

ENTRY FORM - SINGLE MARKET

ENTRY DETAILS

These data are required to be completed at the Entry Application (Stage 1) and will be auto populated into the Online Entry Form.

Entry ID:	SC-SB007
Brand Name:	MOOD Tea
Entry Title:	Disrupting tea with a good MOOD
Category:	Positive Change: Social – Brands - Products
Market Entry is Submitted For:	Australia
Campaign Start Date:	01 Jul 2023
Campaign End Date:	01 Dec 2023
Total No. of markets in which the case ran or is currently running:	1

EXECUTIVE SUMMARY

Why is this entry an outstanding example of effective marketing and worthy of an award in this specific Effie entry category? Effie has no predetermined definition of effectiveness. It is your job to propose why this case is effective: why the metrics presented are important for your brand and business/organisation within the context of the submitted category.

It's not every day a mounted panda head, 6am leaf blowers and dog poop are used to sell a not-for-profit.

But that's exactly what we did with MOOD Tea – a social enterprise tea brand with 100% of profits going towards funding mental health education.

After two underwhelming years, the brand had unintentionally limited itself to a niche, 'do-gooder' audience. MOOD Tea needed a makeover.

This is the story of an insight about ordinary people that drove extraordinary business results.

A disruptive strategy that delivered market penetration via the world's meanest spokesperson, raising eyebrows but also – more importantly – lifting sales.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES

This section covers your strategic business context for your marketing activity, alongside your key business challenge and objectives. Weight will be given to the degree of difficulty and whether the entrant has provided the context to evaluate the case's effectiveness in this section.

Please provide the necessary context on your industry category, competitors, and brand so the judges can evaluate your entry. Outline why your business challenge was the right opportunity to grow and the degree of ambition represented by your objectives.

1A. Describe the background specific to the market that this case is entered on.

< In tea, it's tough to make a splash >

The Australian tea category is a mature market[1] dominated by "a range of well-established products and players".[2]

Decades of advertising and dominant media spend have helped entrench the top three category leaders (combined 49% market share[3], 65% of media spend[4]).

This has also embedded them in culture – enough for a former prime minister of Australia to co-create his own signature blend with the category leader![5]

MOOD's highly-awarded tea matches up to the leaders in quality[6], but their 2-4x price premium sets them apart.[7]

< Consumer habits that are hard to break >

In a saturated category[8], new entrants achieve penetration by carving out small audiences with niche herbal blends.[9]

That's because tea drinkers "sleep shop"[10,11] with habitual purchase behaviour that is difficult to disrupt.[12]

MOOD might have also had a niche product, but they had good reason to believe it could drive mass appeal...

1B. Before your effort began, what was the state of the brand's business and the marketplace/category in which it competes? What was the strategic communications challenge that stemmed from this business situation? Provide context on the degree of difficulty of this challenge and detail how the business effort addressed them.

< A brand with momentum on its side >

Launched as mental health had surged into our national conversation[13], MOOD saw a real opportunity to tap into the zeitgeist and unlock a large cross-section of tea drinkers.

"We saw huge opportunities to create something that does it all: tastes good, looks good and does good."[14]
-MOOD General Manager, 2021

< Results that had gone lukewarm >

However, despite two years of activity and two major campaigns, all brand and business results had underperformed against expectations.[15 - Chart 1]

And this wasn't due to a lack of spend.

As a social enterprise founded by the Australian creative industry[16], MOOD had received a donated media placement value of \$20M market rate over 2021-2022.[17]

According to ESoV, this should have been enough to shift move the needle for MOOD[18,19,20 - Chart 2], but the previous creative work had unexpected challenges.

< Year one: A charity case >

The first campaign drew from the not-for-profit playbook, using the emotional intensity of anxiety attacks and suicide to drive the audience to "Sip Selflessly".

While this did spotlight their purpose, it made the brand feel more like a charity than a tea product.

< Year two: Just another tea >

To counter this, in year two they retained the “Sip Selflessly” platform but instead shifted to a focus on product, solely emphasising the product range with a more uplifting tone.

Counterintuitively, this didn’t budge quality perceptions or consideration, and worse obscured their charitable purpose.[21 - Chart 3]

< Still very much a David among Goliaths >

A clear gulf remained between the category leaders and MOOD.

After two years, people didn’t know why they should look for MOOD (66% gap in consideration between MOOD’s 7% and leader Twinings’ 71%) and didn’t recognise it at the critical point of shelf recall (3% vs 70%).[22]

< Year three: Finding the right blend >

“Sip selflessly” was MOOD’s appeal to empathy, but it hadn’t answered the important question – “What’s in it for me?”

A majority of consumers display a large gap between ethical purchase intentions and actual ethical buying behaviour.[23] Many tea drinkers may want to do good, but most of them want good tea first and foremost.

