



ENTRY FORM

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ENTRY ID	311-B04. Content and Social First Campaigns
ENTRY TITLE	The 'Last Performance'
CLIENT	Partners Life
PRODUCT	Life Insurance
FIRST MEDIA APPEARANCE DATE	7th August 2022
CATEGORY	B04. Content or Social-First Campaigns
CATEGORY DESCRIPTION	<p>Campaigns that met the client challenge and had a demonstrable impact on business results through a compelling content-led solution. The judges are looking for content campaigns that took the big idea beyond advertising-led solutions and formats. Examples might include editorial-style content, branded entertainment, informational content that influenced brand and business results, or social-first campaigns that leveraged the distinct capabilities of social platforms to drive results. Entries should explain what insight led to content being the best solution to the client brief. You will need to demonstrate how the context or platform in which the content appeared enhanced the relevance and impact of the content. You will need to prove how this solution drove material and measurable results for the brand.</p>

WORD COUNT: 2500 MAX

01.

CASE SUMMARY [0%]

Please write a brief summary of the case study and results not exceeding 90 words.

New Zealand is one of the most under-insured countries in the world for life insurance.

To tackle this, we partnered up with NZ's most popular 'murder mystery' TV show – The Brokenwood Mysteries.

In a partnership that pushed the boundaries of what was possible with content integration, we brought the murdered characters back from the dead for one 'last performance' that challenged NZers to think about their relationship with life insurance.

This inventive use of content captured the attention of NZ and got the nation more interested in life insurance.

02.

WHAT WAS THE CHALLENGE AND WHAT WERE THE OBJECTIVES? (15%)

What was the market context, what was the strategic challenge the client faced, what was the creative challenge the agency was set, and what were the short and long-term objectives that were set for the campaign?

Partners Life is a New Zealand (NZ) insurance company that only provides personal risk insurance products such as health, income protection and life covers.

Similar to the likes of Mastercard and Visa, who rely on banks to sell their product, Partners Life rely on an independent network of 1,700 advisors across the country to sell their insurance.

In this context, positioning the brand as a thought leader is important. When advisors suggest that their customers purchase a specific policy, it's imperative that the brand they are recommending is seen as familiar and trusted.

Therefore, the role of communications is to – ensure that potential customers are aware of and actively willing to consider the brand when an advisor recommends them.

An ambition to help Kiwis 'Plan Ahead to Get Life Right'.

Partners Life are on a mission to close the under-insurance gap in NZ. They deliver this by empowering Kiwis to '*plan ahead, to get life right*'.

Our previous work had used famous nursery rhyme stories to land this message and draw attention to the importance of insurance. For example, the injuries of the Three Blind Mice highlight the importance of planning ahead with income protection.

This time around, Partners Life sought to grow awareness and consideration, by shining a light on a product that NZers are chronically under-insured against – Life Insurance.

NZers are dangerously under-insured when it comes to life insurance.

For comparison's sake, only 29% of Kiwis have life insurance¹ compared to 71% of Singaporeans²;

And it's worsened over time.

In the past decade the proportion of the country under-insured has soared from 59% to 71%³.

Why were so many NZers unprotected?

Research told us:

1. 'Peace of mind' advertising wasn't motivating us to act.

For years, life insurance companies have relied on traditional messaging that highlights the 'peace of mind' that comes with foresight.

However, when looking at triggers that motivate people to take out life insurance, advertising ranks bottom of the list⁴.

So, while big competitors were funnelling millions into traditional advertising that celebrated 'peace of mind' or the 'joy' or 'confidence' of being covered, it simply wasn't propelling people to get insured.

2. Our 'she'll be right' mindset has created a state of critical apathy.

Research⁵ uncovered that Kiwis' reluctance to engage with the category, was driven by our reluctance to engage with death itself. This is undoubtedly influenced by a popular NZ idiom – 'she'll be right', something that is uttered with regular frequency in everyday Kiwi life.

It persuades NZers to deal with challenging issues by avoiding them⁶.

And nothing is more confronting than death.

The challenge that we needed to overcome in life insurance:

Turn a nation apathetic to life insurance into one that is actively engaged with it through Partners Life.

