

EBOOK

# Simply Effective

Campaign Collection Vol. 1

Learn how a group of brands solved their marketing problems with campaigns that were simple yet effective.





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by PETER ROPER

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# Foreword

Occam's Razor doesn't just apply to the scientific method. In problem solving, whether it's the design of a poster, a strategy, or a behaviour change campaign, elegant ideas executed well will always trump the convoluted.

Often simple is not a matter of choice – even though it should be – but one of circumstance. The most worthwhile causes are not often those with the deepest pockets... the biggest challenges are not always given the best resources.

So whether by need or good taste, it's by design that the marketing case studies contained in this collection achieved the results that earned them the labels simple and effective. And there's something in that we can all learn from.

We hope you find them insightful. ▲

Peter Roper  
Editor, *Marketing*  
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# Cool running

**Campaign:**  
**She Runs The Night**

**Client:**  
**Nike**  
**Agency:**  
**Razor**

## BACKGROUND

The Nike brand was strong within the running market, but Asics had a slight edge in shoe sales, especially female shoes. Nike had always designed shoes specifically for women's feet, but had never communicated exclusively to females. Collectively, Nike and Razor felt this gap was an opportunity.

According to research firm GfK, Nike was the top consideration for female runners; however, Asics was seen as the running specialist and the brand most likely to be recommended to others. This frustrated Nike and Razor because Nike was founded by running enthusiasts, for running enthusiasts and was recognised for this in other countries around the world.

## OBJECTIVES

Nike needed to set about changing this perception. The overall objective was, therefore, to find a way to connect with female runners and get them talking about Nike.

## STRATEGY

Razor started by speaking with young females who took their running seriously and soon enough it became apparent that there was nothing available for them in the community. Running appeared to be an individual pursuit, dominated by men, with mostly male-targeted communication. Women had a tendency to run alone, often left to overcome their fears and achieve their goals by themselves. This seemed at odds with women's natural inclination to discuss and share experiences with like-minded people.

The big insight was that young women runners lacked something fundamental to the female psyche: a



**Armed with the knowledge that the most powerful influencers among female runners were female runners themselves, the strategy was to use real female runners as the primary channel to promote and grow the community.**

## EXECUTION

Conversation was ignited through Nike's social media channels, with a rally cry for change and stimulating chat around the barriers women face. It was during this conversation that the need to tackle the biggest barrier of the community was identified: running alone at night.

So, Nike decided to challenge its community by announcing a 13-kilometre night race for female runners. This would be the anchor around which the community would be built. It also gave the community a name: 'She Runs the Night'.

Young runners were solicited to be the voice of the brand. Carly, a

forum to communicate, achieve goals and conquer barriers together. Female runners were far stronger and more powerful when part of a group than they ever could be as an individual. The idea, therefore, was born: create a community for young females bound by a passion for running.

Armed with the knowledge that the most powerful influencers among female runners were female runners themselves, the strategy was to use real female runners as the primary channel to promote and grow the community. This represented a significant departure for Nike from elite athlete-led communication, but one it was brave enough to embrace wholeheartedly.

Channel imperatives employed were:

- physical running communities – created for authenticity
- digital communities – necessary to match young female social behaviours
- mobile interactivity – essential given high usage by runners, and
- advertising – placed in female worlds, not running worlds, shattering the male-dominated norms.



young runner, was appointed as the community manager to bring a voice to the 'Nike She Runs' Facebook page. Her posts brought instant authenticity to the community and led to some of the highest engagement across Facebook posts.

Nike encouraged women to share their running experiences with both the Facebook page and their fellow fans. After 16,000 likes and 14,000 people talking about the run within one month, it was clear the community was on to something powerful.

With 87 percent of young female runners running with their phone, an app with content generated by Nike and the runners was made available to the women to provide further inspiration and motivation.

To help recruit runners for the race, five young women were chosen as ambassadors. Their stories were told in a content piece, employed across multiple channels. The women also utilised Facebook timeline change, with over 80 ambassadors personalising their home page with the 'She Runs' graphic.

The ambassadors' stories were placed on posters with QR (quick response) codes that activated videos in environments where runners congregated and discussed running or fitness, such as Fitness First gyms and well-known running routes.

