

LIFE  
WITH  
PRINT

## DIRECT MAIL IN THE MEDIA MIX



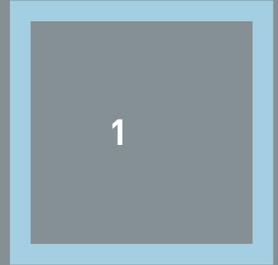
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HOW CAN SOMETHING THAT DOES NOT MOVE BE SO MOVING? HOW CAN SOMETHING THAT MAKES NO SOUND SAY SO MUCH? THAT'S THE POWER OF PRINT. PAPER AND INK CREATING LIFE. OR RECREATING IT. BUT WITH NO RULES. NO RESTRICTIONS. IN ITS FINISHED FORM, PRINT HAS THE ABILITY TO TOUCH EACH AND EVERY EMOTION WE HAVE. IT CAN MAKE US LAUGH. MAKE US CRY. MAKE US THINK IN WAYS WE'VE NEVER THOUGHT BEFORE. AND BECAUSE OF THAT, OUR RELATIONSHIP WITH PRINT IS ONE OF THE MOST MEANINGFUL WE WILL HAVE IN OUR LIVES.

# DIRECT MAIL IN THE MEDIA MIX

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## DEFINING DIRECT MAIL

TAKING A QUIET MOMENT TO READ THAT LOVE LETTER, GET FOCUSED ON A BUSINESS PROPOSAL, CONSIDER A GREAT OFFER, WE ALL EXPERIENCE IT REGULARLY. PERSONAL OR BUSINESS MAIL OFFERS US THESE CONTACT MOMENTS THAT ARE UNIQUE TO CONSUMERS AND ADVERTISERS.

## WHAT IS DIRECT MAIL?

People have communicated by mail throughout the ages. While the channels to send mail have become faster and more reliable, letters have always been the cornerstone of human communication. Whether delivered by personal messengers, pigeons, mailcoach, standard post or electronically, letters are predominantly personal and, after face-to-face communication, the most effective vehicle for one-to-one communication.

Appreciating just how much people valued personalised communication, businesses quickly identified mail as a tool to announce products and services. Letters were already being used in the 17<sup>th</sup> century to promote financial opportunities, but the growth of what matured into direct mail started last century.

Using a letter, often with a leaflet, became a specialism on its own. At the beginning of the 1960s, American advertising pioneer Lester Wunderman referred to it as “direct marketing”, but today, direct marketing encompasses a lot more than direct mail. It deals with **building and maintaining one-to-one relationships** between brands and customers, with the purpose of establishing an image for the brand and selling products to customers.



### What's dropped in the letterbox?



SOURCE - ROYAL MAIL CONSUMER PANEL, UK.<sup>(1)</sup>

1880

THE FIRST LETTERSHOP (DIRECT MAIL PRODUCTION AND HANDLING HOUSE) WAS ESTABLISHED IN THE USA IN 1880. WITHIN 11 YEARS, THE NATIONAL CASH REGISTER COMPANY (NCR) HAD MAILED FOUR MILLION LETTERS TO PROSPECTIVE CLIENTS.<sup>[2]</sup>

## GETTING TO KNOW YOU, MEASURE BY MEASURE

Follow-up is key to direct marketing activities and therefore to direct mail. A mailing invites consumers to react and this reaction is then followed by another mailing... all of these steps are measured and can therefore guide future action. This **interactivity** of direct mail (getting to know your clients better each time they react) makes it a unique one-to-one communication tool. By tracking the results, you can easily calculate the cost per response (inquiry or sale). This measurability is a major advantage for marketers compared to other marketing communication tools.

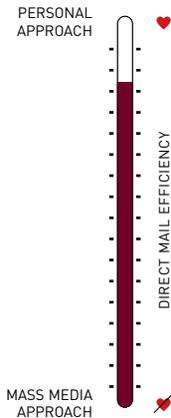
The personalisation, interactivity and the possibility of measuring results made direct marketing and direct mail initially an action-oriented tool. A great personalised offer, with measurable impact and cost per person reached,

offered advertisers quantifiable results. (At the beginning of the 20th century, John Wanamaker said that 50% of all advertising budgets were ineffective – but he didn't know which 50%!)