Therefore, objectives were defined as follows:

¹ Financial Services Council NZ, Gambling on Life - The Problem of Underinsurance, 2020

² Life Insurance Association (L A) Singapore, 2022

³ Financial Services Council NZ, Gambling on Life - The Problem of Underinsurance, 2020

⁴ Financial Services Council, Apathy to Action Understanding consumer barriers to life insurance

⁵ Agency Qualitative Research

⁶ New Zealand Retirement Commission, 2019, Kiwis' 'she'll be right' attitude to insurance could backfire

1. Generate interest in our message about life insurance.

Measured by:

- a. Evidence of NZ seeing and hearing our message.
- b. An increase in the campaign metric 'it's important to have life insurance' by 5% points.

2. Increase brand awareness of Partners Life.

Measured by:

- a. An increase in brand awareness of 5% points.

3. Increase consideration for Partners Life as a life insurance provider.

Measured by:

- a. An increase in brand consideration of 5% points.

03.

WHAT WAS THE STRATEGIC THINKING THAT INSPIRED YOUR BIG IDEA? (15%)

What was the insight or insights identified as key to unlocking the solution? How and why did the strategic thinking address the objectives set?

Our strategic exploration unearthed three insights that shaped our thinking around how to engage a nation that had its head buried in the sand when it came to life insurance.

Category Insight:

We're not selling life insurance; we're selling death insurance.

We had to avoid sugar coating things.

We realised that not being straight up about what the brand was selling was detrimental to the wellbeing of NZers, and continued to perpetuate a culture of avoidance.

So, unlike our competitors we stopped focussing on "peace of mind" which the category tends to sell.

We instead embraced the honest reality of what we were selling, which quite bluntly, is death insurance.

Customer Insight:

Hindsight is in fact, completely useless when you're dead.

Research showed us that hindsight is a powerful trigger when it comes to getting insurance more generally⁷.

It's often the hindsight from an accident, a break in, an illness etc. that sparks someone's interest and desire to take action in the category⁷.

⁷ Financial Services Council, Apathy to Action Understanding consumer barriers to life insurance

But in the case of life insurance, hindsight is completely useless because the sad truth is...
you're already dead!

Media Insight:

New Zealanders will engage with death when it's part of their entertainment.

NZers claim to not want to engage with the subject of death. But that isn't actually true!

Our audience research found that true crime podcasts, murder mysteries, and dark comedy are hugely popular genres in NZ⁸.

Humour and entertainment made the subject of death more palatable for NZers.

So rather than attempt to use advertising to get people to think about death, we believed the best way to engage people in the subject, was to be present where they were already engaging with death.

The Strategy in a Nutshell

**Dramatise that hindsight is useless when you're dead, in popular content
where New Zealanders are already engaging with death.**

04.

WHAT WAS YOUR BIG IDEA [10%]

State in one sentence. What was your core idea that drove your effort? Consider 'idea' in the broadest sense, ie. ranging from communication-based to the creation of a new service or resource. The idea should not be your execution or tagline.

Use the hindsight of the dead to convince people of the need for life insurance.

05.

WHAT WAS THE CREATIVE EXECUTION AND HOW DID IT BRING THE BIG IDEA TO LIFE? [15%]

Describe how the creative solution helped the idea break out of the category and resulted in unexpected solutions.

Introducing...

The 'Last Performance'

⁸ Agency Media Consumption Research

A life insurance campaign that masqueraded as a television series, where murdered characters wake from the dead to share their regrets about not getting life insurance.

We partnered with NZ's most popular murder mystery show – The Brokenwood Mysteries to demonstrate the risk associated with an unexpected death, by using the murdered characters as spokespeople.

Six episodes meant six deaths, and six perfect candidates to share why they wish they had the hindsight to have life insurance.

So, we united...

a media partner,
a television production company,
talent,
crew,
and Partners Life

...to tell the most compelling life insurance story NZ had ever seen.

1. We hijacked a murder mystery to tell our story across an entire season.

Knowing NZers weren't responding to life insurance advertising, we didn't just want to use the dead characters as spokespeople in a traditional campaign. We needed their message to feel as close to the real experience of 'hindsight' as possible.

In every episode, someone dies.

So, at the end of every episode we brought these murdered characters back from the dead for one 'last performance', using the same actors, director, crew, and sets.

Every episode acted as a provocative piece of content, offering unique hindsight into the consequences of unexpected death reflective of the characters' lives.

