

**EBOOK**

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# Branded Content

**Campaign Collection Vol. 1**

**Learn how a group of leading brands solved their marketing problems through branded utility or entertainment projects.**





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Collection edited  
by PETER ROPER

Many thanks to the brands and  
businesses featured – Tourism  
Australia, Westpac, Jacob's Creek,  
Australian Bureau of Statistics  
and Heineken – and the teams at  
Cummins & Partners, Leo Burnett,  
Zenith Optimedia, Holler Sydney,

# Marketing

Publisher  
PAUL LIDGERWOOD

Editor  
PETER ROPER  
[peter.rop@niche.com.au](mailto:peter.rop@niche.com.au)

Sub editor  
MADELEINE SWAIN

Art director  
KEELY ATKINS

Design & digital pre-press  
MONIQUE BLAIR

Advertising enquiries  
LUKE HATTY  
Tel: +613 9948 4978  
[luke.hatty@niche.com.au](mailto:luke.hatty@niche.com.au)

Subscription enquiries  
Tel: 1800 804 160  
[subscriptions@niche.com.au](mailto:subscriptions@niche.com.au)  
**[www.marketingmag.com.au](http://www.marketingmag.com.au)**

*Marketing* is a publication of  
Niche Media Pty Ltd  
ABN 13 064 613 529.  
1 Queens Road,  
Melbourne, VIC 3004  
Tel +613 9948 4900  
Fax +613 9948 4999

## (niche:)

Chairman  
NICHOLAS DOWER

Managing director  
PAUL LIDGERWOOD

Commercial director  
JOANNE DAVIES

Content director  
CHRIS RENNIE

Financial controller  
SONIA JURISTA

Printing  
GRAPHIC IMPRESSIONS

Accounting software  
SAPPHIREONE  
[www.sapphireone.com](http://www.sapphireone.com)



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# Foreword

**L**et's list some buzz phrases! Content is king. Brands as publishers. Branded entertainment. Unbranded entertainment. Product integration.

Now let's put all those phrases into a dark drawer and close it.

While truisms and catchy lines like the above are reeled out in tweets and conference presentations ad ad nauseam, making people nod their heads and retweet them, you're not reading this collection of case studies to hear them. Instead, what we have for you in this volume are five real-world case studies of brands and their partners who have undertaken to create something for their audience that is useful – whether that use is entertainment or utility.

From televised mini-series to games to infographics, this collection of case studies focuses on those brand-funded ventures that deliver entertainment, utility or both to their target audience. As well as a diversity of content types, the brands featured in this volume cover a diverse set of industries: tourism, financial services, beverages and even a boring old government agency.