This **accountability** has also made direct mail the playground of “rulers”, the people who develop “rules” which optimise the response to direct mail. Professor Siegfried Vögele from Germany is one of the best known. He used eye-track cameras to identify the pattern readers follow when going through a letter or leaflet. He then developed creative guidelines on how to develop the most effective direct mail letter, envelope and leaflet.

## BENEFITS OF DIRECT MAIL

The increased focus on Return on Investment (ROI), measurement and accountability has been a major reason for the growth of the direct mail sector.



Developments in information technology have provided direct mail professionals with a wealth of possibilities. Increased computer processing power, the availability of customer addresses, software to help identify and select the right customers and the ability to digitally print variable personalised data have propelled the use of direct mail — and direct marketing in general.

The growth of direct mail has also been stimulated by the expanding number of mass media options, the increasingly fragmented coverage of mass media, the increase in related costs, and consequently the difficulty of reaching mass consumer groups through a limited number of media.

The power of direct mail to **address every customer as one person**, instead of the mass media's "one size fits all" approach, matches the consumer's inherent individuality. What "made-to-measure" is to the fashion industry, so "written-to-measure" is to direct mail. A perfect fit. Consumers appreciate direct mail when it is relevant, respectful and rewarding for them.

## COME WITH ME, STAY WITH ME, TELL YOUR FRIENDS

Today, direct mail is used to address both new and existing customers.

1

Measurement has made direct mail the ideal tool to attract new customers for brands (acquisition). Banks, telecommunication companies and car manufacturers all frequently use mail to announce new services, models or products together with special offers. The results offer insights into the potential of specific offers for specific consumer segments. In turn, that knowledge might help to better select target groups with the highest potential. Fundraisers, for example, use direct mail as a tool to address well-defined consumer segments with their message. And analysis allows them to correct the choice of segments quickly.

2

More and more companies use direct mail to build up a relationship with their existing customers (retention). Brand communication via mail is an effective tool to create brand loyalty. CRM (Customer Relationship Management) programmes view customers not as people buying products at random, but as people who can be motivated to continue buying specific products and services. Communicating on a regular basis also prevents “churn”, customers shifting from one brand to another.

3

“Similar people buy similar products” is at the basis of “member-gets-member” (MGM) programmes. Existing customers are motivated to introduce other consumers to try or buy the brand for mutual benefit. We have all seen these mailings for American Express and mobile telecom providers. MGM programmes have proved to be quite effective for various categories.



IF THE REAL COST OF  
MANUFACTURING AUTOMOBILES  
HAD DECLINED AT THE SAME RATE  
SINCE 1950 AS THE REAL COST  
OF PROCESSING INFORMATION,  
IT WOULD BE CHEAPER TODAY  
TO ABANDON YOUR ROLLS ROYCE  
AND BUY A NEW ONE RATHER THAN  
PUT A DIME IN A PARKING METER.  
(THE ONE-TO-ONE FUTURE,  
PEPPERS & ROGERS, 1993).

## YOU KNOW ME, YOU CAN TRUST ME

Retention, retention, retention!

From a one-off sales-orientated marketing tool, direct mail has evolved into an instrument which allows marketers ongoing interaction with customers.

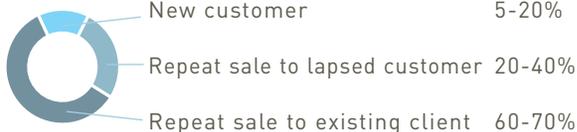
The marketplace has become highly competitive, the cost of acquiring a new customer is a multiple of the cost of retaining an existing customer. So companies are shifting their focus towards retaining customers via **CRM** programmes and concentrating on the Life Time Value (LTV) of every customer. Controlling the migration of customers or the churn rate (percentage of customers who change brands) is a key objective.

Direct mail received from companies which are already familiar to consumers is more positively received than "cold" direct mail. These companies experience a "halo effect" and their goods and services are viewed in a more positive light. These "warm" mailings are also the most effective in generating a response.