Which is why we believed MOOD had mainly narrowed their audience to a niche: the few people who care about mental health deeply enough to buy a tea for the cause.

< Our real challenge: Expand our audience beyond do-gooders to those who are happy to do good... if it’s good tea too. >

Section 1B:
Chart 1 – Funnel Metrics 2021-2022

POST VS. PRE ACROSS KEY KPI'S

-1%

24%23%

Total Awareness (T5B)

+40%

7%7%

Favourability (T2B)

-1%

7%6%

Consideration (T2B)

+1%

14%15%

Intent to Trial (T2B)

+2%

3%5%

Recommendation (T2B)

-1%

11%10%

Communication Message

Total Pre (n=300)

Total Post (n=300)

Source: MOOD Internal Brand Tracking 2022, Kantar, 2022.

Section 1B:
Chart 2 – Tea Category Spend Distribution (2022)

Twinings37%

T219%

Dilmah9%

MOOD Tea9%

Lipton8%

Cantarella Bros5%

Cantarella4%

Ari & May3%

Other6%

Twinings

T2

Dilmah

MOOD Tea

Lipton

Cantarella Bros

Cantarella

Ari & May

Other

Source: Category Media Spend analysis, AQX, 2023.

Chart 1

Chart 2

Section 1B:
Chart 3 – Brand Association Metrics 2021-2022

POST VS. PRE ACROSS BRAND ASSOCIATIONS

+1%

12%13%

Is more socially responsible than other brands of tea

+1%

12%13%

Has tea varieties to cover any mood I am in

-3%

13%10%

Stands for something unique

+2%

12%14%

Is a premium brand of tea

+0%

12%12%

Supports Indigenous communities

-1%

13%12%

Helps youth Mental Health

Total Pre (n=300)

Total Post (n=300)

Source: MOOD Internal Brand Tracking 2022, Kantar, 2022.

Intentionally Left Blank

Chart 3

1C. What were your measurable objectives? What were the Key Performance Indicators (KPIs) against your objectives? Provide specific numbers/percentages for each objective and prior year benchmarks wherever

possible.

Effie is open to all types of objectives: Business, Behavioural, Perceptual/Attitudinal. It is the entrant's responsibility to explain why their particular objectives are important to the business/organisation and challenging to achieve.

Positive Change - Environmental: If you are entering into this category, you MUST have changing audience behaviour towards more environmentally sustainable choices as one of the main strategic objectives, and explain how it relates back to the overall brand/organisation's strategy and objectives?

< Business objective: More tea drinkers buying MOOD Tea. >

Focusing on 'tea drinkers' reflected a change in perspective. We needed to stop acting as a charity trying to recruit tea drinkers, to instead turn up as a tea brand with a huge charitable difference.

Key metrics

- Intent to trial - 2023 KPI: +6% (2022 result: +3%, Pre-campaign baseline: 15%)
- Campaign period sales uplift (units sold) - 2023 KPI: +4% (2022 result: n/a, Pre-campaign baseline: n/a)

< Marketing objective: Cut through the clutter to increase relevance and appeal to a wider audience. >

Facing big-spending behemoths who had established generic norms about what made tea 'good', we needed to make our unusual proposition feel relevant and appealing beyond just a do-gooder audience.

Cut-through metrics

- Awareness - 2023 KPI: +10% (2022 result: +5%, Pre-campaign baseline: 23%)
- Shelf Recall - 2023 KPI: +5% (2022 result: +1%, Pre-campaign baseline: 2%)

Relevance and appeal metrics

- Consideration (Gen Pop) - 2023 KPI: +5% (2022 result: +0%, Pre-campaign baseline: 6%)
- Consideration ('Experience with mental health')[2] - 2023 KPI: Equivalent uplift to Gen Pop, pre- to post-exposure (2022 result: n/a (new for 2023), Pre-campaign baseline: 8%)

< Communications objective: Increase understanding and belief in our dual USP to drive meaningful differentiation from the category. >

To stand apart from competitors in a way that justified a significant price premium, we needed customers to understand and buy into the promise of our brand purpose and tea quality.

Purpose metrics

- "More socially responsible than other tea brands" - 2023 KPI: +8% (2022 result: +4%, Pre-campaign baseline: 13%)
- "Stands for something unique" - 2023 KPI: +8% (2022 result: +3%, Pre-campaign baseline: 10%)

Quality metrics

- "Is a premium brand of tea" - 2023 KPI: +10% (2022 result: +5%, Pre-campaign baseline: 14%)
- Favourability - 2023 KPI: +5% (2022 result: +2%, Pre-campaign baseline: 7%)

Sourcing: Section 1

[1] 'Industry Report: Tea and Coffee Manufacturing in Australia', IBISWorld, 2023.

[2] 'Industry Report: Tea, Coffee and Other Food Manufacturing in Australia', IBISWorld, 2015.

