

# Fáilte Ireland: Nine years of selling ice to Eskimos



DDFH&B and PHD

## AGENCIES

The logo for DDFH&amp;B, consisting of the lowercase letters 'ddfhb' in a grey sans-serif font, with a small multi-colored square icon above the 'h'.

The logo for PHD, featuring the lowercase letters 'phd' in a bold, blue, lowercase sans-serif font.

## CLIENT

The logo for Fáilte Ireland, featuring a green and white shamrock icon to the left of the text 'Fáilte Ireland' in a green, sans-serif font.

## AWARD

LONG TERM EFFECTIVENESS  
Sponsored by

SILVER

The logo for Media Central, featuring a stylized graphic of four colored triangles (red, orange, pink, and purple) arranged in a circle, with the text 'MEDIA CENTRAL' in a bold, sans-serif font below it.

## 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, eir, Littlewoods, Lucozade and Molson Coors.

**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.

## INTRODUCTION & BACKGROUND

*“Once the travel bug bites there is no known antidote, and I know that I shall be happily infected until the end of my life.” – Michael Palin*

That nice man from Monty Python first went around the world in 80 days in 1989, and brought the intoxication of international travel and discovery straight to our sofas. With little need for encouragement, and as accessibility to new destinations improved, the Irish public was becoming increasingly attracted to getting on a plane in order to get away from it all. Therefore, throughout the Noughties, trips abroad were growing at a significantly faster rate than home holidays.

As the body responsible for the development of the domestic tourism industry, Fáilte Ireland needed to take action to protect this sector that was hugely important in the national economy. Tourism accounts for 4% of our GDP, the tourism/ hospitality sector accounts for more than 7% of total employment and Irish people spent over €938 billion on home holidays in 2015 alone. (Source: CSO)

Fáilte Ireland needed to find an antidote to combat the foreign travel bug and so they looked for help. After media and advertising pitches, DDFH&B and PHD were awarded the Fáilte Ireland account in December 2006, and tasked with addressing their market share decline. And so began our 9-year journey with the brand. It was a journey with different stages and twists (see figure 1). We started by asking ourselves, “How do we sell ice to Eskimos?” and by the end, those same Eskimos couldn’t get enough of sharing their myriad of ice stories with us.

Over the 9 years, the airlines shouted more loudly, reduced their prices and opened up new routes of travel to tempt holidaymakers abroad. The economic downturn decimated domestic disposable income and non-essential purchases were abandoned for a time. The weather Gods joined in on the cutbacks, with unbroken summer sunshine but a hazy memory for many. Despite all this and through all this, advertising convinced more Irish people to holiday at home, year after year after year.