For example:

In a 90-minute episode of The Brokenwood Mysteries, an escort's body (Janis) is found in an Egyptian sarcophagus by her insurance-policy hungry sons. The morgue autopsy reveals her drink was spiked with ketamine, by her daughter-in-law.

So, at the end of the episode, before the credits, we cut back to the morgue to hear Janis' 'last performance'.

With a touch of dark humour, Janis candidly laments the unexpected twist her life has taken, expressing a bittersweet 'regret' over leaving her boys behind "...what are my boys going to do about their mummy now, sorry lads there's no life insurance policy."

The Partners Life logo then appears, with a prompt to 'Plan ahead to get life right' and then the end credits roll.

2. We extended the campaign's impact through digital and on demand.

While the integration into the television show was central to the idea, we further amplified the campaign with social and digital assets (as of course, many people are second screening and talking about the show in digital channels).

Each week on social, after the episode had aired, we highlighted each character’s message to NZers and used their personal pleas to prompt our audience to find out more about life insurance on the Partners Life website.

3. We closed the loop, by enabling NZ to take action.

We created a landing page and quiz that helped interested NZers figure out what type of protection they needed based on their lifestyle.

06.

WHAT WAS THE COMMUNICATIONS STRATEGY? [10%]

Outline the media and communications thinking and strategy that brought the creative solution to life in the most powerful and relevant way for the target audience. Include all significant touchpoints and channels in this section.

Our comms strategy consisted of three key parts:

1. We launched in a high reach environment where NZers were already engaging with death.

The Brokenwood Mysteries was the top rating programme across all networks for the peak Sunday night timeslot of 8:30-10:30 pm⁹. Its audience reach outperformed event TV moments such as blockbuster movies like Marvel’s Venom, and sports events like The Commonwealth Games¹⁰.

The show was also broadcast on the streaming platform TVNZ+ NZ’s largest BVOD platform with an average weekly reach of 1.18 M NZers¹¹.

All of which made The Brokenwood Mysteries the perfect entertainment property to partner with.

2. Extend our reach through digital media.

We surrounded the online streaming platform TVNZ+ where The Brokenwood Mysteries airs, with pre-rolls, takeover banners and ‘ad on pause’ executions to further amplify our message, telling viewers *“Life isn’t scripted like a TV show, so ‘Plan ahead to get life right’”*.

A generic 30” AV asset was amplified across social channels and YouTube, ensuring that we were able to build further reach.

This was further supported with weekly character driven social posts across Facebook and Instagram that directed people to the Partners Life ‘Last Performance’ landing page for further information.

3. Support interest by connecting to the advisor network.

Visitors to the landing page were directed to take a quiz that identified the level of cover they would need. Once their personalised result was generated, they were directed to a financial advisor who could help them get protected.

⁹ Television New Zealand, Nielsen Arianna Ratings

¹⁰ Television New Zealand, Nielsen Arianna Ratings

¹¹ TVNZ Plus, 2022

List all supplementary consumer communications touch points used in this campaign (the touchpoints that were not central to the campaign).

SEM
Social: Organic
Public Relations: Organic

07.

WHAT WAS THE \$ SPEND? [0%]

Outline the media and production spend on the campaign within the campaign period. Use actual spend rather than rate card. In the case of donated media please list the rate card value separately from the bought media spend.

Media Spend (if applicable):

████████████████████
████████████████████

Outline the media spend in relation to competition and versus last year:

**Ratecard Share of Expenditure vs Competitors
(YOY Campaign Period Jul - Dec)**
2021: 7%
2022: 3.6%

Creative Production Spend:

██████████

08.

WHAT OTHER MARKETING EFFORTS WERE USED IN CONJUNCTION WITH THIS CAMPAIGN? [0%]

List all other marketing or communications programmes not considered part of this campaign, that may have also affected the results e.g. coupons, sales promotion, planned PR, sampling, direct response, point-of-purchase, etc.

Indicate the extent to which any revised pricing, distribution or promotion programmes also affected the results.

Any marketing communications that contributed significantly to delivering an integrated campaign strategy and results should be described elsewhere in the entry form and any relevant contributing partners acknowledged in credits separate to the entry form.

TV Show Promotion

TVNZ promoted the new season launch of the show (this is standard practice) primarily through PR. With key NZ media talking up the programme pre-launch, the PR hype likely increased opportunities for audiences to discover and view our partnership.