[3] 'In Passport: Tea in Australia', Euromonitor International, 2021.

[4] Category Media Spend analysis, AQX, 2023.

[5] 'Kevin Rudd wins Twinings tea challenge', news.com.au, 2011.

[6] 'Tea brand MOOD secures four wins at 2023 Golden Leaf Awards', Mumbrella, 2024.

[7] Price comparison to equivalent Twinings Herbal and Black Tea blends, 2023.

[8] 'Industry Report: Tea and Coffee Manufacturing in Australia', IBISWorld, 2023.

[9] 'Industry Report: Tea, Coffee and Other Food Manufacturing in Australia', IBISWorld, 2015.

[10] 'Yorkshire Tea: Long-term brand building done proper', Effies UK, 2023.

[11] 'Sainsbury's: It's always worth trying something new', Account Planning Group (APG) Awards, 2007.

[12] 'The habitual nature of food purchases at the supermarket: Implications for policy making', Ares et al, Appetite, 2020.

[13] 'Chapter 1: Attitudes and conversations about mental health', National Report 2022, Australian Government National Mental Health Commission, 2022.

[14] 'How Mood Tea Is Helping Young Australians Tackle The Issue Of Mental Health', Forbes, 2021.

[15] MOOD Internal Brand Tracking - Funnel Metrics 2021-2022, Kantar, 2022. (See chart 1)

[16] 'Our Mission', MOOD Tea website (<https://mood.org.au/pages/mission>), MOOD Tea.

[17] Internal client data.

[18] 'Marketing in the era of accountability', IPA, 2007.

[19] 'The Long and the Short of It, Field and Binet', 2012.

[20] Category Media Spend analysis, AQX, 2023. (See chart 2)

[21] MOOD Internal Brand Tracking - Brand Associations 2021-2022, Kantar, 2022. (See chart 3)

[22] Internal Brand Tracking, Kantar, 2022.

[23] 'Why Ethical Consumers Don't Walk Their Talk: Towards a Framework for Understanding the Gap Between the Ethical Purchase Intentions and Actual Buying Behaviour of Ethically Minded Consumers', Carrington et al, Journal of Business Ethics, 2010.

[24] MOOD Internal Brand Tracking – audience filter 'People who have personal experience dealing with mental health issues either for themselves or friends / family', Pre-Post Dip 2023, Kantar, 2023.

SECTION 2: INSIGHTS & STRATEGIC IDEA

This section covers the key building blocks of your strategy.

Explain to the judges why you chose the audience you did. Outline your key insight(s) and how they led to the strategic idea or build that addressed the business challenge the brand was facing.

2A. Define the audience you were trying to reach, and explain why they are important to your brand and the challenge.

Shopper & e-Commerce Marketing Cases: If you are entering into this category, be sure to highlight the shopper's motivations, mindset, behaviours, and shopper occasion.

< From: A niche of 'do-gooders' >

Despite the wide-reaching impact of mental illness[1], the brand seemed to be limiting its audience to a small group of people who bought into MOOD for its charitable impact.

< To: A larger group of 'win-win' seekers >

They are ethically-minded and care about helping causes, but only if it's not too hard and doesn't subtract from their own enjoyment – a win-win.

Think people who wouldn't volunteer at a charitable thrift store but would happily drop off a bag of clothes (as an easy way to clear cupboard space).

< What does that mean for their tea drinking? >

While tea flavours and quality do matter, they truly value tea for the small, ritualised moments of respite and happiness it brings.

Choosing a tea that's doing something greater beyond the mug, just makes the 'ahhh' sipping moment feel even better.

< An audience with bigger potential >

'Do-gooders' are theoretically more loyal buyers but there were cost-of-living headwinds (reducing charitable donations to their lowest in 25 years) that risked their reliability.[2,3]

