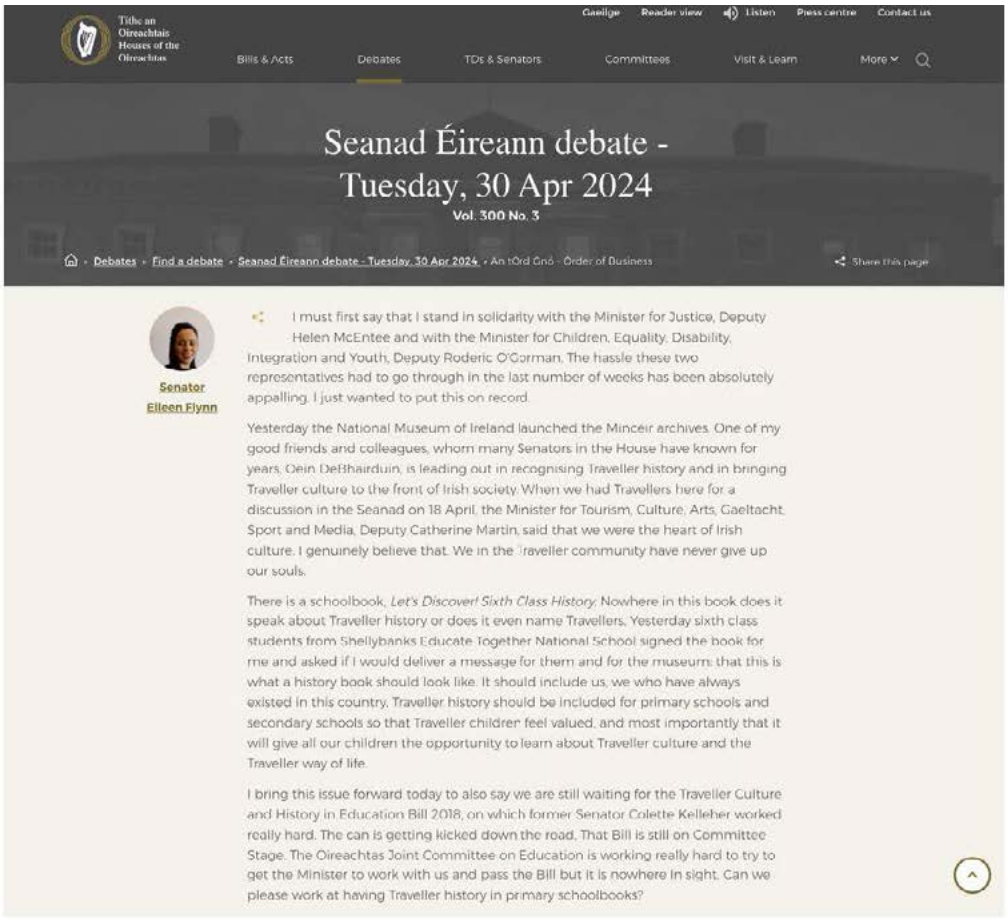
In cabinet within 24 hours of launch

A single Trojan Horse textbook cover appeared in the Seanad Éireann, held aloft by Senator Eileen Flynn – the first Traveller woman in Irish Parliament – calling for Traveller history to be taught. This moment proved our cultural provocation made an erased culture impossible to ignore at the highest level.



Pictured: Senator Eileen Flynn holding Mincéirí Archives Book Cover in front of the Seanad Éireann, calling for official curriculum inclusion of Traveller Culture & History, on 30 April 2024 (24 hours after launch)

SECTION 4: RESULTS



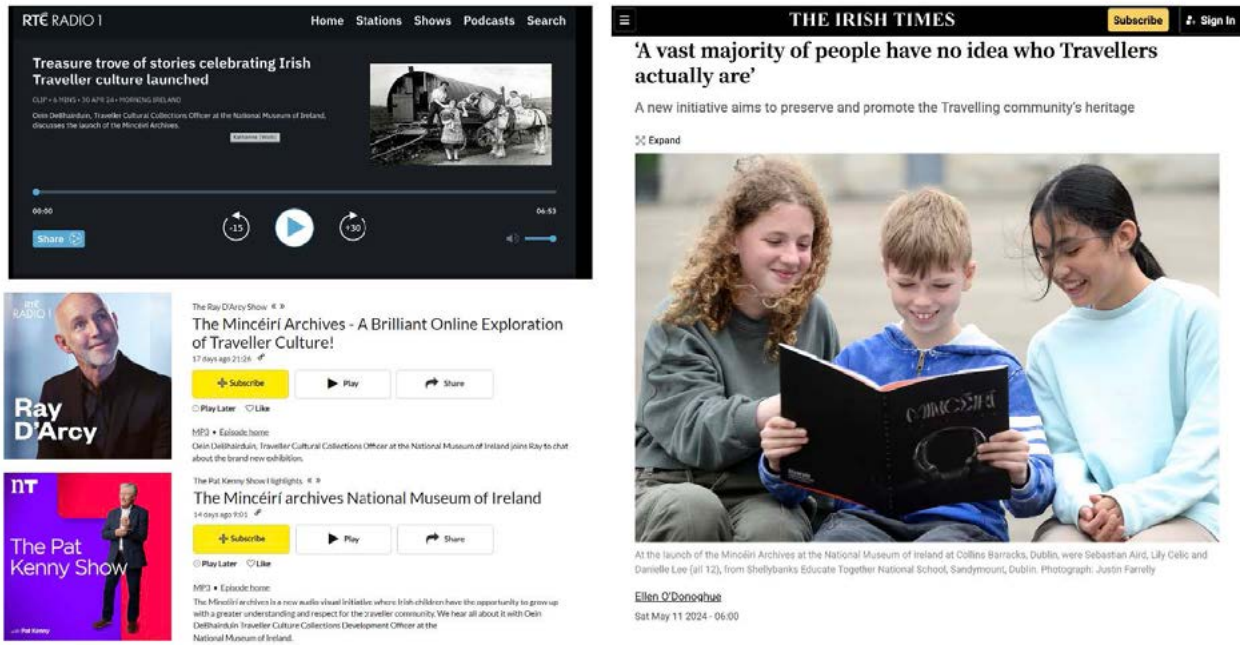
Source: House of the Oireachtas, record of debate with transcript of Senator Eileen Flynn's call to include Traveller Culture & History.

SECTION 4: RESULTS

Changed cultural conversation

In just 2 weeks, we generated €163k AVE. RTÉ, Irish Times, Newstalk, and Morning Ireland framed the Archives as "vital" and "long overdue," amplifying calls for inclusion. Influential bodies like The Heritage Council and National Women's Council echoed the message - hailing it an "amazing resource" and demanding curriculum reform. We successfully inserted a group that had been pushed to the fringe of culture to the front of conversation.

"The Mincéirí Archives uncover a history that has often been overlooked. A vital piece of work to help progress Ireland's attitude to the travelling community" – Morning Ireland.



Pictured: Selection of earned media following launch of the Mincéirí Archives

Circumvented the system

We digitally sent out the Archives to 2,600 of 2,900 primary schools (90%) in Ireland - bypassing red-tape, equipping 5th and 6th class teaches with tools for powerful conversation, and breaking bias before it takes root.

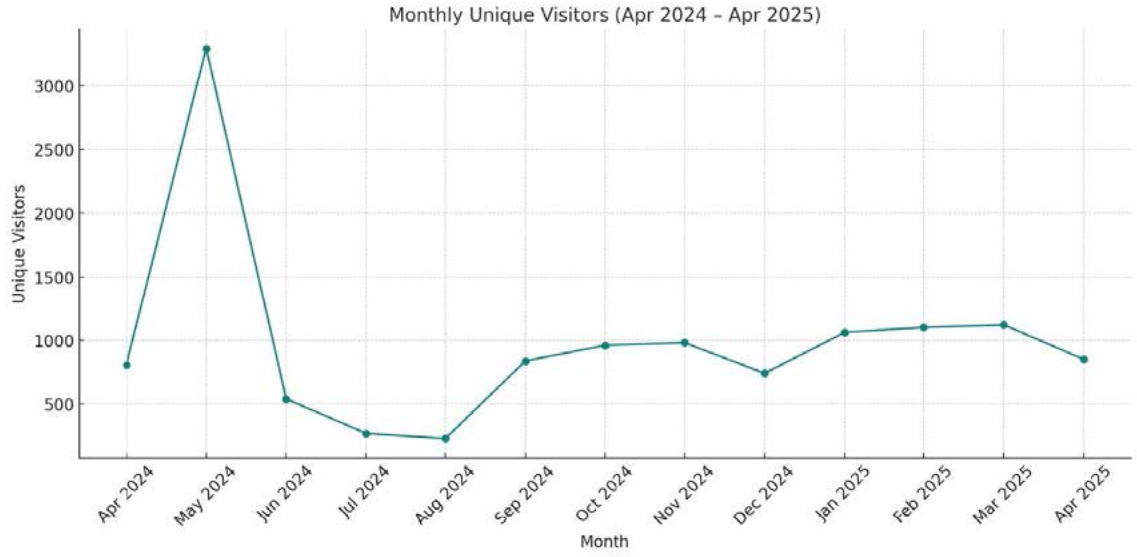
SECTION 4: RESULTS



Pictured: Teacher from pilot school using downloadable teacher guide to facilitate classroom conversation

More than a moment – an educational movement

One year later, the Archives still attract 1,000+ organic monthly visits, with spikes aligned to key school periods. These aren't vanity metrics – they signal genuine classroom conversation and deep engagement with Traveller culture.