Internal Company Events

Partners Life announced its acquisition by Dai-ichi Life Holdings on the 12th of August. This received some media coverage. However, it was mostly limited to industry press and internal customer communications. There is no evidence to suggest this drove additional interest in life insurance.

09.

WHAT WERE THE RESULTS? [35%]

Outline the results achieved by the campaign against the short and long-term objectives set, provide conclusive proof that it was the campaign that drove the results.

In this section, the judges will be looking to see a clear cause and effect between the communication activity and business performance over time. Show the compelling evidence that will convince even the most cynical finance director. They will be awarding points on the following basis:

- _ Overall achievement against objectives. Clear proof that objectives established in earlier sections have been achieved. Judges will be seeking quantified results. Demonstration of ROI is helpful. [15%]
- _ Clear demonstration of long term results beyond 6 months [5%]
- _ Convincing proof that the results were a direct consequence of your campaign, the inarguable evidence. [15%]

Please Note: All results must be sourced to be judged; any unsourced results will not be taken into consideration.

To reiterate, the primary purpose of this campaign was not to achieve a specific commercial return since Partners Life's main focus is not B2C services.

Instead, the role of comms was to drive interest in life insurance, and awareness and consideration for Partners Life so that when an advisor recommends them to a customer, they are more likely to choose them.

Objective 1: Did we generate interest in our message about life insurance?

Result: Yes, we did.

The 'Last Performance' captured the attention of NZ and turned a nation apathetic to life insurance, into one actively engaged with it.

- a. *Measured by:* Evidence of NZ seeing and hearing our message.

Integrating our message into NZ's most popular murder mystery show meant our message reached 59% of NZers¹² and was streamed 316,087 times over the season¹³.

And the unique nature of our idea drove additional PR, resulting in a further 700,000 exposures to the campaign¹⁴.

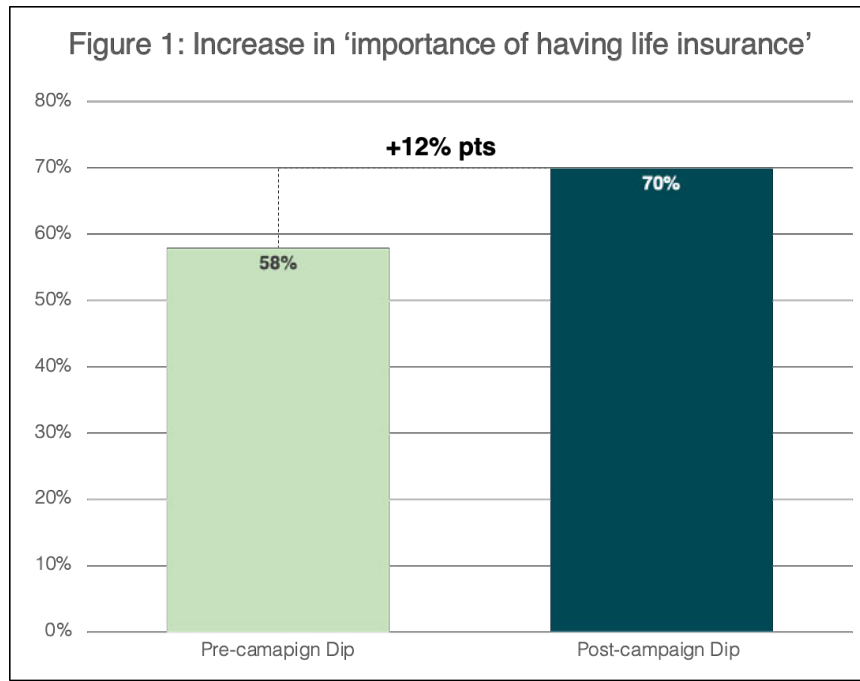
- b. *Measured by:* An increase in the campaign metric 'it's important to have life insurance' by 5% points.

