



# MARKETING SOCIETY SCOTLAND STAR AWARDS 2016

CATEGORY 3.1 – ADVERTISING

TENNENT CALEDONIAN BREWERIES  
BRIGHT SIGNALS  
SOMETHING SOMETHING  
WIRE MEDIA  
REPUBLIC OF MEDIA







## EXECUTIVE SUMMARY

In 2015, Tennent's launched its first major integrated campaign for three years – Wellpark. It was unlike anything that had come before.

Rather than lead with a single TV ad, we created 35 pieces of animated content. We made ads designed not for a channel, but for single programmes and movies. We developed concepts, not set apart from the campaign in a 'planning' phase, but while the campaign was actually in flight, in response to real-time results and real-world events. We created vast variety, yet with a consistent tone, attitude and aesthetic.

The results were spectacular. 3.7 million video views. Global press coverage (with OTS in excess of 1 billion). And an estimated 2.1 million additional pints sold.





## CONTEXT & INSIGHTS

Tennent's Lager is Scotland's favourite pint. But in a world of countless premium European lagers and the ever-increasing craft beer market, Tennent's faces an ongoing challenge to stay relevant to its key target audience of 18-24 year-old males.

At the same time, it had been three years since Tennent's last ran a significant above-the-line advertising campaign. The stage was set for the next chapter in Tennent's rich advertising heritage.







## TARGET AUDIENCE INSIGHTS

In order to better understand our audience we invested in bespoke research that saw us interview more than six hundred 18-24 year-old men.

The research revealed a concerning pattern. Tennent's ubiquitous position in Scotland's on and off trade – while a key strength – also meant that the brand risked being seen as a something of a commodity. What's more, many young people had little to no appreciation of the brand's communications heritage. They had never seen 'Caledonia' or 'Pintlings'. When the last Lager Lovely left our cans, they weren't even born.

We also uncovered evidence that this audience is increasingly turned-off by traditional brand marketing. They inhabited a multi-platform world, where they chose what they watched, on demand.

However, if they liked something they had the tools to share it. That could mean (free) reach and advocacy. And especially with this audience, advocacy is key. Whatever we did needed to recognise that and harness it.