Graph showing Mincéirí Archives Website engagement metrics, with spikes during launch, and spikes at the start of new school terms (September, Jan)

SECTION 4: RESULTS

By deploying cultural provocation through a Trojan Horse cover in one school, we bypassed years of red tape, shifted national conversation, and reignited momentum for policy reform.

The campaign met all objectives: top-level debate, 90% classroom penetration, sustained engagement, and €163 k AVE on zero spend.

This case proves meaningful, systemic change doesn't require big budgets – just the courage to provoke culture.

Business Objective 1: Provoke policymakers, sparking debate at the highest level and reigniting political will to include Traveller culture and history in the school curriculum

KPI: Evidence of engagement with policymakers

Within 24 hours, the cover was introduced to the Irish parliament by Senator Eileen Flynn, with a call for the content to be made part of the official curriculum

Senator Eileen Flynn is the first woman from the Travelling community to sit in the Seanad. On 30 April 2024 just 24 hours after the Archives officially launched with NMI, Senator Flynn stood in front of the parliament with our textbook cover in hand – using it as a powerful symbolic gesture, calling for schools to uncover a culture and history that has been ignored as a way to break discrimination.



Pictured: Senator Eileen Flynn holding Mincéirí Archives Book Cover in front of the Seanad Éireann, calling for official curriculum inclusion of Traveller Culture & History, on 30 April 2024 (24 hours after launch)

SECTION 4: RESULTS

Marketing Objective 1: Circumvent the system – demonstrate the power of placing erased culture & history in willing learners' hands, today.

KPI: Content distributed to at least 60% of primary schools across Ireland

To date, the Mincéirí Archives has been shared with 2,600 of the 2,900 primary schools in the country (90%)

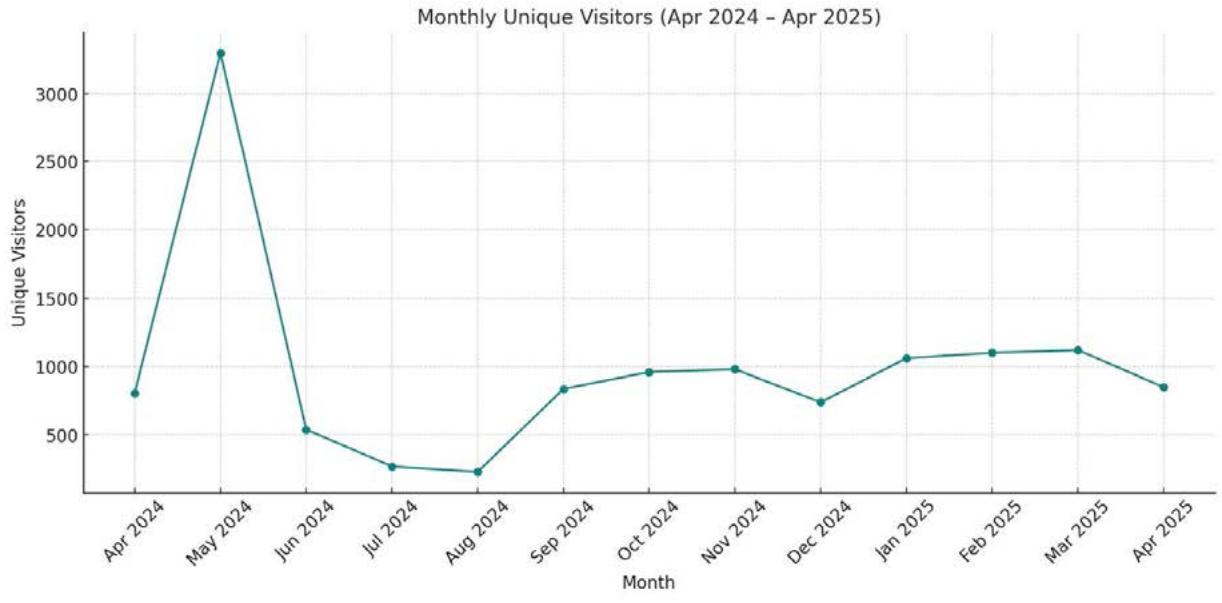
Given budget constraints, we chose to print and distribute the physical cover to one primary school in Ireland, as proof of concept. We then shared the Archives with 90% of primary schools across the country through NMI's own channels, via email, specifically calling on 5th and 6th teachers to share the content with their student in classrooms.

Marketing Objective 2: Sustain engagement beyond launch – ensuring the Archives continues to prompt meaningful classroom conversations.

KPI: Monthly visits - 800 visits per month during school term.

An average of +1000 organic monthly visits sustained over a year, with intent-aligned spikes (during launch, return to school year, new year), signalling educators and students were engaging meaningfully.

Modest at first glance, these visits were achieved organically, with no paid media or amplification, and from a single touchpoint (book cover). While the launch in April led to highest engagement in May 2024 (3.3k visits), uplifts in September 2024 and January 2025 (without paid media) showed genuine, renewed and sustained interest during key teaching periods.



Graph showing Mincéirí Archives Website engagement metrics, with spikes during launch, and spikes at the start of new school terms (September, Jan)

SECTION 4: RESULTS

Activity Objective 1: Become part of mainstream cultural conversation – get public to question why Mincéirí culture is missing from our curriculum

KPI: AVE between €75 000 - €85 000, national press mentions

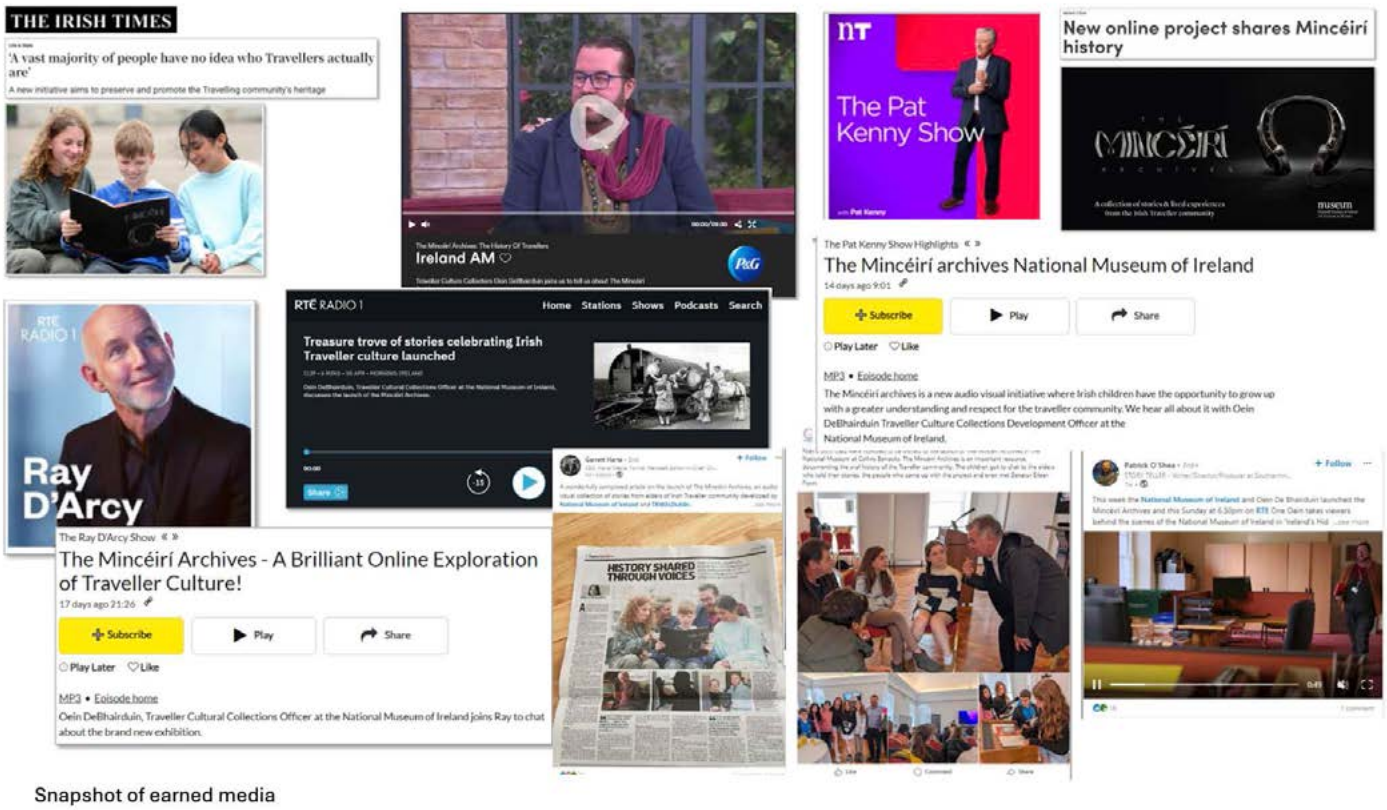
The Mincéirí Archives was praised on every major news channel in Ireland, bringing an erased culture and call for curriculum reform to the centre of public conversation, generating €163k AVE.