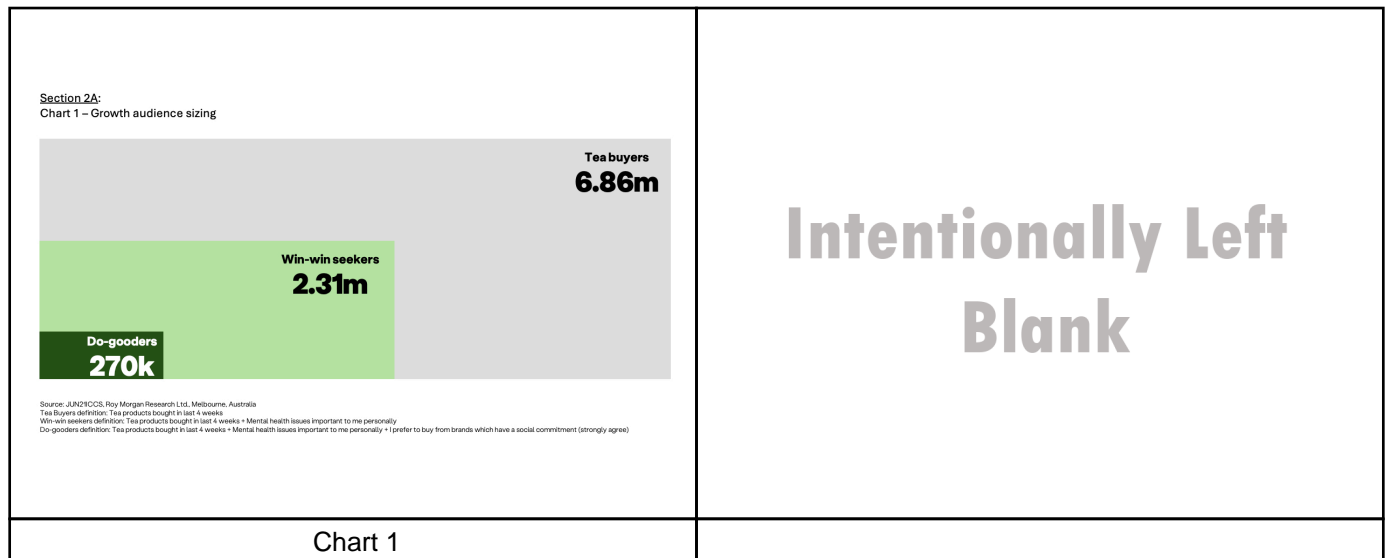
In comparison, a 'win-win' audience of lighter buyers – those who care about mental health but not as the sole driver for purchase – had +30% incremental volume when sized in Roy Morgan.[4 - Chart 1]

< More light buyers are a stronger path to growth >

A larger audience of light buyers was enticing because, contrary to marketing dogma like the 80/20 rule[5], loyalty isn't the strongest path to growth.

Extensive research shows that even when heavy buyers account for a lot of current sales, conquering light and non-buyers who have repertoire loyalty has far greater growth potential (91% vs 9%, per Ehrenberg-Bass)[6], especially in routine FMCG categories.[7,8]

All we needed to do now was spur this larger, less loyal audience into action.



2B. Describe your insights(s) and explain the thinking that led you to them. Some insights come from research, data, and analytics. Others come from inspiration.

< Bridging the intention-action gap >

For our new target audience, we knew there was a gap between their altruistic intentions and purchase actions.[9]

We looked to culture to uncover what was getting in the way.

< ‘Doing good’ had become too hard >

Covid caused an explosion in the number of Australian charities.[10] Fighting for a smaller slice of the pie, charities began hunting long-term commitments over unplanned, opportunistic donations.[11]

But with people themselves struggling in a cost-of-living crisis[12], requests for committed support made ‘doing good’ feel like a burden.

Statistically we saw this in the swing to opportunistic over committed giving (60% vs 40%), as Aussies searched for easier ways to make a difference.[13]

< And ‘being good’ was exhausting >

Even in moments where altruism is easier (say, a once-off tea purchase), these relentless appeals to empathy had an unintended consequence: a mass psychological response of “Compassion fatigue”.[14,15,16]

Put simply, people were tired of being empathetic.

Considering that people were mentally overburdened[17] in a permacrisis[18] experiencing record-low life satisfaction[19], feeling obligated to selflessly care about other people was a step too far. The value exchange just wasn’t stacking up.

< An insight that could make it easier: You don’t have to be good to do good >

If ‘being good’ was making it feel too onerous to enjoy MOOD tea... why don’t we stop asking for selfless sipping?

Why don’t we instead encourage drinkers to sip selfishly, because while all our profits go to charity, all the tea goes to you?

This insight deliberately retains our charitable impact (which deep down our broader audience still care about) but removes any obligation or guilt from the drinker, so they can enjoy a delicious, uplifting moment of tea.

2C. In one sentence, state your strategic big idea.