The highly competitive world of airline companies has also embraced the concept of CRM. Dutch airline KLM launched CRM in 2003 to use every contact with customers to improve the buying and travel experience. From this perspective, a complaint is a "gift". It offers the company another chance to win back the trust of a customer. As part of the CRM programme, KLM switched its TV advertising budget to a personal dialogue with its customers. Thanks to this programme, KLM increased its number of Flying Dutchman members by 20% in one year. And profit by 5%.<sup>14</sup>

**Loyalty** is closely related to **customer satisfaction**: the more you appreciate the brand or the company behind the brand, the more inclined you will be to buy the product again. But with consumers becoming more assertive and knowledgeable about brands and companies, companies need to be better at anticipating consumer questions and complaints.

**Selling to people  
you know is easier**  
(% indicates closing rate)

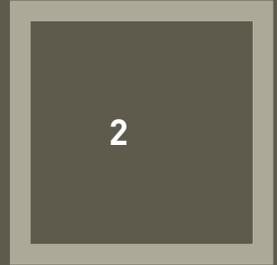






A kitchen scene featuring a white tiled wall. A metal shelf holds several jars and containers. A green quilted potholder hangs from a ring. A pair of scissors is also hanging. On the counter in the foreground, there is a silver kettle, a white coffee grinder, a glass jar of coffee beans, and a white coffee cup. A power outlet is visible on the wall to the left.

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## LEADERS IN DIRECT MAIL

ONE OF THE GREATEST GIFTS IN BUSINESS IS TO LEARN FROM THE LESSONS AND EXPERIENCE OF OTHERS. FOUR LEADERS IN DIRECT MAIL PROVIDE US WITH VALUABLE INSIGHT.



## LESTER WUNDERMAN

Lester Wunderman founded the Wunderman direct marketing agency in 1958 and is seen as one of the “fathers” of direct marketing. Very much like another advertising icon, David Ogilvy, he developed the technique for a new advertising discipline which he called direct marketing.

In those days, direct marketing was the equivalent of direct mail or mail order selling, but Wunderman revolutionised the industry. He introduced what are today common techniques such as bound-in subscription cards, pre-printed inserts and 0800 numbers to sell Time magazine. Book clubs, membership clubs, testing, split runs, increased processing power, databases and segmentation all changed the look of direct mail and Wunderman was part of this change.

**TO HONOUR HIS CAREER AND ACCOMPLISHMENTS, LESTER WUNDERMAN WAS ELEVATED TO THE DIRECT MARKETING ASSOCIATION'S HALL OF FAME AND WAS CHOSEN AS ONE OF THE "ADVERTISING LEGENDS AND LEADERS" BY ADWEEK MAGAZINE.**



A portrait of an elderly man with thinning grey hair, wearing dark-rimmed glasses, a dark grey suit jacket, a white striped shirt, and a patterned tie. He is looking slightly to the right of the camera with a serious expression. The background is a solid, deep red color.

“DIRECT MARKETING IS A STRATEGY NOT A TACTIC.”

## SETH GODIN

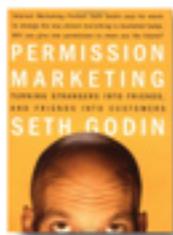
Seth Godin, a former vice-president of direct marketing at Yahoo, launched the concept of Permission Marketing some years ago. And it has been a leading theme in direct marketing ever since. His key thought is that marketers need to shift from “interruption marketing” to “permission marketing”. He empowers the customer in this process and by doing so facilitates the marketer’s job.

What is “interruption marketing”? Customers’ daily lives are constantly interrupted by commercial messages. The majority of these messages don’t come on request but they land on the doormat, arrive in the inbox, beam out from a TV commercial or stare at you from an advertising hoarding. As the number of messages keeps on increasing, agencies become smarter in finding ways to cut through the clutter. Customers, however, can’t cope with this overload of advertising. They have only a limited attention span; and so they are selective. Money is also limited, and the more products there are on offer, the less money can be spent on one product. To gain more attention, marketers need to spend more in order to cut the clutter, but so will competitive marketers and the result will be that the clutter has increased and attention for your product has decreased.

The way out of this situation is to ask the customer’s permission to talk to them.

