

AGENCIES



CLIENT



AWARDS

NEW LAUNCH

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GOLD



COMPANY PROFILE

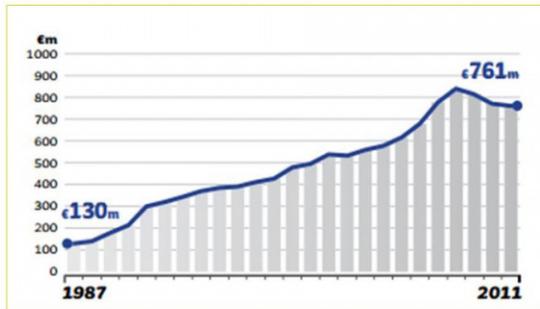
The DDFH+B Group consists of DDFH&B Advertising, Goosebump, The Reputations Agency, RMG and Mindshare Media – making it one of the largest Irish companies in creative advertising, media buying and customer relationship/digital marketing. Together, they provide channel-neutral, integrated marketing communications campaigns that deliver real, measurable results. They achieve this level of integration by working in a number of small, multi-disciplined teams, calling it 'fun sizing'. They continue to be one of the most successful agencies in Ireland, working with clients such as Kerry Foods, SuperValu, The National Lottery, eircom and Fáilte Ireland as well as new clients including Littlewoods, and Molson Coors.

Starcom is part of Core Media who along with our sister companies MediaVest, MediaWorks, Clear Blue Water & Zenith Optimedia has seen significant growth over the past 3 years and will have a combined turnover of €173 million in 2013, making us the largest media agency group in the country.

Globally, Starcom is a part of the Publicis media group, Vivaki, the largest media organisation in the world.

Core media was awarded the Great Place to Work and nominated as agency network of the year in the 2012 Media Awards.

National Lottery's sales figures since 1987



Over the 25 years since it was established, the National Lottery has steadily increased its annual turnover, with a peak in 2008. (Source: National Lottery Annual Report 2011.)

INTRODUCTION & BACKGROUND

On Tuesday 11th September 2012, the National Lottery launched Daily Million, a new daily draw game. The launch campaign results presented in this paper will show that this was no ordinary, everyday launch.

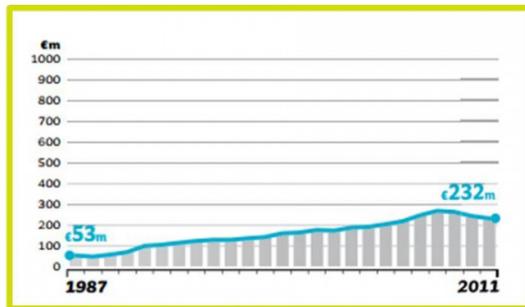
First, let's go back to New Year's Day.

At the start of 2012, the National Lottery ran draw games seven days a week: Lotto, with draws on Wednesday and Saturday; EuroMillions, with draws on Tuesday and Friday; Monday Million with draws on Monday; All or Nothing, with a draw every day; and Millionaire Raffle, with a limited number of draws throughout the year.

National Lottery sales in 2011 were €761.4 million, a decrease of 1.4% compared to the previous year (source: National Lottery Annual Report 2011). Understandably, the National Lottery reviewed its complete portfolio of draw games looking for efficiencies.

Money raised for good causes by National Lottery since 1987

The cumulative amount of money raised for good causes over that period was €3.9 billion. (Source: National Lottery Annual Report 2011.)



MARKETING OBJECTIVES

However we can still align this new product launch to measurable commercial, marketing and communications objectives.

1. Commercial Objective

Generate more revenue than Monday Million and All or Nothing combined

2. Marketing Objective

- ▶ Recruit new players
It was too limiting to just speak to the same people who played Monday Million and All or Nothing and hope to maintain play levels or even win-back some lapsed players. Ultimately there was a bigger opportunity for sustainable growth in recruiting new players.
- ▶ Minimise cannibalisation of existing Lotto, EuroMillions and Scratch Card games
It was essential to avoid confusion with other games formats while also ensuring that Daily Million did not become a more attractive proposition than other games in the National Lottery's portfolio.