Further promotion was provided through eDMs (electronic direct mail) sent out to Nike's various databases and via a Cosmopolitan partnership, which included:

- an editorial feature on night running
- advertising
- website integration with cosmopolitan.com.au via editorial, plus impactful display advertising, sending users through to the race's Facebook registration, and
- a running workshop.

The promotional push was replicated within universities, recruiting ambassadors who:

- networked and recruited within clubs, societies, sporting groups, gyms, sport and faculties on campus
- put up posters across the five campuses
- sent eDMs to 39,834 students, and
- used their own social channels.

Each ambassador held weekly run clubs in different locations around Sydney, allowing women to not only train for the 13-kilometre run, but also connect with other women along the way.

Race night was where the community came together. Runner journeys were published via all media partners and Nike's own media. Race

entrants also received a personalised digital media video post-event.

For the 'She Runs' strategy to operate as an ongoing communication platform, it was critical that the community continued to contribute and promote post-event. Nike-run clubs continue to operate on a weekly basis. Ambassadors still provide motivation to runners and continue to promote product innovations. Carly is still blogging.

## RESULTS

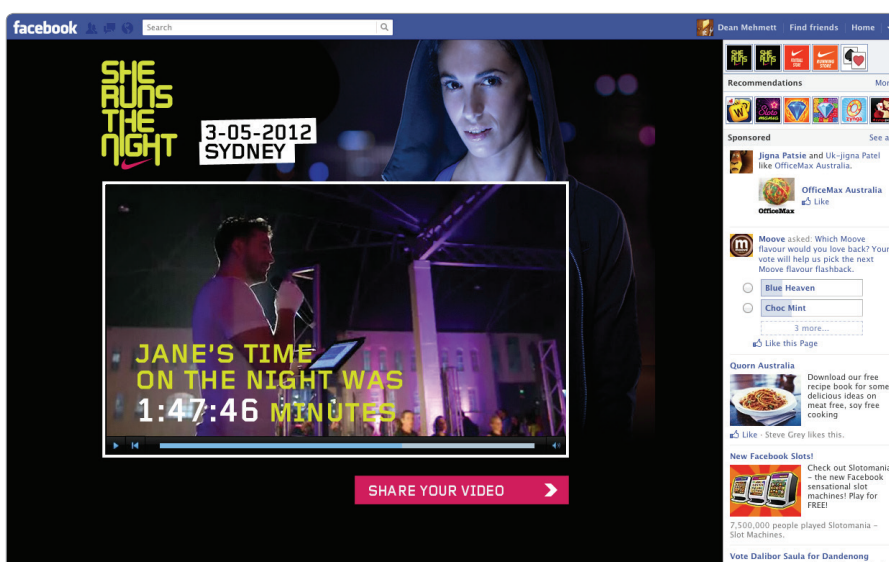
'She Runs' was one of the most successful campaigns of 2012. It demonstrates the power of a culturally connected idea – one that helps a community to form, shifts brand perceptions and ultimately changes how people talk about a product.

All KPIs and expectations were exceeded:

- a community of 54,762 female runners was built (83 percent more than KPI)
- 98 percent of the digital community positively engaged with Nike (40 percent more than KPI), and
- 90 percent of runners surveyed via Facebook intend to run the race again this year (13 percent more than KPI).