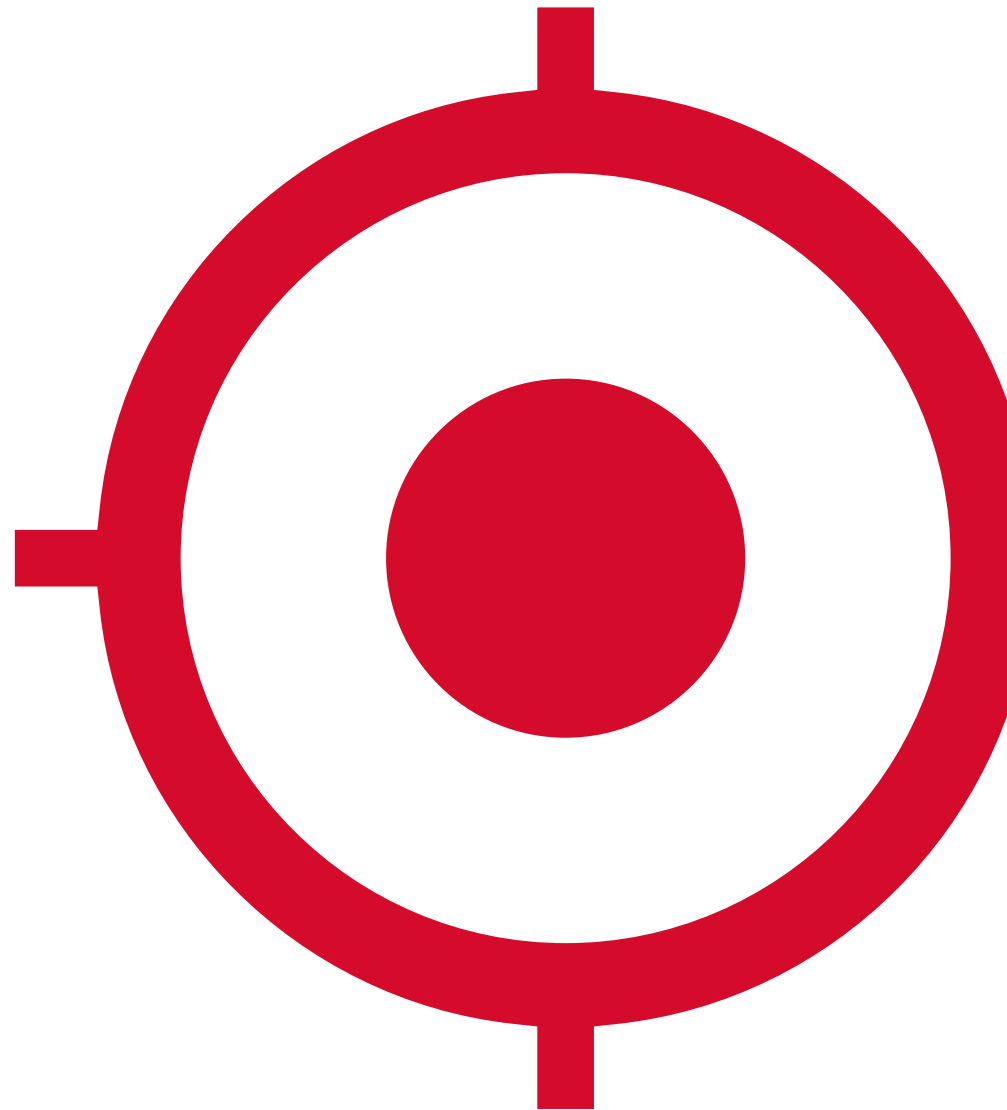
## OBJECTIVES

Previous studies had shown three key metrics to be strong indicators of future brand health and sales performance.

We set targets for these as follows...

- **Salience** - increase to 29% from a pre-campaign benchmark of 23%
- **Buzz** - increase to 22% from 16%
- **Claimed consumption last 7 days** - increase to 43% from 36%

These were ambitious goals, on a par with some of the most successful Tennent's campaigns of the past, but with a much smaller budget: £220,000 for planning and production and £200,000 for media.





## STRATEGY

### AN AGILE APPROACH

From the beginning of 2014, Bright Signals and Wire Media had deployed a radically different approach to Tennent's brand marketing, based around an agile methodology. It had worked, delivering unprecedented coverage, reach and engagement and numerous awards including three accolades at the 2015 Marketing Star Awards Scotland.

What if we applied that approach to advertising?

So rather than create a single, shiny TV ad, we set out to create numerous pieces of bite-sized video content.

That content would be designed to work on any screen, from mobile to cinema. Brand messaging would be secondary to increase shareability. And although TV had a role to play, the bulk of media spend would be in social channels, where consumers could share content with their peers. Our campaign would be designed to entertain first and foremost.

*"We need to stop interrupting what people are interested in & be what people are interested in."*

**Craig Davis**

*(former Chief Creative Officer at J. Walter Thompson)*



## THE 'GOGGLEBOX' OF ADS

We'd seen the success of Channel 4's Gogglebox. Real people, observing the world in a way that's honest, authentic and often hilarious. We wondered, why haven't ads followed this trend? What if the ad break itself became a place for an ongoing series, where a collection of characters could comment on the real world.

There was something in this concept that felt uniquely Scottish; in keeping with our warmth, wit, and our uncanny knack for bringing things back down to earth.

## FROM 'ME' TO THE MASSES

We recognise that advocacy is driven by discovery. We needed young people to discover the campaign for themselves or through trusted sources, rather than from their mum. So we developed a three stage roll-out:



- 1. Native Discovery** – allowing early content adopters to discover it first.
- 2. Sponsored Discovery** – targeted paid media budget to amplify Tennent's social activities using video ads on Facebook and Twitter
- 3. Mass Discovery** – extend to TV, with a high profile launch during the Champions League Final and continued social, online video, TV, cinema & VOD channels.



## CREATIVE STRATEGY

We set ourselves two rules: 'it must be funny' and 'it must have a truth at its heart'. And we created three strands of content...