You don't have to be a do-gooder to enjoy a good tea

Sourcing: Section 2

- [1] 'Prevalence and impact of mental illness', Australian Institute of Health and Welfare – Australian Government, 2023.
- [2] 'Feeling the cost-of-living crisis? Charts reveal who's getting off lightly, and who's suffering most', Sydney Morning Herald, 2023.
- [3] 'Giving trends in Australia – moving on from the pandemic', Giving Architects, 2022.
- [4] Audience Sizing Data, Roy Morgan CCS, 2023. (See chart 1)
- [5] 'Pareto's 80:20 rule in Marketing', SmartInsights, 2020.
- [6] 'Where is the brand growth potential? An examination of buyer groups', Sharp et al, Ehrenberg-Bass Institute, 2023. (See graph 2)
- [7] 'BG20 project', Jan-Benedict Steenkamp, AiMark/Europanel 2017.
- [8] 'Do heavy buyers really account for 80% of your sales volume?', Jan-Benedict Steenkamp, 2017.
- [9] 'Why Ethical Consumers Don't Walk Their Talk: Towards a Framework for Understanding the Gap Between the Ethical Purchase Intentions and Actual Buying Behaviour of Ethically Minded Consumers', Carrington et al, Journal of Business Ethics, 2010.
- [10] 'Australian Charities Report 8th Edition', Australian Charities and Not-For-Profits Commission, 2023.
- [11] 'Australian Communities: Understanding Australian givers to maximise the impact of not-for-profit organisations', McCrindle, 2021.
- [12] 'More than half of Australians are only just making ends meet', University of Melbourne, 2023.
- [13] 'Australian Communities: Understanding Australian givers to maximise the impact of not-for-profit organisations', McCrindle, 2021.
- [14] 'Charities in danger of 'donor fatigue' as shoppers are pressured to give', The New Daily, 2022.
- [15] 'Empathy fatigue is on the rise, forcing people to leave their jobs', SBS Australia, 2023.
- [16] 'Online donations to foodbanks showing signs of 'compassion fatigue', research finds', Civil Society, 2020.
- [17] 'Money's too tight to mention: How behavioural science can help build understanding, empathy and connection to the struggling consumer in 2023', Hollingworth et al, WARC, 2023.
- [18] 'Permacrisis: what it means and why it's word of the year for 2022', The Conversation, 2022.
- [19] 'Australian's satisfaction with life is at its lowest level in two decades', The Conversation, 2023.

SECTION 3: BRINGING THE IDEA TO LIFE

This section relates to how you built a compelling creative and channel plan i.e. how and where you brought your idea to life. Help the judges evaluate your entry by demonstrating how you created work that targeted and motivated customers effectively. Outline how your creative and channels plans worked together to drive results.

Judges will be providing their score for this section based on the information you provide here as well as the Media Investment and the work as presented in the Creative Material(s).

3. How did you bring the idea to life? Describe the key elements of your plan that activated your strategy and outline any components that were active in the effort as well as key building blocks of the creative executions. Elaborate on your communications strategy, including the rationale behind your key channel choices. Your explanation below must include which specific channels were considered integral to your media strategy and why.

< Bringing something new to a generic category >

We had now reduced a complicated business problem to a single thought: You don't have to be a good person to enjoy MOOD (both the tea, and its impact).

Tea advertising is dominated by generically 'good' people and product shots – as one research respondent stated "just a general ad of a woman sipping tea" – so this platform gave permission to swim against the current.

< A provocative creative idea >

The strategic platform was translated into the audience-facing line of "All the profits go to charity, all the tea goes to you".

But the real strength of the creative leap was in exaggeration. We created a new type of spokesperson – a genuine, bona fide meanie. A man who makes his grandma mow his lawn, runs the leaf blower at 6am, or even hangs trophies of panda heads... all while enjoying a MOOD tea.

In his words, "I don't drink it because I'm a good guy, I drink it because it's a good tea."

This core construct was a powerful base from which to build an integrated campaign. Creatively it laser-focused on 'win-win seekers' – by stripping away any guilt or obligation from charity – and also gave us a distinctive character to deliver the message.

< Disrupting our audience's habits >

To reach our audience in ways that were meaningfully relevant and memorable, we needed to understand their media habits.

'Win-win seekers' were an older demographic, typically the primary grocery shoppers in the family. Using internal audience planning tools to cross-reference their psychographic profile with category shopper insights, we identified an engagement preference for more traditional ATL channels like TV, radio, print, and cinema.[1]

On this basis we then reprioritised spend to cover an integrated mix of these channels, evolving from a prior heavier focus on TV.[2 - Chart 1]

< Fresh consistency in each channel to drive effectiveness >

While advertising at multiple touchpoints can create a 'multiplier effect' (which increases memorability, distinctiveness and message reinforcement[3,4]), for the effect to work, audiences must be able to clearly connect executions as part of the same campaign.[5]

Bringing channel planning into the creative process helped clear this hurdle.

It meant we didn't copy-paste the TV executions into the other channels. Instead, we built consistency by using the same core storylines ('Cold shower', 'Panda', 'Grandma', 'Dog poop', and 'Leaf blower') and then executing in a way that best brought the idea to life within that environment.

< Standing apart from the crowd >

To our knowledge, no Australian charity has ever had a bad spokesperson. Executionally, that fact alone could help shock audiences from their 'sleep shopping' habits and increase their curiosity to engage with the brand.

But it also gave a powerful reason to believe in the tea quality (and one that our more generic competitors couldn't beat). He's mean, so it's believable that he wouldn't drink the tea just because it does good.

