

CASE STUDY COLLECTION

Re/Brand

VOLUME ONE

Abbott's Village Bakery
Virgin Australia
Twenty20 Big Bash League
Arvo
La Trobe University

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Collection edited
by PETER ROPER

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Publisher
PAUL LIDGERWOOD

Editor
PETER ROPER
peter.rop@niche.com.au

Assistant editor
MICHELLE HERBISON
michelle.herbison@niche.com.au

Sub editor
MADELEINE SWAIN

Art director
KEELY ATKINS

Production manager
SONIA SALERA
sonia.salera@niche.com.au

Design & Digital pre-press
MONIQUE BLAIR

Advertising enquiries
Business development manager
KENDALL CHADWICK
Tel: +613 9948 4978
kendall.chadwick@niche.com.au

Subscription enquiries
Tel: 1800 804 160
subscriptions@niche.com.au
www.marketingmag.com.au

Marketing is a publication of
Niche Media Pty Ltd
ABN 13 064 613 529.
142 Dorcas Street,
South Melbourne, VIC 3205
Tel +613 9948 4900
Fax +613 9948 4999



Chairman
NICHOLAS DOWER

Managing director
PAUL LIDGERWOOD

Commercial director
JOANNE DAVIES

Content director
CHRIS RENNIE

Financial controller
SONIA JURISTA

Printing
C&C PRINTING CO. LTD

Accounting software
SAPPHIREONE
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Foreword

Rebrands, brand launches and brand relaunches. In this collection of Marketing case studies we take a look inside the strategic and creative process of the projects that led to the creation or revitalisation of five brands. Some of them are brand new brands and some of them are old brands made new. Most importantly, the results give transparency on how the campaigns performed.

Included in this volume are a premium bread brand launched at a time when private labels were gnawing away at proprietary marques, an airline's major change in positioning strategy, a rebellious sports league, a liquor product crowd-sourced from the ground up, and a university that needed to fix its perception.

We hope you find them insightful. ▲

Peter Roper
Editor
Marketing

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Arvo

Rising to the occasion

Campaign:
**Abbott's Village Bakery
brand launch**

Client:
George Weston Foods

Agency:
Landor Associates

BACKGROUND

Proprietary bread brands in Australia face a difficult environment because the supermarket bread category is dominated by private label varieties. Competition is fierce, and consumers shop in a repertoire of brands driven by price promotions. Fast-moving consumer goods brands are increasingly forced to play in top-end mainstream and premium segments. For example, Helga's was the top-selling bread with 63% value market share of the premium segment.

In February 2009, George Weston Foods (GWF) engaged Landor to undertake an analysis of its existing portfolio of breads, as well as the overall bread category, in order to identify an opportunity for a bread brand with a distinct and appealing position.



OBJECTIVES

Landor, along with GWF and its partner agencies, needed to create a bread brand that would credibly challenge the competitive offerings in the 'everyday premium' segment. In Australia, the bread category was experiencing significant growth. Most of the market growth had been led by competitor brands, with Goodman Fielder dominating the everyday premium segment with two brands. As a result, George Weston Food's baking division undertook a significant and far-reaching review of their bread portfolio. GWF sought to grow the segment and offer a real challenge to established brands.

STRATEGY

The opportunity lay in developing a new brand to compete in the everyday premium space that had enough stretch to also be viable in the 'gourmet or specialist' bread category. First, however, a thorough understanding of both the competitive space and the consumer mindset was required.

In the initial workshop, the team acquired a unique perspective on the competitive space and consumer mindset: we learned that consumers were willing to suspend disbelief and buy into a compelling and believable brand story. Further review of emergent category trends and a one-day ideation workshop helped us identify market

opportunities. Once the creative territories were refined, we developed brand names and unique stories, platforms, and designs that referenced heritage and distinct eras of time.

Landor produced territories to take into quantitative research arranged along an origin (European/Australian) to modernity spectrum. The aim was to identify territories which resonated with consumers on an emotional level.

EXECUTION

The quantitative results highlighted six potential concepts to move forward into qualitative research. Each concept was recognised as fitting the everyday premium category, however, we wanted to know which concept would provoke an emotive response.