We hope you find them insightful. ▲

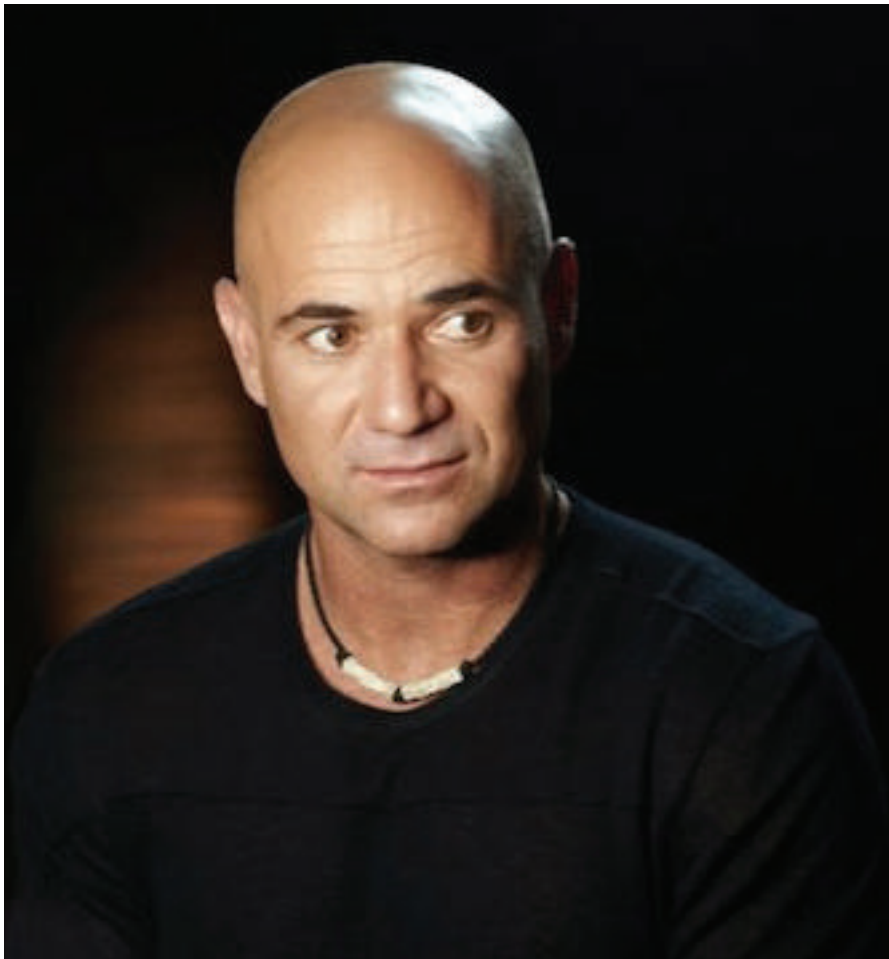
Peter Roper  
Editor  
*Marketing*

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# Agassi Holds Court

**Campaign:**  
**Open Up**  
**Client:**  
**Jacob's Creek**  
**Agencies:**  
**CumminsRoss**



## BACKGROUND

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Jacob's Creek is an internationally iconic Australian wine and also holds the position of the number one wine branded bottled wine in the Australian market (Aztec Reports, June 2012). However, one of its key challenges was to command a premium price position due to higher volume sales of their sub-\$10 lines versus their \$10-plus ranges.

## OBJECTIVES

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Our objectives therefore centred on the 'premiumisation' of the brand and to maximise their global tennis sponsorship portfolio as a vehicle to drive this objective.

## STRATEGY

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We focused our communication on demonstrating value, and not just the brand's monetary value, but also the values it stands for as both are intrinsically linked in the mind of the consumer.

We needed to contribute to changing the perception of the brand's value, not just generate awareness.

We also felt it was important to work in line with the brand's existing creative executions and brand platform, 'True Character', meaning someone that stays true to their beliefs and is honest and genuine.



## EXECUTION

So we found an individual that embodied these values, a tennis superstar that struggled to find his true character: Andre Agassi.

'Open' Jacob's Creek was the campaign.

The word 'open' itself embodied tennis – the Australian Open, open up a bottle and open up to reveal your true character.

We created the Open film series featuring Agassi opening up, and Jacob's Creek delivered them to the world. The films' unprecedented quality and entertainment value saw major broadcasters acquire them for

integration into their live telecast of the Australian Open.

Qantas also requested them for broadcast on every domestic flight during the Australian Open, and they were also distributed digitally and at the event on the big screens in Rod Laver Arena and in Melbourne's Olympic Park precinct.

## RESULTS

Films were broadcast into 75 million homes across Asia and reached 27 percent of the Australian population at least twice (Channel 7 media evaluation) during the Australian Open. There were over 1.9 million

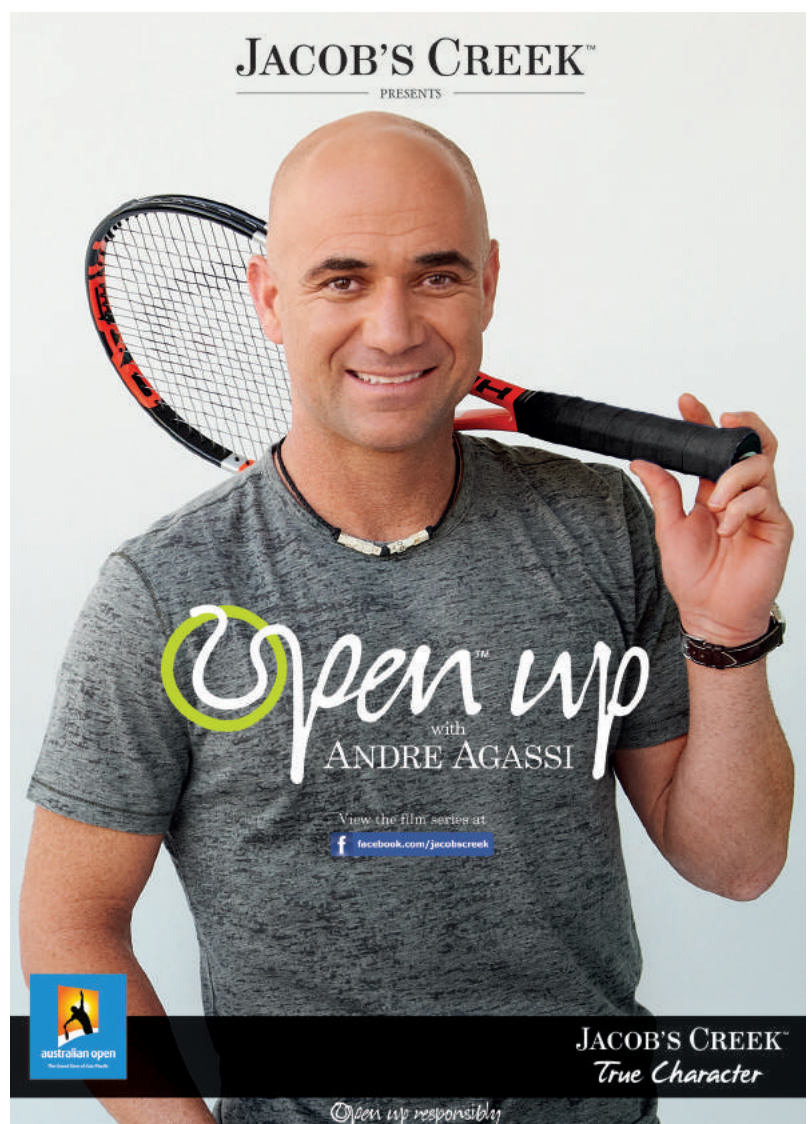
further opportunities to watch the series in-flight on Qantas flights.

