

# How Cadbury Dairy Milk earned its place as the number one choice in chocolate countlines



Publicis Dublin & PHD Ireland

## AGENCIES



## CLIENT



## AWARDS

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## COMPANY PROFILE

### Publicis Dublin

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We embrace the recession induced challenges our clients face and provide innovative solutions.

We have Irish Advertising's most creative culture so we attract Ireland's most creative minds to work on our client's brands. At Publicis we believe creativity and effectiveness go hand in hand.

### PHD

PHD is a media and communications agency that has been built on a culture of thought leadership, creativity and innovation. PHD is committed to delivering dynamic communication solutions with effectiveness at the heart of everything we do. Quite simply, we produce integrated communication solutions that are accountable. PHD is responsible for looking after some of the largest and most prominent brands in Ireland. Our client list includes: Fáilte Ireland, Mondelez, The Irish Times, Permanent TSB, Dublin Airport Authority, Warner, Topaz, Canon, Sage, Citroen, Dr. Oetker, Garmin, Kerrygold, Mothercare and countless others.

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## INTRODUCTION & BACKGROUND

Cadbury believes in advertising and advertising has rewarded Cadbury for this belief. In 2012, Cadbury was coming off the back of a very strategic, and very successful advertising programme that had seen its jewel in the crown, Cadbury Dairy Milk (CDM) attain historically high market share. This re-established CDM's taste credentials and solidified its place in the minds of the public as the last word in chocolate. This activity won a gold ADFX award in 2012.

The business was implementing a masterbrand strategy whereby the strength of the CDM brand would positively halo all Cadbury 'count lines' i.e. Wispa, Twirl, Flake etc. Cadbury is one brand, with one central brand idea or platform.

However, market factors meant that consumers were starting to plan their consumption. Impulse sales were down with some transferring to the multiples.

Between January and September 2013 Mondelez International (Cadbury's parent company) was the lead contributor to growth in the impulse category but despite this, Mondelez was growing behind the market and even more worryingly the core CDM brand (8 square range) was declining – value sales were down and it was losing share in 'chocolate singles'. It was absolutely critical to the business to get CDM back on track.

The challenge for 2013, which was identified as early as Q1, when it was evident that impulse sales were falling, was to re-invigorate the brand for the future.

The decision to launch a new flow wrap pack for the CDM 8 square range had also been made. This would bring more modernity to the brand and also make it more profitable but the change needed to be handled carefully. If consumers perceived the new pack to mean anything else was changing – taste, size, price, then sales could fall even further.

Cadbury formulated a sophisticated, three pronged strategy to address this prickly problem.

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## MARKETING OBJECTIVES

### 1. Commercial Objectives

- ▶ To arrest the decline in sales for the core CDM 8 square range.
- ▶ To reclaim lost market share while implementing a significant change for the brand.
- ▶ To increase profitability.

### 2. Marketing Objectives

The marketing objectives were set after careful planning and so reflect the 'three pronged' strategy referenced above.

#### Objectives:

- ▶ To build brand love for CDM in advance of, and in conjunction with, the new pack launch.
- ▶ To create awareness and understanding around a pack change, driving positive opinion, and maintaining important taste scores for the brand.
- ▶ To create renewed interest in the entire 8 square range, convincing consumers to try and buy more variants across the range.

### 3. The role for Communications

Despite a highly successful year in 2012, sales were sliding from early 2013 and it was clear that the brand needed to be re-invigorated.

Additionally, the time had finally come to implement the long talked about pack change. The feeling from the Irish marketing team was that with sales already falling this was a difficult time to implement such a change. Consideration also needed to be given to the love consumers had for the brand, and the emotional connection to the current pack. A straightforward campaign around the pack change just wouldn't work:

- ▶ Sales were declining and share was being lost – a pack change campaign was unlikely to build equity in the brand or protect the brand into the future.
- ▶ It could confuse and disengage consumers – if consumers understood the pack change to mean more was changing (taste, size, price) sales could potentially fall further.

This problem required a communications strategy that was multi-faceted and phased. Phasing of messages was necessary as the view was that consumers needed to be taken on a journey through the change.