When we spoke to consumers, one concept stood out head and shoulders above the rest: 'Abbott's Village Bakery'. It spoke to a provenance of hand-crafted, lovingly-created bread that took away from the mass-produced associations of the category. For some, the mythical 'Abbott's Village Bakery' was in country Australia while for others, it was in the English countryside. Some commented on the contemporary feel while others felt nostalgia. Either way, it struck a strong emotional chord and was immediately associated with quality, authentic baking. The design also has remarkable shelf presence through the strong use of black

which instantly conveyed quality and premium baking cues.

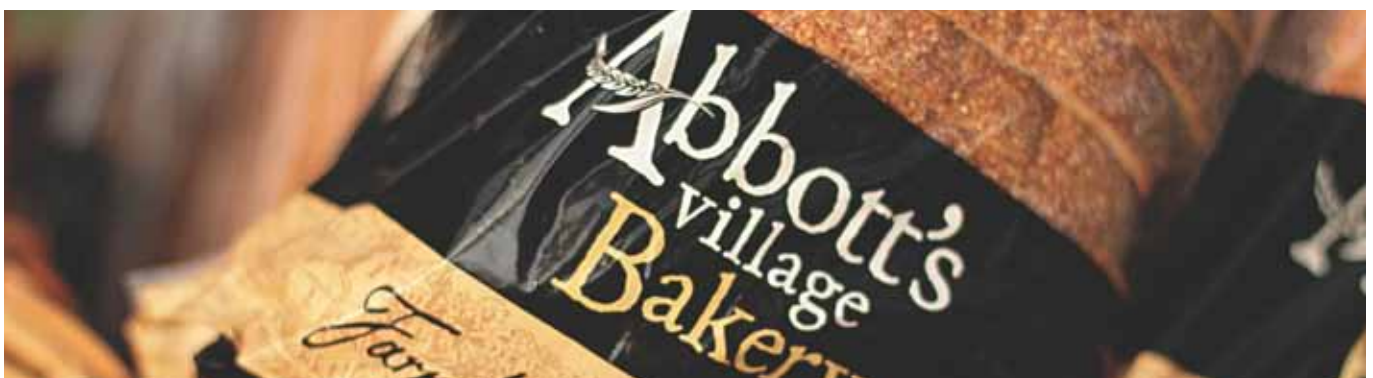
RESULTS

The concept of a local community connection resonated with consumers in today's fast-paced, faceless world and the results achieved bear testament to this initiative's success. In just 12 weeks after launch, the GWF premium segment grew by nine share points, and Abbott's Village Bakery averaged around 19% market share by value.

Other results:

- ✦ Since launch total GWF premium segment has grown by 8.3 share points,
- ✦ actual sales have exceeded forecast for 11 of the 12 weeks (averaging 198% above target), at week 11, 88% of sales were attributed to switching, pulling 19% from the market leader, Helga's,
- ✦ 5.3% of sales were attributed to new buyers and 6% to incremental purchases, in the three years since launch, Abbott's Village Bakery has grown to achieve a share of 24%* of the premium bread market, and
- ✦ Abbott's Village Bakery Farmhouse Wholemeal is the top selling variant in the range, ranked fifth in the premium market.

* Aztec grocery scan data, dollar share of 'premium', quarter to 29 August 2012.



From Virgin Blue to Virgin Australia – the rebrand

Campaign:
Virgin Australia brand
revitalisation
Client:
Virgin Australia
Agency:
Hulsbosch

BACKGROUND

In 2000, Virgin Blue was launched with two aircraft operating on a single route. A decade on, with 91 aircraft in its fleet, Virgin Blue was losing money and market share and the future was unsustainable. This called for a major revitalisation.

As part of the 'Game Change program' new business strategy announced in 2010, Hulsbosch was briefed to 're-define the Virgin Airlines brand in Australia' in direct challenge to Qantas, to elevate an under-dog to a genuine competitor.

In early 2010, with the clear objective to compete head to head in the business travel market, the decision to rebrand Virgin Blue presented Hulsbosch with one of the most exciting creative briefs in the history of the Australian airline industry.

OBJECTIVES

If Virgin Australia wanted to compete in this market as a contemporary business and leisure carrier, they needed to shift away from their low-cost carrier image and undergo a complete brand repositioning.

The new CEO John Borghetti briefed Hulsbosch directly to do the job, clearly stating that he wanted to



8 VIRGIN AUSTRALIA

're-define the Virgin Airlines brand in Australia'.

Up to this time the airline had been operating under both national and international brands: Virgin Blue, V Australia, Polynesian Blue and Pacific Blue. Hulsbosch developed the brand name, Virgin Australia, aiming to unify all operations. It was then able to apply its own strategic brand research to implement the comprehensive and holistic brand program.