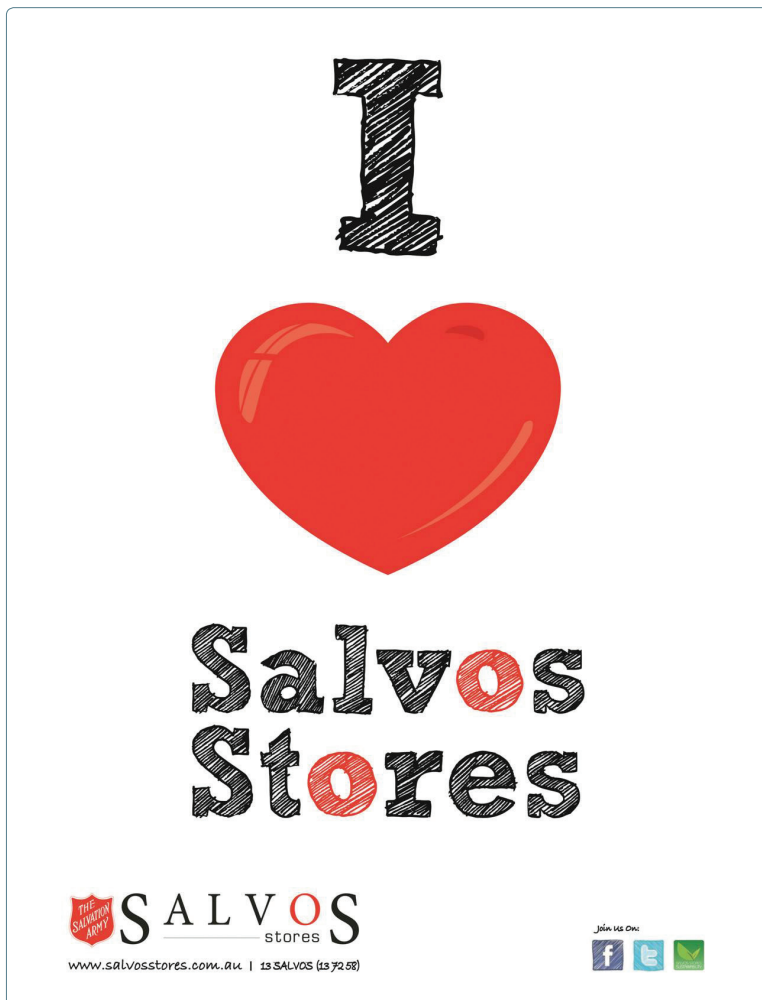
Nike did not commission research to gauge a shift in brand preference, but sales targets were hit and key shoe styles sold out.

Nike and Razor set out to shake up running for women and ended up sparking a movement that unleashed a powerful, thriving community – a community that's still running. The campaign has also been recognised by several key media industry awards including winning the Best Integrated Media category at the 2012 Media Federation of Australia Awards and being shortlisted for Best Engagement Strategy at the Festival of Media Awards Asia.



# I Love Salvos Stores

**Campaign:**  
**I Love Salvos Stores**  
**Client:**  
**Salvos Stores**  
**Agency:**  
**DGM Advertising**



## BACKGROUND

In August, Salvos Stores launched the 'I Love Salvos Stores' campaign. The campaign promoted the many reasons why people love shopping at Salvos Stores, such as the wide range of goods, bargain prices, numerous outlets, helping those in need and shopping sustainably. In addition, the campaign asked customers to identify why they love Salvos Stores.

The campaign was primarily focused on encouraging current Salvos Stores shoppers into stores. It also aimed to appeal to people who may not have shopped at Salvos Stores before through a new message and mediums.

As well as encouraging people to shop in-stores, Salvos Stores always has the challenge of keeping the brand top of mind, to ensure a consistent stream of donations continue to flow throughout all stores. Salvos Stores relies on the continued volume of donations from the general public to run successfully.



### OBJECTIVES

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This campaign had multiple objectives:

- to continue to increase overall sales across the territory
- to highlight the range of products available at Salvos Stores
- to promote reasons to shop at Salvos Stores and get customers to identify why they love the brand
- to continue to increase overall brand awareness and put Salvos Stores top of mind
- to penetrate all market segments, without isolating any particular demographic, and
- to highlight and reinforce Salvos Stores' commitment to the environment through the link with the 'Buy Nothing New Month' campaign and launch of sustainability logo.

### STRATEGY

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The campaign artwork was inspired by the 'I Love New York' imagery. It was simple, yet effective in communicating to customers the types of goods which can be bought at Salvos Stores. Media would include:

- metropolitan radio
- regional television
- outdoor (24 footers, twin 8s and interior panels on trams and buses)
- in-store material (posters, stickers, flyers, badges)
- Facebook campaigns including competitions, and
- Twitter to support the Facebook campaigns.

### EXECUTION

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#### Metropolitan radio

The Austereo network was chosen across the three main cities where



Salvos Stores are spread. This included FoxFM in Melbourne, SAFM in Adelaide and 92.9FM in Perth. TerritoryFM was used in the Northern Territory.

There were over 1,400 spots aired over the three stations, with a mixture of five, 15 and 30 second advertisements. Salvos Stores also received content on the Austereo websites.

#### Regional television

A 30 second television commercial was put together using stock images. The images showed people the different objects people can buy from Salvos Stores. The commercial was shown in regional areas which weren't covered by the radio.