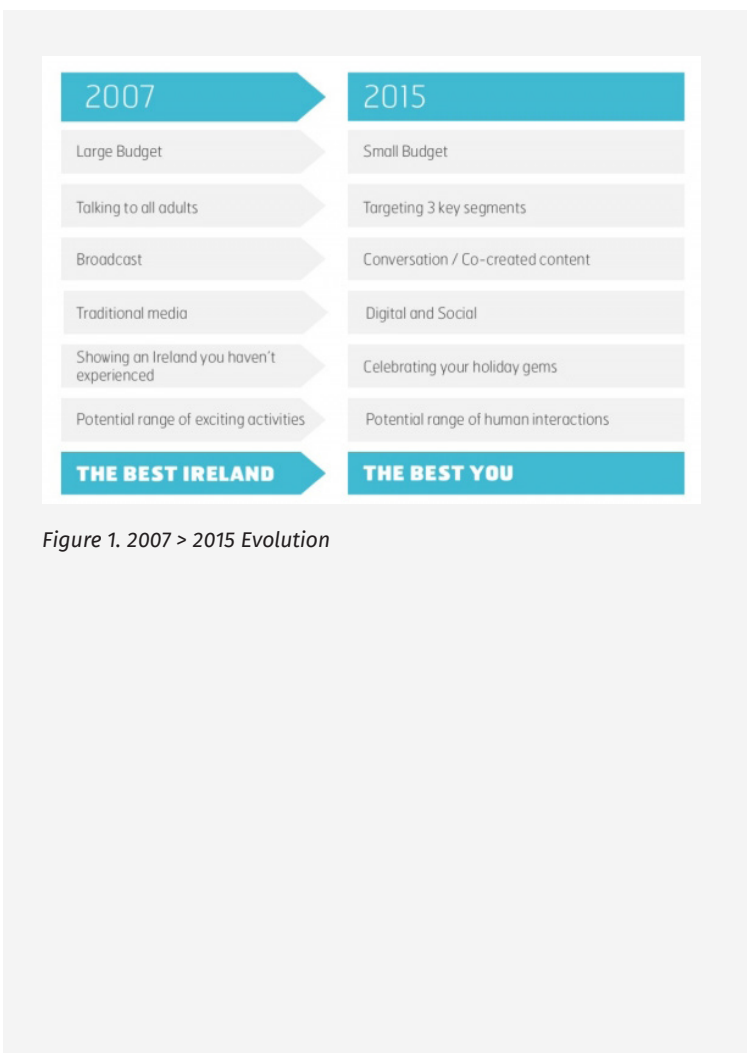


Figure 1. 2007 > 2015 Evolution



## MARKETING OBJECTIVES

### Commercial objectives

While circumstances for the Irish consumer changed dramatically over the 9-year period, the commercial objective remained steady throughout – protecting this hugely valuable sector by encouraging Irish people to spend more of their holiday money on home holidays. Over the years, the market context influenced the commercial objectives thus:

- ▶ 2007-2009 – Trips abroad were taking more share of peoples' increased holiday budgets, so the ambition was to grow the value of the Irish holiday market by 5% (an increase valued at €50 million).
- ▶ 2010-2012 – The recession had decimated disposable income. The ambition shifted to maintain or grow share in a declining market.
- ▶ 2014-2015 – 2013 was the year of the Gathering, and it had been the most successful year for Irish tourism in over a decade. The ambition was to continue this momentum in the context of an economy starting to recover, where the danger was that as disposable income grew, so would the lure of foreign travel.

### Marketing objectives

The marketing objectives evolved over the period. In 2007, the objective was to get the Irish public to see their homeland in a very different way, to force Ireland back up the list of appealing holiday destinations. Once we had achieved reassessment, the marketing strategy changed as we learnt more about different types of holidaymaker, and focused in tighter and tighter on appealing to the motivation of particular key segments for achieving our commercial goals. By the 2014 campaign, our focus was on just 3 of 7 possible audience segments, and the task was encouraging them to take one extra break in Ireland in a year.

## MARKETING OBJECTIVES

### Communication objectives

As consumers' perceptions of the Irish holiday offering changed over time, and as we gained a deeper understanding of the different typologies of holidaymaker (their motivations, behaviours and barriers), our communication goals shifted too. Initially, we needed to dramatically reframe Ireland as a destination to change long-held perceptions and motivate action.

Following from that, we needed to motivate potential holidaymakers through showing a wealth of riches on offer, and by tapping into the rich human experiences that time spent on holiday in Ireland could offer them.

Throughout each phase, our goal was to move people to take action. Not just to think of an Irish holiday in a different way, or to relate to the potential for great life moments that holiday time offered, but to motivate them to start the path to purchase.

The communication goals for each communications phase are shown in Figure 2.



Figure 2. Communication Objectives

## THE TASK

There were unique challenges at each of the three campaign phases, but the overarching challenge throughout was to keep reminding people to believe that familiar old Ireland offered something special, despite the big wide world out there.

### 2007-2009

In 2007, it had never seemed easier to explore new destinations. Cheap flights had opened up the world and brought people to new experiences and with that, new benchmarks when it came to holidaymaking. The vast majority of Irish people had experienced a holiday in Ireland in their past and Ireland was not performing well as a destination when compared to the other alternatives available. Our qualitative research showed that Ireland had slipped down the list of desirable holiday options and, in particular, was considered not to offer enough 'things to do' for the modern holidaymaker. Unlike Dorothy and Toto, it felt like we were looking for 'anyplace but home'.

They say you never get a second chance at a first impression, but that was what had to happen. We needed to convince consumers that they in fact did not know the holiday destination on their doorstep. Airlines were spending three times our budget to encourage people to travel away, while we needed to convince them it was worth staying.

### 2010-2013

By 2010, Ireland was heading into the third year of the economic downturn. The compounding factors of the bank bailout, the credit crunch, and extremely hard hitting budgets, created an environment with falling consumer sentiment that seriously threatened the domestic holiday market. It has been calculated that weekly discretionary income declined by over 40% between 2008 and 2011. (Source: Behaviour & Attitudes).

## THE TASK

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In this bleak context, we needed to build from our previously successful campaign, while ensuring our advertising satisfied a prescriptive list of stakeholders needs of promoting key domestic destinations and activities.

