

MARKETING SOCIETY AWARDS FOR EXCELLENCE

F – MARKETING ON A SHOESTRING



WOMEN'S AID BLIND EYE

women's aid
until women & children are safe
www.womensaid.org.uk



EXECUTIVE SUMMARY

Domestic abuse is incredibly prevalent, but most people turn a blind eye to it. Our task was to force the issue onto the national agenda: a huge objective, magnified further by the tiny £30,000 budget.

Innovatively deploying 3D technology in a manner no film maker, never mind advertiser, had done before allowed us to make every single penny count. In 3D cinema screens, the technology allowed us to play out two different scenarios simultaneously. By switching between their left and right eyes, the viewer is able to control which scenario they will see, forcing them to choose whether or not to turn a blind eye to domestic abuse. Through one eye the viewer sees a normal story of a woman preparing dinner. Through the other, exactly the same scene but with one difference: *the harrowing presence of an abusive husband*.

The idea's pioneering nature was the key factor: not just in creating an extraordinarily powerful and original advertisement, but also for marketing on a shoestring. The campaign's innovative nature meant that people wanted to be a part of this 'world first' – meaning we were able to produce the advert, air it, and generate PR for only £30,000.

To put this into context, £30,000 represents a fifth of what the advert should have cost in production, and 170 times less than the value of the cinema airtime and PR coverage it generated. And this is just what the £30,000 secured in 2012, not what it will continue to generate in 2013 (which is expected to be plentiful).

It is obviously difficult to see the absolute end result of this campaign and isolate its effect. But even if we only save one woman from a life of domestic abuse, this has been £30,000 well spent.

(Word Count – 293)

INTRODUCTION

This is the story of how being the world's first advertiser to employ 3D technology in a totally new and innovative manner allowed Women's Aid to make a **huge** impact from the tiny budget of just **£30,000**.

THE ISSUE

One in four women experience domestic abuse at some point in their lives; one in nine each year. It is happening in the houses on our street, to the people we encounter every day, but we do not see it. We avert our eyes and pretend it is not happening. We ignore reality and choose not to confront this uncomfortable issue.

But some cannot pretend. Closing their eyes would not stop the blows or abusive words, and for them, the discomfort is infinitely greater.

The nation needed to be prevented from turning a blind eye to domestic abuse.

**'THE NATION NEEDED TO BE
PREVENTED FROM TURNING A BLIND
EYE TO DOMESTIC ABUSE'**

BIG TASK - TINY BUDGET

TO FORCE THE ISSUE OF DOMESTIC ABUSE ON TO THE NATION'S AGENDA

We needed to break through the nation's ability to ignore reality and pretend that domestic abuse is not happening. It is. It affects 1 in 4 UK women at some point in their lives. The shocking prevalence of domestic abuse means we are all in a position to see and therefore do something about it - if only we'd open our eyes.

The nation needed to be prevented from turning a blind eye to domestic abuse. The issue needed to be forced on to the entire nation's agenda, preventing as many blind eyes from being turned as possible. For this reason, this campaign was aimed at the entire nation, reaching beyond the usual female audience targeted by traditional domestic abuse communications.

TO DO SO ON AN INCREDIBLY LIMITED BUDGET

Unlike some organisations, Women's Aid is not set up to run big marketing campaigns. It exists to help women on an individual basis, not run mass market communications. They don't have lots of people on the ground or a vast stream of donations to leverage. They are small, with an equally small budget: just £30,000 to tackle this huge issue. We needed to find an extremely cost-effective solution that would force people to engage with the issue of domestic abuse by presenting it to them in an unfamiliar and involving manner.

THIS TINY BUDGET OF JUST £30,000 EQUATED TO

HAVING JUST ONE PENCE TO HELP EACH

WOMAN SUFFERING AT THE HANDS OF DOMESTIC ABUSE THIS YEAR ALONE.

**WE HAD TO MAKE THIS MONEY WORK HARD —
WE HAD TO DO SOMETHING DIFFERENT.**

THE IDEA

Because this is such an unusual case, and because it is the creative idea that made this campaign possible, the clearest way to explain the strategy is to explain the creative idea. The two cannot be separated.

A TECHNOLOGY FIRST

We seized the chance to bring something original to audiences already sitting in 3D cinemas, wearing 3D glasses - something no film maker, never mind advertiser, had done before.

In this environment, the technology allows two different scenarios to be played out simultaneously. The viewer, by opening and closing the left then the right eye, is forced to choose which scenario to watch.

This technology allowed us to demonstrate an extraordinarily powerful contrast. Through one eye the viewer sees a normal story of a woman preparing dinner. Through the other, exactly the same scene but with one difference: *the harrowing presence of an abusive husband.*

MESSAGE DELIVERY

This new and extraordinarily powerful way to communicate with an audience allowed us to integrate the message into the delivery. It forced the viewer to choose whether to turn a blind eye to domestic abuse by viewing through one eye, or to confront reality by viewing through the other.

Most adverts work by telling people something, but this worked by literally forcing them to choose whether or not to turn a blind eye to domestic abuse.

In this case technology was not used in a 'gimmicky' fashion, it was at the very core of the idea.



THE IDEAL TOOL TO MARKET ON A SHOESTRING

The real genius of this campaign was how the innovation itself allowed us to make a huge impact on a £30,000 shoestring. This is all we had for production, media *and* PR.

£30,000 PRODUCTION

£0 MEDIA

PRODUCTION (£30,000)

The estimated cost of producing this stunning advert is over £150,000, yet we managed to execute it for less than a fifth of this amount. More importantly, for the viewer, it still looks every bit as impressive as the Hollywood blockbuster which it precedes.