#### Outdoor media

Salvos Stores used outdoor media as a way to advertise to people working in the three major cities. Salvos Stores had a number of '24 footer' advertisements and interior posters on trams and buses. The panels were effective in communicating the simple message in the time people had to read them, with 2.6 million total contacts across Melbourne, Adelaide and Perth with an average frequency of 2.0.

#### In store

The in-store element of the campaign was impossible to ignore by Salvos Stores customers and street traffic. Eye catching A1 posters in the windows were visible from the street. Each staff member and volunteer wore an 'I Love Salvos Stores' badge throughout the duration of the campaign.

Customers were also able to help themselves to 'I Love Salvos Stores' bumper stickers and flyers when they were shopping in store. The flyer introduced customer to the Salvos Stores sustainability logo. Now, the logo appears on all marketing materials to remind people of Salvos Stores commitment to the environment.

#### Social media

The social media element of the campaign was vital to the campaign success and engaging the younger customer. Through the Salvos Stores Facebook and Twitter pages, fans and followers were asked to say why they love Salvos Stores for their chance to win a \$100 Salvos Stores shopping voucher. Alternatively, they could pick up an 'I Love Salvos Stores' bumper sticker in store, and post a photo of it on the social media pages.

## 10 SALVOS STORES

In phase two of the campaign, photos of outfits put together from clothing sourced at Salvos Stores were posted on the Facebook pages. Fans had to say where they would wear the outfit for their chance to win it. The competition was supported by paid Facebook advertising.

### RESULTS

#### Sales

There was a significant jump in sales when the campaign started. These statistics prove the campaign's overall success. Between August and November, sales were up 2.93 percent on the earlier months of the year. Sales were up 6.6 percent on

the same time last year. Figure One shows sales peaked and remained at a consistently high level while the 'I Love Salvos Stores' campaign was running. There was positive feedback from shoppers on the in-store artwork, as well as the social media, radio and television campaigns.

#### Social media

During 2011, Salvos Stores Facebook likes increased by 2,892, post views increased by 606 percent and post feedback increased by 423 percent. The unique daily users and level of interactions increased and became much more consistent.

In 2011, Salvos Stores started its Twitter profile, the majority of this increase can be directly accredited to

the 'I Love Salvos Stores' campaign. At the end of 2011, the Twitter page had 540 followers. These results are invaluable for Salvos Stores, because those fans and followers continue to support Salvos Stores well after the campaign is over. Salvos Stores fans now expect prompt responses to their online queries and feedback.

The 'I Love Salvos Stores' campaign achieved great success through increased sales and donations across five states. The campaign boosted brand awareness through the use of a variety of advertising mediums. 'I Love Salvos Stores' social media competition ensured there was a high level of interactions on the Facebook and Twitter pages.





## BACKGROUND

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To mark the arrival of Bulleit Rye in Australia, Diageo Australia tasked One Green Bean (OGB) with making Bulleit Whiskey the next hot independent whiskey brand.

At the time, bars around the country were in the midst of a rye whiskey shortage. A surge in the popularity of classic cocktails such as the Manhattan and the Old Fashioned was happening, and they all called for rye. But, as a great rye takes a minimum of four years to age and no one had predicted this resurgence, there was a supply shortage.

To cement the positioning of Bulleit Whiskey as a premium, independent bourbon brand, we needed to elevate the emerging trend of American whiskey and downplay the association with the mainstream.

# A rye sense of style

**Campaign:**  
**Bulleit Whiskey Speak Easy Series**  
**Client:**  
**Diageo Australia**  
**Agency:**  
**One Green Bean**

Bulleit Rye presented the perfect opportunity to do this, as it is a highly respected whiskey amongst the world's best mixologists. Rye was highly anticipated by the trade and would serve to elevate the Bulleit Whiskey brand by association.

It was imperative for Bulleit Whiskey to first be embraced by the most independent amongst the target audience of 18 to 40-year-old men.

Harnessing consumer and trade research findings around the shift in sentiment around America and the appetite for spirited conversation, OGB developed an idea that celebrated the dialogue and discourse of independent thinkers, spearheaded by renegade American chef David Chang from Momofuku fame. It allowed Bulleit Whiskey to play at the frontier of these independent thinkers on both sides of the bar, giving them the spirit to speak easy.