### 2014-2015

In our final communications phase, we faced greatly reduced budgets to deliver on the same commercial objectives. The purse strings had been tightened, with budgets 45% of what we had in 2010 and with a greatly fragmented media landscape. The consumer context was somewhat similar to 2007, in that the threat of foreign holidays' appeal loomed large, as consumers who had greatly reduced holiday spend during the recession looked to treat themselves again.

## THE STRATEGY

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### 2007-2009 – Reassessment

We knew we had a big job to do. Through our qualitative consumer research, we found out that traditional Fáilte Ireland landscape scenes and depictions of pubs, golf, horse-riding etc. had become wallpaper. They were associated with an Ireland appealing to a foreign tourist and not resonating with the needs of the modern Irish holidaymaker.

We also knew that our audience found Ireland lacking in things to do versus the foreign competitors. We needed to address this head on through highlighting the scale and range of activities, events and festivals the country offered, and create a sense of 'there is always something on'. We needed to inject energy into a holiday offering that was becoming stale.

Our strategy can be summed up as: we wanted to make Ireland feel like a different country, and a country you want to go to.

### 2010-2013 - Education

Through research, we knew that the holiday planning journey had evolved, with more planning and research happening online. The recession had taught consumers to wait until the last moment to book (to make sure they availed of the best deals available) and this changing behaviour informed our media strategy.

In terms of messaging, we needed to build from the energy of our previous work but also to educate as to the breadth of experiences and destinations on offer on a home holiday. But product education had to be delivered with emotional impact. The everyday stress of the recession created a need for release. People were looking for moments of fun and connection with loved ones and realising the importance of this above and beyond all other aspects of life. We needed to demonstrate how holidaying in Ireland could answer this consumer need.

## THE STRATEGY

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### 2014-2015 - Activation

*“People don’t take trips... trips take people.”* – John Steinbeck

Fáilte Ireland had undertaken extensive quantitative research to identify 7 holidaymaker segments. With significantly reduced budgets, just 3 segments (Connected Families, Footloose Socialisers and Indulgent Romantics, representing only 46% of the total holidaymaker population) became the focus of communications activity. There was a risk involved in moving away from targeting all adults, so it was vital that we gave them the right message delivered in the right channels. We really needed to engage them, to get them inspired and sharing stories with their peers about Irish holidays.

So we turned again to the consumer to find out more, to get an even richer understanding of the different emotional draws of a holiday for each of these segments. They told us about their holiday self as their best self – the parent who gets to see the world again through their kid’s eyes, the mates who go straight back to being the ‘gang’ when they meet up, and the couples who indulge in the romance of a ‘reality upgrade’ together.

Our strategy was to tap into the power of this ‘holiday best life’ as an emotive trigger to look for that one extra break in Ireland.





## THE IDEA AND COMMUNICATIONS ACTIVITY

### Creative Strategy

#### 2007-2009 - Reassessment

*“Whatever is given can always be reimagined” - Seamus Heaney*

We needed to make the familiar feel like the foreign and make Ireland feel dynamic. The campaign idea was summed up in the campaign line, “Right Here. Right Now”. This spoke to our desire to reframe Ireland as a fresh holiday destination on your doorstep. The campaign was spearheaded by a high-energy 60-second TV ad, crafted to challenge preconceptions and to emphasise different and surprising aspects of Ireland as a destination - kite-surfing, mountain biking, whale-watching, surfing are all on offer here.

The visual treatment was epic, with hugely dramatic shots of Ireland and its many offerings intended to feel very different to what had gone before it. We also took a very different route with choice of music, choosing a track called “Highs and Lows” from an unsigned Irish rock band called The Angels of Mons.

This highly energised campaign feel was evident across all communications, with extensive radio and print during all seasons to keep getting the message out there that Ireland offered lots to do and see, whatever your interests.

#### 2010-2013 - Education

We had given the brand a high-octane energy shot in the arm. Now it was time for showing off the product range, but to do it with feeling. Our idea was “The Fun Starts Here”, a sentiment that was bang on with a Zeitgeist longing for escape from the recession reality.

## THE IDEA AND COMMUNICATIONS ACTIVITY

This campaign was also launched with a hero TV campaign that featured 9 vignettes to allow us to tick all destination and activity product boxes that internal Fáilte Ireland stakeholders needed covered. We retained the epic beauty and energy of our previous TV ad, but the focus had shifted to moments of fun and bonding that could be enjoyed while on holiday in Ireland, and with activities accessible to all. Once again, music was a key element for the impact and this time, the track was “Remember When” from The Heathers.

The brand campaign was followed by extensive activity to promote particular regions and events all under the umbrella thought of “The Fun Starts Here”.