3. Role for Communications

- ▶ Start new conversations
Our communications needed to educate these new players about the basic facts of the game – the who, what, when and how.
- ▶ Engage a younger audience
Given the relative size of Monday Million and All or Nothing in the broader portfolio, launching the new Daily Million game was never going to reverse the declining sales trend of the National Lottery single-handedly in the short term, but it was required to gain a foothold with a new generation of lottery players in Ireland.

At the end of the day, to be considered a success, Daily Million had to outsell Monday Million and All or Nothing **combined**.

THE TASK

This year, most ADFX entries will probably say they faced a tough economic environment. We are no different. In case reading these papers is starting to feel like Groundhog Day, we won't detail the impact of the recession on discretionary income because one question will remain: How hard could it really be to make advertising work for a new National Lottery game?

After all, there is no direct competition (operator An Post has had the sole licence to run the lottery in Ireland since it began in 1987).

It's not as easy as you might think, especially when National Lottery's biggest competitor was itself. Other major draw games in the portfolio have almost constant above the line marketing support. Between Lotto and EuroMillions, there are four draws every week, all of which are supported by marketing communications on a regular basis. In the whole of 2012, not one week went by without Lotto or EuroMillions advertising.

In addition, we were calling a day on two games which had built up a loyal following. Quite literally, one day Monday Million and All or Nothing would exist, the very next day they would not. This was a real risk as we knew many brands immediately face up to a 20% drop in sales after a name change (source: Millward Brown Knowledge Points, 2009). Launching Daily Million was more than a name change, it was a game change – even more of a risk to the existing player base.

Still, who doesn't want to be a millionaire?

A key target group of new players were 18-24 years olds who we identified as 'mobile addicts' and 'entertainment devotees'. Research commissioned by Google revealed 2 out of 3 smartphone owners in Ireland played games on their phone (source: Ipsos MediaCT 'Our Mobile Planet', May 2012). Not a surprising statistic when you remember it was the same year Candy Crush was released and finger tips became obsessed with the fruity phenomenon.

So we have a digitally savvy audience who, several times daily, traverse a tempting terrain of impulsive and instantly rewarding games – all through a click of a button or the swipe of a hand.

THE TASK

Even if we could promote playing National Lottery online, a photocopied and posted confirmation of a player's age was required. We had to figure out how to encourage offline action in an online world.

On any given day, fewer people were physically going into the lottery's 3,800 retail outlets. And when standing in a store, young people new to draw games were confused. What do I ask for? Which draw do I play for? What difference does the 'Plus' make? Who picks the numbers? Why is it so complicated?

Ask again: How hard could it be to make advertising work for the National Lottery?

A busy portfolio. The rapid rise of online gaming. Declining footfall. Confused potential customers. On top of all that, of course, we challenged ourselves by launching a new product during a recession.

THE STRATEGY

Launching a new lottery game presented us with an opportunity to recruit younger players.

To gain an insight into how to start a new conversation with younger audiences we conducted desk and primary research. As well as analysing the other lottery games in terms of their consumer positioning, we also ran focus groups with the target audience. The groups covered all aspects of our audience's daily lives: attitudes to lottery games; motivations; leisure activities; fears; financial concerns; peer group approval; education; culture; and influences.

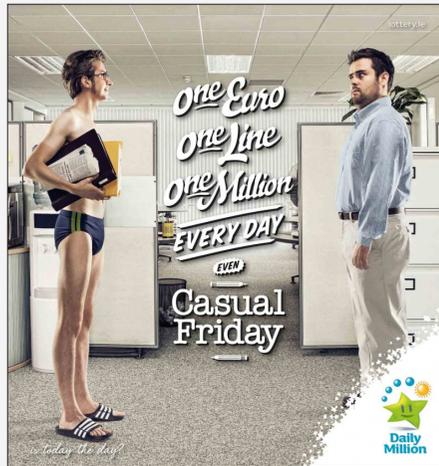
Knowing that we needed to keep one eye on the broader portfolio of draw games, it was essential to maintain the clear daylight between Daily Million communications and other National Lottery communications. We were ultimately competing against EuroMillions and Lotto who sell the 'dream' – the big house, the private jet and the sparkling diamonds. Those communications are all about how to spend the money and filled with day dreams of being mega-rich.

When we really looked at the 18-24 year old target audience, we found that growing up during the Celtic Tiger years had made younger players desensitised to six figures. We couldn't capitalise on the same 'what-if-I-won' excitement or the 'one day we'll be millionaires' mentality. 18-24 year olds are notoriously brand cynical and hard to impress.