¹² Television New Zealand, Nielsen Arianna ratings, 2022

¹³ TVNZ Plus, 2022

¹⁴ iSentia Media Monitoring

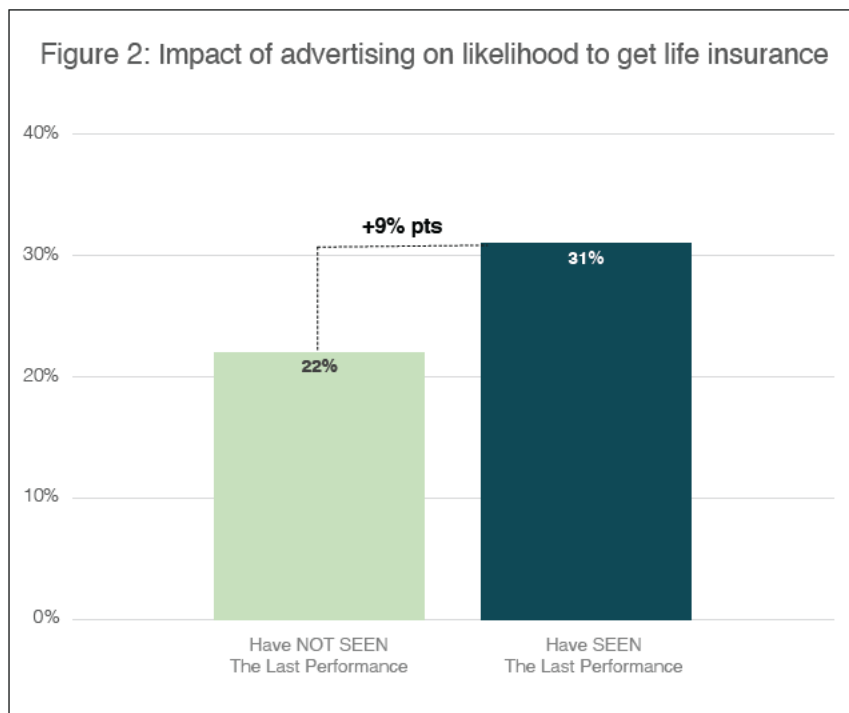
We overachieved on our target. More NZers now see the value in the 'importance of having life insurance'¹⁵.



Further to that, we have also achieved a +9% point uplift in NZers actively considering getting life insurance after seeing the 'Last Performance'¹⁶.

¹⁵ Kantar Brand Tracking, 2022

¹⁶ Kantar Brand Tracking, 2022



There were no major natural disaster events during this campaign that would have driven increased interest or demand for life insurance.

Objective 2: Did we increase brand awareness of Partners Life?

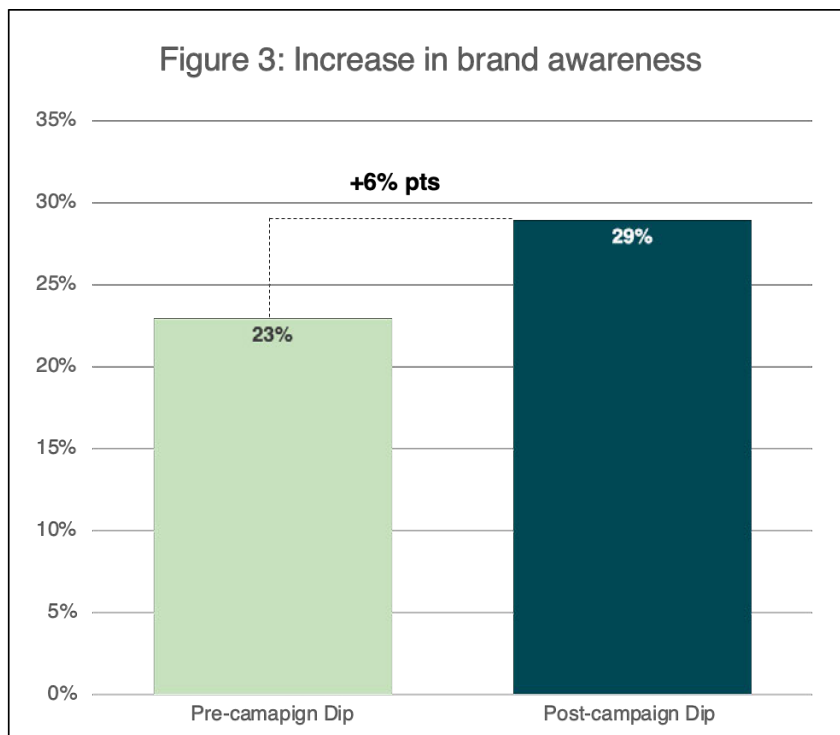
Measured by: An increase in brand awareness of 5% points.

Result: Yes, we did.

More NZers were now aware of Partners Life.

We overachieved on our target. Brand awareness increased to 29% - attaining the highest awareness score for Partners Life in the last three years¹⁷.