Within 2 weeks of launch, The Mincéirí Archives generated 7 pieces of high-quality earned media, with national media coverage including:

- The Irish Times
- Newstalk– The Pat Kenny Show
- RTÉ Radio 1 – Morning Ireland
- RTÉ Radio 1 – Ray D'Arcy
- Virgin Media Television – Ireland AM

As well as endorsement and praise from influential Irish accounts such as:

- The Heritage Council
- The National Women's Council of Ireland
- Early Childhood Ireland



Snapshot of earned media

ADDITIONAL RESULTS

What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Societal or Economic Events (e.g. changes in economic, political, social factors)

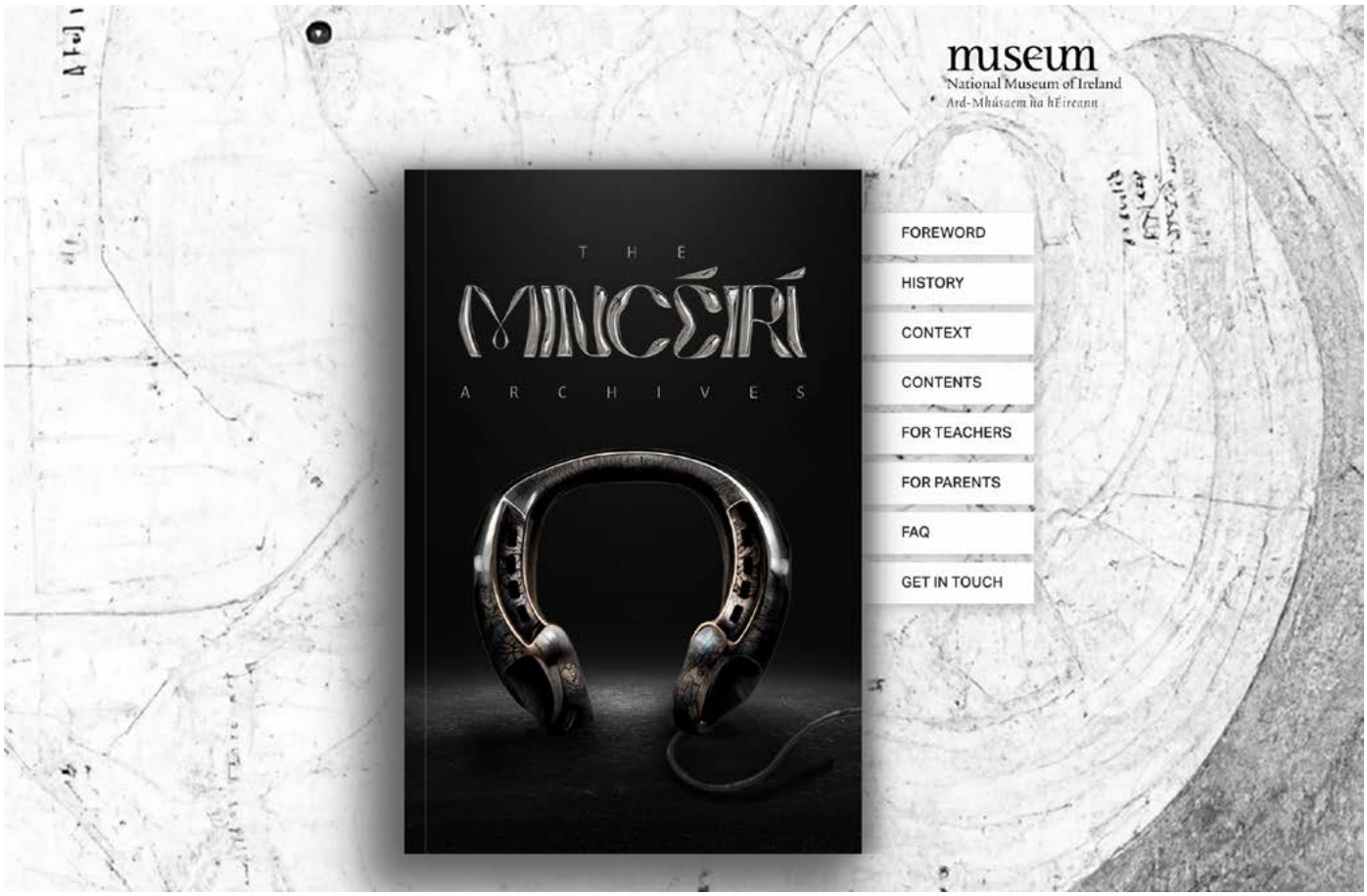
Between February and April 2024, Ireland was in crisis. Homelessness hit record highs. The cost of living continued to squeeze low and middle-income families. Migration surged - and so did far right protests. The Prime Minister stepped down. The public mood was brittle – marked by fear, uncertainty, and emotional exhaustion.

This was not the time to ask the public, policymakers and press to care about an erased culture. To have empathy for a group that is often the scapegoat. We asked for attention when everyone was crisis-managing and battling compassion fatigue.

And yet, the Mincéirí Archives broke through.

That's what makes these results so remarkable. We didn't ride a wave of goodwill, or wait for the right time – we fought through, with cultural provocation. That's no small feat. That's effectiveness.