Godin suggests five steps to a profitable relationship:

- 1 Offer the future client a reward for voluntary participation
- 2 Use the attention granted by your customer to inform him or her over time of your products and services
- 3 Renew the reward so the customer will prolong permission
- 4 Offer additional rewards to gain more permission
- 5 Use the permission to gradually change the customer’s behaviour towards a profitable situation



"USE PERMISSION TO CHANGE CUSTOMER'S BEHAVIOUR TO A PROFITABLE SITUATION"



## DON PEPPERS

This is the man who introduced the term “One-to-One Marketing” in 1993. That was his answer to the mass-market approach of most companies. It is increasingly important to know much about each of your customers, instead of knowing much about all of your customers. He taught us to distinguish between four kinds of people: prospects, customers, loyal customers and former customers. Peppers’s approach starts with the idea of “one customer at a time”. Each customer has a certain value to the company and products, services and relationships need to be customised to this profile. And the customer should be at the heart of a company’s philosophy, stimulating such concepts as customer contact, customer managers, customer dialogue and customer centric organisations. Contact with the customer should be ongoing, part of a CRM programme.

This results in strong relationships with customers that in turn will generate higher customer satisfaction and profitability.

As it is cheaper to keep an existing customer than to attract a new one, he further developed the concept of customer relationship management. In his view, “share of market” needs to be replaced by “share of customer” and “return on investment” by “return on customer”.

Peppers & Rogers today is recognised as a leading authority on customer-based business strategy. Don Peppers is the co-author of several books on direct marketing and CRM that have collectively sold more than a million copies.



"EACH CUSTOMER HAS A VALUE TO THE COMPANY, PRODUCTS NEED TO BE CUSTOMISED TO THIS PROFILE."





## READER'S DIGEST

This pocket-size magazine with a huge readership (more than 100 million world-wide, in 48 editions and 19 languages) started off as a direct mail project. The founders of the Reader's Digest, Dewitt Wallace and his wife Lila Achesen, decided in 1922 to start a magazine that would help readers to cope with information overload. They selected articles from different sources, then "digested" and published them in Reader's Digest. All these articles should offer "enduring value and interest" to the readers. The magazine was only available through direct mail. This concept and the distribution channel created an instant success and the circulation reached a staggering million in only 15 years.

Direct mail has been and still is a key component of its success. Today, 90-95% of its sales still depends on (acquisition) mailing activities. The Reader's Digest has developed its own style of mailings, and has long been perceived as an important "school" for direct marketers. An envelope typically contains a letter, a leaflet, stickers, a lift letter, an incentive leaflet, a return coupon and a return envelope. Consumers are asked to "work" with the contents, peel off a sticker and stick it on the return coupon.

Another cornerstone of this successful approach is the organisation of sweepstakes. In the USA, the Reader's Digest

Sweepstakes are some of the best known in the country. Today, other direct media are used to complement direct mail: in the USA, testing with direct response TV, telemarketing and display marketing might open new ways of generating subscriptions.

In addition to the Reader's Digest, the company also publishes special-interest magazines, books, music and video and audiotapes. The Reader's Digest has further developed as a real direct-marketing company by entering the market for consumer data.

Thanks to all these — primarily direct mail activities — the Reader's Digest has created high brand awareness and a strong image that is often associated with optimistic and conservative values.