Despite the lower top prize for Daily Million, we decided to reflect the truth of the product, clearly and simply. A purely rational and unemotional approach. With the games mechanic now at the core of our thinking, we had an ideal launch message which also educated those new players. We would make it as appealing and as easy as possible for them to buy a Daily Million lottery ticket.

This was a significant shift in positioning for a lottery game in Ireland.

With Daily Million, we weren't going to talk about how fun and appealing it is to **win** the lottery, we were going to make it fun and appealing to **play** the lottery.



THE IDEA

The creative idea had to make Daily Million easy and appealing for young people to play, to remove confusion of playing the game so they weren't afraid of it.

When it comes to developing a new game, Daily Million ticks a lot of boxes. It's new, it's simple and it's affordable. On balance though, a daily draw has its advantages and disadvantages.

Its advantage? It's every day.

There is no confusion. It's clear when the draw will take place. You don't have to remember to buy a ticket on a Tuesday or Friday, or is that Mondays and Wednesdays? Any uncertainty of the day is removed.

Its disadvantage? It's every day.

There is no urgency. You can buy a ticket tomorrow. Or indeed the day after that. And with no jackpots or rollovers, there is no new news to communicate regularly and no extra incentives to play.

So we went back to the game's simplicity: One euro, one line, one million, every day.

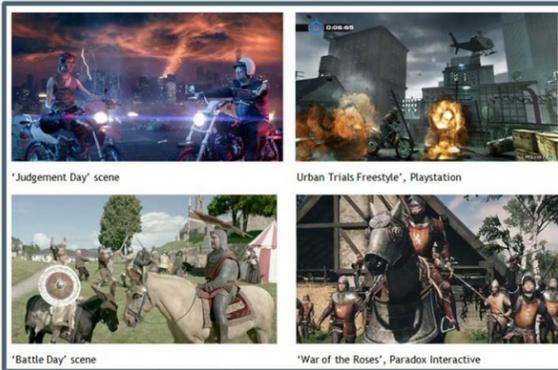
We could have chosen to dress it up and hide it, to relegate it to an end frame or T&Cs. Instead, the game mechanic was placed firmly and unambiguously at the core of every communication. We remained focused which ensured clarity and consistency.

The communication strategy was simple.

Every single piece of communication was built around two young characters talking about the product. At the risk of repeating ourselves, we did exactly that. Over and over. One euro, one line, one million, every day.

The output of our qualitative research led to our creative insight. We knew the hard-to-reach younger audience could be defined by their passions: 'mobile addicts' and 'entertainment devotees'. This presented us with a creative opportunity to connect with them by communicating on their terms in areas where their passions were.

Scenes from the Daily Million TV adverts with scenes from popular computer games



THE IDEA

So despite the issues of playing National Lottery games online, we used the online gaming space to our advantage. We creatively plugged into that mindset and played it back to the target audience. Images borrowed from the visual gaming landscape to convey the impulsive nature of a low cost daily draw. Various scenarios, from a medieval battlefield to a futuristic urban apocalyptic dystopia, from magical scenes to surrealist ones, from the ordinary to the extraordinary, each reinforcing the message. It's every day.

The two characters allowed us to build impact and familiarity. They appeared in various guises evoking gaming avatars. Rapidly switching scenarios presenting the draw mechanic allowed us to repeat and reinforce the educational message.

Knowing our 18-24 year old key audience were 'entertainment devotees', the characters listed the days of the week in an amusing and whimsical way. We included some days such as Groundhog Day, Ice Cream Sundae and Bad Hair Day, which admittedly, are not real days.

Just as the creative idea aimed to connect with the younger audience by communicating with them on their terms, the media strategy also aimed to engage the audience at their passion points.

The launch media strategy was threefold: to drive awareness; reinforce the educational message; and distinguish it from other National Lottery games.

To do all this in unison would be a challenge, especially as we had the added difficulty of also supporting Lotto and EuroMillions simultaneously – both of which retained their normal media spend during the Daily Million launch campaign. If that wasn't enough, the new series of Winning Streak – Europe's longest running gameshow and a strong driver for Scratch Cards sales – was back on Irish television screens that September.

Mirroring the campaign strategy, we considered how we could meaningfully connect with the 18-24 audience. TGI desk research allowed us to isolate interests, likes and dislikes, informing their macro media consumption habits.