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## THE TASK

The implementation of the new pack change had been avoided for years. Whilst it made absolute sense on paper (it would be more profitable) it still meant meddling with one of the country's most loved brands. What marketing professional wanted to take this on and be associated with failure? In 2013 the team didn't have a choice.

Added to the thorny issue of changing the pack was the fact that brand was performing behind the market. Or to put it more clearly, the number one singles countline range was losing share, it had to be brought back to being ahead or at least on a par with the market to protect profitability. No pressure then...

The communications strategy had to be carefully planned and executed. Layers of communication were required to do the job, and the starting point to determining the communications strategy was by understanding consumers relationship with the brand, and, strange as it may seem, the current packaging.

Not only had consumers an emotional attachment to the CDM brand, they also had a lot of emotional attachment to the existing pack. It was iconic and for some it was part of a ritualistic behaviour around enjoying Cadbury Dairy Milk. The ritual signalled that important 'me time' was about to begin. The gold foil was unique to Cadbury and it also acted as a signifier for freshness, which in turn implied 'best taste' – a key deliverable for any chocolate brand, and especially the nation's favourite.

It would be critical to maintain the emotional connection with the brand whilst at the same time effectively communicating and raising awareness re a pack change, and ultimately preventing sales from dropping off a cliff.

Another issue for the Irish team was the lack of suitable communications materials to really allow them to build the required brand love. Whilst UK copy existed, in their view it fell short of the mark in really getting to the essence of what Cadbury was all about – pure, authentic, magical joy. The view was also that it wouldn't be strong enough to re-engage consumers and re-engage consumers and really build the emotional connection and required brand love. Budgets for the Irish team were also really tight, so any solution needed to be clever and punch above it's weight.

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## THE TASK

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The view amongst the team was also that some audio visual element would be necessary to really drive brand equity and spread the joy, even if it couldn't be TV.

The marketing and agency teams in Cadbury, Publicis Dublin, Phd and Fleishman set out on a mission to find a way to 'surprise and delight' the consumer in an authentic way, and to achieve big results from a small budget.

## THE STRATEGY

We needed to land on a purpose that was strong and meaningful enough to both create and bring to life a community that would come together for collective and altruistic benefit that trusted each other, and formed a strong social network.

### Initial Research

#### Looking back to look forward

Rather than talking to people and trying to project how we might create a network that brings people together for common good, we drew on writings of what it meant to be Irish over the course of history.

John Fanning's paper 'Branding and Begorrah: The Importance of Ireland's Nation Brand Image' provoked some interesting considerations. - He draws on Yeats and the intellectual class in the 19th century and De Valera in the newly independent Ireland in the 20th century as two examples of people or groups who saw opportunities to reinvent Ireland after a period of unrest or social change.



Yeats' destiny was to 'make Ireland once again interesting to the Irish after centuries of enforced provincialism' where De Valera remarked that 'our desire to make ourselves Irish led to the construction of a new national identity', rural based, Irish speaking and Roman Catholic"

## THE STRATEGY

In considering the evolution of Irish culture and identity over the course of history, we observed two main things.

The first was that Ireland in 2013 was ripe for change as had happened before. The second was more concerning; with so many people leaving the country combined with the less than positive state of mind of those who were here, the risk was that the people who could transform our culture and identity might never find their collective voice.

### First Insight

The word 'revival' is used most often in the context of economics. But we realized that people in Ireland needed a cultural revival to begin the journey of understanding what we stood for as a nation - particularly when what we thought we stood for had effectively collapsed. With improved profitability as the ultimate business goal, the correct approach would be critical to long term success and so the communications options and approach were considered:

#### 1. Traditional Broadcast

This approach would require significant investment, would be a traditional communications approach, and also wouldn't involve the consumer.

#### 2. Involving consumers in the journey

This approach would balance engagement and reach - by seeding initially, with broadcast following. The second strategy option was chosen, as it would build momentum throughout. A longer campaign window would be required to implement this strategy successfully however, and so a phased approach was agreed on.