The conversation also exploded online with Andre Agassi trending in the top 10 on Twitter ten minutes after the first film aired.

In just three weeks, an estimated \$4.2 million of unpaid media was generated. Most importantly this contributed to success for the brand.

Jacob's Creek enjoyed a 18 percent sales value increase year on year after only one month of activity with 69 percent of this increase driven by its \$10-plus range – successfully delivering on the premiumisation objectives of the campaign.

**The word 'open' itself embodied tennis – the Australian Open, open up a bottle and open up to reveal your true character.**



**Campaign:**  
**Spotlight**  
**Client:**  
**Australian Bureau of**  
**Statistics**  
**Agency:**  
**Leo Burnett**

# Demography Is Fun



## BACKGROUND

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The Australian Bureau of Statistics (ABS) carries out a national Census every five years. The data that it collects is critical in guiding future decisions pertaining to education, healthcare, transport and the environment. It therefore needs to collect as much and as accurate data as it is able to in order to make a real difference when it comes to shaping future government decisions that affect each and every Australian.

The ABS realised that many citizens saw the Census as little more than an irritating obligation affecting participation rates and consequently the quality of the data. This was particularly noticeable among Gen Y, who not only shared the general population's apathy, but more worryingly were choosing not to participate at all. One of the biggest problems was that people didn't understand how the data collected by the Census relates to and affects their own lives.

## OBJECTIVES

The ABS wanted a solution that would demonstrate to the general population, but specifically targeted at Gen Y, that the Census is more than just a bureaucratic exercise. The key requirement was for the campaign to illustrate how engaged participation in the Census could have personal benefit to the individual. The goal was to make data feel tangible and relevant to everyone and thereby drive interest in the Census.

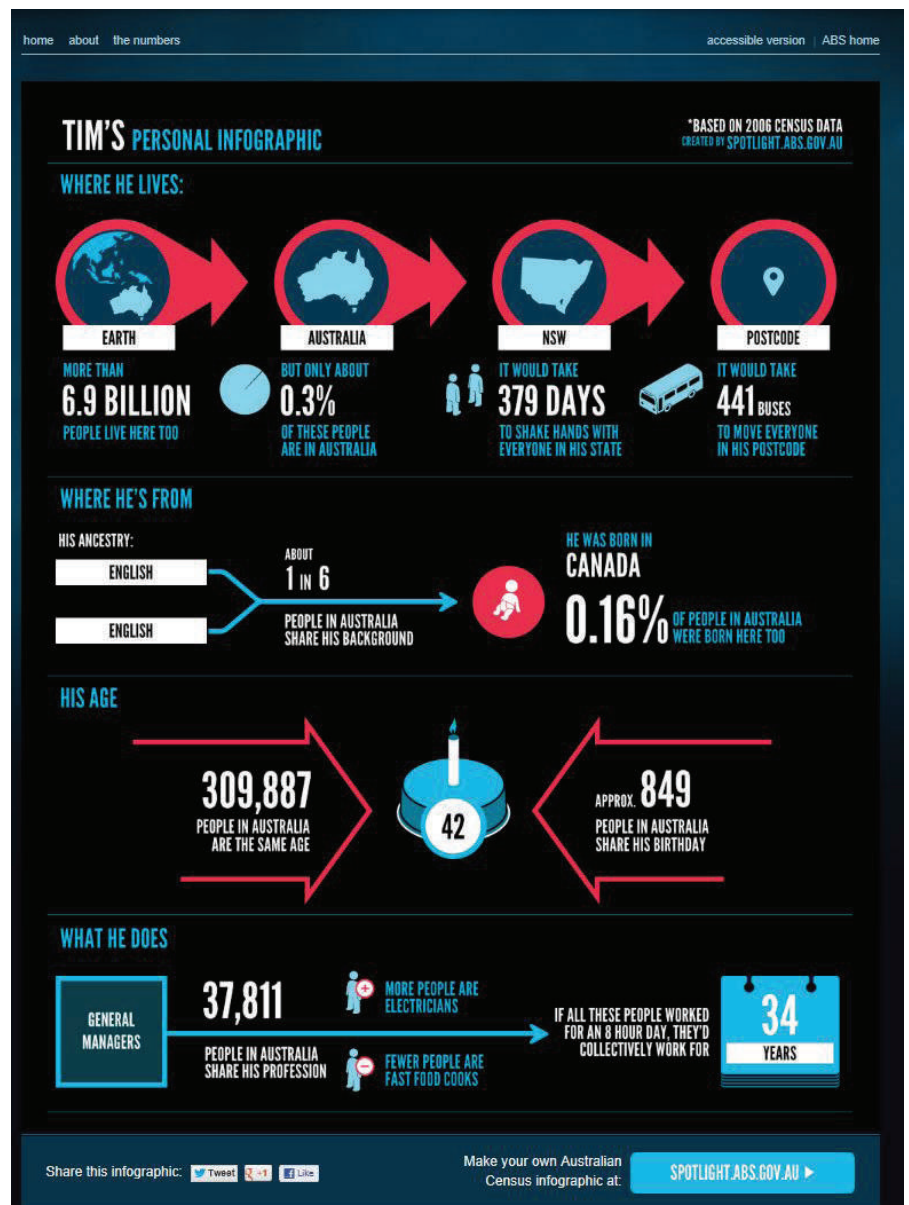
As the campaign target was the previously disengaged and largely apathetic Gen Y, it also needed to use both tone of voice and a platform to connect with its main audience and move away from traditional government awareness campaigns.