Although being a charity helped, the companies we needed to rely on were commercial organisations. Gaining their support would require them not only believing in what we stood for, but being inspired by what we had to offer: involvement in a high profile technological first.

The willingness, for example, of production company MPC Creative to work at reduced rates (and even for free at times) meant that they were able to work miracles with our tiny budget. The enthusiasm our approach gained across the industry was fundamental in allowing us to execute this ground-breaking campaign within our tight budget.

MEDIA SPACE (£0)

Cinema was crucial for the idea, but we could not afford to purchase this expensive media in a traditional fashion: cinema has one of the highest CPT's of any media, £80 - 100 CPT.

We approached Pearl and Dean as Kathryn Jacob, their CEO, is a big supporter of Women's Aid. However, they receive phone calls from charities seeking their help daily, and this innovative deployment of technology, only possible in the cinema environment, was also a significant factor in making this happen. This would not only allow them to support a cause they believe in, but make them part of this high profile case, and pave the way for other brands advertising with them in this way going forward.

They became part of the idea from the start, giving us 23 cinema screens in a film certain to gain one of the year's biggest audiences: *The Hobbit: An Unexpected Journey* (with an estimated CPT of £100). Their belief in the idea even meant we were able to launch at one of their most in demand times of year – Christmas - corresponding with the uplift in domestic abuse over this period.

PR VALUE (£0)

The pioneering nature of the campaign was also key in overcoming the lack of money we had to generate reach beyond the cinema screens. We had to generate significant *free* PR across a broad cross section of media to reach as many people as possible with this message.

The issue of domestic abuse is big, but not new. However, the way in which we had deployed this technology *was* new. This meant that people wanted to write about it: not just in women's titles but across technology titles and the national press. Gaining substantial interest from such broadcast publications was crucial for this campaign's success.

To accelerate word of mouth from the start, we invited a cross-section of media to a launch event. Again, it was the interest in our world-first approach that allowed us to stage this event at no additional cost. Dolby provided a cinema for the event, Twentieth Century Fox allowed us to screen *Life of Pi* before it was released, and Debenhams even donated champagne to mark the event.

THANK YOU

We would like to take this opportunity to thank those who helped deliver the campaign for just £30,000: in particular, Pearl and Dean, Dolby, MPC Creative, MPC, Wave, Avon, Tin Drum, Massive Attack, Debenhams, and all the many publications that chose to write about this initiative.

THE SCALE OF THE ACHIEVEMENT

This campaign only launched on December 14th, but despite the recent and limited nature of the launch we have made a *huge* impact from the *tiny* £30,000 budget.

Women's Aid doesn't have the luxury of expensive tracking - precious pennies are spent on the work they do – but all the data we do have points to an incredible result:

1. WE GENERATED £5M WORTH OF FREE CINEMA MEDIA VALUE:

Without spending a penny on media, this campaign was seen at full impact by half a million people, an achievement valued at £5 million.

2. SIGNIFICANT PR VALUE WAS CREATED:

From zero cost this campaign generated a PR value of £209,000 - a level beyond the realms of most brands, never mind a small national charity such as Women's Aid.

The campaign has been covered throughout the mass market media, including the largest national newspapers, and prominent magazines from women's lifestyle to tech titles (including *Cosmopolitan* and *The Drum*).

3. WE HAVE INSTIGATED CONVERSATIONS:

The zero media budget was pushed even further through the conversation generated by the fully immersive cinema experience and PR coverage.

Here are just two examples from the *dailymail.co.uk*:

I think that's really clever and will certainly get people's attention. The more notice we can draw to the subject of domestic violence (mens & womens so calm down before you start ranting again) the better.

It's an amazing concept. The ad isn't one of those that glorifies violence while selling handbags- it's for women's aid, there's no point skirting round the issue. The people moaning about it are clearly the ones who prefer to turn a blind eye. I've experienced domestic violence and have had the help of women's aid. The subject NEEDS putting out there. Women, and men for that matter, need to know about this. I wish I'd not taken so long to find out about women's aid. X

4. WE HAD A GLOBAL IMPACT:

Whilst Women's Aid is based in England, and this was intended as a UK campaign, domestic abuse is a global issue. For this reason we were thrilled that in just six small weeks, coverage went far beyond the borders of the UK, gaining an incredible reach of 242.8million.

5. THIS IS ONLY THE START

This campaign is still in its early days having only launched on December 14th. We are planning for an even larger push throughout 2013. Free cinema, print media, and PR coverage have already been secured – and other offers are still being gratefully received. This forthcoming activity will drive even more incremental value from the initial £30,000 already invested.

IN SUMMARY

This is the story of how being the world's first advertiser to employ the latest 3D technology allowed us to make a huge impact from the tiny budget of just £30,000.

The idea's pioneering nature was the key factor: not just in creating an extraordinarily powerful and original advertisement, but also for marketing on a shoestring. This innovative approach allowed us to create this stunning campaign for just £30,000 production, £0 media and £0 PR budget.

To put this into context, £30,000 represents a fifth of what the advert should have cost in production, and 170 times less than the value of the cinema and PR coverage it generated. And this is just what the £30,000 has already secured in 2012, not what it will continue to generate in 2013.

It is obviously difficult to see the absolute end result of this campaign and isolate its effect. But even if we only save one woman from a life of domestic abuse, this has been £30,000 well spent.

(Word Count: 1,764)

**'BUT EVEN IF WE ONLY SAVE ONE WOMAN
FROM A LIFE TIME OF DOMESTIC ABUSE,
THIS HAS BEEN £30,000 WELL SPENT'**