## THE STRATEGY

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### Communications Model

What we needed to do in each phase:

**Phase 1 (April 2013) :** We needed to build brand love in advance of change, re-building the emotional connection with consumers and reminding them of the magic that is unique to Cadbury and in particular CDM. Budget was tight so TV wasn't an option but the view was that to really build brand love you needed to build engagement so the solution had to be audio visual. Given the slide in market share for CDM it was clear that Cadbury had lost its place in people's hearts and we really needed something special to get that back.

**Phase 2 (October 2013) :** Once the groundwork had been set the task for phase 2 was to communicate a pack change in a way that added something (resealability), rather than it being seen as taking something away – it was still the same Cadbury chocolate that everyone knows and loves .

Note: Taste is the key driver for chocolate choice and brand loyalty. Consumers are aware the product is made in Ireland and that the Irish chocolate has a unique taste. The brand had seen a huge uplift in sales and brand scores from their investment in a 'taste' campaign in 2011/12 so the benefit of that work couldn't be lost.

**Phase 3 (February 2014) :** Phase 3 was about putting the spotlight on the newly re-designed CDM range, getting consumers engaged with the products and ultimately encouraging them to buy and try more variants across the range. The view was that the variants needed to be given a bit of life to make this happen and reclaim market share. Given that was 'joy' was the brand platform, it was time to put that into play.

This phase would be the key driver for sales.



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## THE IDEA

### Phase One: 'Joy Tree' - Idea

Chocolate with its mood boosting properties produces an unparalleled physiological experience for the consumer. Cadbury chocolate delivers a heightened version this experience both in terms of product delivery and in terms of the expectation of the brand aided by the recent 'Taste Campaign'.

We were determined to replicate the experience of eating Cadbury in the narrative and approach of the communications and we wanted to involve consumers from start to finish. We opted for high quality video content, hoping to God people would share it. This was our opportunity to really get consumers engaged and involved – for real. This was also the first time that Cadbury (in line with Mondelez requirements) had fully embraced a strategy with such a big emphasis on earned media.

Cadbury had created a brand platform to run in all markets called 'Joyville'; a mythical place where CDM is made that intrudes into the real world in random, magical instances. We discovered that joy is not necessarily derived from the Joyvillian characters that inhabited the global campaigns but that it actually resides in the reactions of people to these magical intrusions.

This creative insight informed our idea for a 'Joy Tree' - a real life portal into a parallel world, unexpectedly located in St Anne's Park in Raheny! The 'Joy Tree' was a chocolate giving tree that surprised & delighted passers-by. Rather than the traditional approach of producing an ad using actors, we used real people, real Irish locations, real Alpacas and real reactions to Cadbury chocolate. The magic of randomly encountering a Cadbury 'JoyTree' in a suburban Dublin park – for us - replicated the joy of eating chocolate. We put 10 cameras in place, hid in the bushes and crossed our fingers.

The result was an ethereal and magical brand experience that triggered joy for people who were there and also people who watched the experience unfold when it was shared.

### Media strategy for phase 1

The media challenge was to generate talkability around the CDM masterbrand using a digital only approach, with a budget of €65k and as the product is chocolate, the target is pretty much everyone.

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## THE IDEA

Specifically, we needed to do the following:

- ▶ Engage passive users - translate the creative investment of the tree into a surprise and delight moment reaching thousands of consumers who need to understand Joyville.
- ▶ Build brand equity by magnifying the experience amongst passive and active viewers.
- ▶ We needed to create meaningful media connections with the ability to spread. This involved a partnership with youtube which included looking at sharing models, drivers and what our audience was sharing and viewing at the time.

The above was achieved across two phases:

- ▶ Discovery – this involved no paid activity and measured organic interest. The campaign was seeded using social media to tease and reveal the magic and wonder of Joyville, and to generate excitement around the video.
- ▶ Amplification – this is where we spread the joy, with paid and owned media growing the earned.