## STRATEGY

The idea behind Leo Burnett's campaign was a simple one. It sought to engage people by showing them how their Census data could influence decisions that would shape their community and the future of Australia.

As with all simple ideas, however, it was the execution that really set the campaign apart. Leo Burnett knew that the target audience had little appetite for more facts and figures about why they should participate in the Census and that they would be difficult to target, especially via traditional means.

So, instead of telling people about the benefits of participation, it chose to create an experience that was tailored for them. This took the form of 'Spotlight', a personalised interactive film using existing Census data to create a story about each visitor to the site. This provided an engaging visual illustration as to how the data collected by the Census relates to the individual and how it is used to make a real difference to government decisions that affect their lives.

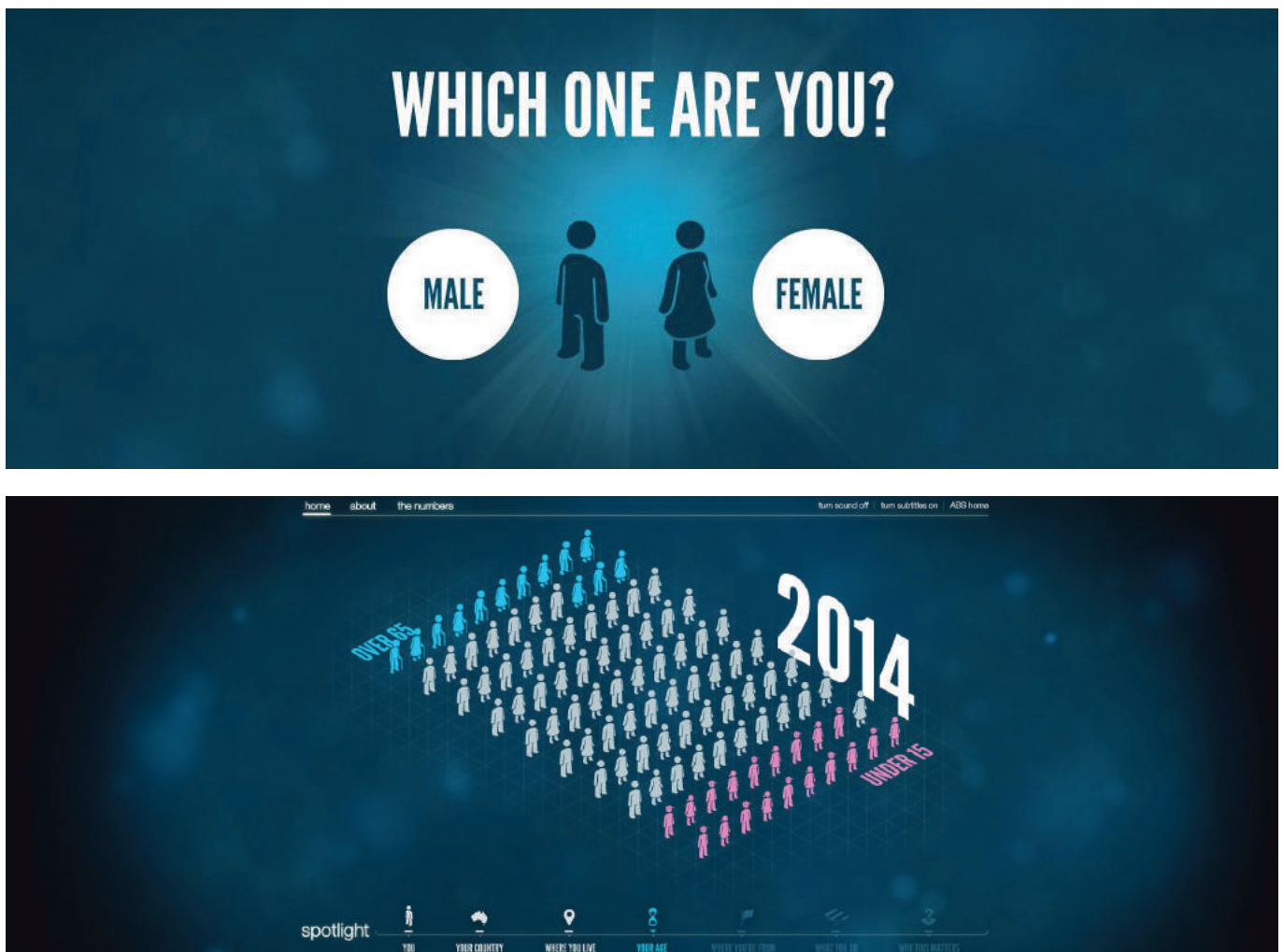


## EXECUTION

The heart of the campaign was a Spotlight m-site, personalised film and related social media activity. The film uses real data from the 2006 Census to create the highly personalised animated film. Customised infographics within the film tell the story of 'you' – depending on the information you provide as to how old you are, what you do, where you live and where you come from. It has 20 different points of customisation, so provides a truly personal and variable experience for each visitor.

**The idea behind Leo Burnett's campaign was a simple one. It sought to engage people by showing them how their Census data could influence decisions that would shape their community and the future of Australia.**





In order to drive awareness in the target audience after Spotlight was launched, social media was heavily relied on for building traffic to the site.

Spotlight was seeded with influential bloggers, appropriate sites and on Twitter, as well as through the Census' own social channels. A bespoke sharing mechanism was built into the site, so that after users completed their Spotlight experience, a unique selfportrait infographic of their Census data was created, which could be shared across Twitter and Facebook, attracting more visitors to the site and building momentum for the campaign.

Key to the success of the campaign was the tone of voice used. It was important to both the client and the successful execution to keep it as far as possible from

feeling like a standard government communication. The film was voiced by well-known comedian and TV presenter Shaun Micallef and employed both humour and a touch of edginess to fully engage with its audience. Raw data was presented as more relatable scenarios illustrated with quirky and fun animation.