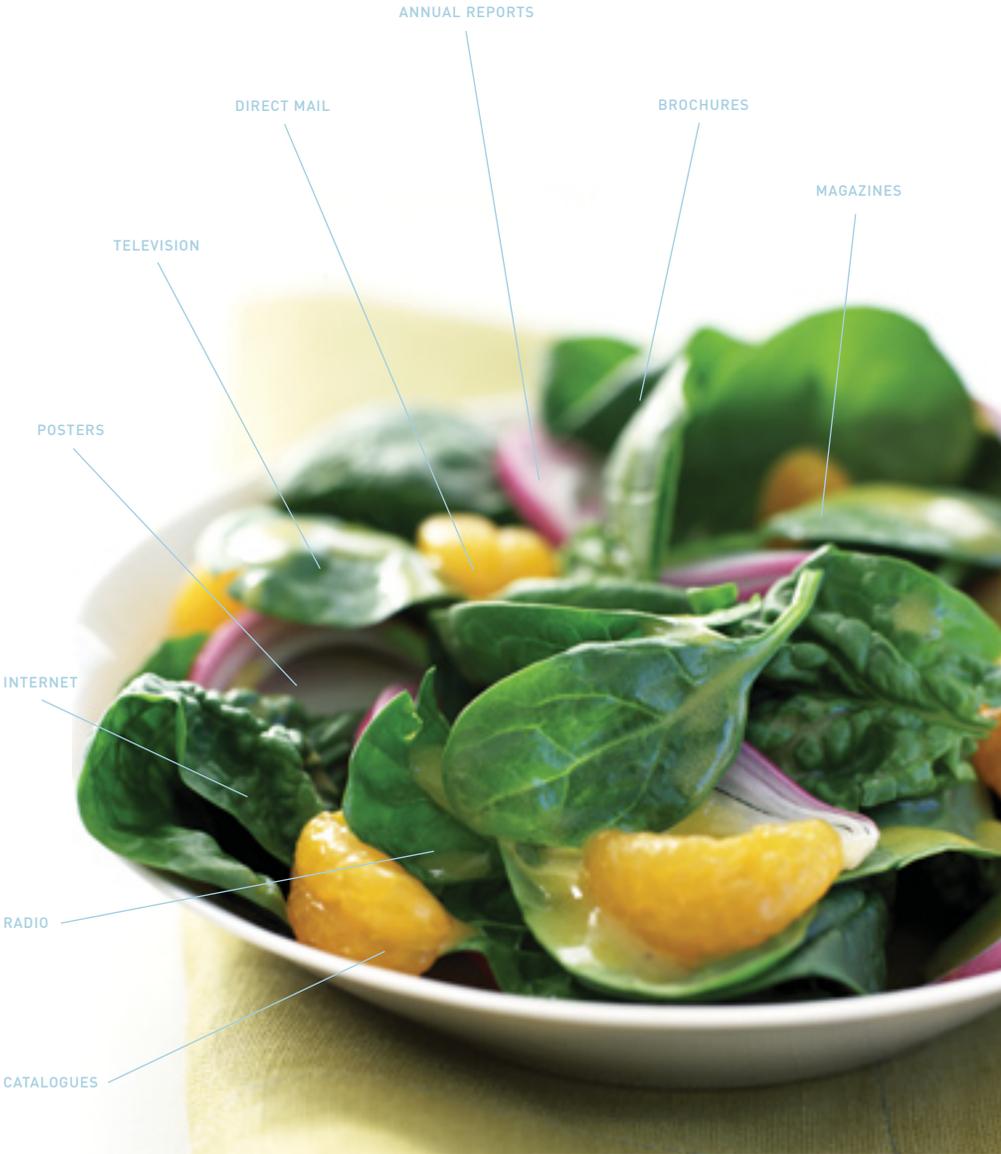






## REACHING CONSUMERS VIA DIRECT MAIL

ADVERTISERS USE A MIX OF DIFFERENT CHANNELS TO REACH CONSUMERS. CONSUMERS ARE SELECTIVE IN READING, WATCHING OR LISTENING TO THESE CHANNELS, MAKING MEDIA CHOICE A DIFFICULT TASK TO BE EFFECTIVE AND EFFICIENT.



## HEY, I'M HERE, LOOK AT ME!!

Consumers today live in a world of **simultaneous media use**. They watch television while surfing the Internet. They listen to the radio while reading the newspaper.

A recent study in The Netherlands — and confirmed in the UK — showed that more than 80% of commercials are not being seen by television viewers. People zap to other channels, talk to each other, call friends, read, or walk away from the TV to fetch something from the kitchen. <sup>[5]</sup>

**Consumer attention** is scarce and the media are fighting to get their share. Advertisers look for ways of getting consumers' attention by focusing on the format of the advertisement, the style or the content. Humour is typically used to cut through the clutter.

It is estimated that the **fragmented approach to reach customers may account for up to 10% of the performance of each brand.** <sup>[6]</sup>

The media has become more fragmented over the past 15 years, the number of TV channels has increased rapidly with access to more channels getting easier and the number of specialist magazine titles has also increased rapidly. Marketers are unable to reach mass

audiences without incorporating more channels or titles into their plans. The fragmentation has also led to higher TV and press advertising costs.