The goal driving the revitalisation was to increase the airline's business customer market share by attracting a significant portion of its competitor's affluent business customers.

The agency was given 12 months to get the job done, and the revitalised brand was launched in May 2011.

STRATEGY

Hulsbosch consolidated the airline's disparate domestic and international brands into one unified brand, Virgin Australia, allowing it to speak with a single voice using a contemporary visual language.

Employing a five-senses approach to its brand revitalisation strategy in order to enhance the airline's appeal to consumers, Hulsbosch looked at sight, aural, touch, taste and smell, and how each could be expressed through the brand. To complement this approach, a 360-degree brand map was devised detailing how each brand execution relates with each other, to tell the full brand story.

EXECUTION

All brand iterations were redesigned, from a new name and brand identity, aircraft livery (exteriors) and interiors including seat design plus leather and fabrics, carpets and curtains and onboard collateral. Hulsbosch also designed the concepts for the lounges and then partnered with Sydney's Tonkin Zykakja Greer Architects to ensure that the lounge designs were consistent with the rest of the brand.

All lounges feature a contemporary design, digital artwork by artist Daniel von Sturmer, illuminated Marblo bars, intricate timber paneling, vertical glass screens and natural light together

reflecting a clever interpretation of the brand language.

The Hulsbosch team also worked with fashion designer Juli Grbac to provide input into uniforms, scarves, ties and badges.

The brand revitalisation project work extended to airport signage, Velocity Frequent Flyer identity and stationery.

Hulsbosch toned down the bright red and some of the larrikin elements of the former identity to create a smarter, cleaner and more contemporary look to appeal to business travellers without alienating leisure guests.

Virgin stands for pure and white, so Hulsbosch took ownership of white, adding the identity's red, plus silver for sophistication and purple to give the brand an edgy look.

The importance of the delivery of the brand was also considered for crew announcements, choice of music and onboard lighting during boarding and take off. Sophisticated in-flight menus were developed and designed by Hulsbosch and chef Luke Mangan. Materials and surfaces, from glassware to seating have all been selected to be consistent with the brand's new look and feel.





RESULTS

Highlighting how quickly the brand revitalisation took effect on the profitability of Virgin Australia, the following information summarises the six-month financial results to 31 December 2011:

- ✦ Growth in corporate and government revenues was 81 percent (growth in this sector was a key business objective when Hulsbosch was briefed),
- ✦ Virgin Australia reported a statutory net profit after tax of \$51.8 million, an improvement of 118 percent on the prior

corresponding period,

- ✦ yield growth of 11.5 percent on the prior comparative period along with consistent performance over the entire half, attributable to benefits associated with the airline's strategic repositioning,
- ✦ following the relaunch of the Velocity Frequent Flyer program last August, there are now over 3 million members, up from 2.5 million at the end of June 2011. This is an average of 1700 new members signing up daily.

Correspondingly, the full year ending 30 June 2012 results were:

- ✦ Corporate and government segment reached 20 percent of

domestic revenue, an objective of the company reached a year ahead of schedule,

- ✦ statutory profit after tax of \$22.8 million, and improvement of \$90.6 million on the previous financial year,
- ✦ yield growth of 12.2 percent, and
- ✦ Velocity Frequent Flyer membership grew from 2.5 million to 3.2 million.
- ✦ Virgin Australia was recognised at the prestigious Skytrax World Airline Awards, being voted best airline and best airline staff service in Asia Pacific for 2012, and climbing up the global rankings from 32nd in 2011 to 12th in 2012.

Branding Australian cricket's subversive little brother

Campaign:
Twenty20 Big Bash League
Client:
Cricket Australia
Agency:
FutureBrand

BACKGROUND

Australian cricket was facing a huge and quite unique challenge in a sports context, due to it having three related but increasingly distinct formats: test, one-day and Twenty20.

Careful portfolio analysis revealed both the potential 'fit' between the Twenty20 short-form format and younger audiences but also highlighted the dangers of one format potentially cannibalising or diluting the audience for another format.

Part of the problem was cricket being perceived as a comparatively boring and traditional game, at odds with the intensity and immediacy sought by a younger generation of fans. Structural issues were exacerbated by poor performances at test level, traditionally the barometer for Australia's popular attitude to cricket, and by other off-field controversy.