The experience was also made fully accessible for all users by concurrently developing an alternative version that made the same content available to the highest accessibility standards.

## RESULTS

Within weeks, and with no paid media support, the government website about statistical data was visited by more than a quarter of a

million people, each spending on average more than four and a half minutes with the content. More than 37,600 personalised infographics were generated and shared online with over 61,500 views and 4500 likes. Although at the time of judging the 2011 Census data itself was yet to be released, more than half of the visitors to the site were from Gen Y, suggesting a much improved level of engagement.

In the Brand Awareness and Positioning category, the way the campaign focused on the experience of the individual and not about the Census itself was admired. As one judge noted it was a, "fantastic way to make a dry subject matter very relevant for the target audience". The traction to the site and engagement with it on the back of little or no media spend was also lauded.

# No Leave No Life

**Campaign:**  
**No Leave No Life**

**Client:**  
**Tourism Australia, Southern  
Star Entertainment**

**Agencies:**  
**SMG Red, Channel Seven,  
Carat, OMD, DDB**

## BACKGROUND

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In December 2008 Tourism Australia, through Roy Morgan Research, had identified that Australians had amassed an incredible 121 million days of unused annual leave entitlements. One in four full-time Australian employees had 25 or more days 'stockpiled', which translated to \$31 billion in costs sitting on the books of employers. The stockpiling was a big issue not just for the employees looking to maintain a healthy work-life balance, but also for company balance sheets with untaken leave accumulating on their books. This leave stockpiling was also potentially having an impact on domestic tourism with workers amassing leave rather than using it to take short breaks or longer holidays in Australia.

The research suggested that the key group most likely to be stockpiling were males aged 35 to 49, followed by male and female



career-orientated 20-somethings and those working toward retirement. They were with organisations both large and small, in public and private sectors, with and without children and had various reasons for not taking leave, including increased pressure in the workplace and changing economic conditions.

One key barrier, however, emerged: 'Taking leave seems like more hassle than it's worth'. Yet most understood the benefits of taking leave and saw it as positive and a chance to enrich their lives with new experiences.

But Australia was not high on the list as a destination for taking a holiday for various reasons, including 'It's always going to be there, so I will visit it later', and perceptions about overseas destinations offering more attractive holiday packages and greater 'talkability'.