1. **'Tailored'** executions would coincide with key events and spots, such as the Scotland v Ireland football game.

2. **'Reactive'** content was produced in response to real-world trends. For example, when the FIFA scandal hit the news, Wellpark's 'fly on the wall', regaled the nation with his tale of what happened behind closed doors. We took this from concept to publication in just five hours.

3. **'Observational'** content reflected day-to-day life in Scotland and could appear anytime. With a mix of real and surreal characters, it was part Gogglebox, part Creature Comforts.







## EXECUTION

Over 10 weeks, we released 2 or 3 videos per week to maintain saliency and buzz. We measured every single piece of content on a day-to-day basis, optimising media spend on the fly (making adjustments in minutes rather than weeks), then amplifying and escalating the best performing digital content to TV, cinema and influencers, while also creating new animations that featured our most popular characters and locations.

We made ads designed not for a channel, but for single programmes and movies. We developed concepts, not set apart from the campaign in a 'planning' phase, but while the campaign was actually in flight, in response to real-time results and real-world events. We created vast variety, yet with a consistent tone, attitude and aesthetic.

Creatively, we set ourselves two rules: 'it must be funny' and 'it must have a truth at its heart'. We wanted the campaign to be seen as a content series rather than ads (like a sitcom that happens during the ad break) so we set out to entertain first and foremost. Brand messaging would be secondary to increase shareability and the product would only ever appear where it 'made sense', rather than in a contrived way. Lastly, we aimed to capture viewers' attention and imagination by being relevant, unexpected and original.

Producing 35 animations in just 10 weeks demanded a different approach to production. Something Something deployed a writing and animation team full time and to speed up dialogue and sign off we embedded Tennent's marketing manager in Bright Signals' studio two days a week.

Click the video titles to view.



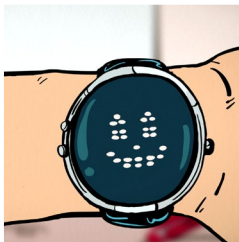
Girlfriend voice ♥



Guide Dogs ♥



Meats by dre ♥



Aye watch ♥



TITP balado boys ♥



Try hards ♥



The good count ♥



Umpteen ♥



## AMBIENT



Street Art



Stickers

## TV

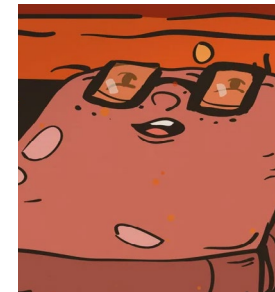
Click the video titles to view.



Champions League Final 



C4's Gadget Show 



8 Out of 10 Cats Does Countdown 



ROI vs Scotland Euro 2016 

## CINEMA

Click the video titles to view.



TED 2 



Entourage 



Mad Max 





## AND THEN, THERE WAS BINDER...

Our fictional Silicon Glen start-up – Peach – already had the ground-breaking (but also fictional) Aye Watch under its belt. What next? A parody of Tinder you say?

Having made the animation we thought it'd be fun to make the actual app too. We didn't think anyone would actually use it. Little did we realise that we had just created a monster.

Within 48 hours of its release, Binder had been featured on US TV, Radio 1, The New Yorker, Cosmopolitan, among many others. By the time we switched it off we had generated more than 17,000 pieces of press coverage around the world, with an estimated OTS in excess of one billion. And more than 135,000 poor souls had been 'binned'.

THEY TOOK IT WELL THOUGH...