The new portfolio strategy was centered around the reinvention of the state-based T20 format to specifically target a younger audience



through the introduction of new league, with new teams and new players, all expressed through an unexpected raw, urban attitude – by any estimation a big shift for a sport steeped in tradition and perceived to be on the wane.

OBJECTIVES

Australian cricket needed to reengage a potentially lost generation of younger cricket fans as both game attendances and TV audiences were stagnant or in decline.

Increasing competition from other sporting codes displaying a much more ‘in touch’ attitude to overall youth style and channels (as opposed to simple ‘sport’ style) were seriously threatening cricket’s position as ‘Australia’s favourite sport’.

STRATEGY

Inventing a league and tournament with no history, using teams with no grass-roots whilst simultaneously distancing the T20 product from the one-day format without alienating ‘mums and dads’ seemed an almost impossible task (on paper at least).

What we did have going for us was a product that perfectly suited the adrenaline/drama junkie desires of Australian youth yet was still underdeveloped and poorly packaged. We also had a new league format that would address the ‘so what?’ criticisms of previous Big Bash seasons in that it would culminate in a genuine finals series.

One other asset to activate was in the latent strength of local (as opposed to state vs. state) rivalries that generate so much passion in the NRL and AFL. In using much more tangible city profiles we would be able to quickly attach some genuine identity to these new teams.

To increase the distinction from the past each team would select a



non-traditional team colour and a name that would not evoke a local animal or historic aspect. So no ‘Redbacks’, ‘Bushrangers’ or ‘Blues’. Again, this was a big cultural and brand departure.

Lastly was how the teams would be constituted. There would be the excitement of the initial rostering process where unlike the ‘all star’ approach of the Indian IPL, the Big Bash League would combine young local talent, experienced test stars and some cosmopolitan glamour via two overseas stars per team – be they from Delhi, Auckland, Islamabad or Somerset.

EXECUTION

There was an opportunity to challenge the visual paradigm cricket and express what ‘anti-cricket’ or ‘cricket’s subversive little brother’ could look like. The heightened dynamism, intensity and immediacy

designed to provoke renewed interest from a younger generation of fans.

From the split shield symbol to the gritty concrete textures, every aspect of our creative approach was designed to convey anti-establishment and a ‘counter cricket culture’ that would deliberately polarise audiences – even at the expense of the alienating older traditionalists.

The desired outcomes included projected increases in broadcast reach, game attendance and commercial revenue with a significant contribution from the targeted younger generation of fans and their families.

The new identity and design informed a huge array of social media and advertising applications that collectively challenged preconceptions of cricket, built strong anticipation and awareness of the new league, and ultimately provoked passionate debate about the new teams and players.

RESULTS

The results from the first season show a dramatic increase in both broadcast reach (80% increase compared to previous season) and game attendance (58% above KPI with 49% attending a T20 game for the first time) predominantly from the targeted younger audience.

The media value of the T20 Big Bash has increased significantly (730% compared to the previous season).

Over 30% of kids interested in cricket now describe themselves as fanatical about the T20 format compared to the previous season.

Mike McKenna of Cricket Australia says that the target of attracting 16,000 fans per match was exceeded, reaching nearly 18,000 on average.

The client was expecting TV ratings somewhere in the region of 165,000, with results exceeding that expectation, reaching about 280,000 per match.



Prospects a-calling

Campaign:
Revitalising the La Trobe
University brand
Client:
La Trobe University
Agency:
TANK