### 2014-2015 - Activation

We were looking to get people to squeeze in one more break in Ireland into their year. Our budgets had themselves been squeezed so we needed a strong creative idea.

We knew consumers felt holidays gave them the chance to live their best life (the life they would like to have every day). We also knew that peer groups were important influencers when it comes to holiday recommendations. These 2 things led to our campaign idea - #this is living.

Our tagline using a # clearly flagged that we wanted this to live in a social environment and to actively invite people to connect with the campaign, and to engage them to share their experiences and start conversations about what was their idea of living on holiday.

We wanted to be authentic and true to real moments of living and cast real people to tell their stories. Three TV spots were developed (one for each segment) and used a mix of shot and gathered footage to reduce costs. The signature track this time was “All Works Out” by The Riptide Movement. Radio was also crafted to talk to the motivations of the individual segments, but the main focus shifted to digital.

## THE IDEA AND COMMUNICATIONS ACTIVITY

Large amounts of digital content were created and high-impact industry first display advertising drove audiences to a unique Facebook Holiday Ideas hub rather than discoverireland.ie. This was where our audiences were interacting and it was a key strategic shift in the campaign. On the hub, we created over 60 inspirational lists (such as #this is a little bit fancy/ #this is the craic etc.) to spark people's imagination and to encourage people to share where they had been/ wanted to go. Competitions and media partnerships all reinforced the core idea.

### Use of channels

The approach to media investment for Fáilte Ireland has been progressive from the very beginning of our relationship in 2007 for two main reasons:

1. Holidaying in Ireland needs to be experienced (give a person a fish, you feed them for a night, teach a person to fish (literally on some breaks) and you feed them for life) and therefore we used media in such a way that enabled consumers to get a genuine feeling of what an Irish break would provide, rather than simply telling them what they should expect.
2. We sold in the Irish holiday experience as being positive for media owner brands, encouraging them to partner with us to develop a detailed content led strategy. Ray D'Arcy, it is Fáilte Ireland calling, it is time to take the show on holiday.

As the campaign evolved between 2007 and 2015, the channel selection did as well. This was reflective of the consistently evolving media landscape, but equally because the Fáilte Ireland brand was redefined for consumers.



## THE IDEA AND COMMUNICATIONS ACTIVITY

Some of the highlights of this approach include:

### 2007-2009

Imagine being an Irish consumer, familiar with the Irish holiday experience and yet being shown other people experiencing holidays that look more dynamic and exciting than anything you had experienced before. This is what we did from 2007-2009. Goodbye diddley-eye!

- ▶ A new strategy which stimulated demand through cinematic branding, supported by targeted product- and event-led communication to provoke consumers to take a break.
- ▶ Owned the summer with Today FM.
- ▶ Produced the TV show, 'Something for the Weekend'.
- ▶ Became the key launch partners enabling The Irish Times to bring out 'Go' Magazine.
- ▶ Inserted Discover Ireland magazines into national press.
- ▶ Created a very successful Volvo Ocean Race campaign.

### 2010-2013

Now that the dynamism in Ireland had been fully established, we needed to move to range and accessibility. One of the great benefits of an Irish break is that there is something for everyone and it is right on your doorstep. Media drove that accessibility - how can you be bungee jumping in Galway one day and bog snorkelling in Kerry the next? Easily...

- ▶ Co-produced 'The Festivals Roadshow' with RTÉ.
- ▶ Developed an engaging rich media-led digital strategy allowing for interaction across formats.
- ▶ App Development to assist in overall holiday planning.
- ▶ Maximised decreased budgets through successful media partnerships (not buying space but doing once-off volume commitments).

## THE IDEA AND COMMUNICATIONS ACTIVITY

- ▶ Bespoke pieces of 90” weekly TV activity with TV3, highlighting all that was going on in Ireland.
- ▶ Cross-channel partnership with RTÉ ‘Talk for Ireland’ campaign where consumers shared their holiday experiences through Facebook.
- ▶ Today FM Ray D’Arcy interactive holiday whereby listeners voted for where Ray would take the show on holiday to broadcast from the winning destination (Dingle).
- ▶ Newstalk Tom Dunne Bus Tour where Tom and the show broadcast live from six destinations.
- ▶ National Events Guides across numerous radio stations, which allowed for bespoke, relevant 90” magazine-style content of all that was taking place in Ireland for that week.
- ▶ Listings across three primary national newspapers with weekly features supported by editorial of all that was going on in Ireland that week.
- ▶ Produced numerous bespoke 32-page ‘Discover Ireland’ guides with The Irish Times showcasing the range of the offering available at key locations. These guides were keepsakes and essential for holiday planning.