## OBJECTIVES

Diageo Australia's core objectives were to:

- make Bulleit Whiskey the next hot independent whiskey brand, drunk in cool small bars and underground venues
- cement the positioning of Bulleit Whiskey as a premium, independent bourbon brand, elevating it on both sides of the bar.

## STRATEGY

Knowing the campaign needed to allow Bulleit Whiskey to first be embraced by the most independent amongst the target audience, who are cynical towards traditional marketing and notoriously hard to reach, the idea tapped into a number

of cultural trends that resonated with them.

1. There was a shift in sentiment towards America. From a return to soul food and diner culture, to TV shows that celebrated key eras, America had become cool again. This Americana effect had trickled down to the small bar culture in Australia.
2. The resurgence of classic cocktails and the thirst for rye whiskey.
3. Popular TV shows such as Mad Men and Boardwalk Empire, where the show's characters shared provocative thoughts and spirited barbs over a whiskey, revealed there was an appetite for spirited conversation among our target audience. Combined with topics discussed at Festival of Dangerous Ideas, TEDx and on Q&A, trending on social media and forming the news agenda.



4. The current era of the independent, renegade chef. Chefs are the new rock stars, challenging traditional notions of the dining experience and gaining serious airtime as a result. These four cultural trends were leveraged to deliver a compelling campaign idea for Bulleit Whiskey that resonated with influential bartenders, media and independent consumers alike.

## EXECUTION

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The idea was the Bulleit Speak Easy Series: a series of consumer events within a selection of bars ('Bulleit Holes') in Sydney, allowing discerning Australians to come together for a spirited conversation over a whiskey.

The series was a celebration of the dialogue and discourse of independent thinkers. To launch, Bulleit Whiskey collaborated with two independent thinkers at the frontier of their respective industries: outspoken whiskey aficionado, Momofuku's founder David Chang, and Sydney DJ and party host, Andrew Levins, who also runs The Dip, a shrine to American diner food.

The Speak Easy launch event, held at The Carrington in Sydney's Surry Hills, saw Chang and Levins discuss a number of topical issues, sharing opinions and anecdotes to bring the spirit of good old-fashioned conversation to life in front of a packed audience of media and influencers.

Furthering the collaboration and ensuring that the liquid was at the forefront of the campaign, David Chang created a drink exclusively for Bulleit Whiskey, developing an evolution of the humble Pickleback, taking on the citrus flavours of classic whiskey cocktails.

The successful launch event placed Bulleit Whiskey at the frontier of the whiskey movement. With the service of pre-batched whiskey cocktails, Picklebacks served in bull skulls, life-size taxidermy, fried chicken and pulled-pork sliders, Bulleit Whiskey firmly reframed American whiskey in the minds of Australian independent thinkers through theatre and ritual.

Following the launch, Levins went on to host the Bulleit Whiskey Speak Easy Series at various locations around Sydney. Celebrating the spirit of good conversation in some of Sydney's independent small bars, the series saw Levins play a live DJ set before making his way around the bar, shouting patrons a Bulleit Whiskey and shooting the breeze with them, fuelling the spirit of good old-fashioned conversation over a whiskey. A media partnership with FBi Radio also ensured the message was reaching the right consumers.

Chang also shared his drink with a selection of bartenders from some of Australia's best small bars at a 'Pickling Academy' at Shady Pines, ensuring the trade was given 'insider' access to the drink before it was launched to the masses.

The influencer strategy that underpinned the launch ensured that

media, bartenders and influential independent consumers were engaged in a targeted manner, allowing each of them to discover the brand.

Chang's media appeal was leveraged in a variety of ways during his Sydney visit. A media strategy was tailored to a varied spectrum of the media landscape, all of which spoke directly to the notoriously hard-to-reach target audience.

## RESULTS

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### Business results

In the quarter of the campaign rollout, Bulleit Whiskey was the fastest growing American whiskey trademark, enjoying a 165 percent growth over the previous year.

### Campaign results

The campaign secured:

- 40 pieces of quality editorial coverage with a cumulative reach of 12,102,054
- 100 percent of media coverage was positive or neutral in sentiment
- 100 percent of coverage included a campaign image
- 95 percent of coverage included a campaign key message.