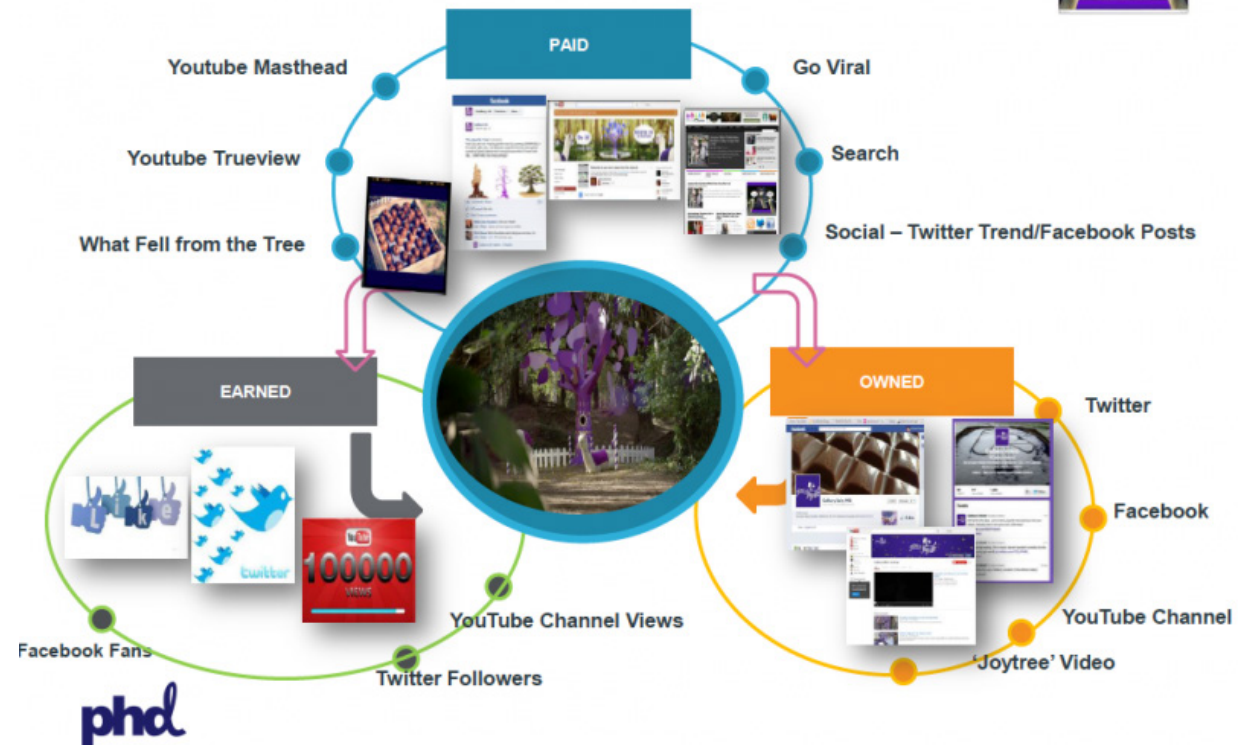
Social channels were used to generate awareness of the video, encourage users to become part of the experience and share it (Twitter trends & Facebook posts). Youtube True View was also used to augment the views from the discovery phase.

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## THE IDEA

### EXECUTION



Phd's system analytics tools also allowed for daily monitoring of campaign data to optimise the activity based on country, time of day and CPC, thereby increasing ROI on media activity.

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## THE IDEA

### Phase 2: 'Jewel' - Idea

The approach to the pack change was deliberately straightforward. We clearly highlighted the new pack and promoted the consumer benefit (re-sealability). Simple and impactful visuals of the new pack in outdoor and digital did the job. There was no need to make a fuss or protest too much.

The marketing team also secured additional budget to edit Joy Tree to include the new pack shot, and air it on TV thereby continuing to drive brand love and build affinity in this phase.

See 'Joy Tree with product shot' and 'Jewel' outdoor in Media Gallery

### Media Strategy for Phase 2:

The media strategy was equally as functional and straightforward as the creative one. The objective was to gain mass awareness around the pack change. One massive burst of high impact visual media was planned to achieve this objective. Activity was condensed into the four week period between 7th October and the 3rd November (in advance of the Christmas period), and the total media spend was €400,000.