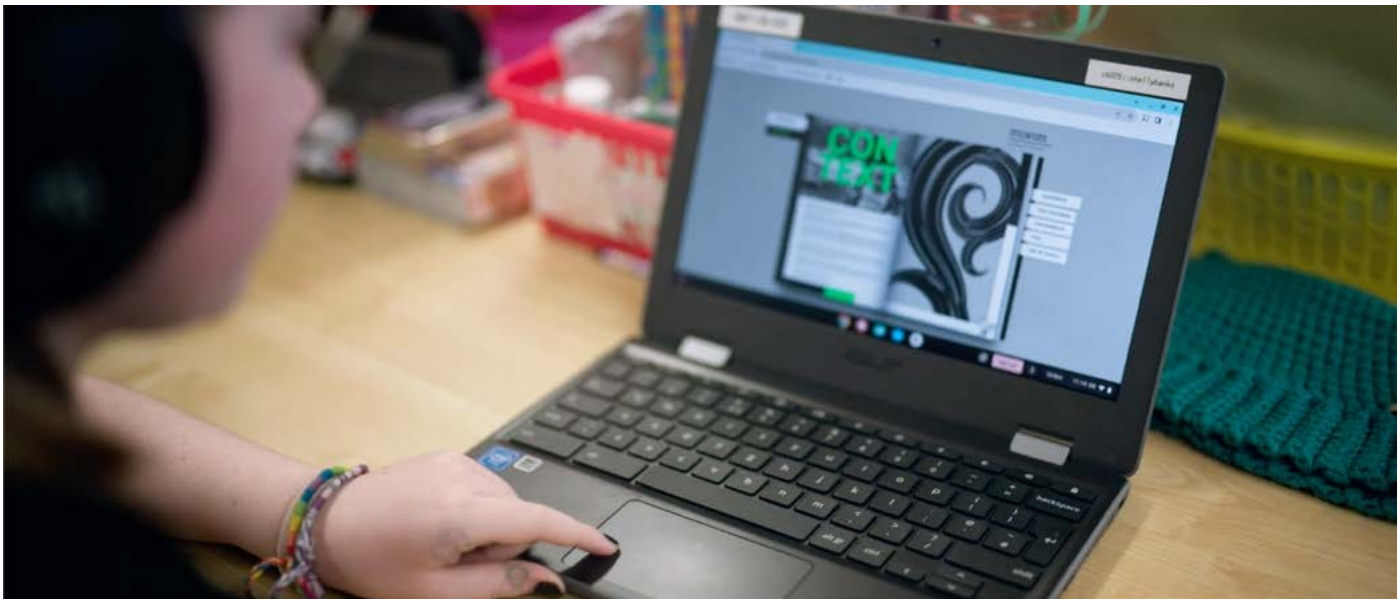
CREATIVE WORK





CREATIVE WORK





CREATIVE WORK



CLICK HERE TO SEE THE CREATIVE REEL ››

From Legacy to Relevancy: How Guinness Broke Rules to Win Over a New Generation

Entered by

THE TENTH MAN

pHd



For Guinness

Category: Sustained Effectiveness

BRONZE

Start Date: 5th January 2022
End Date: 30th April 2025
Industry Sector: Alcoholic Beverages
Industry Situation: Flat

EXECUTIVE SUMMARY

THE STRATEGIC BIG IDEA

Take advantage of the audiences' openness in summer – reimagining Guinness to meet, connect with our target where they are.

THE INSIGHT

Summer is filled with anticipation of new experiences, embraced by the Irish with a 'make every moment count' attitude.

THE CHALLENGE

Facing stagnant growth and an aging base, Guinness had to redefine its relevancy beyond winter to recruit the next generation.

BRINGING THE IDEA TO LIFE

A connected ecosystem of communications, partnerships and experiences, making every day of the summer a 'Lovely Day for a Guinness'.

THE RESULT

Smashing all targets, shifting long-held perceptions, the campaign consistently delivered share & penetration growth, becoming #1 in popularity amongst 18-34s.

WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Surpassing all targets for three consecutive summers, the campaign developed a connected, expanding ecosystem of communications, partnerships and experiences inviting more people to experience more 'Lovely Days for a Guinness'. The compounding effect of this has seen Guinness on-trade value share in summer grow +4.6pts from 2019, with penetration increasing +3.7pts in the same period. Once perceived as a heavy drink for men, shared in the snug on a cold winter night – Guinness now has more summer than winter drinkers – becoming #1 in popularity in 18–34s and breaking brand records for female consumers.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Before your effort began, what was the state of the brand's business and the overall category in which it competes? What was the strategic challenge that stemmed from this business situation and the degree of difficulty of this challenge? How did it change overtime?

Despite being one of the most iconic brands in the world, Guinness' on-trade share in Ireland declined nearly 10pts from 2010-2019 leading up to the COVID-19 pandemic.



Although the pandemic created a small share lift (+0.3pts) with the re-opening of pubs and peoples' desire to savour drinks they couldn't replicate at home – this stabilisation would not be sustainable as restrictions eased.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

We needed to understand what factors were driving this trajectory and address them – quickly.

Investigation and qualitative research showed us decline was being driven by two key factors:

1. Increasingly limited consumption occasions for Guinness
2. An aging consumer base

Increasingly Limited Consumption Occasions

- Guinness had long relied on winter and indoor consumption occasions to drive growth, with investment leaning heavily into Christmas and the 6 Nations.
- Since 2005, there had been more than 2,000 pub closures, reducing physical locations and opportunities for consumption – a challenge for on-trade sales.
- Although industry-wide beer sales were highest in summer (+14% vs. other months) Guinness saw significant dips in share during summer.
- Selling a beer perceived as dark and heavy in summer presented a major challenge – Guinness lacked the summer refreshment cues of its rivals. And with COVID-19 pushing social life outdoors, the brand faced yet another relevancy hurdle; failing to fit open-air occasions.
- Research also uncovered that these weren't just consumer perceptions – as a brand team we'd become restricted by our own perceived "rules" for where, when and how Guinness should be consumed. By continuing to invest in the same occasions and relying on the same advertising playbook – we were reinforcing Guinness' dark, heavy, male associations.

An Aging Consumer Base

- In staying the same, Guinness recruitment became stagnant – failing to resonate with two segments vital to the brand's growth and longevity: 18-34 year olds and females.
- Further, the brand was relying on an aging and relatively small base of regular consumers – with nearly 3.5x greater penetration with males (30.4%) vs. females at 8.8%, and highest penetration with 55+ (21.9%) pre-campaign

Something needed to change.

Guinness had to break the rules and step out of the snug – seizing summer as a powerful opportunity to recruit a new wave of younger and female consumers.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

What were the business, marketing and campaign/activity objectives that you set to address your challenge? What were the Key Performance Indicators (KPIs) set against each objective? How did they change over time?

Business Objective 1: Grow Guinness on-trade value share in summer year-over-year, 2022-2024.

We saw summer on-trade value share as the clearest indication of campaign performance given that on-trade accounts for ~80% of total Guinness sales.

2019 summer on-trade value share (24.9%) was our benchmark.

Given the unusual context of COVID-19 lockdowns in 2020 and 2021, we concluded that comparing to a benchmark of 2019 would provide the most accurate indication of our performance for 2022 (Year 1).

Our marketing, activity objectives laddered up to this business goal.



SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Marketing Objective 1: Increase penetration across our target –18-34s, females – year-on-yearfrom 2022-2024.

We needed to grow and diversify Guinness' audience profile by persuading 18-34s and females to choose Guinness over other brands.

Summer presented an opportune moment, yet Guinness penetration in summer was historically low, especially for our target. We needed to make summer an effective recruitment occasion for Guinness.

2019 penetration rates were our benchmark:

- Total Penetration in summer: 19.8%
- 18-34yo penetration in summer: 17.7%
- 18-34yo, female penetration in summer: 11.4%

Marketing Objective 2: Increase brand perceptions scores year-on-year from 2022-2024.

To win with 18-34yo and females, we needed to shift fundamental perceptions holding us back. Research showed Guinness was perceived to be a heavy drink for older men, to be shared in the snug on a cold winter night.

May 2022 pre-campaign perception scores for the following statements were our benchmarks:

Guinness...

- is "a great brand for summer occasions": 19% agree
- is "great for drinking outside": 25% agree
- has "a refreshing taste": 20% agree

Marketing Objective 3: Increase spontaneous awareness in summer year-on-year from 2022-2024.

Despite iconic status and legacy, Guinness' spontaneous awareness remained stronger in colder, darker seasons. It was particularly low among our target (18-34yo females) in summer compared to Competitor 1.

We had to create new memory structures linking Guinness to summer.

2022 pre-campaign spontaneous awareness rates were our benchmarks:

- Total spontaneous awareness in summer: 56.8%
- 18-34yo spontaneous awareness in summer: 44.1%
- 18-34yo female spontaneous awareness in summer: 47.8%

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

Activity Objective 1: Increase recall of Guinness at summer music festivals and events over three summers, 2022-2024.

In step with our strategy to meet our target (18-34s, females) where they are, our campaign sought to insert Guinness into the heart of Irish summer — the festival fields.

Measuring recall at music festivals and events enabled us to understand the impact and memorability of our live event activations. Following each summer, we measured the percentage of music festival/event attendees that noticed Guinness at these occasions.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Define the target audience(s) you were trying to reach and explain why it was/they were relevant to the brand and the challenge. Did your audience evolve overtime? If so, describe how and why.

Identified as critical growth segments, 18-34 year olds and females were our target.

Winning them would not only drive share growth in the short-term, but future-proof the business by diversifying the age profile of Guinness to be less reliant on the existing aging base and attracting new customers through other consumption occasions.

But, these segments had long been tough to convert.

2019 qualitative research explained why.