THE IDEA

When we really dug deeper to get under the skin of our audience, it became clear they consumed broad reaching media yet enjoyed variety and entertainment.

A 21-day campaign was launched on Monday 10th September 2012, with one TV spot after the final Monday Million draw.

To drive awareness, we initially used long format ads on TV programmes with high ratings against the target audience. This gave maximum reach early on. Once awareness was built, we then used a suite of top & tail ads to increase frequency and to communicate the daily element of the game.

“One euro, one line, one million, every day” led not just on TV but in every channel, allowing for full integration across the multi-media campaign.

Press advertising announced the new game, whilst radio advertising drove added frequency. In OOH and press executions, the rational message was literally placed up front and centre.

OOH formats were designed to remind the audience at different locations throughout their day:

- ▶ Rail Kings and City Impacts were used to target the audience while commuting or travelling to college.
- ▶ Admobiles and adbikes were used in high volume retail areas such as Grafton Street in Dublin and St. Patrick's Street in Cork.
- ▶ As the two characters had such a distinctive presence, digital screens and point of sale acted as a visual prompt in store.

As already stated, it was necessary for Daily Million to establish its own identity within the National Lottery portfolio of games. Successfully operating within the wider portfolio was a matter of both time and place.

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THE IDEA

With this in mind we ran Daily Million advertising on days when major games were not traditionally supported, avoiding Lotto and EuroMillions rollover jackpots (Tuesday, Wednesday, Friday and Saturday) and with upweights on Sundays, Mondays and Thursdays. We took it one day at a time.

In 2012 the advertising landscape was moving more towards digital channels and client campaigns on average invested 10-15% of their media budget online. Daily Million needed to behave differently from the rest of the portfolio. As a result, we seized the day and decided to invest well over the average in online channels.

Our approach involved smart site selection and timely copy rotation.

We knew the target audience were on the move and entertainment obsessed so we reflected that in our digital media choices:

Key youth sites such as Entertainment.ie, Joe.ie and Ticketmaster drove cross-platform awareness.

VOD connected with those catching up on their favourite shows plus youth focused video sites VEVO and Youtube engaged the audience in a relevant environment.

At a time when mobile advertising was yet to reach the momentum it currently has, we used mobile and in-app advertising to reach our audience whilst they were on-the-go and media meshing.

We also used the fact that younger audiences returned to the same sites repeatedly by changing the online copy daily to boost the 'every day' message.

Daily Million offered a strategic opportunity to create a foothold in a youth space which had long-term implications for the National Lottery. With creative and media strategies working closely together, we maximised connecting with the younger target audience to drive awareness, educate about draw games and ultimately deliver on sales.

THE RESULTS

Daily Million launch performed well ahead of expectations, with total sales €10,772,000 in less than four months (source: National Lottery Annual Report 2012). But does it stand up when evaluated against the objectives set on day one?

[data and charts provided as back up for all results to the judges]

Role for Communications

Although creatively acclaimed[1], the advertising still had to do the day job.

- ▶ Start new conversations

This was a new game reaching out to a new player base. The communications clearly educated those players about the basic facts. A conversation had begun.

- ▶ Engage a younger audience

The launch advertising appealed to this hard-to-impress group. Daily Million wasn't complicated or confusing, in fact it was involving and relevant.

Marketing Objectives

- ▶ Recruit new players

Many Daily Million players had not played Monday Million and All or Nothing in days gone by. We attracted well over the target, proving without a doubt Daily Million established its own player base.

- ▶ Minimise cannibalisation of existing games

The Daily Million launch did not negatively impact National Lottery's portfolio. Whilst EuroMillions and Scratch Card sales increased in 2012, Lotto sales decreased. Substantially lower jackpot levels accounted for the decline[2] (source: National Lottery Annual Report 2012), not regular Lotto players switching games, indicating minimal cannibalisation.

THE RESULTS

Commercial Objective

Judgement day: Did we generate more revenue than the games we replaced?

A big yes.

There were many good days for Daily Million players who won €5,968,000 in prize money. It was happy days for good causes too with Daily Million's contribution in 2012 amounting to €3,296,232[3] (source: National Lottery Annual Report 2012).

Targets smashed. Winning customers. Millions raised for good causes. But as far as launches go, was Daily Million successful?