The activity was as follows:

- ▶ Big impact 60 second TV (Joyville copy with pack end frame)
- ▶ Out of home formats – a mix of large and smaller formats were selected. Smaller formats were key in terms of having a dominant presence around stores and encouraging impulse sales.
- ▶ High impact digital display – key sites were selected with multiple larger formats including home page take overs, youtube mast head and half pages.

### Phase 3: 'Rate the 8' - Idea

This is where we got really ambitious. Not only did we want to affect a successful migration to a more profitable format for CDM, we planned to use the opportunity to re-ignite interest across all of the CDM variants. We played on the idiosyncratic nature of people's tastes and the parallel oddities in the CDM range. How could consumers choose Mint Crisp over Whole Nut? As for Turkish Delight, there is a special place in hell reserved for its advocates but it is still the fourth highest selling variant in the range.

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## THE IDEA

We were able to truly embrace the engagement qualities of digital and social and so set about creating a national debate on the merits of each variant – our ‘Rate the 8’ multi-media campaign was born. Creative consisted of a video, digital display formats, a microsite and an outdoor campaign. Once again the aim of this campaign was to drive earned media.

Rate the 8 is based around a website where people rate their favourite CDM bars. The video itself is a live demo of the website, and the starting point for the production was Facebook. Everyone in the video is a fan of Cadbury on Facebook so the idea was to get the fanbase involved behind the scenes – giving their tastes first. The video is done in a ‘How well do you know each other?’ style quiz. The output matches your choices against others who have taken the quiz, with a competition element giving daily prizes to the two people who have the most similar taste buds.

Outdoor and digital were very product focussed, presenting different variant options with a question around your choice. The new icons from each pack were used to create strong executions, and generate more familiarity around each of the variants.

The microsite was developed with a mobile first and responsive strategy given the levels of smartphone ownership and usage amongst the target. The creative was designed to be ‘light touch’, with a simple ‘this or that’ mechanic so as to make it easier and more appealing to try. Users were presented with a choice between two CDM variants. Picking their favourite of the two automatically loaded the next choice, and so on. The experience was fun and playful and when completed the user received their ranking of the eight against the leaderboard. Users could then connect to Facebook to compare their rating with friends.

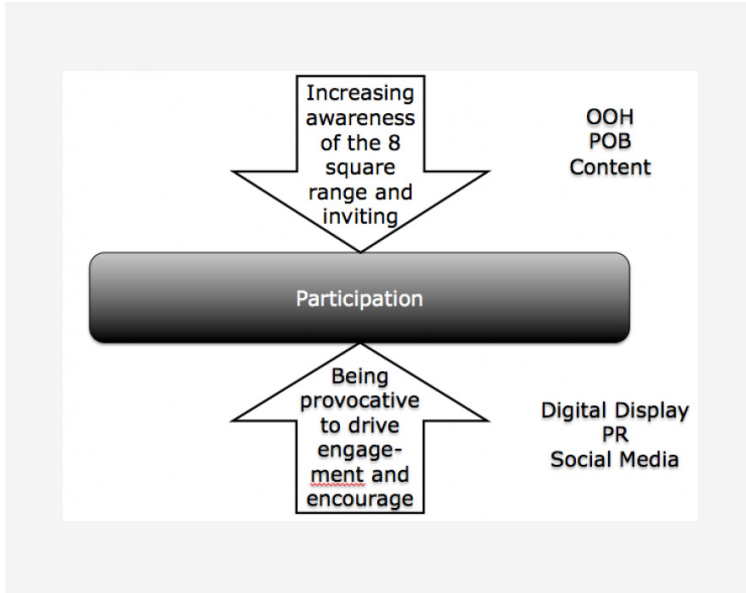
Not only was the campaign designed to actually Rate the 8 in overall terms, it was also designed to garner really rich content and information around the brand which informed a fully integrated PR strategy implemented by Fleishman.

### Media strategy for phase 3:

The overall aim for phase 3 was to get engagement and participation around the range. This wasn’t a traditional broadcast strategy, it instead involved getting people engaged with the brand and there were a number of important elements to this – see below.