### 2014-2015

This phase was all about interactivity. We had established the dynamism and the accessibility, now we wanted to share the experience of holidaying in Ireland.

- ▶ An enhanced digital strategy focused on the 3 key target audiences.
- ▶ A complete real-time mobile media strategy.
- ▶ An all-encompassing PPC strategy and a contextually focused YouTube campaign led users to an ad or landing page that was relevant to the holiday they were looking to take.
- ▶ An extensive, rigorous social media calendar was rolled out to create content that would appeal to each of our segments and to further support the Facebook Holiday Hub.
- ▶ Dynamic radio partnerships were developed to bring the presenters to places in Ireland, and demonstrated how the Facebook Holiday Hub can be used to plan a holiday in Ireland.

## THE IDEA AND COMMUNICATIONS ACTIVITY

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- ▶ Video content was taken from found footage submitted by the public for use in the TV and VOD campaign.
- ▶ Ran an innovative TV and Mobile Ad Sync Campaign, allowing us to target the second screen user and precisely time our mobile programmatic ad buying with the airing of our TV ad.
- ▶ Development of bespoke digital partnerships with Entertainment.ie and Mummypages.ie. creating travel sections on both sites that allowed Discover Ireland to become an integral part of the content on both sites.
- ▶ Built a bespoke travel hub within Independent.ie while also utilising INM's social channels and print platforms which linked to the hub's content.
- ▶ Created a unique Escapes section within Entertainment.ie along with ownership of the events and festivals section.

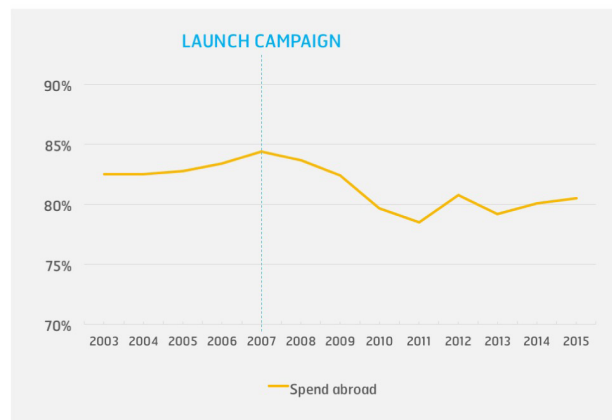
# Fáilte Ireland: Nine years of selling ice to Eskimos

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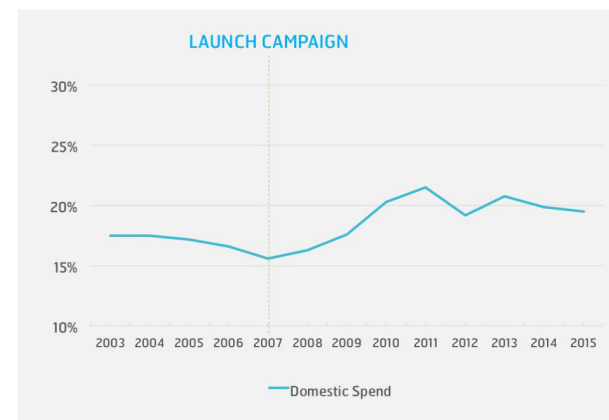
## RESULTS

The ultimate goal was to prevent loss of share to foreign markets. To give a helicopter view of what we achieved, we have taken CSO data on expenditure of Irish residents for trips at home or trips abroad for holiday purposes only. Figure 3 and Figure 4 below depict a % share of holiday total spend home/ abroad (so data is not skewed by all holiday spend reducing during the recession).

A seismic shift in holiday behaviour was never expected, but to show the smaller shifts, we have zoned in on Y axis for both charts - see Figure 3 and Figure 4.



Percentage share of spend – Irish residents on holidays abroad



Percentage share of spend – Irish residents on holidays at home

## 2007-2009

### Commercial

Our objective was to grow market value by 5% in 2007 - we exceeded three times the original target with 18% growth. (Source: Central Statistics Office)

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## RESULTS

### Communications

Advertising Tracking was carried out for Fáilte Ireland by RED C market research in three phases in 2007: February/March pre-campaign; May/June post-launch; and October/November after the campaign ended. Some key results were:

- ▶ Spontaneous awareness of Fáilte Ireland brand advertising increased threefold among the total sample (8% to 23%) between February and November.
- ▶ The perception of Ireland as a holiday destination also improved on a number of key dimensions among those who had seen the advertising, as shown in Figure 5.
- ▶ Traffic to discoverireland.ie increased significantly throughout the period, especially among those who recalled seeing the advertisements, as shown in Figure 6.
- ▶ The proportion deciding to take a holiday in Ireland after seeing the advertising also increased for all cohorts, but again most dramatically among those who had seen the ads, as shown in Figure 7.