This cohort believed there were a lot of "rules" surrounding when, how and where Guinness is consumed. From the perfect pour, to the glassware, to the setting and season, in their minds: "the stars need to align for it to be a Guinness occasion". They viewed it as traditional, heavy, made to be savoured in small intimate gatherings. These perceived "rules" were at odds with how they aspired to live their lives; free and flexible.

Then in 2020, COVID-19 flipped the script.

Necessitated by pandemic restrictions – people started drinking Guinness outside, from plastic cups, on social occasions, and regardless of the season. This challenged the long-held beliefs, both among consumers and inside Diageo, that Guinness "wasn't for summer" – signalling the "rules" around Guinness could be challenged and ultimately, changed.

But we knew – without intervention – these trends could fade as restrictions eased and normality returned. Thus our goal entering 2022 was to sustain and amplify pandemic momentum – by meeting the audience where they were and aligning with their desires for having fun, sharing experiences, and making lifelong memories.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

SECTION 02 | FIG.01

TARGET PERSONA RESEARCH CONDUCTED TO UNDERSTAND DEMOGRAPHICS, CULTURE, MEDIA BEHAVIORS, ETC.

Ireland's Young Adults, 18-34

AUDIENCE OVERVIEW

Age Group:	18–24 (Younger Gen Z) 25–34 (Older Gen Z & Younger Millennials)
Life Stage:	Students, early-career, renters, entrepreneurs
Education:	Mostly 3rd-level educated
Income:	€18k–€50k / transitional phases (student → professional)

SEASONAL PASTIMES

Spring:	Music gigs, pub gardens, hiking
Summer:	Festivals, outdoor dining, Euro travel, sea swims
Autumn:	Back-to-college social life, cozy cafés, city breaks
Winter:	Christmas parties / markets, online shopping, gaming, binge watching

MEDIA BEHAVIORS: Digital Natives — Omnichannel + Highly Online

- Social Apps for current events, news + entertainment
- Long & short-form streaming
- Podcasts
- Forums + communities
- Music + gaming

CONSUMER BEHAVIORS: Predominantly Digital + Experiential

- Ticketed gigs + festivals
- Thrift
- Digital subscriptions
- Mobile banks / BNPL
- E-commerce
- Food delivery / Local venues

PRIMARY MOTIVATORS: Balancing YOLO with Fiscal Limitations + Personal Values

- Personal style
- Experiences over possessions
- Health & mental wellbeing
- Financial stability
- Climate
- LGBTQ+ rights

Our audience was eager to seize the moment – we needed to be too.

SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

Explain the thinking that led you to your insight(s). Clearly state your insight(s) here.

Research revealed key audience motivations fuelled by COVID-19 restrictions on social life and experiences:

They were hungry for communion: Coming out of lockdown, two-thirds of young adults in Ireland felt social connection and experiences were out of reach.

They were relentlessly hunting the 'new': The pandemic sparked a desire to actively seek out new experiences as part of people's identity and social expression, with the majority of women 18-34 reporting they "love anything new".

These findings summarised the pervading feelings of our audience but what made them particularly interesting to us was how these feelings were heightened in summer.

This led to our insight:

Summer isn't just a chance for sunnier days, it's a mindset – filled with anticipation of new experiences, embraced by the Irish with a 'make every moment count' attitude.

Summer functions as a socially and psychologically sanctioned period to indulge in enjoyment, social connection, and new experiences – with 69% of Irish adults reporting looking forward to new experiences in the summer.



SECTION 2: INSIGHTS, STRATEGY & STRATEGIC IDEA

It's a time when our audience can:

Seek out possibility: Unlike winter, in which growth opportunities can feel more limited and focused on traditions, Irish summers elicit a sense of possibility. Synonymous with festival-going and long stretches of daylight, this season creates an emotional backdrop for trying something new.

Anticipate good times: Summer brings natural mood lifters – time spent outdoors alongside others. Even when the weather under-delivers, research shows the anticipation around summertime social rituals offer similar benefits.

Summer is a time when this audience feels emotionally lighter and more open to exploration and discovery – making it the perfect moment for Guinness to reimagine itself, leading to our breakthrough campaign idea and strategy.

What was the core idea or strategic build you arrived at using your insight(s) that enabled you to pivot from challenge to solution for your brand and customer?

Create more 'Lovely Days' in summer – reimagining the brand to meet and connect with the audience where they are.

SECTION 3: BRINGING THE IDEA TO LIFE

Describe the key elements of your plan that activated your strategy. Outline any components that were active in the effort e.g. all integral communications, promotions, CRM program, customer experience, pricing changes, etc. that were a part of your effort.

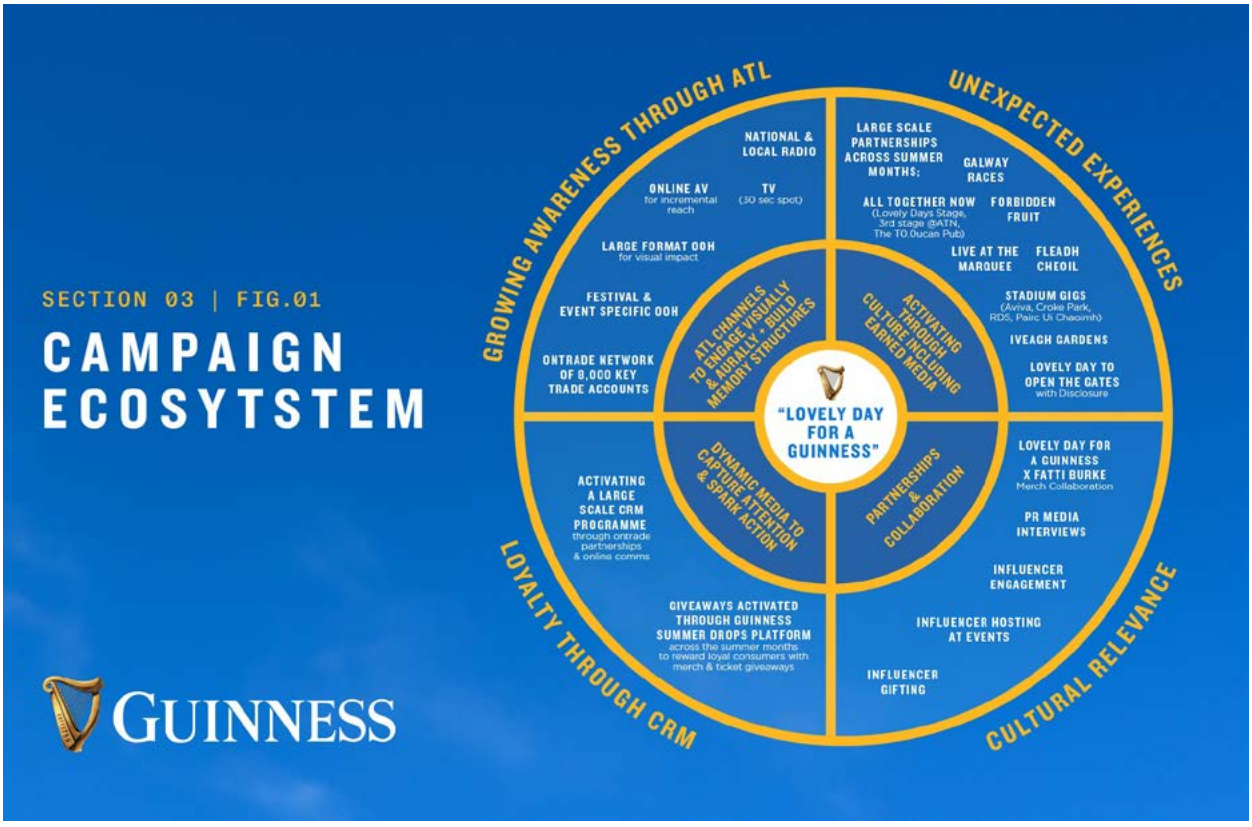
We couldn't just tell people to enjoy a Guinness in summer, we had to show them how, presenting them with opportunities to experience Guinness like never before.

Under the platform 'Lovely Day for a Guinness' we reimagined and reintroduced the brand to our audience through a connected ecosystem of campaign touchpoints.

Growing awareness and associations in summer through ATL – a new and vibrant depiction of a tilting pint, and 'Lovely Day for a Guinness' campaign message shared widely across outdoor, AV and radio.

Building connection and cultural relevance through partnerships and unexpected experiences – an ever-expanding calendar of nationwide events, talent collaborations, and experiential partnerships curated with the audience in mind, to authentically place Guinness at the heart of their summer conversations.