**Beth** @Bethan\_Wills · 16h

I swear to god if this fucking binder app calls me one more time 😂😂



**B.** @ughlitleb · 12h

**Binder**( I dumbd myself LMAO GET THIS APP YALL) [go-binder.com](https://go-binder.com)



**Jeremy** @JeremyCBaldwin · 13h

**Binder** is the best app ever



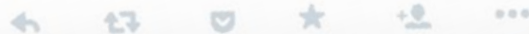
**olivia bogan** @oliviabogan\_ · 15h

the amount of calls I've gotten from this **binder app** is worrisome



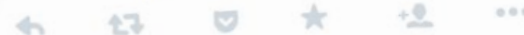
**Pablo** @taymontanaaa · 15h

LOL they fully rang me to say I've been dumped 🤔🤔🤔🤔 binder you amazing app



**D.E.L.L.** @Rannie\_Pooh · 16h

**Binder.** I'm having way too much fun with this app 😂😂😂 [go-binder.com](https://go-binder.com)



**Emily-Jane Fiddler.** @emilyj\_f · 3h

**Binder** is potentially the best app ever 🤔



**Radium Sodium** @hيرانانا · 13h

I broke up with 4 people using the **Binder** app. Lol 😂😂





# RESULTS

## DIGITAL METRICS

Wellpark animations were viewed in excess of 3.7 million times on digital channels. The campaign generated more than 46,000 interactions on Facebook (likes, comments, shares) and 158,000 on Twitter (retweets, replies and favourites). Overall engagement rate was around three times the industry average for alcohol brands.

Sentiment was overwhelming positive, including comments like...



**Fraser Ross** Fraser Lawrie actually dyin  
Like · Reply · 1 · 18 hrs



**David Byrne** Gary Orr nearly better than the guide dog  
Like · Reply · 1 · July 14 at 10:55pm



**James McCairn** These are brilliant!  
Like · Reply · 1 · July 14 at 9:52pm



**Kenneth Armstrong** Bri McLean seen this one? Haha  
Like · Reply · June 9 at 9:55pm



**Rumpole Makie** absolute ridder, pure clas. hahahaha  
Like · Reply · May 25 at 7:44pm



**Chris Irvine** God, I love these...  
Like · Reply · 6 · July 14 at 6:17pm



**Tennent's Lager** Cheers Chris. More to come soon, mate.  
Like · 2 · July 14 at 7:06pm



**Chris Irvine** Umpteen more, I hope 😊  
Like · 4 · July 14 at 7:08pm



**Calum Reynolds** This should be a TV programme haha  
Like · Reply · 3 · July 14 at 8:39pm



**Rowan Dunbar** Do more with bobby and Paul pls  
Like · Reply · 1 · July 14 at 11:54pm



**Bobby Fulton** Thanks Tennent's.  
Like · Reply · 1 · July 15 at 12:38am



## PR REACH

Over 17,000 articles and an OTS in excess of 1.4bn across the series.

## BESPOKE RESEARCH RESULTS

We set targets as outlined on page 5. And Wellpark met or exceeded all of them...

Benchmark  
23%

Post Campaign  
37%

### SALIENCE - *Heard good things about Tennent's recently*

Benchmark  
16%

Post Campaign  
23%

### BUZZ - *Heard other people talking about Tennent's recently*

Benchmark  
36%

Post Campaign  
43%

### CONSUMPTION - *Drunk in last 7 days*





Our research also recorded a swath of complimentary comments.  
For example...

Entertaining. Didn't get bored.  
Wanted to continue watching.

Cartoon style is awesome.

Very funny. Relates to the common  
man.

Quite surprised, isn't what I  
expect from Tennents. It makes  
Tennents seem a bit "younger".

Its daft but its true.

Good sense of humour see the brand in a  
different way. Appeals more to me than a more  
traditional advert, appealing to young guys.

Good sense of humour, appealing  
to young guys.

Changes my view of the brand.  
Appeals more to younger audience.

Really funny, something new,  
represents the brand well.



But the metric that matters most, is sales. By extrapolating the 'Drunk in last 7 days' metric across all drinkers we estimate that Wellpark produced an additional 7,600 Tennent's drinkers. If their consumption levels were sustained for a full year then the campaign would generate additional sales equivalent to 2.1 million pints.

However, one result with our research findings really took us by surprise. 'Spontaneous Advertising Awareness' actually dropped, from 33% to 24%. A moment of concern? In fact, quite the opposite. The Wellpark campaign had managed to do what most campaigns can only dream of. It engaged our target audience and significantly changed their connection with Tennent's, without them realising they were being advertised to.







GOOD  
COUNTS  
MAKE  
WELLPARK