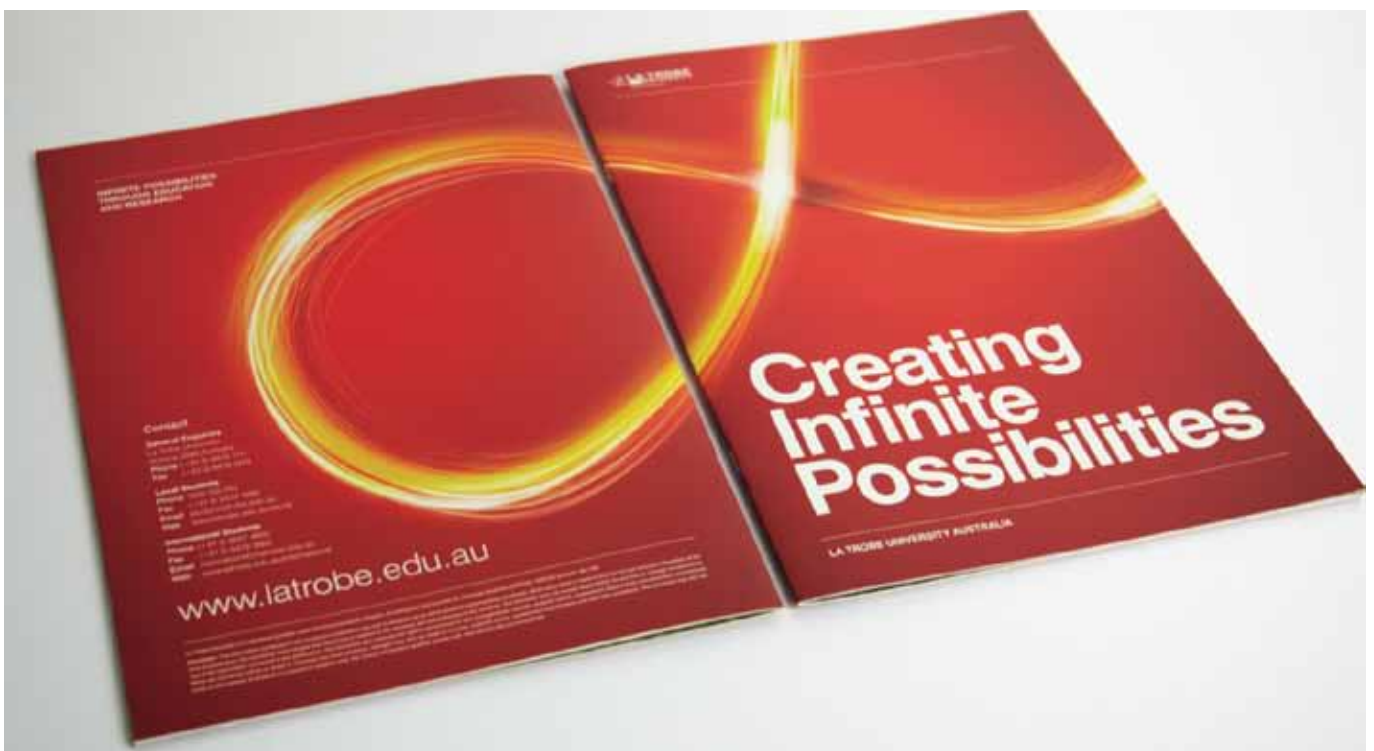
BACKGROUND

La Trobe University was established in 1967 and earned a reputation as one of Victoria's leading teaching and research universities. The university provides education in regional Victoria through a network of seven campuses, as well as its primary campus in northern Melbourne.

During the last decade La Trobe lost significant visibility due to weakening brand perception in the market and the resulting lack of student demand led to a steady decline in student first preferences. The arrival of new Vice-Chancellor, Professor Paul Johnson, in 2007 was a first step to turn the university around.

OBJECTIVES

The university engaged brand and communications agency TANK in November 2007 to help revitalise its poor brand perception in the



marketplace. According to Jacqui Martin, executive director, Marketing and Engagement, "Our new Vice-Chancellor understood that it was critical for the university to back a revitalised brand – both financially and professionally. We needed to be seen and to be known – and it needed to happen quickly." TANK was tasked with redefining the university's brand through a revitalised brand strategy, including creating a new brand identity.

The three key goals in the brand revitalisation plan included: increasing student demand and enrolments (particularly at regional campuses), increasing its selection as the first preference and, finally, improving the university's visibility and reputation significantly.

STRATEGY

TANK set out to work with the La Trobe University marketing team to redefine what La Trobe University was and to effectively market the university's attributes and core points of differentiation across multi-campus locations in northern Melbourne and the six campuses around regional Victoria.

In-depth student interviews were conducted to produce user profiles as the foundation of the rebrand. Interviews with current and prospective students uncovered distinct student profile groups from each of the regional campuses. Teachers, academic staff and stakeholders were also interviewed in-depth. These insights were used to develop the core idea of 'Infinite Possibilities', with sub messages designed to speak to each of the student profile groups. 'Infinite Possibilities' links to the diverse student base and outcomes delivered by the university.