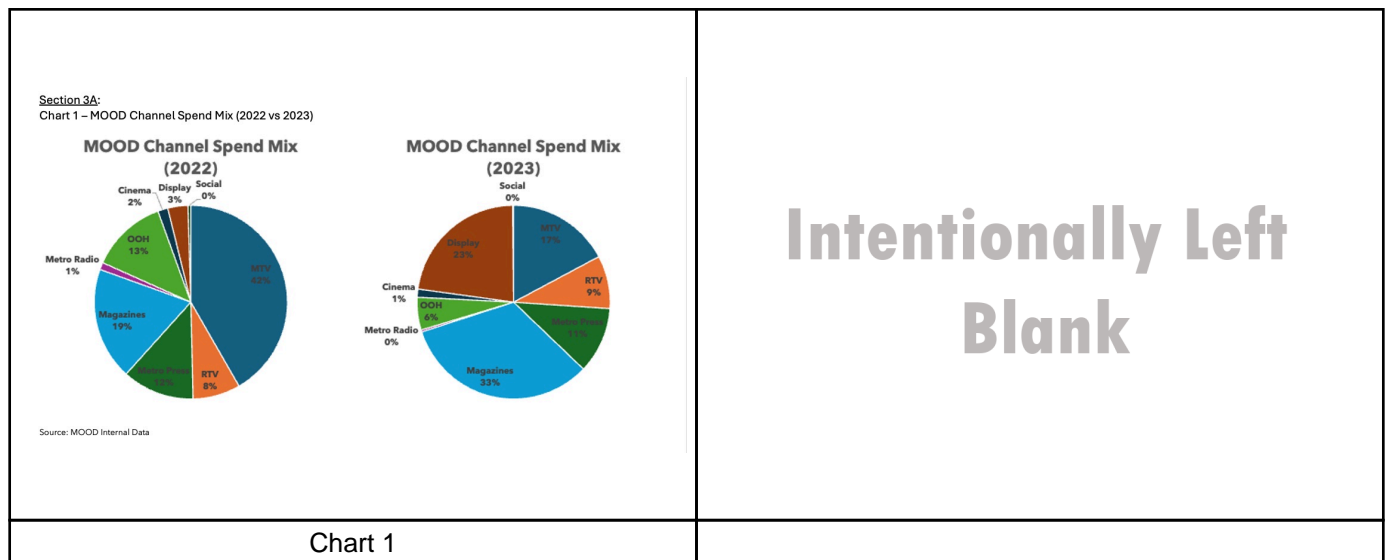
< Humour lightens the mood >

The first campaign showed us that mental illness can be a disheartening and heavy topic. And when handled insensitively, the spokesperson's meanness could theoretically add to the heaviness.

But our deliberate use of light-hearted, absurdist humour instead amplified the brand's purpose by giving people an enjoyable, uplifting way to engage with it.

By permitting smiles and laughter at our ads, people could engage with MOOD in small moments of happiness – matching the very same emotional benefit they value in tea.

< Would the campaign be everyone's cup of tea? Maybe not. But it would certainly be a campaign you couldn't ignore. >



Sourcing: Section 3

[1] Internal Dentsu Creative audience data.

[2] MOOD Channel Spend Mix 2021, 2022 (See graph 1)

[3] 'How small brands can hit the big time', IPA, 2022.

[4] 'Digging Deeper Down into the Empirical Generalization of Brand Recall: Adding Owned and Earned Media to Paid-Media Touchpoints', Frank Harrison, Journal of Advertising Research, 2013.

[5] 'Media Multiplier Effect The role of Retail Out of Home in a Multi-Media Channel Campaign', Shopper Media, 2021.

SECTION 4: RESULTS

This section relates to your results. Here you need to be able to demonstrate the impact your effort has had on your business/brand objectives – attributable to the activity and its elements and taking into account other factors. You will need to provide a result corresponding to each objective listed in your response to question 1C.

4A. How do you know it worked?

Explain, with category and prior year context, why these results are significant for the brand's business. Results must relate to your specific audience, objectives, and KPIs that was described earlier in Section 1, Question 1C. Provide a clear time frame for all data shown.

< Third time's the charm... across every single KPI >

After two campaigns and two years of underperforming results. MOOD needed some positive momentum in 2023.