Building loyalty and excitement through CRM – building continuous excitement with the 'Guinness Drops' CRM rewards programme, offering the chance to win festival tickets, creator/artist merch, and VIP experiences.



SECTION 3: BRINGING THE IDEA TO LIFE

Outline the key building blocks of the creative executions for your main marketing vehicles e.g., endline, call-to actions and format choices. If relevant, include any important changes that optimized the creative while the activity was running.

We reimagined the classic line 'Lovely Day for a Guinness' to make it more relevant, seasonal and appropriate for the 18-34yo audience. Moving the Guinness brand away from tradition and the snug, we introduced a fresh contemporary world to all ATL and On-Trade comms. Starting with a new depiction of the pint known as 'The Tilt' we presented the pint as an accessible choice, off its perfect pedestal, now set against blue skies and a vibrant new Guinness world.

'Lovely Day for a Guinness' served as a unifying platform for all summer communications and our national campaign of activity, localised to specific regions, festivals and pubs, and every consumer touchpoint.

Irish designer and illustrator Kathi 'Fatti' Burke was commissioned to bring a culturally relevant perspective to the festival backdrop, summer merch and apparel lines - presenting our audience with an authentic and contemporary version of the Guinness brand.

SECTION 3: BRINGING THE IDEA TO LIFE

Outline the rationale behind your communications strategy, experience strategy and channel plan. Explain how the integral elements worked together to drive results. Throughout your response, address any changes made overtime. If relevant, explain how you changed your spend across channels as part of your campaign optimization.

Staying true to the brand's pillars of power, goodness, and communion, the 'Lovely Day for a Guinness' campaign and brand experiences needed to reflect the lives and social rituals of 18-34s, enticing them to choose Guinness in summer. Guinness needed to throw off its dark, stoic associations, put on its 'summer clothes' and become a brand associated with vibrancy and fun.

We launched the 'Lovely Day for Guinness' platform through large canvas mediums and broadcast channels using our connected on-trade network of 8,000 pubs bringing increased visibility, through beer gardens, digital screens, POS, window decals and contravisions. This new brand iconography of titling pints, creamy Guinness moustaches and blue skies would form the consistent backdrop of the campaign for the coming three years.

To meet this audience where they were and experience Guinness differently, we needed to build a nationwide eco-system of culturally relevant partnerships, experiences and events. We selected high attention mediums to capture short attention spans, and cultural events and festivals that could be scaled and amplified to ensure we reached those who couldn't be there in real life.



SECTION 3: BRINGING THE IDEA TO LIFE

(2022)

Guinness was back in the festival fields since Witness (2003) activating at Forbidden Fruit and All Together Now festivals.

'Fatti Burke' an Irish artist synonymous with colour, youthful vibrancy was commissioned to create a 'Lovely Days' summer merch line – t-shirts, bucket hats and tote bags formed part of the collection giving influencers and revellers the chance to literally wear Guinness' new summer wardrobe.

(2023)

Leveraging Guinness' new festival positioning, we took a huge leap, taking ownership of the third stage at All Together Now. The 'Lovely Days' stage, a newly designed performance space featured a line-up curated for 18-34s. Onsite the '1759' bar, offered a premium pouring experience, where perfect pints were served in plastic glasses.

'Guinness Drops' platform launched a rewards programme with chances to win summer prizes spanning 'Fatti Burke' merch, festival tickets and VIP experiences.

(2024)

Summer kicked off when, for the first time in 265 years, the public were entertained within the Guinness brewery walls, with Disclosure performing a live gig at St James' Gate – setting the scene for the summer of epic Guinness moments to come. This was the biggest year yet in terms of festival presence, holding 15 large-scale nationwide events united under the 'Lovely Day for a Guinness' platform – truly establishing Guinness as a brand of summer.

SECTION 4: RESULTS

Over the time period of your case, how do you know it worked? Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business. Results must relate back to your specific audience, objectives, and KPIs.

The 'Lovely Day for a Guinness' campaign, now entering its fourth year, has smashed all business, marketing and activity objectives, increasing in scale and impact every year.

Through a connected and consistent creative and strategic marketing approach focused on diversifying the brand's audience by attracting more younger, female consumers, Guinness has not only achieved short-term success reflected in value growth, but also made significant progress in future-proofing the brand for the long term.

And we're only getting started.

SECTION 4: RESULTS

Business Objective 1: Grow Guinness on-trade value share in summer year-over-year, 2022-2024.

Guinness on-trade value share in summer grew consistently year on year, with +4.6pts increase from benchmark 2019.

To put these results in context, the figure below shows value growth percentage year-on-year for the category (labelled LAD here), Guinness and key competitors. After strong beginnings in Year 1 Guinness went on to outperform both the competition (Competitor 1 & Competitor 2) and the category at large in 2023 and 2024.



SECTION 4: RESULTS

Marketing Objective 1: Increase penetration across our target –18-34s, females – year-on-year from 2022-2024.

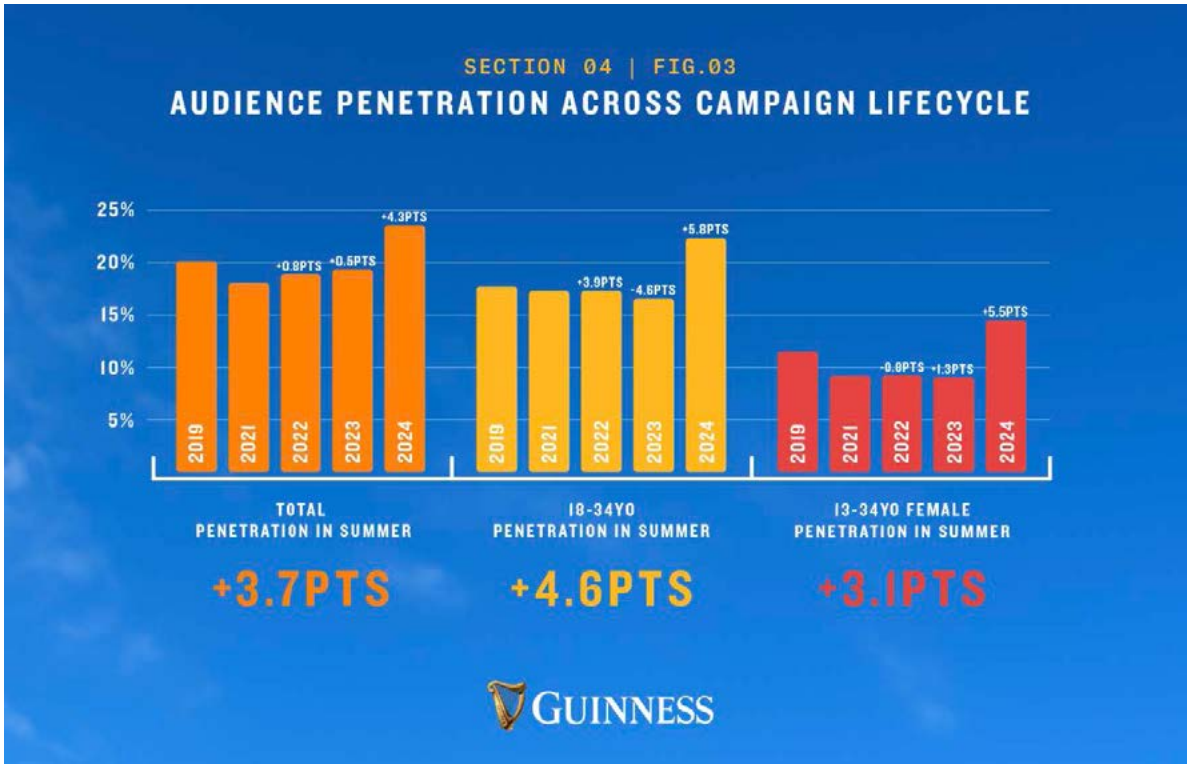
Guinness grew overall penetration +3.7pts in summer by year 3, with even stronger growth seen among 18-34s +4.6pts and +3.1pts for 18-34 females.

Over three summers, Guinness' audience grew and diversified.

Growth: Guinness now has +15% more drinkers in summer (1.1M, summer 2024) than winter (958K, winter 2023). Penetration increased annually, with significant gains among our target.

Diversification: Whilst all age cohorts grew penetration, we created more even distribution across them.