'Infinite Possibilities' would help to market the university's key attributes and TANK developed a

visually coherent brand across all campuses with the aim of attracting traffic to the university's website and online environments to generate enrolments. This was combined with the university's strategies of developing an enquiry management system and improving the university's media profile to increase La Trobe's market share, from competing universities including Deakin, Monash and RMIT.

A two-phase strategy was devised to achieve these aims: first, by increasing awareness and visibility through advertising and PR efforts. Analysis of media buying across the education sector identified that outdoor advertising was the least utilised media vehicle at that stage. The strategy was to 'own' an advertising category that was underused by competitors. La Trobe set out to dominate the outdoor advertising category and allocated most of the advertising budget to it. Strategic marketing channel selection set a strong platform to release the new brand identity to a broad target market, which was underutilised by other universities.

Second, following the awareness phase of the revitalisation strategy, La Trobe was to invest more online. Online engagement was seen as a primary place where the student demographic would have contact with the new branding.

The university's online campaign spending majored on partnering with sites that had generated a lot of attention in the social media marketing space. La Trobe employed highly successful Facebook and Twitter campaigns, as well as becoming a member of iTunesU,

all in order to drive traffic to the site and to convert enrolments. In addition, the university introduced a new prospect management system to manage student enquiries and questions. This is where brand attraction was converted to enrolments.

EXECUTION

The rebranding process with TANK began with a market research project in order to understand the brand position in the market. These findings were the basis for much of the brand implementation.

Initially, market research was conducted through a visual identity survey and it was found that La Trobe had no coherent visuals across campaigns or campuses. The messages were inconsistent, there was no overarching strategy and, therefore, there was no clear sense of visual identity.

Further research was conducted via a brand perception analysis, which uncovered that students are highly influenced by their perception of the university offering and brand. A series of 14 focus groups and eight in-depth interviews were commissioned to understand the perceptions across various user groups. The research found that those who knew La Trobe thought it was an honest, courageous,

free-thinking institution with a tradition of friendliness and care in its education delivery. They also, however, saw it as tired, rundown and in need of a makeover. For those not initially familiar with La Trobe, the perception was that it had been rarely seen or heard of and was not as memorable as other universities. This was perceived to be indicative of problems and a deficiency in quality and some people questioned its achievements. The brand was largely unknown, so the rebrand could focus on increasing visibility and reach, rather than correcting any negativity.

The third research audit looked at the perception of La Trobe in competition with its Victorian university peers. Other universities had built brands on the basis of prestige, global reach and new ways of thinking. For La Trobe, the key differentiator was its diversity and the many and varied degrees of opportunities it provides. With Australia's multicultural community and La Trobe's proud longstanding provision of quality education to all, it needed a unified brand capturing the essence of diversity and possibility.

These findings led to the implementation phase and to TANK's brand solution, being the 'Infinite Possibilities' brand creative, which would ultimately extend across the entire La Trobe brand, expressing the potential opportunities the university offered academically, professionally and socially.

Importantly, TANK's branding approach was to assist the La Trobe Marketing team to create the internal brand culture with staff by engaging them at every point of the creative development process. This occurred prior to integrating it with the consumer experience to ensure that the people within the organisation truly owned, understood and lived the brand values. Grounding the brand in authenticity and generating a strong core of involved brand ambassadors was important from the start. This proved invaluable in the rapid adoption of the brand internally, with 'Infinite Possibilities' becoming part of the staff lexicon.

The La Trobe marketing team elected to profile real students from each campus, in the visual communications, across advertising and online, to ensure that regional faces were used in regional areas to fulfil the authentic brand promise. The new identity gave La Trobe the visual cut-through it was looking for. The university suddenly ceased to look like its competitors and yet maintained a sense of both aspiration and accessibility. In order to achieve a significant increase in visibility, the visual brand was to be integrated across all aspects of the university's marketing channels and utilised in strategic and alternative channels, aligned through all faculties and divisions. Above all, it could not be the norm in the education sector. TANK drove phases one and two of

the brand redevelopment – raising awareness and proving the brand.

Equipped with a strong new brand and creative, raising awareness aimed to recapture the confidence of future students and their key influencers. Since outdoor was found to be utilised less by competitors than other media, the budget was quickly reallocated in order to dominate that advertising category.

Cost-effective brand development was achieved through the introduction of brand guidelines, located on the university intranet. These acted to ensure consistent visual brand communications for the new brand creative across multiple media channels, including business cards, web creative and display advertising. Online and offline media were integrated to ensure consistent imagery and messages. This included images, copywriting and setting the university apart from other educational institutions, in a fresh and contemporary manner.