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## THE IDEA

Out of home and retail media were key elements of the mix. They prompted people to partake in this highly important piece of research. As well as outdoor which ran close to point of purchase (key for driving impulse sales), outdoor was also centered around public transport, where people tend to use their phones to pass the time – a perfect opportunity to Rate the 8.

The video content was really important in setting everything up and bringing the overall campaign platform of joy to life. VOD ran via Youtube and Go Viral and also was sent via targeted messages through O2 media.

Additional awareness was driven in the digital environment with high impact display, again this linked back to the video piece.

Social Media was used to create buzz and talkability. The entire piece started with fans and followers and each individual's results were shareable in social media. #RateThe8 hashtag was used to prompt debate around the bars and invite people to match their tastes via [ratethe8.ie](http://ratethe8.ie).

Finally, Facebook and Google Analytics garnered a treasure trove of information allowing for PR (Fleishman) to drive further talkability, engagement and fun - from a 'what does your CDM choice say about you' to 'what's the favourite variant in your county' to '20% of Gary's like Golden Crisp', the campaign generated content as well as insights.

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## THE RESULTS

First of all, let's review the Marketing Objectives:

**Objective 1.** To build brand love for CDM in advance of and in conjunction with the new pack launch.

The results below highlight the engagement levels achieved in advance of the new pack launch (phase 1). Results for driving brand love and engagement in line with the pack change are detailed under 'objective 2'.

As the activity in phase 1 was digital only it cannot be measured with tracking the way a traditional TV campaign can.

With regard to online metrics, Joytree became the most watched Youtube video in Ireland on the second day of media activity reaching 813k views of which over 113k were earned. Global trending also followed from the launch of paid media.

Twitter followers for CDM increased 11 fold and buzz and conversation was generated across the Irish media network. There were 1.84 million trend impressions, 1,309 tweet impressions and 1,444 mentions of #share the joy. Overall the engagement rate was 8.63%.

ENGAGEMENT/INTERACTION	SOCIAL	BRANDING/VISIBILITY
2.31% INTERACTION RATE ON TWEET 8.91% INTERACTION RATE ON THE TWITTER TREND	8,984 TWEET ENGAGEMENTS 14,691 SOCIAL IMPRESSIONS ON FACEBOOK	614,000 VIEWS WITH 28% VIEWERS WATCHING IT 100%

SOCIAL	ENGAGEMENT/INTERACTION	BRANDING/VISIBILITY	ENGAGEMENT/INTERACTION
NEWS COVERAGE REACHES 124,994 CONSUMERS FREE COMPETITION PLACEMENTS REACHED OVER 507,595 CONSUMERS	74.1 % REACH IN THE IRISH MARKET WITH A FREQUENCY OF 14.5	CADBURY REACHES 12,480,218 ON SOCIAL MEDIA	1.8 MILLION UNIQUE VIEWERS ACROSS ENTIRE CAMPAIGN

## THE RESULTS

PR also had a part to play in spreading the joy (Fleishman). Through extensive media relations with online influencers including media and celebrities, we #sharedthejoy with 12.5 million people in three days.

The above results suggest that the objective of driving 'brand love' was met based on considerable engagement levels with the activity, particularly when the amplification phase was launched.

**Objective 2.** To create awareness and understanding around a pack change, to drive positive opinion, and maintain important taste scores for the brand.

Key IPSOS (November 2013) scores across the various media were well above ASI norms.

### **TV, Cinema, Online (Joytree creative with new end frame featuring the new pack)**

'Brand Linkage' (seen brand and can associate it with the pack change) was 23% above the ASI norm.

'Persuasion' was 20% above the ASI norm.

'Engagement' (new news) was 11% above the ASI norm.

'Unique' was 18% above the ASI norm.

### **Outdoor campaign for pack change**

60% had the correct message take out from the outdoor - 'Told me CDM has new resealable packaging'

Source: IPSOS November 2013

As intended in the messaging and media strategy TV drove awareness and engagement around the brand with the outdoor doing the work to deliver the awareness around the new pack and it's resealable feature.