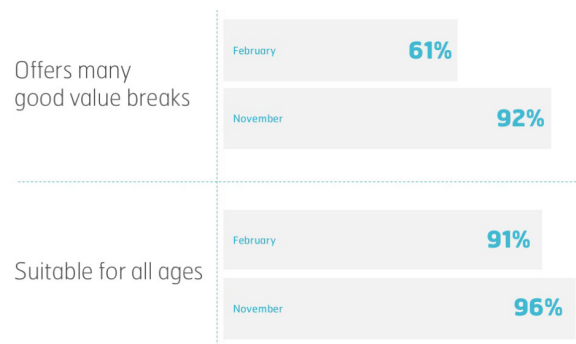


Figure 5. Improved perceptions

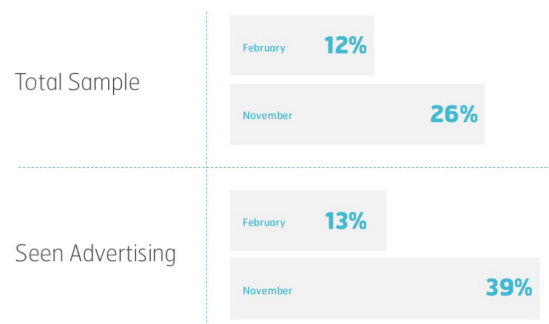


Figure 6. Looked at Website

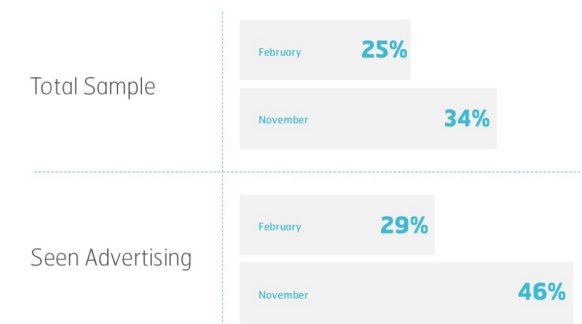


Figure 7. Decided to take a holiday





Figure 8. 2011 Ad tracking

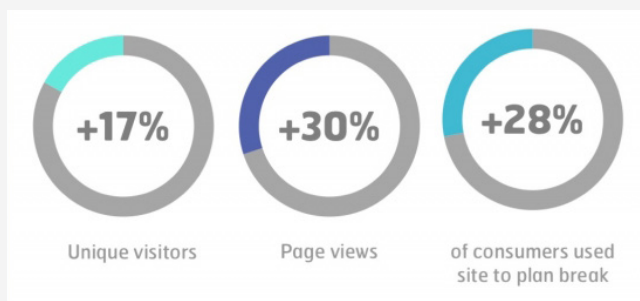


Figure 9. Drive to website 2007 to 2009

## RESULTS

### 2010-2013

#### Commercial

Our objective was to hold Ireland’s share of the holiday market despite the pressure on disposable income. We massively exceeded this, as the number of Irish people taking trips in Ireland rose from 28% of the population taking a break in 2009 to 36% in 2010; a year-on-year increase of 26%. (Source: Ipsos MRBI). In addition, Fáilte Ireland revenue estimates for 2010 were exceeded by 22%.

#### Communications

- ▶ By February 2001, awareness of “The Fun Starts Here” campaign had hit 89% of the population. (Source: Behaviours & Attitudes).
- ▶ Behaviours & Attitudes reported that ‘The Fun Starts Here’ registered “the single highest level of recall of any communications programme their advertising monitor had ever measured”.
- ▶ The February 2011 tracking showed how the campaign had significantly outperformed the market norm across the board, but particularly in levels of involvement and engagement, as shown in in Figure 8. We even outperformed the norm of hitting our Key Performance Indicators (these KPI’s were measured by responses to 3 positive statements about holidaying in Ireland).
- ▶ We also clearly drove more people to the discoverireland.ie website, as outlined in Figure 9.
- ▶ And we got people to act. February 2011 B&A tracking found that 50% of Irish people were motivated to immediate and specific action related to holiday planning or purchase by our campaign.