The 'Infinite Possibilities' brand tagline was developed, partnered by a dynamic illuminated infinity symbol logo. This new visual brand clearly expressed the potential opportunities the university offers academically, professionally and socially. The concept was contemporary, representing aspiration and opportunity and more obviously the infinite possibilities the university opens to its students.

The university developed a strong campaign portfolio of brand

collateral that translated across the gamut of university events, including eye-catching Open Day event branding, Infinity 2009: A Day of Possibilities, in multiple locations across Victoria and through all campaign channels.

The second phase of the campaign took place in 2009 involving amplifying the character of the university, adding more depth to the detail used to profile individuals in order to illustrate the brand essence of La Trobe and its people. The university embarked on a major overhaul of online activities, reallocating parts of the marketing budget to the more influential web environment. The online budget rose from about 5% of advertising spend in 2008 to 20% in 2009 – and rose to almost 30% of advertising spend in 2010 on the basis of tracked outcomes online.

RESULTS

TANK worked with La Trobe University from 2007 to 2010 on positioning the brand and implementing the brand communications. The result has been the significant repositioning of the university's brand and has influenced its ranking and enrolments within the Victorian higher education market.

The redesign of all collateral and publications was rolled out, plus integrated national and international

advertising campaigns, online and digital experiences and event branding.

La Trobe University became the fastest growing institution in the VTAC (Victorian Tertiary Admissions Centre) domain for 2010. In 12 months, the university secured a 16% rise in first preferences, reversing its falling market share of recent years. La Trobe's share of first preferences also rose to 11.5% up from 10.6%.

In 2010, the university achieved 110% of its negotiated domestic targets and, in line with the improvement in enrolments, the university's revenue stream rose, helping La Trobe to achieve an operating surplus two years ahead of schedule.

The 'Infinite Possibilities' brand revitalisation project delivered on all core objectives. Student demand rose significantly with a 488% increase in online enquiries in one year; there was a 200% increase in calls from prospective students to the university's call centre and email enquiries rose 100% all since the brand revitalisation.

Additionally, there was tremendous growth in our prospect

database from 6000 to 24,000 in fewer than two years, which is a reflection of the very strong market position achieved.

The university's social media strategy saw the La Trobe Facebook site grow from no presence to 7500 fans two years after the rebrand. The team's achievements in social media were recognised with a silver medal in the annual collegesurfing.com awards for social media innovation by universities, ranked in the world's top 15 university social media platforms. Downloads from the university's iTunesU site numbered 500,000 in just eight months, while five podcasts made it into the Top 100. In May 2010, La Trobe was the only Australian university with podcasts in the Top 100 downloads from iTunesU.

There was a 300% increase in web traffic from 2007 to 2009, driven partly by the domination of the outdoor advertising category.

Crowdsourcing and launching a brand new beer

Campaign:
The Perfect Lager Project
Client:
Casella Family Brewers
Agency:
Analogfolk

BACKGROUND

Australian winemaker Casella Wines, known for exporting good value, mass-market wine, wanted to launch a premium beer brand targeting white-collar males. Although it had identified a clear opportunity within the market, Casella knew that a successful launch would require innovation and ingenuity.

Australian beer consumption has been in decline since its peak in 1979, with per capita consumption dropping by around 35% in 30 years. The premium beer market is crowded and a recent rise in the popularity of cider and craft beers, along with increasingly promiscuous beer drinking habits, had made the beer market a complex one to navigate and gain market share.

OBJECTIVES

AnalogFolk was tasked with developing a launch strategy to crack the premium beer market and launch Casella's new beer, promoting awareness, engaging and exciting premium beer-drinking males.

STRATEGY

Despite its extensive wine heritage, Casella lacked credentials in the brewing space in a category that is dominated by 'old' cues of history



and heritage. This lack of experience became the central creative premise of the launch campaign and, instead of a 'traditional' launch, the campaign was transformed into a challenge to Australians to help Casella brew a new premium beer. This approach meant it would become Australia's first crowd-sourced beer, a thoroughly modern approach to launching a thoroughly modern beer.

EXECUTION

To find out from Australian beer lovers what makes a beer perfect, AnalogFolk devised 'The Perfect Lager Project' – part research project, part brewing brief and part mobile game. Once the characteristics of a perfect beer were identified via the Project, Casella would then brew and bottle it.