We can benchmark the results against previous National Lottery launches of a comparative size: Monday Million (September 2008) and All or Nothing (October 2009). Even combining their launch results, Daily Million still outsold both. [margin provided to the judges]

Let's discount some factors which could account for this marked difference:

- ▶ All three games received similar media support over a similar number of days.
- ▶ No rollovers[4], launch offers or promotions ran[5].
- ▶ Although news of a win can boost tickets sales, coincidentally both Monday Million and Daily Million had a top-prize winner on their very first day.
- ▶ Whilst Monday Million benefited from of a live televised draw, this wasn't the case for Daily Million.

Knowing these factors can be discounted, when we look at the direct impact of the advertising by mapping sales against media spend day by day, it is clear the advertising communications had a direct impact on commercial ticket sales. [chart provided to the judges]

It's the difference a day makes.

THE RESULTS

Return on Investment

The National Lottery is non-profit organisation so calculating payback is not as straightforward as it is for a commercial equivalent.

The return on marketing investment represents an excellent payday for the Daily Million launch campaign.

- [1] Awards won include Press Ad of the Year (National Newspapers of Ireland, 2012); Gold for Art Direction, Silver for TV& Cinema and Bronze for Art Direction Print (all from Institute of Creative Advertising and Design, 2013); Best Advertising Campaign (Checkout Awards 2013); Best Integrated Campaign (Integrated Direct Marketing Awards 2013) and Silver for Best Use of Media (2013 Media Awards).
- [2] In 2012, the largest jackpot was €11.5 million compared to €14 million the previous year (source: National Lottery Annual Report 2012).
- [3] In 2012, 30.6% of National Lottery overall sales went to good causes.
- [4] Rollovers create an uplift “from +9% above ‘base’ sales, on a single rollover, to +44% for a triple rollover” (source: ‘How doing ‘one hundred things one per cent better’ helped Camelot achieve record sales’, IPA silver award 2012).
- [5] Under its licence, National Lottery cannot incentivise players to play more. For instance, it could never offer a buy-one-get-one-free type promotion which features in many categories.

THE IMPACT

Introducing the National Lottery to a new generation of players was a long-term aim, beyond the initial short-term day-to-day sales objective.

From our qualitative research, we knew there were a number of reasons why 18-24 year olds didn't play the lottery. A key behavioural attitude we needed to overcome with the Daily Million launch was the fact that they felt the National Lottery wasn't relevant to them.

The communications for Daily Million gained a significant foothold in the next generation of players.

So how do these new players think and act?

A Daily Million ticket was now competing with everyday purchases and becoming an everyday item. Daily Million was seen as good value. And those who played, played it frequently. The new game had certainly carved out its own distinct niche amongst the other games on offer.

Will these Daily Million players become the next generation of long-term National Lottery players? It's early days, but it looks very promising for years to come.

NEW LEARNINGS

It has been often cited that creatively awarded campaigns are “ten times more efficient than creatively non-awarded campaigns” (source: Binet and Field, ‘The Long and Short of It’, 2013). The argument is that in the short term “highly creative ones, in particular will tend to be discriminated against, in favour of rational, uncreative campaigns”.

The Daily Million launch communications were unapologetically single-minded and rational. The campaign far exceeded the short term objectives set and won several creative awards[1]. This paper has firmly established its advertising effectiveness.

There is another category to be examined one day: rational creative campaigns.

[1] Awards won include Press Ad of the Year (National Newspapers of Ireland, 2012); Gold for Art Direction, Silver for TV& Cinema and Bronze for Art Direction Print (all from Institute of Creative Advertising and Design, 2013); Best Advertising Campaign (Checkout Awards 2013); Best Integrated Campaign (Integrated Direct Marketing Awards 2013) and Silver for Best Use of Media (2013 Media Awards).

SUMMARY

This paper describes the launch in September 2012 of Daily Million, a daily draw game from the National Lottery. This was an opportunity to recruit a new generation of players, yet younger people didn't see the National Lottery as relevant to them and just didn't buy lottery tickets. For Daily Million, we made significant shift in positioning: we didn't talk about how fun and appealing it is to win the lottery, we made it fun and appealing to play the lottery. Smashing the sales targets set, the results presented in this paper show that this was no ordinary, everyday launch.

National Lottery 'Daily Million'

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MEDIA GALLERY

CREATIVE