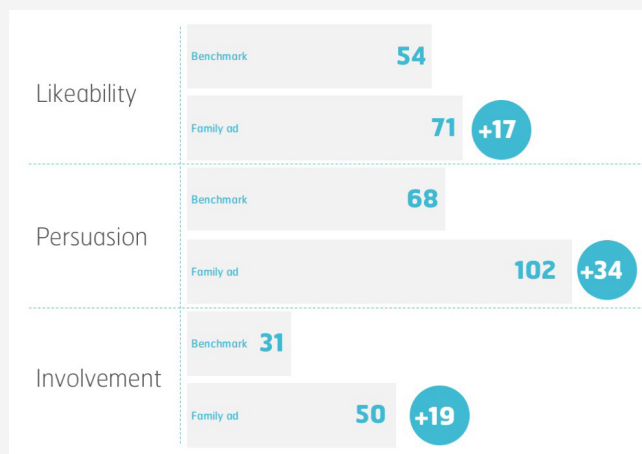


Figure 10. Connected Family as vs. tourism benchmark

## RESULTS

### 2014-2016

#### Commercial

Our objective was to hold share of holiday spend. In 2014, the number of domestic trips taken increased by 3.4%. Expenditure in 2014 increased by €12 million. (Source: Central Statistics Office).

72% of hotels, 69% of guesthouses and 60% of B&Bs reported an increase in holiday numbers from the previous year.

#### Communications

- ▶ Our target for campaign awareness for year 1 was 60%. By June 2014, only one month into our campaign, we had hit 63% awareness. By October 2014, B&A tracking of awareness of discoverireland.ie reached its highest level to date at 80%.
- ▶ B&A tracking October 2014 also showed the ads outperformed on travel and tourism benchmarks, and the execution aimed at connected families was a particular star performer as shown in Figure 10.
- ▶ Digital was a key focus of the strategy and also delivered real results. Versus 2013, Facebook fans increased by 49% and Twitter followers by 77%. The KPI set for the Holiday Ideas hub was to reach 100,000 visitors within the year. We exceeded this target 5 months ahead of schedule and reached over 130,000 visitors by year end.
- ▶ Most importantly, this campaign also resulted in action. Of those who had any awareness of the campaign, 53% (or 1.3 million people) were motivated to immediate and specific action related to holiday planning or purchase by our campaign. (BeA tracking October 2014)



Figure 11. Irish weather



Figure 12. Value ranking

## RESULTS

### Discounting factors

There are a huge number of variables at play when considering the domestic tourism sector, but an attempt to address some of them follows.

### Weather

Global climate change has not improved our lot against our European competitors in delivering the much-loved sun holiday. Met Éireann tracks in 30-year periods to smooth out variations. The latest period tracked is 1981-2010 and shows a 5% increase in annual rainfall vs. 1961-1990. Our summers are so notoriously reluctant to manifest themselves that they are almost mythical (Figure 11).

### Value

In June 2012, the tourism and travel VAT rate dropped from 13.5% to 9%. This certainly had a positive impact on the value of our tourism offering. However, we are not known for being as being an inexpensive country to holiday in. The European Backpackers Index started in 2012 and rates a number of cities for value. The data is not there at the country level, but Dublin rankings as shown in Figure 12 are an indicator of the value of Ireland versus the closest competitive set.

Source: Price of Travel: European Backpackers Index 2012-2015

### Investment levels

By Phase 3, our advertising and media spend levels were at almost half the levels of those at Phase 2, so large budgets were not a constant over the 9 years.

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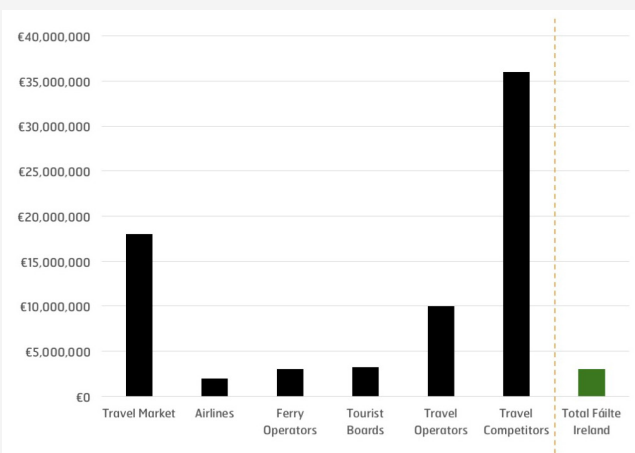


Figure 13. Fáilte Ireland media investment 2013 vs. media investment from competitive entities

YEAR	Est spend on holidays in € millions	Combined media and production spend €
2007	1028.1	4,521,215
2008	1027.9	5,224,201
2009	843.3	5,079,525
2010	971.9	5,606,443
2011	864.9	3,498,404
2012	784.8	3,868,485
2013	840.3	2,654,165
2014	852.0	3,104,194
2015	938.6	3,272,572
<b>TOTAL</b>	<b>€8,151,800,000</b>	<b>€36,829,204</b>

Figure 14. Spend on domestic holidays vs. advertising spend

## RESULTS

But what about our competitors? Due to the vastness of the competitive set, we do not have data for competitive spend for the full term. However, figure 10 shows a snapshot of this information from 2013 to give a sense of our tiny scale versus the many competitors vested in attracting holiday spend abroad.