Per competitors' penetration, this wasn't just a case of more young, females drinking. By 2024, Guinness became #1 in recruiting 18-34yo females, surpassing Competitor 1 and Competitor 2.



SECTION 4: RESULTS

Marketing Objective 2: Increase brand perceptions scores year-on-year from 2022-2024.

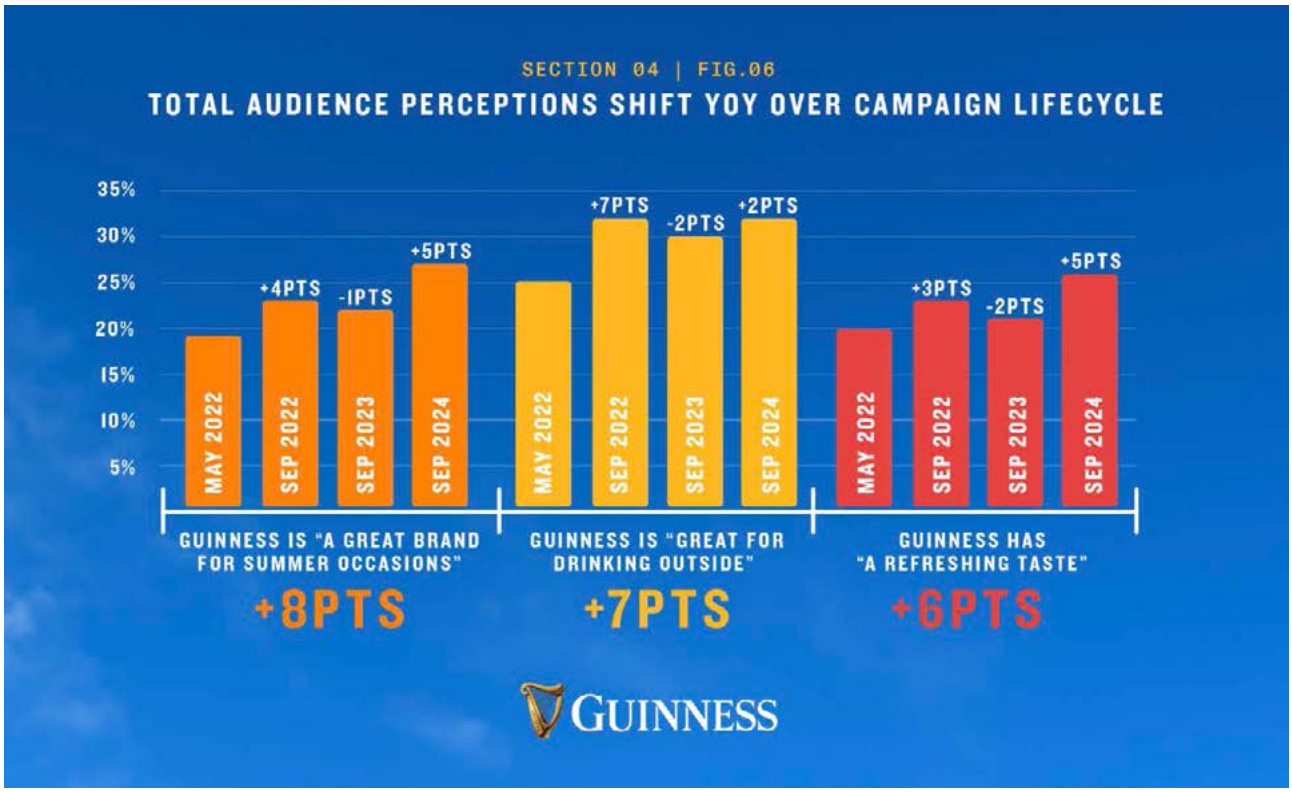
Increased scores across all perception metrics prove we challenged old stereotypes around Guinness – reframing it for a new generation of younger, female audiences, meeting them where they are.

With each summer activity, we continued to move the dial on people's deeply ingrained perceptions of Guinness – opening up new occasions and prompting reappraisal.

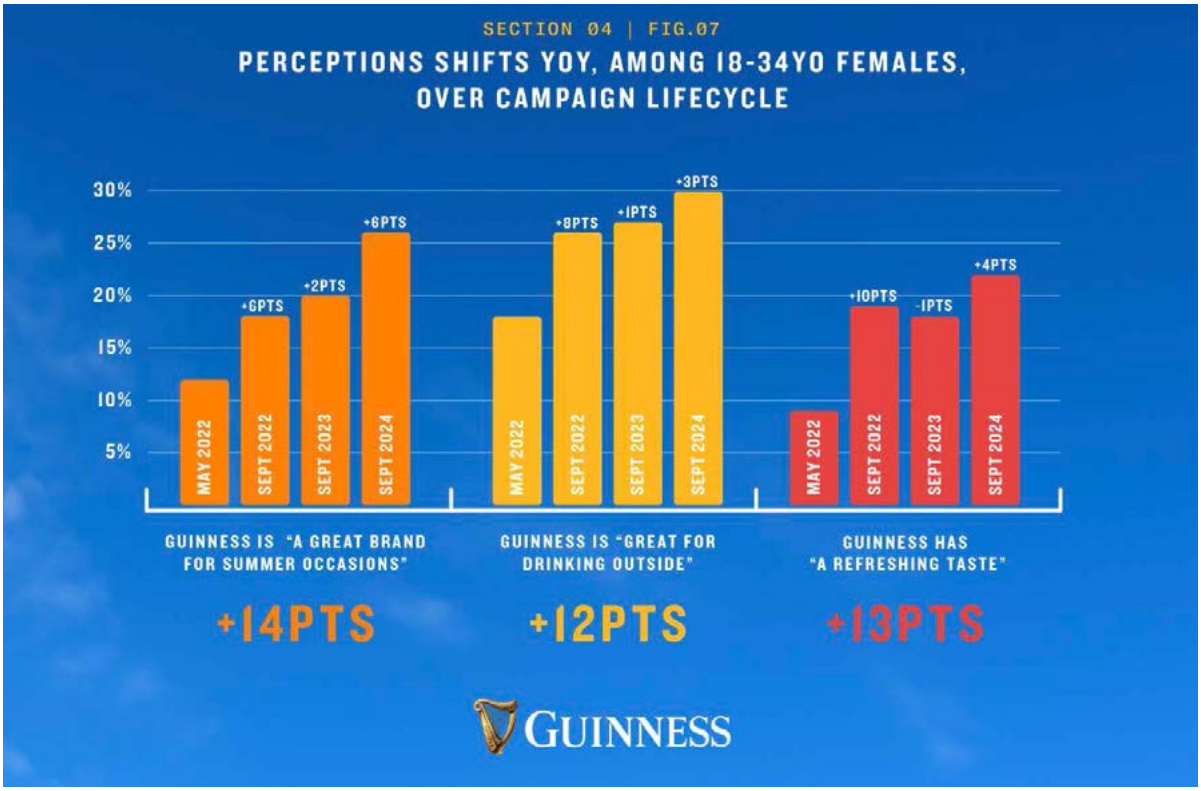
Despite very marginal dips in 2023, overall results were net positive.

The most significant perception shifts occurred among our target of 18-34yo females.

Looking at perception alongside competitors showed this was not simply a category or seasonal effect – with Guinness outperforming Competitor 1 and Competitor 2 across statements.