Tracking on the pack change highlighted that 79% had a positive sentiment towards the new pack (IPSOS November 2013).

Additionally, the leadership position in the category for the 'Taste I love' was maintained, so no taste change was inferred from the pack change.



## THE RESULTS

**Objective 3.** To create renewed interest in the entire 8 square range, convincing consumers to try and buy more variants across the range.

The strategy was to deliver a cumulative effect on the brand health overall and nothing proves this more than a rise in value share.

Highlights are that total CDM 8 square range was significantly up in value in the first 12 weeks of the year versus the same 12 weeks in 2013.

Growth was achieved across the entire range of variants rather than just CDM standard with some variants increasing by over 30%. In fact double-digit value growth was achieved for the majority of variants.

This level of success is significant in not only maintaining but enhancing CDM's position as the number one singles countline range, or to put it another way, Ireland's favourite chocolate range by far!

**Finally, the true test of any activity comes when it's measured against the hard commercial objectives set:**

- ▶ To arrest the decline in sales for the core CDM 8 square range.  
Detailed figures are confidential but suffice to say all sales objectives were met. In 2013 CDM knocked Tayto off its spot to become the 5th biggest brand in Ireland – Checkout Top 100 brands.
- ▶ To reclaim lost market share while implementing a significant change for the brand  
Again detailed information is confidential. CDM reclaimed all lost share in the period. In the four week period to the end of December 2013, after phases 1 and 2, CDM had the highest four weekly share that it had had for the previous three years. Distribution remained static and price promotions were run to the same schedule as previous years so neither of these factors could be attributed to this additional growth.

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## THE RESULTS

- ▶ To increase profitability.  
This was the real measure of commercial success. The 2013 strategy was never about a short term campaign payback, it was about protecting the future profitability of the brand.
- ▶ Target levels for profitability for CDM were met, and so secured not just a short term gain, but also more profit into the future. This was due to the regained share and the fact that the flow wrap pack has a higher margin than the foil and band pack.

## THE IMPACT

The communications activity that ran for CDM across 2013 and early into 2014 had an impact on consumer behaviour in a number of ways:

- ▶ CDM was re-established as the clear market leader and nations favourite – sales, market share, consumer sentiment and all important taste scores proved this beyond a doubt.
- ▶ Consumers were eating more chocolate - sales for all Cadbury chocolate were on the increase. The masterbrand strategy was working at the broader level - Mondelez Int was growing ahead of the market), and more importantly CDM was no longer in decline.
- ▶ Consumers were eating more CDM variants than ever before as rate the 8 generated renewed interest across the board. In fact, most of the variants were seeing double digit growth.
- ▶ There was a level of consumer interaction with the activity like never seen before by Cadbury (particularly for phases 1 and 3). There were clicks, conversations, hashtags, tweets, re-tweets, shares, posts, comments, rating and scoring to beat the band. People engaged with the activity and showed how much they loved the brand and how passionate they are about their favourite chocolate bar. The IPSOS ASI score for campaign buzz (seen reference to in news, newspapers or magazines) for phase 1 & 2 was 18% versus the UK norm of 10%. The score for word of mouth for the same activity was 21% (versus the UK norm of 15%)

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## NEW LEARNINGS

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The key learning for Cadbury is the power of earned media. Cadbury had previously been very traditional in their approach to comms but Mondelez International was moving the business towards a different approach (and following this activity announced a strategic partnership with Facebook). The activity and results outlined in this case study (Phases 1 and 3 especially) also highlight the value and importance of taking a strategic approach to earned media.

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## SUMMARY

In 2013 the marketing team in Cadbury Ireland were faced with some challenges around the masterbrand, Cadbury Dairy Milk. Sales were declining and lost share needed to be regained. At the same time the new and improved flow wrap packaging also needed to be launched. The team had to figure out a way to re-ignite the emotional connection with the brand, successfully launch and gain consumer acceptance for the new pack, and get sales back on track. This was a complicated task that resulted in three phases of activity, big commercial success, and a lot of learnings around the value of earned media.

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## MEDIA GALLERY

### CREATIVE