### Competitive set

The competitive set is wide – the whole world bar Ireland! While no new countries were discovered, more foreign destinations became easily accessible during this time. DAA data about Dublin airport alone shows that 25 new airports were added to their network just between 2010-2013, and that’s just the direct ways by plane that you could go somewhere ‘abroad’.

### ROMI

There are no econometric models in place for Fáilte Ireland to isolate all these complex variables discussed above and to tell us pure advertising impact. We also have the added complication of not selling anything directly ourselves, so we are just the conduit to generating business for a huge array of businesses across the country. However, what we do know from CSO is the estimated expenditure each year from Irish people on domestic holidays, and what was spent on advertising (see Figure 14).

If we take a conservative approach, and ascribe advertising as driving just 5% of this revenue generated, that would give us a revenue of €407,509,000 over the 9 years for a spend of €36,829,204. That gives us a ROMI of 1:11.

If we were to be even harder on ourselves, and only allocate 1% advertising effect on driving this revenue, that gives us revenue of €81,518,000 for the same spend as above - a ROMI of 1:2.

## IMPACT ON BEHAVIOURAL ACTIVITY AND PAYBACK

We know each of our advertising campaigns reached high awareness levels. We know they outperformed the norm in persuasion, likeability and engagement. We also know we changed attitudes for the better. B&A tracked statements about holidaying in Ireland from June 2010 to December 2015. During this period, those describing Ireland as a fun destination for a holiday rose from 77% to 83%. Those describing it as exciting rose from 81% to 85%, and those saying that it was a great holiday destination for families rose from 77% to 84%.

So attitudes changed, but did behaviour? Over the 9 years, we saw a continued increase in traffic to [discoverireland.ie](http://discoverireland.ie) and growth in social media following for the brand. In addition, in the results section above we have highlighted how exposure to the 3 advertising campaigns prompted between 46-53% of respondents to a specific action related to home holiday planning or purchase.

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## NEW LEARNINGS

We learned a lot about Irish holidaymakers and what motivated them. We learnt that you can make Ireland feel like a whole new country - full of stimulating and unexpected experiences. We also learnt how powerful holiday time was to people - how holiday time was time living your best version of life.

We learnt about engaging our audiences in new ways. Content partnerships and content calendars are now marketing buzz words, but Fáilte Ireland was a true pioneer in working with multiple media outlets from 2007 onwards to generate dynamic content that showed the variety of bespoke and relevant activities and events on in Ireland throughout the year.

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## SUMMARY

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This is a story about a brand that was losing relevancy, as the competitive set grew in number and appeal.

It is a story that proves that how you talk about something can change how it is perceived, that communications can reframe the familiar. It's also a story about a brand constantly evolving its communications – building on its strengths and always learning about its audiences and their changing needs. And finally, this is a story that shows the importance and effectiveness of marketing in supporting an industry which is vital to the national economy.

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ADF  
AWARDS  
2016

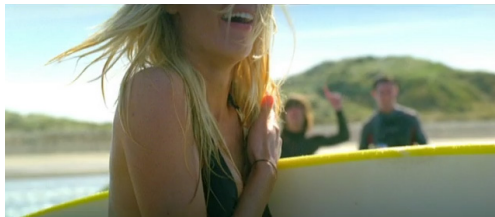
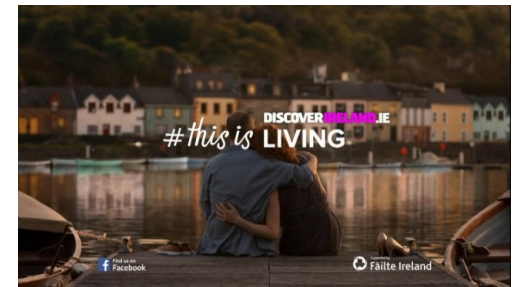
## MEDIA GALLERY



Fáilte Families



Fáilte Couples



The fun starts here