The campaign was covered in mainstream media outlets and, more importantly, it was picked up in the niche, highly discerning media, ensuring the message was reaching the right consumers, and communicating the key message that Bulleit Whiskey is an independent brand for independent thinkers.

# Pushing the envelope

**Campaign:**  
**The World Stamp Expo  
2013**  
**Client:**  
**Australia Post**  
**Agency:**  
**Tank**



## BACKGROUND

From 10–15 May, 2013 Australia hosted one of the most significant events on the philatelic calendar – The World Stamp Expo.

The scale was enormous – it was the second-largest international stamp show ever held in the world, with:

- stamp and coin collections from around the globe on display, amounting to \$300 million in value
- competitive exhibits from 60 countries, with over 54,000 album pages
- over 90 trade stands operated by local and international stamp dealers, postal administrators, mints and other stamp organisations
- rarely seen philatelic material from the Royal Philatelic Collection and the Australia Post National Philatelic Collection, the world's most comprehensive collections of British and Commonwealth philatelic material
- the exhibition marking the centenary of the Kangaroo and Map stamp, the first national postage stamp of Australia
- national and international dealers, traders and collectors from over 30 countries descending on this massive event.

As principal sponsor, Australia Post faced some significant challenges. Most importantly, they had to make the event profitable for the organisation and the key stakeholders, such as local and international philatelic societies, as well as achieve recognition for The World Stamp Expo as a major and relevant international event on the philatelic calendar. To do this they had to inspire people to attend, appealing to both the enthusiast and the newcomer.

## OBJECTIVES

There were three major challenges that had to be overcome.

### Challenge one: Disappointing 2005 result

The previous expo held in Australia in 2005 achieved results well below expectations. Attendances were low. Revenue generated was low. The yields from the marketing were poor.

The 2005 expo failed to engage with audiences outside of the stamp enthusiast. It had preached to the converted, missing a rare opportunity to reach beyond the traditional audience boundaries and increase awareness of philately. In fact, the general public felt intimidated to attend as they thought it was just for the professional. And, importantly, it had missed an opportunity to generate revenue through people buying stamps.

The dealers, Australia Post and the Australian Philatelic Society were left disappointed.

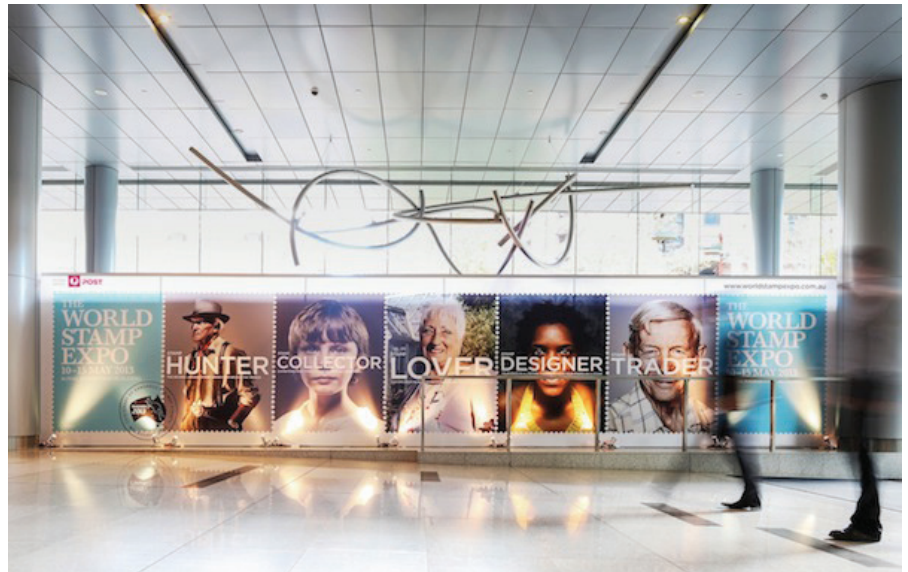
### Challenge two: Major sponsorship challenge

As principal sponsor, Australia Post also took on responsibilities for overseeing the communications, ticketing and logistics for the event, as well as creating and running the centrepiece stand at the exhibition.

This was a significant investment, not just in terms of dollars but also in international reputation, adding to the importance of elevating the success and status of the event with philatelists and postal administrators.