"I don't think advertising works anymore. TV advertising's so average, it's a waste of money. We need other ways of reaching consumers." Philip Kotler<sup>[7]</sup>

In this fragmented media place, advertisers need to be clear about the role each medium can play and its effectiveness. A quarter of direct marketers in Europe judge that the effectiveness of TV advertising will decrease in the next three years, while half of them expect the effectiveness of direct mail will increase. The same study reveals the "sweet spot" of the tools of the direct marketer. Electronic channels are good at generating sales leads and collecting consumer data, while TV is best to create sustainable brand awareness and image. However, it is direct mail that scores highest for building brand loyalty, generating sales leads, communicating sales leads and gathering consumer data. <sup>[8]</sup>



## ONE AND ONE MAKE THREE

With numerous media options and limited consumer attention, efficiency and productivity of advertising investment become key. One way of obtaining efficiencies is by creating more synergy between the different media. Successful marketing integrates different media options. Various cases illustrate the impact of the **combined effect** of, let's say, television and magazine advertising. These confirm that one medium will positively influence the effect of the other medium and generate an overall higher impact.

The impact of one medium on another was strikingly demonstrated by a ground-breaking test. TV commercials and a direct mail pack were sent to airline customers. A control group did not receive the mailing. The brochure in the mail pack incorporated a frame from the TV commercial and a free flight bag as an incentive for booking. The results couldn't demonstrate clearer the benefits of an integrated multimedia campaign. Almost three-quarters of the customers who had received the mailing recalled the mailing. Of the customers who had received the mailing, 67% recalled the TV commercial, while only 9% of the customers who had not received the mailing recalled the TV commercial. Brand preference increased significantly in the group which received the mailing with 27% voting the airline as their first choice in the USA, while it was the first choice of only 1% in the control group.<sup>(9)</sup>

A consortium of radio network companies in Britain conducted a study on the cross-media synergy. It indicated that 73% of radio listeners could remember key visual elements of the television commercials when hearing radio commercials. In addition, 57% relived the television advertisements while listening to the radio advertisement.<sup>(10)</sup> A second medium delivers cues for remembering the other medium and, in doing so, strengthens the overall impact.

Today's integration goes beyond that. Brands are supported by integrated campaigns that address customers and prospects via all customer touchpoints using the full scope of media to address them. At Ogilvy & Mather — a leading advertising agency — this is called 360° branding. It is a holistic look at communications taking from each discipline what is necessary to build a brand.

Ads do work; targeted ads though are more cost-effective, yet most advertising and marketing efforts are completely untargeted. They are hurricanes, whipping through a marketplace horizontally, touching everyone in the same way, regardless of who they are and what they want. There is a huge amount of waste here, so much that it's easy to assert that advertising isn't working. Seth Godin, The Purple Cow<sup>(12)</sup>

# THE NINE BENEFITS OF DIRECT MAIL

FROM DIRECT MAIL MEDIA PACK <sup>(9)</sup>

- 1 RESULTS ARE DIRECTLY MEASURABLE
- 2 YOU SPEAK TO SOMEBODY,  
NOT EVERYBODY, REDUCING WASTE
- 3 YOU CAN VARY THE MESSAGE TO SUIT THE RECIPIENT
- 4 YOU CAN DO A COMPLETE SELLING JOB —  
EVEN FOR COMPLEX PRODUCTS
- 5 DIRECT MAIL IS A PRIVATE MEDIUM
- 6 IT CAN BUILD A BRAND —  
ON ITS OWN OR WITH OTHER MEDIA
- 7 DIRECT MAIL CAN ACT AS YOUR SALES FORCE
- 8 DIRECT MAIL CAN INCREASE LOYALTY
- 9 DIRECT MAIL CREATES A POSITIVE IMPRESSION  
FOR A BRAND OR COMPANY

## REACHING THE MOST VALUABLE CUSTOMERS

Direct mail is a valuable contact point for consumers. With increased data about consumers, marketers know that not every consumer represents the same value. High value customers justify a more intense and personalised approach than customers renting a car once a year. While the brand perception should be identical, the objectives per target group will be differentiated, and therefore also the investment level, the media, the messaging and the offers.