Even with ambitious targets set across a range of metrics, the results we received surpassed every expectation.[1 - Chart 1]

< Business objective: More tea drinkers buying MOOD Tea. >

Key metrics

- Intent to trial - KPI result: +12% (KPI objective: +6%, 2023 score: 27%)
- Campaign period sales uplift (units sold) - KPI result: +13% (KPI objective: +4%, 2023 score: n/a)

< Marketing objective: Cut through the clutter to increase relevance and appeal to a wider audience. >

Cut-through metrics

- Awareness - KPI result: +16% (KPI objective: +10%, 2023 score: 39%)
- Shelf Recall - KPI result: +10% (KPI objective: +5%, 2023 score: 12%)

Relevance and appeal metrics

- Consideration (Gen Pop) - KPI result: +10% (KPI objective: +5%, 2023 score: 16%)
- Consideration ('Experience with mental health')[2] - KPI result: +10% uplift pre- to post-exposure, which was 0% difference to Gen Pop uplift (KPI objective: Equivalent uplift to Gen Pop, pre- to post-exposure, 2023 score: 18%)

Verbatims[3]:

- “It was funny but memorable”
- “Has a strong message”

< Communications objective: Increase understanding and belief in our dual USP to drive meaningful differentiation from the category. >

Purpose metrics

- “More socially responsible than other tea brands” - KPI result: +11% (KPI objective: +8%, 2023 score: 24%)
- “Stands for something unique” - KPI result: +15% (KPI objective: +8%, 2023 score: 25%)

Quality metrics

- “Is a premium brand of tea” - KPI result: +12% (KPI objective: +10%, 2023 score: 26%)
- Favourability - KPI result: +11% (KPI objective: +5%, 2023 score: 18%)

Verbatims[4]:

- “It’s a very creative way of explaining the uniqueness of the brands operations and appeals to me”
- “I liked how it wasn’t just a general ad of a woman sipping tea”

< Ensuring we don’t alienate our core ‘do-gooder’ audience >

There was risk with such disruptive work of pushing the boundaries of what would be ‘tasteful’ to people who suffer mental health issues. All our research indicates this wasn’t the case.[5 - chart 2]

Verbatims[6]:

- “The humour aspect, it was well done about a serious topic”
- “I liked the information of it but I really liked the comedy of it”

< A bigger impact: Lowering youth suicide >

Among all the marketing metrics, it’s easy to forget the bigger picture of why these results matter.

Suicide is the leading cause of death for young Australians.[7] In the last two years, 25% of them have experienced suicidal thoughts.[8] This is the cause MOOD was established for.

Profits from the 2023 campaign incrementally funded 10 new mental health education programs for 1354 young people which has accelerated impact two-fold.[9]

These programs make a meaningful difference for the cause[10]:

- 40% of students said they’d reach out to professional services if they were experiencing a mental health issue (up from 22%)
- 62% know how to direct a friend to professional support if they are struggling.
- Verbatim: "I am going to make it clear to my friends that they can always talk to me."

< All in all, this was a creative campaign that drove meaningful results for a business and for an important social cause. >

That’s a good MOOD.



4B. Marketing communications rarely work in isolation. Outside of your effort, what else in the marketplace could have affected the results of this case – positive or negative?

Select factors from the chart and explain the influence of these factors in the space provided.

	Business Events <i>(e.g. changes in supply chain, governmental regulations)</i>	✓	Public Relations
✓	Internal Company Events <i>(e.g. changes in supply chain, governmental regulations)</i>		Other marketing for the brand, running at the same time as this effort
	Natural Events <i>(e.g. weather, natural phenomenon, etc.)</i>	✓	Other : Category growth
	Societal or Economic Events <i>(e.g. changes in economic, political, social factors)</i>		

< Internal company events >

•Packaging: While MOOD introduced a new SKU pre-campaign, there was no major change to on-shelf presence or design.

•Small discount less impactful than large increase in awareness and recall.
MOOD's average unit price decreased by 6c per teabag (or by -60c per ten-pack), which still kept a clear price premium over category leaders (i.e. MOOD's 60c/teabag vs Twinings 17-30c for equivalent blends).
Importantly, the campaign's impact driving +16% awareness and +10% shelf recall was what enabled shoppers to find and buy the brand on shelf in the first place.

< Public relations >

•Influencers not influential. MOOD received limited support from 2x influencers for total 4x non-permanent posts. Messaging wasn't linked to the campaign, and had minimal reach or impact.

•Media. MOOD secured 1x piece in a magazine, but the low 50-word length, deprioritised placement, and lack of campaign link meant it likely didn't drive impact.

< Category growth >

•Tea is a mature category with slow growth of 1.1% for 2022-2023.[13] MOOD's penetration growth at +13% YoY over a limited 6-month period outstripped the category.

Sourcing: Section 4

[1] MOOD Internal Brand Tracking – Key KPIs 2021-2023, Pre-Post Dip 2023, Kantar, 2023. (See chart 1)
[2] MOOD Internal Brand Tracking – audience filter ‘People who have personal experience dealing with mental health issues either for themselves or friends / family’, Pre-Post Dip 2023, Kantar, 2023.
[3] MOOD Internal Brand Tracking, Pre-Post Dip 2023, Kantar, 2023.
[4] MOOD Internal Brand Tracking, Pre-Post Dip 2023, Kantar, 2023.
[6] MOOD Internal Brand Tracking, Pre-Post Dip 2023, Kantar, 2023.
[7] ‘Deaths by suicide among young people’, Australian Institute of Health and Welfare – Australian Government, 2023.
[8] “Urgent national priority”: Pandemic’s staggering mental toll on young Australians’, Sydney Morning Herald, 2022.
[9] Internal client data.
[10] Price comparison to equivalent Twinings Herbal and Black Tea blends, 2023.
[11] ‘Tea – Australia’, Statista, 2023.