So the key question facing Tourism Australia was how to encourage all those Australians to unlock some of their leave and, more importantly, use it to take a holiday in Australia. Tourism Australia identified a number of messages that needed to be communicated to Australian employees and employers, and for over nine months worked in collaboration with Southern Star Entertainment, Channel Seven, Carat and SMG Red. Later, OMD and DDB became involved to develop a branded entertainment property entitled 'No leave no life'.

## OBJECTIVES

The key objectives of the campaign included:

- ★ raise the relevance and urgency of taking leave in Australia as a short break,
- ★ reduce the number of stockpiled leave days,
- ★ change perceptions to make it easy to take leave,
- ★ develop a platform that had greater consumer engagement

## So the key question facing Tourism Australia was how to encourage all those Australians to unlock some of their leave and, more importantly, use it to take a holiday in Australia.

than just advertising,

- ★ articulate the 'No Leave No Life' message in an entertaining and memorable way,
- ★ engage a younger demographic while maintaining broad base appeal, reaching more than one million Australians,
- ★ deliver marketing effectiveness and value for money deliver results to partners through travel content and promotions, and
- ★ promote domestic holidays as an integral part of the Australian economy.

## STRATEGY

The strategy was to develop a branded entertainment program that appealed to a wide audience, which combined both highly creative content and production values to ensure it would secure a national primetime TV transmission.

Tourism Australia, state tourism organisations and Australian industry were brought together in a branded partnership to amplify the message. To extend the budget and reduce production costs, an airline partner was secured, and the TV content was repurposed for use on multiple platforms and to drive up viewing of videos.

The show was to be used as a catalyst for employer adoption, as a call to action to encourage the taking of leave days, with out-of-home advertising to reach commuters while in their daily travel routines, key city metropolitan press to target business sections, a social media and digital presence, ambient multimedia in

office environments and promotional merchandise.

## EXECUTION

Each series included seven 30-minute episodes, aired on Channel Seven over December and January at 6:30pm. Series one, in 2009, was presented by Ernie Dingo, series two, in 2010, by James Tobin, and series three, in 2011, by Tim 'Rosso' Ross.

The episodes included in-program promotions and weather links, and the station promotional spots were supported by paid media TVCs throughout the three series.

Campaign support:

- ★ Radio: Austereo and Australian Radio Network Mix FM competition, promotion, pop-ups, live reads, m-sites and spots,
- ★ Digital and social: Yahoo!7, YouTube, niche websites, campaign site, ([www.noleavenolife.com](http://www.noleavenolife.com)), Facebook keywords, and travel and lifestyle portals and hubs,
- ★ Print: Fairfax's Sydney Morning Herald and The Age, travel and trade publications, and the free No Leave No Life magazine,
- ★ Outdoor: Showcase, 24-footers, interiors and cross-track (Sydney), and
- ★ Public relations: targeting national trade, consumer, dailies, business and magazines.

Series three also included a 'casting call' promotion to take part in the program, a \$50,000 Australian holiday competition with Virgin



Australia, office tower TV in 432 office tower locations, and 150,000 overprinted coffee cups in 92 cafés nationally.

### RESULTS

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Key results for series one:

- ★ delivered a return four times the investment,
- ★ reached an average of 1.15 million viewers per week across five city metro and regional areas,
- ★ timeslot winner with average 33% share across five city metro free-to-air channels,
- ★ placed second in light entertainment series for Saturday nights, summer schedule,
- ★ \$1.4 million media value in publicity and PR, with 71 media stories,
- ★ prompted brand recall jumped from 23% to 45% over seven weeks, and
- ★ won gold at the Media Federation Australia Awards 2010.

Series two:

- ★ delivered a four-fold ROI,
- ★ averaged more than 6.5 million viewers over the series,
- ★ timeslot winner with average 29% share, and
- ★ demographic winner for women over 35 years old – 34% average demographics over seven weeks.

Series three:

- ★ delivered a five-fold ROI,
- ★ first run attracted 5.82 million viewers in 2011 on Channel Seven, second run May to June 2012 on Channel Seven Two attracted 522,000 viewers,
- ★ 6.75 million-plus viewers over the series five city metro and regional areas,
- ★ was the timeslot winner with average 30% share including Christmas Eve and New Year's Eve across the five city metro free-to-air channels,
- ★ demographic winner for women over 35 years of age – 35% average demographics over seven weeks,
- ★ 'casting call' promotion generated

a database of over 5000 entries in under two weeks,

- ★ seven state and territory tourism partners, as well as 60 industry operators partnered the series and contributed over \$1 million directly towards the production,
- ★ Virgin Australia and the state and territory partners promoted the series through their own specific channels generating \$500,000 of additional media value,
- ★ first ever Australian branded entertainment program to be recommissioned for the third time on primetime TV,
- ★ Virgin Australia holiday promotion delivered over 23,000 entries in four days,
- ★ Yahoo!7, YouTube and the campaign site were the most popular, generating over 32,000 views and over two million unique visits across all the sites, and
- ★ Mix FM launched Tim 'Rosso' Ross' new radio show and a bonus campaign was negotiated including promotion worth \$42,000 that reached 739,000 people.