Integrating objectives, media, creative and planning will avoid so called "silo thinking" and will deliver a stronger, single-minded brand in a more cost-effective way. Media are complementary instead of replacing one another. It is often suggested that off-line direct mail will be replaced by on-line direct mail, yet it is the off-line

direct mail that drives the web traffic. And a majority of the UK advertisers use direct mail for this purpose. The personalisation possibilities of direct mail are perceived as a strong benefit.

Advertisers and consumers prefer a tangible object, something that can be held or touched. People prefer paper to something that exists only electronically — how many of us read entire documents on the computer screen?

Marketing is entering a new phase that transcends the mere coordination of messages across digital and physical channels. In this era of integrated marketing, advertisers will knit messages and media to involve consumers in a continuous brand experience. Forrester Research and Fedma 2003<sup>(8)</sup>



UNIQUE SCENT → SILO THINKING



BLEND OF SCENT → HORIZONTAL THINKING

# 20%

- 20% OF ALL AMERICAN ADULTS RENT A CAR AT LEAST ONCE A YEAR
- ONLY 5% RENT A CAR MORE THAN ONCE A YEAR
- 0.2% RENT A CAR TEN OR MORE TIMES A YEAR
- 1% OF CUSTOMERS PROVIDE CAR RENTAL COMPANIES WITH 25% OF THEIR BUSINESS

## THE ONE-TO-ONE FUTURE, PEPPERS & ROGERS

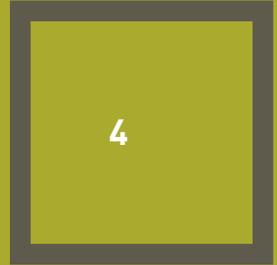
“Consumers who do buy the brand are a source of positive profit flow. Consumers who don’t buy the brand often contribute negative profit-flow, because of marketing expenses wasted by producing no return in sales. Brand profitability is the aggregate of the profitability of all consumers. Implicit in this analysis is the fundamental truth that, from the standpoint of profitability, all consumers are not created equal. The so-called Pareto-Principle has entered the marketing lexicon as the “20/80 rule”, that is 20% of the consumers account for 80% of the sales.

New data shows that for most categories, one-third of the buyers account for at least two-thirds of the volume. This high-profit segment” generally delivers six to ten times as much profit as the low-profit segment. The profits of most “mass market” brands clearly, then, do not come from the mass market. The small segment of profit-producing consumers must have a high priority in the marketing plan.”

GARTH HALLBERG IN  
ALL CONSUMERS ARE NOT CREATED EQUAL  
(1995)

- MOST OF THE PROFITS OF MANY BRANDS - EVEN BIG BRANDS - DERIVE FROM LESS THAN 10 % OF ALL HOUSEHOLDS.
- THE MOST VALUABLE CONSUMERS RARELY HAVE A DOMINANT BRAND - AS FEW AS 20% OF THEM BUY THE SAME BRAND MORE THAN HALF THE TIME.
- AS MUCH AS 80% OF BRAND VOLUME IS BOUGHT BY CONSUMERS WHO DON'T COUNT OR DON'T CARE.
- COMMUNICATING DIRECTLY WITH YOUR BEST CONSUMERS CAN INCREASE THEIR PURCHASES AS MUCH AS 40%.
- PROCTOR & GAMBLE AND KRAFT FOODS HAVE ALREADY BUILT DATABASES OF MORE THAN 40 MILLION HOUSEHOLDS. AND THERE ARE OTHER MARKETERS CLOSE BEHIND THEM.
- CONSUMERS WHO ARE ON THE DATABASE DO NOT RESENT THE MAILINGS THEY RECEIVE. ON THE CONTRARY, THEY LIKE THEM.

DAVID OGILVY FOREWORD IN ALL CONSUMERS ARE NOT CREATED EQUAL (1995)



## SUCCESSFUL AND CREATIVE DIRECT MAIL CASES

DIRECT MAIL OFFERS GREAT POSSIBILITIES TO CREATIVE PEOPLE TO EXCEL. THE SPACE, PHYSICAL POSSIBILITIES, LAYOUT, AND PAPER QUALITIES CAN ALL BE DEFINED PER MAILING. THE FOLLOWING CASES FROM LAST YEAR'S CANNES LIONS DIRECT FESTIVAL DEMONSTRATE THE POWER OF DIRECT MAIL IN TERMS OF (SALES) RESULTS, AND ABOVE THAT, SHOW GREAT CREATIVITY IN PRESENTING PRODUCTS. ENJOY AND BE INSPIRED!