INVESTMENT OVERVIEW

The Investment Overview is reviewed as part of Section 3: Bringing the Idea to Life, along with your response to Question 3 and the Creative Materials. These elements together account for 23.3% of your score.

PAID MEDIA EXPENDITURES

Select paid media expenditures (purchased and donated), not including agency fees or production costs, for the effort described in this entry.

All amounts in USD.

Current Year: 2023	Year Prior: 2022
\$10M – under \$20M	\$10M – under \$20M
Compared to other competitors in this category, this budget is:	Less
Compared to overall spend on the brand in the prior year, the brand’s overall budget this year is:	About the same

Budget Elaboration: You are required to provide judges with the context to understand your budget.

What was the balance of paid, earned, owned and shared media? What was your distribution strategy? Did you outperform your media buy? If your budget has changed significantly, how does this range compare to your competitors'; or, if your paid media expenditures were low and the production/other costs were high, you should elaborate here.

If you selected Not Applicable (NA) to either of the previous two questions, provide further explanation here.

Paid investment (all donated by media partners) was split between mass awareness generating channels like TV (Metro and Regional), Cinema, Radio, Metro Press and OOH to maximise reach, while magazines and display specifically targeting our expanded audience were used to maximise relevance.

Budget was similar to previous year, but as outlined in section 3, the channel mix evolved from a heavier focus on TV to cover a more integrated mix of channels to match our audience’s media habits:

- TV: 26% (Metro TV 17%, Regional TV 9%)
- Magazines: 33%
- Display: 23%
- Metro press: 11%
- OOH: 6%
- Cinema: 1%
- Metro Radio: 0.5%

OWNED MEDIA

Elaborate on owned media (digital or physical company-owned real estate), that acted as communication channels for case content.

< Website >
The MOOD website was updated during the campaign period, but primarily to benefit business partners, bulk orders and not for a general consumer audience.

All media during the campaign period was directed to the supermarket partner's site and not the MOOD site.

SPONSORSHIPS

Provide details regarding your sponsorships, if applicable. If not, please mark "NA".

n/a, there were no sponsorships.

COMMUNICATIONS TOUCHPOINTS

Select all touchpoints used in the effort based on the options provided in the chart. Within your response to Question 3, explain which touchpoints were integral in reaching your audience and why.

Notes: On the Creative Materials, you must show at least one complete example of each communication touchpoint that was integral to the effort's success. For example, if you mark 30 boxes below and 10 were key to driving the results and indicated as integral in Question 3, those 10 must be featured in the Creative Materials.

	Branded Content – Editorial		Digital Mktg. - SEM	✓	Print - Magazine
✓	Branded Content – Product Placement	✓	Digital Mktg. – Short Video (:15-3 min.)	✓	Print - Newspaper
✓	Cinema	✓	Digital Mktg. – Social: Organic	✓	Public Relations
	Contests	✓	Digital Mktg. – Social: Paid	✓	Radio
	Digital Mktg. – Affiliate	✓	Digital Mktg. – Video Ads		Retail Experience: Digital
	Digital Mktg. – Audio Ads		Direct Mail		Retail Experience: In Store
	Digital Mktg. – Content Promotion		Events	✓	Sales Promotion, Couponing & Distribution
	Digital Mktg. – Display Ads		Health Offices / Point of Care		Sampling/Trial
	Digital Mktg. – Email/Chatbots/Text/Messaging	✓	Influencer / Key Opinion Leader		Sponsorships – Entertainment
	Digital Mktg. – Gaming		Interactive / Website / Apps		Sponsorships – Sports
✓	Digital Mktg. – Influencers		Internal/In-Office Marketing		Sponsorships – Unique Opportunity
	Digital Mktg. – Location based		Loyalty Programs		Street Mktg.
	Digital Mktg. – Long Video (3+ min.)	✓	OOH – Billboards		Trade Shows, Trade Communications, Professional Engagement
	Digital Mktg. – Marketplace Ads		OOH – Other Outdoor	✓	TV
✓	Digital Mktg. – Mobile		OOH - Transportation		User Generated Content & Reviews
	Digital Mktg. – Product Placement		Packaging & Product Design		
	Digital Mktg. – Programmatic Display Ads		Print – Custom Publication		
	Digital Mktg. - Programmatic Video Ads	✓	Print - Magazine		
	Other:				