The campaign was devised in several distinct phases, which also served to build momentum to launch, and amplify engagement and buzz around the soon-to-be-launched beer.

Awareness of 'The Perfect Lager Project' was driven by a comprehensive bought, owned and earned media plan (with a budget of under \$1 million) to guide target consumers into all campaign experiences. The plan encompassed an influencer program, branded content, 3D cinema, street press, iPad, outdoor and in-game advertising, and an extensive off-premise sampling program with iPad voting.

First, over 100,000 data points were sourced from beer lovers and provided to the brewers. Data was collated from a mobile app, which allowed people to rate the perfection level of each beer as they drank it. Using advanced image recognition, drinkers simply pointed their phone at a beer label and the process began. Using this insight from consumers the brewers then created two potentially perfect lagers.

Both beers were launched at a media event where 50 of the most influential people in the industry were flown to the brewery to be the first to taste the new brews. Customised video invitations were created, which drove the highest response and acceptance rate Casella had ever had to a media launch. These guests selected Australia's first 'crowd-brewed' premium lager, named Arvo, as the winner. Then it was time to hand the two brews over to loyal fans to let them vote for the ultimate winner.

RESULTS

The campaign showed early signs of great results when it generated over 100,000 data points in its first phase. However it was clear that it was a success when the winning beer, Arvo, was launched and recorded the biggest single sales week of any new Australian beer in 2012.

Perfect Lager Project 3

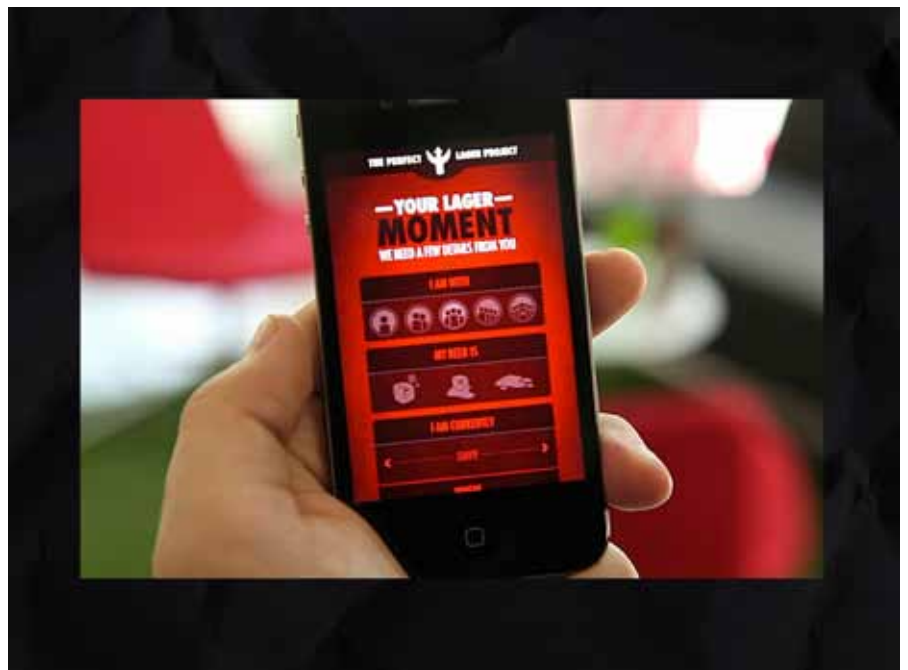
The campaign also generated over two million conversations, 10 million earned impressions via PR and social media, and over 20,000 fans on

Facebook. It recorded the highest engagement rate of any Australian beer brand during the campaign period.

Research showed repeat purchase intent of 85% from drinkers and Australia's largest liquor chain Dan Murphy's named Arvo 'Australia's most innovative lager'. The new premium lager also recorded a net promoter score of 21 for Arvo consumers.

Naming it the winner in the 'Product Launch' category, the panel of judges liked the fact that although the strategy and idea was unconventional and interactive, conventional channels were also used to bring it to life. In addition, the use of crowd-sourcing, gamification and the mobile app was smart and effective.

'The Perfect Lager Project' was the winner of both the 'Product Launch' and 'Cross-Platform Integration' categories at this year's IAB Australia Awards, with a campaign that was notable for the fact that the product launch campaign would be kicked off without a product, and it became a textbook example of how to execute a crowd-sourcing idea with originality and wit.



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