# For Kick and Country

**Campaign:**  
**Kick For Your Country**  
**Client:**  
**Heineken**  
**Agencies:**  
**Zenith Optimedia,  
Holler Sydney**

## BACKGROUND

Heineken is a globally recognised brand that has a long association with international rugby, having been a sponsor of the Rugby World Cup since 1995. The brand already enjoyed the fourth-highest level of spontaneous awareness of any beer brand in Australia, but the 2011 Rugby World Cup in New Zealand presented an excellent opportunity for it to engage Australian consumers and drive real local returns from the global sponsorship.

The challenge was how best to leverage the sponsorship and ensure Heineken's voice cut through the World Cup clutter of the other 17 sponsors, many of which had significantly larger spends. It also had to take into account a declining Australian beer market and the number of brands competing to attract the attention of the male 18-to-34 target demographic.







### OBJECTIVES

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The agency was tasked with developing a unique and immersive brand experience to excite and engage its male 18- to 34-year-old audience, ensuring that Heineken's voice was heard among the other Rugby World Cup sponsorship programs. It also needed to deliver a 27% uplift in sales and build momentum in the lead-up to Christmas.

### STRATEGY

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Naturally, as a global sponsor, Heineken was already investing in a TV spot. However, this would not be enough to ensure that the brand engaged and excited the savvy and switched on target audience. A value-adding experience was required that tapped into their interests and passions to lift the Heineken brand above its fellow sponsors.

Research indicated that members of the target were highly likely to own a smartphone and were also highly competitive in nature, readily jumping at any opportunity to outdo their mates. These insights, along with their love of rugby, led to the creation of the 'Kick for Your Country' app, which was at the centre of the campaign. This was supported and augmented by the innovative merging of TV and mobile screens in order to maximise budget and deepen the relationship with the audience.

Fox Sports, with its unique in-house stats team and live,

in-match broadcast capability, was identified as a vehicle to introduce a new way of trans-media match viewing that would make sure Heineken was a talked about brand during the televised tournament.

### EXECUTION

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The key platforms – mobile, digital and TV – worked seamlessly to cross promote and raise awareness. The primary function of the media spend was to inform consumers about the 'Kick for Your Country' app that was developed. The entire digital budget was spent on driving consumers to download the app and TV activations were negotiated as added value to the broadcast sponsorship.

A critical part of the campaign was the partnership with Fox Sports. Research showed that Heineken drinkers in the target demographic were highly likely to view Fox Sports, which made it an essential property to target. A number of in-program features were employed to attract visitors to engage, and presenters showcased and discussed the app, while ads and editorial on foxsports.com.au drove users to view the app demo video, click to download it and find venues to watch matches.

Other sport, news, gaming and entertainment sites, and apps were also targeted in line with the target's media consumption patterns, with search a key part of the mix. The packaging of the product itself was also utilised with QR (quick response) codes on the bottles and packages linking to the mobile site and

encouraging consumers to download the app. Heineken's Facebook page promoted the app throughout the tournament. The app itself was built around the premise that Heineken and rugby fans alike have all dreamed of kicking a winning goal for their country. This unique app allowed fans to be part of the on-field action and kick real penalty goals and conversions, live, as they happened during the games. This meant that anyone with access to a smartphone could take the same kick, from the same spot, in the same conditions as the players.

The app was simple to use, but highly complex to develop with over 4000 data points, including exact field position of the ball, wind speed and ground conditions etc needing to be processed so users could simultaneously kick on their mobile at the same time as the ball was being kicked on the field. The end result was a never-before-seen integration of live TV and real-time mobile play.

Outside of matches, users were able to practise their skills and climb the leader-board in the 'Training Challenge'. To appeal to the competitive nature of the target market, users could also play against their friends on Facebook. In addition to the gaming modes, the Heineken Rugby Clubhouse application also kept users up-to-date with tournament information and used GPS (global positioning system) mapping to find the nearest official Heineken Clubhouse venue for the best Rugby World Cup viewing experience.

## RESULTS

The campaign outperformed its metric goals and more than delivered on the client brief. What was particularly impressive about the campaign was its success in lifting Heineken out of the scrum of its fellow sponsors. It went from merely being a Rugby World Cup sponsor to being a genuine part of the experience. As one judge noted it was “immersive, engaging and smart” and widely acknowledged to have exceeded business objectives and actively engaged consumers throughout the period of the tournament.

Heineken tripled its average monthly searches in Australia during the core month of the World Cup. The live ‘Kick for Your Country’ game clearly resonated with its target as over 51,000 people downloaded the app during the month of the tournament.