¹⁷ Kantar Brand Tracking, 2022



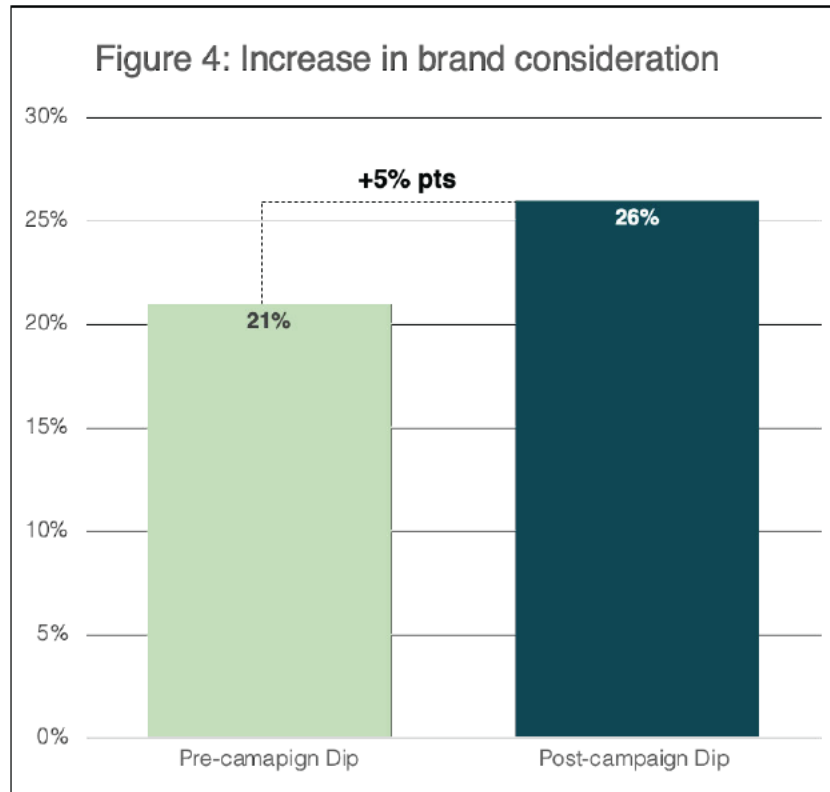
Objective 3: Did we increase consideration for Partners Life as a life insurance provider?

Measured by: An increase in brand consideration of 5% points.

Result: Yes, we did.

More NZers were ready to consider Partners Life as a life insurance provider. Consideration for Partners Life as an insurance provider increased to 26% - achieving our goal¹⁸.

¹⁸ Kantar Brand Tracking, 2022



This was further evidenced in our website enquires increasing by 70% from pre-campaign levels.

FURTHER EVIDENCE OF EFFECTIVENESS

The ‘Last Performance’ was primarily focused on increasing interest in life insurance, and awareness and consideration for Partners Life.

Whilst not the objective of this campaign, we wanted to acknowledge that there may be some expectation to see the commercial impact this campaign has had.

Measuring its impact through our advisor network is complex and not possible to achieve by looking at one year of results alone. However, we have observed notable effects within the limited direct capability of Partners Life (about 5% of their business).

- Website enquires increasing by 70% from pre-campaign levels¹⁹.



As a proud challenger brand, the campaign captured the disruptive spirit of the business itself. It is best summarised by Kris Ballantyne, the Chief Customer Officer of Partners Life:

“The Last Performance is an innovative and convention challenging campaign that has achieved remarkable success in not only raising awareness and consideration of Partners Life but also shedding light on the critical issue of under-insurance in life insurance. As a result, our advisor network has been greatly empowered to

¹⁹ Partners Life Website Analytics

emphasise the significance of life insurance and can confidently recommend Partners Life given it's increased level of awareness and consideration."

2,492

10. THIS SECTION IS ONLY TO BE COMPLETED IF THIS CAMPAIGN WAS PREVIOUSLY ENTERED IN 2022 [0%]

We welcome campaign entries in consecutive years, but the entrant must demonstrate material differences in the entry; e.g. additional results reflecting the benefit of long-term campaign building; shifts in targeting or campaign execution that delivered fresh outcomes, etc.

If this campaign was also entered last year, please outline what you have learned from being in market and how this has influenced the campaign's evolution.

Please type here..