### Challenge three: Competitive event landscape

A further challenge was timing. January to May is one of the busiest and most competitive periods on Melbourne's events calendar. High-profile international events such as The Australian Open, the Formula One Grand Prix and Melbourne



International Comedy Festival all fight for valuable media space and coverage, as well as forcing up costs for promotions and publicity. And, of course, all are competing for numbers. Within this climate The World Stamp Expo had to stand out and grab people's attention, making the positioning of the event critical.

## STRATEGY

Major changes had to be made to the communications strategy to ensure the 2013 event would not just overcome all of these challenges, but exceed expectations to achieve a successful result.

Working with the Australia Post activation team, Tank identified a critical insight that would redefine the event. For the event to capture the imagination of a wider audience, from the serious collector to the newcomer, the branding and communications had to create a modern, sophisticated and consistent framework that positioned the exhibition as a major international event. And it had to change perceptions of the typical stereotype of the stamp collector – an old man soaking stamps in a teacup.

It quickly became apparent that some important changes had to be

made. The most critical of these was to develop a new brand mark and rename the event, from the Australia 2013 FIP World Stamp Exhibition to The World Stamp Expo. This was a key strategic move.

Adopting the more succinct name of The World Stamp Expo provided the basis for a more modern, impactful and marketable result.

It also provided a solution for evolving the existing brand mark adopted by the Australian Philatelic Society, which had primarily been used to appeal to their international audience. Although the existing brand mark had sold well to the primary audience of over-55-year-old stamp collectors, it was lacking visual consistency and appeal to a wider audience.

The new brand mark achieved a variety of aims:

- recognition – its simple form based on a postage stamp gave it its strength and was instantly recognisable and identifiable with The World Stamp Expo
- relevance – it incorporated the existing Australia 2013 brand mark as a postmark, which served to give it more relevance and recognition than how it was being used in its previous state, as well as promoting the centenary of the 1913 Kangaroo and Map stamp

- flexibility – it was easily reproduced and legible at various sizes, which gave it maximum flexibility to be used across all communications
- branding – the hero colour of the light blue was again recognisable and didn't interfere when used alongside the Australia Post brand mark – in fact, it made it stand out.

### EXECUTION

#### The brand campaign

The next major decision was to develop a campaign idea that would capture the imagination and interest of all ages and demographics – from the serious and novice collector and trader, to those interested in a stamp's artistic merit, to a younger generation motivated by new technologies.

Philately is a multimillion-dollar business, made up of the most extraordinary designers and historians in the world. Whether it's searching out a stamp, coin, letter or postmark, one thing defines the collector: their story. The chase for the stamp. Hunting down the most obscure idea for a collection. The thrill of owning their

first stamp. It could be the collector's story or the story behind the item. This was the key to the campaign.

The campaign centred on the human story, told through the creation of five characters:

- the hunter – they are excited and driven by the thrill of the hunt
- the collector – prides themselves on curating their personal collection
- the designer – appreciates the creativity and detail that shape these mini pieces of artwork
- the trader – interest is in the business side of philately
- the lover – embraces all that represents the philately community.

The campaign emphasised that The World Stamp Expo was for all personalities – characters. Yes, it's for the professional, but it's also for the person in the street who simply wants to buy a piece of personal history, such as the Black Caviar commemorative stamp, or have a collection handed down to them by their grandmother valued.

The characters made it easy for the Australia Post activation team to 'sell' the story of The World Stamp Expo – whether to postal administrators from the likes of Royal Mail, UK, through to the general

public interested in attending arts and cultural events.

It provided the framework to educate the public on philately and The World Stamp Expo. This was further explored through videographies on the website, capturing stories of exhibitors, dealers, collectors and enthusiasts.

The brand mark and event collateral influenced the entire suite of communications across print advertising, outdoor and digital, including the launch of a refreshed website to promote the event.

The campaign modernised The World Stamp Expo and allowed it to compete as a Melbourne and international event, providing a strong sense of cohesion, credibility and professionalism.

### RESULTS

On every measurement The World Stamp Expo exceeded projections and expectations, including:

- ticket sales were 300 percent higher than projected
- total attendance was 320 percent higher than projected (400 percent increase on the 2005 event)
- Australia Post revenue was 330 percent higher than projected
- 53 percent of people had never attended a stamp show (with 38 percent below the age of 50)
- 96 percent of people who planned to buy a stamp did so.