**Research indicated that members of the target were highly likely to own a smartphone and were also highly competitive in nature, readily jumping at any opportunity to outdo their mates.**

Consumers not only downloaded the app, but, having done so, actively engaged with it throughout the World Cup. More than 2.2 million live kicks were taken, with over seven million training kicks recorded. As one of the judges remarked, “It brilliantly tapped into the target market’s passion for the game itself, their competitive nature and a desire to be part of the action.”

Users agreed, with the app receiving four out of five stars and being the second-ranked free sports app during the tournament. The tactical media buy contributed significantly to the number of downloads with clear spikes recorded when key elements of media were in

market, prompting one of the panel to note, “Their bold move at placing 100% of the digital budget behind creating awareness and driving apps paid off.”

Critically, the campaign delivered tangible results to the bottom line. It eclipsed its target of a 27% sales uplift to achieve an impressive 35% growth in sales. It also gained traction with its existing Heineken brand adores as the number of buyers increased throughout the period of the World Cup, increasing their volume consumption by 20%.

The campaign also won the ‘Cross Platform Integration’ category at the 2012 IAB Awards.



## BACKGROUND

In 2013 Westpac marked 40 years of partnership with the Westpac Lifesaver Rescue Helicopter Service, making it one of the most iconic, long-standing sponsorships in Australian history.

To truly convey the essential and brave work undertaken by the men and women of the Service, Westpac engaged MediaCom Beyond Advertising to produce Air Rescue, a six-part observational documentary series for Channel Seven.

Air Rescue followed a core cast of rescuers from the Service as they entered the lives of ordinary Australians in need, such as fishermen in trouble on the rocks, injured farmers, flood victims, motorbike riders and holidaymakers in the wrong place at the wrong time.

Viewers were taken behind-the-scenes to witness the intense and dramatic world of the crew members and experience spectacular rescues first-hand, capturing the vast range of emotions felt by the crew.

The series marked Westpac's first foray into the branded content space, and made Westpac the first bank to have funded a prime-time television series.

## OBJECTIVES

Westpac's objectives were to:

- ✦ Adequately recognise and showcase the essential, brave and free work undertaken by the Westpac Lifesaver Rescue Helicopter Service.
- ✦ support the Service beyond sponsorship by driving fundraising via a direct call to action after each episode, and
- ✦ entertain and engage consumers with the Westpac brand through genuinely interesting and compelling content.

# Brand content goes prime-time

**Campaign:**  
**Air Rescue**  
**documentary series**

**Client:**  
**Westpac**  
**Agencies:**  
**MediaCom Beyond**  
**Advertising, Map and Page,**  
**Fredbird Productions,**  
**DDB Tribal**



## STRATEGY

To mark the 40th anniversary of Westpac's partnership with the Service, an integrated communications strategy was developed that extended across multiple platforms including events, in-branch activity, above the line advertising, publicity outreach and social media integration.

This milestone also offered Westpac the ideal opportunity to venture into branded content featuring the Service, and engaged MediaCom on making Air Rescue a reality.

The sponsorship of the Service is also an iconic example of the bank's brand position, 'Australia, proudly supported by Westpac'.

The dramatic and captivating stories highlight the remarkable and, quite literally, lifesaving work the Westpac Lifesaver Rescue Helicopter Service performs in the community, making the production of Air Rescue a very natural extension of Westpac's partnership with the Service.

## EXECUTION

Westpac worked closely with MediaCom, which has been the bank's media agency since 2011, and MediaCom Beyond Advertising (MBA) to develop the brand-funded series.

MBA engaged Fredbird Productions and followed a core 'cast' of crew members, capturing gripping rescues and the heightened emotions of the patients

and their loved ones. Six 30-minute episodes were produced and presented to Channel Seven, which agreed to schedule the program to air in a prime-time slot at 8pm on a weekday. The series aired over six weeks in November and December 2013.



In addition to the TV episodes, MBA produced 15 web-based episodes and MediaCom used promoted tweets, YouTube, TruView and promoted posts on Facebook to seed this content, and two-minute teasers for episodes one and two.

The show was also supported by an extensive publicity strategy implemented by Map and Page (MAP), Westpac's PR agency, which worked alongside MBA in maximising the 'storytelling' opportunities beyond the show.

Westpac also engaged DDB Tribal Melbourne to build the microsite Westpacrescue.com.au, which provided people with a place to share and read stories about the Service and rescues, as well as being a centralised location for people to donate nationally. The site was promoted at the end of each episode as a call to action for donations.

## RESULTS

Air Rescue became the first ad-funded series to air on a free-to-air channel in prime time, and garnered an average audience of 1.4 million viewers per episode.

It was number one in its time slot across regional audiences consistently across the six-week period, and achieved a total metro TV reach of 4.3 million viewers,

The publicity strategy implemented by MAP secured 230 pieces of coverage across print, online and broadcast, with a PR value of more than \$2 million.

The six episodes delivered an ROI eight times greater than traditional advertising, and Westpacrescue.com.au saw \$60,000 worth of donations delivered across the site in the first three months.



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