SECTION 4: RESULTS



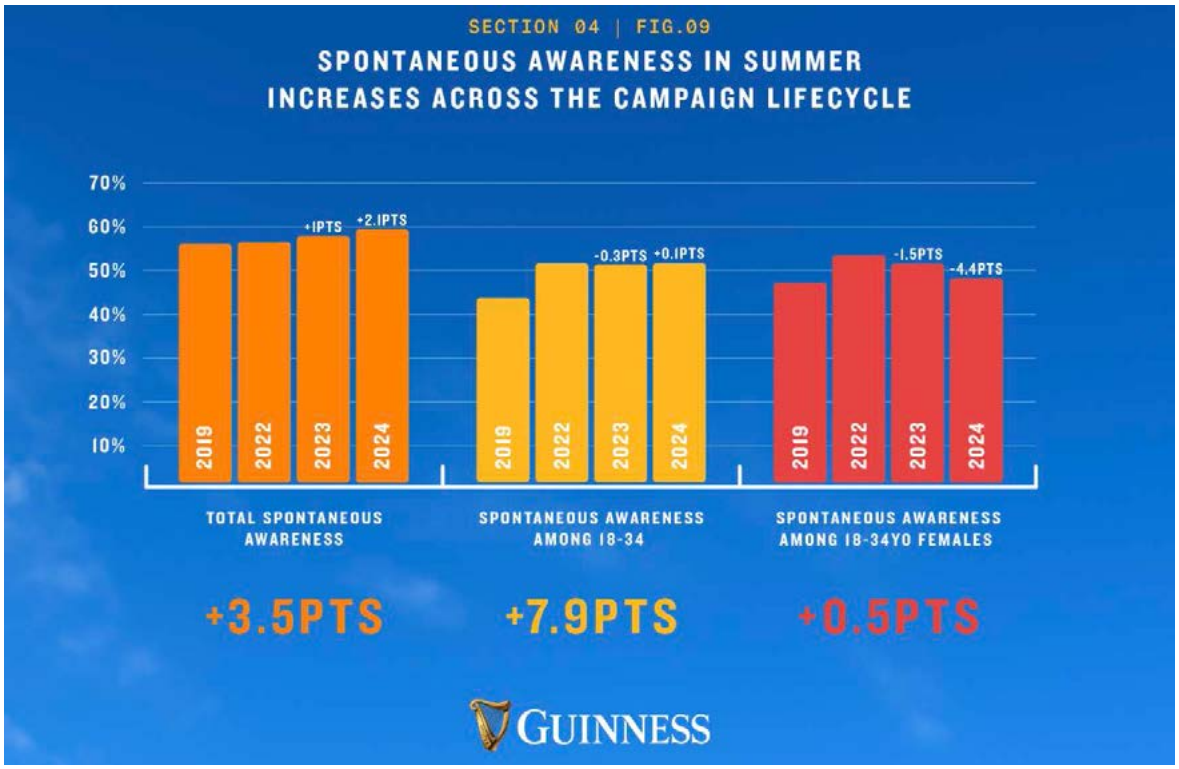
SECTION 4: RESULTS

Marketing Objective 3: Increase spontaneous awareness in summer year-on-year from 2022-2024.

From a brand deeply ingrained in winter, trailing Competitor 1 in summer awareness to the #1 brand for spontaneous awareness among 18-34yo females.

Over the course of the campaign we increased spontaneous awareness of Guinness in summer, specifically among target audiences.

Where once, we trailed behind Competitor 1 for awareness, Guinness has now surpassed Competitor 1 and created further space between the brand and our Competitor 2.



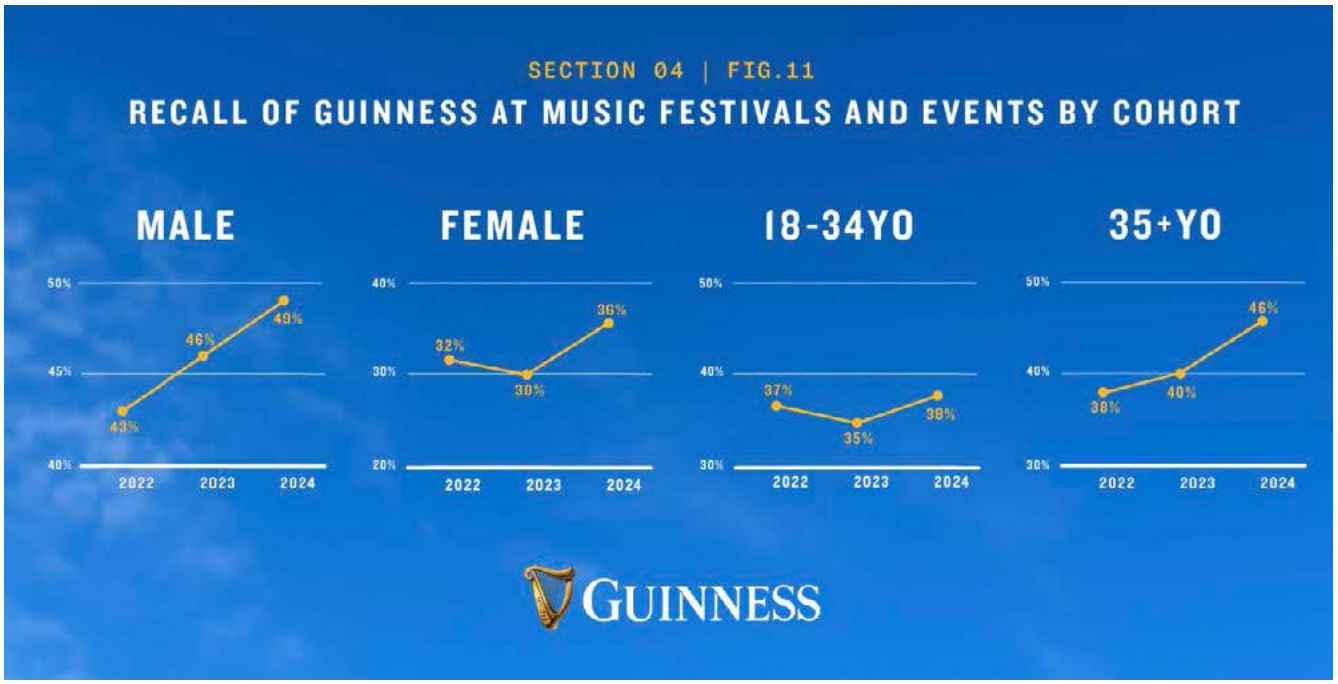
SECTION 4: RESULTS

Activity Objective 1: Increase recall of Guinness at summer music festivals and events over three summers, 2022-2024.

Became #1 most-recalled LAD brand at music/festivals events. Grew memorability among total audience and all sub-groups from 2022 to 2024.

From 2022 to 2024, Guinness increased recall across all subgroups. Despite minor Year 2 dips among our target, Year 3 – when festival investment was highest – rebounded above Year 1 levels across all cohorts.

Not only did Guinness lead the category on recall by Year 3, our year-over-year recall improvements were at a higher rate (+5pt growth 2022-2024) than Competitor 1, which only saw +1pt growth 2022-2024.



ADDITIONAL RESULTS

Beyond delivering value share growth, Guinness achieved a Rate of Sale almost double that of competitors during three consecutive summer campaigns – even as distribution remained flat. The 'Lovely Days' strategy and creative campaign, in challenging the long-held belief that Guinness was only a winter drink, transformed internal mindsets. The campaign's messaging and creative work has travelled to other markets beyond the Irish shore. But the impact didn't stop there. The "breaking the rules" concept that helped reposition Guinness as a drink for summer has become an inspiration for other Diageo brands, encouraging teams to challenge conventional perceptions and rethink what their brands can be.

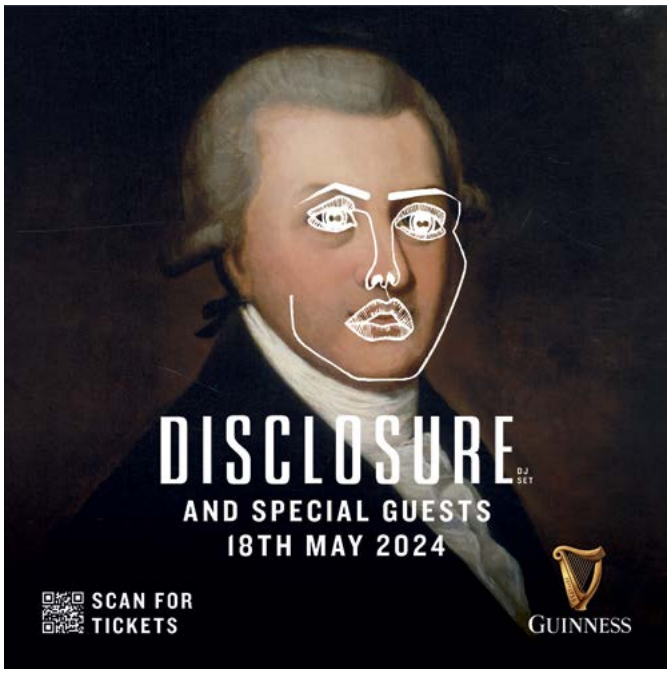
What else in the marketplace could have affected the results of this case - positive or negative?

Key Factors: Other marketing for the brand, running at the same time as this effort, Societal or Economic Events (e.g. changes in economic, political, social factors)

CREATIVE WORK







CREATIVE WORK





CREATIVE WORK



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