The buy-in from the philatelic community was just as impressive, with representatives from world postal administrations and dealers attending. Many of these stated that the campaign and event set a new benchmark. The campaign was estimated to reach over 6.5 million people, with the website viewed by two-thirds of the world's countries. The Victorian economy also benefited, with room nights booked 300 percent higher than projected.







# Theatre direct

**Campaign:**  
**Sally's First Show**  
**Client:**  
**Arts Centre Melbourne**  
**Agency:**  
**OgilvyOne Melbourne**

## BACKGROUND

Seeing a live performance can change the course of a child's life and career. But if you're a kid who lives far away from a theatre – or you don't have much money – it's hard to get the opportunity to see a show.

To give as many Victorian primary and secondary students access to as many live performances as possible, Arts Centre Melbourne set up the First Call Fund. Since 2008, the First Call Fund has enabled over 15,000 Victorian students (and their 1520 teachers) to experience the performing arts at Arts Centre Melbourne, many for the first time. This inspiring program is funded through the generosity of donors.

## OBJECTIVES

The objective of the ‘Sally’s First Show’ campaign developed by OgilvyOne Melbourne was to increase donations by approximately 23 percent on the previous year’s pack, while mailing to a smaller audience.

## STRATEGY

Ogilvy’s insight was simple: the audience (people on Arts Centre Melbourne’s mailing list) want to share their passion for the performing arts with others. So the key message was that a donation to the First Call Fund would bring children closer to the performing arts. It allowed art lovers to feel they were contributing to the arts and inspiring a new generation of patrons and performers.

The communication was delivered entirely by mail – a single pack sent to 12,000 recipients.

With five natural disasters in quick succession (floods in Victoria, floods and a cyclone in Queensland, a tsunami in Japan and an earthquake in Christchurch), we recognised that this market was tired of bleak or distressing pleas for help. We needed to take the opposite approach and cut through with something positive and upbeat. We knew the target market was passionate about the arts, so we sent them a charming children’s book to dramatise the benefit of the First Call Fund.

Based on a number of real life case study examples, the buoyant creative told a story of a student, Sally, who has the opportunity to experience a performance at Arts Centre Melbourne for the first time. The book begins with drama-loving Sally holding dances and concerts

and puppet shows for herself in her small country town. Having no exposure to the arts, her friends aren’t interested in joining in. But a magical trip to Arts Centre Melbourne changes all that and soon everyone wants to be part of Sally’s act.

Because it didn’t feel like a piece of advertising, this piece thoroughly engaged the recipients. In fact, many of them wrote back to Arts Centre Melbourne praising the book.

## EXECUTION

OgilvyOne Melbourne developed a direct mail pack and follow-up postcard to be sent to the Arts Centre Melbourne database to drive donations. The follow-up postcard was sent a week later to those recipients that had not yet donated to the fund. The messaging was tailored to past donors and new donors.



The cover included a personalised thank-you message with the donor's name where the author's name would usually appear. A personalised letter was included on the inside cover, and the donation form on the back was pre-populated with the recipient's information to make it easier for them to donate.

The book itself was a thing of beauty. It involved handcrafted typography, 10 bespoke illustrations and graphic manipulation of textures to really make it feel like a proper children's book. The paper was slightly textured too, to make it more tactile.

## RESULTS

The pack achieved an 88 percent increase on the donation increase target and 132 percent increase on the previous year, a significant uplift considering it was mailed to a smaller audience.

Response rates increased 232 percent year on year and the average donation amount increased by 106 percent.

Of course, with a project like this, it's not just about percentages and dollar figures. Judith Isherwood, chief executive, Arts Centre Melbourne says, "As a result of donations received from this campaign, an extra 3500 children will be able to visit Arts Centre Melbourne and engage with our programs and activities."

Additionally, the campaign won the following awards:

- 2011 ADMA Bronze for Flat Mail
- 2011 ADMA Silver for Art Direction Craft
- 2011 Caples Bronze for Direct Mail, Flat
- 2011 Mobius Gold for Copywriting
- 2011 Mobius Silver for Art Direction
- 2011 Mobius Best of Show for Direct
- 2012 ECHO Bronze for Not for Profit, and
- 2012 ECHO Gold Mailbox Award (USPS).





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