## NORWEGIAN POST

### Brief

Inform recently arrived students at the University of Oslo to report their change of address.

### Solution

A number of personal letters were written and were "left behind" on tables, benches and desks in dormitories, study halls, canteens on campus. The finder would only be able to read the opening line without unfolding the entire letter. The finder was then invited to report the change of address.





## Results

Among first year students, the campaign obtained more than 80% awareness and the number of students reporting the change of address has never been so high.





# VOLKSWAGEN TOURAN

## “CAN YOU SPELL SAFETY?”

### Brief

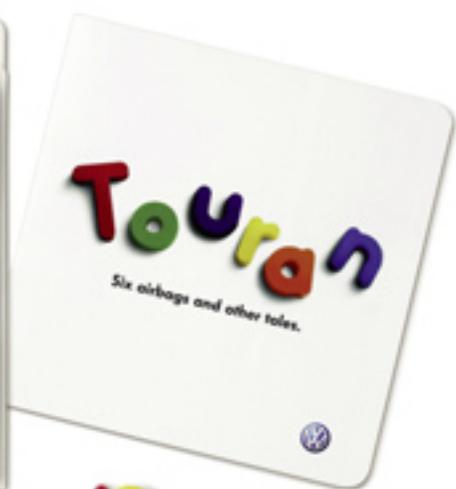
Create awareness for VW’s Touran late entrance in the compact MPV market and use safety as a credible and differentiating story.

### Solution

A mail pack using the spelling theme and bringing the car to life in a light and playful way. While its clean and simple design reflects all the traditions of Volkswagen, the pack also combines interactivity and child design touches such as rounded corners and an “Age 3+” symbol.

### Results

158,974 households mailed, 9,611 prospects generated, with a response rate of 6.05% outperforming Volkswagen’s expectations.





# RABOBANK INTERNET BANKING

## Brief

Develop a way to persuade people who are 50-60 years old to give internet banking a chance.

## Solution

The oldest client of the bank (Mrs. De Vries, 92 years old) introduces enthusiastically internet banking. She promotes the service as "really something for youngsters".

## Results

Out of 113,552 people aged 50-60 years mailed, 6,118 (5.4%) came to the bank for a demonstration and bought (€10) the internet starter kit.




**Rabobank Geldbus**

Aankomsttijd: 08:00 uur 's ochtme

Vertrek: 08:00 uur 's ochtme

 W. van Dingen  
 Mahatma 2  
 1234 FL GELDSTAD

Beste

Dear young man, young lady,

My name is Mrs. De Vries. I am a customer of Rabobank and I have been asked to write to you. Because I, just like the 1.4 million other customers of Rabobank, I am very enthusiastic about Internet banking. You understand of course, that the bank wants me to get you interested in Internet banking as well.

Please find enclosed the bank's invitation. To make things easier, you can visit your local branch at any moment until the 15th of December to get a personal Internet banking demonstration.

If you are not able to visit us, just visit the Internet or watch TV and you will see how Internet banking works.

So, even if you are only 42 ... Even if you are wondering if you are not too young. I know people even younger than you, who do their banking on the Internet with the greatest of ease. Visiting your local branch soon? You don't need to make an appointment. People are ready and waiting.

 Yours sincerely,  
 for Rabobank

Mrs. De Vries (92)

Customer of Rabobank and enthusiastic Internet banking user

**Rabobank**

## Personal demonstration voucher

Until 4 December, you are very welcome to attend a personal Internet banking demonstration in the bank's foyer. You can pay in at any moment, without needing an appointment. If you bring along this voucher, we will gladly offer you a cup of coffee and sweets.





## UNESCO FUNDRAISING

### Brief

Generate funds to retrieve and renovate the cultural assets after the Iraq war.

### Solution

A direct mail piece, sent to the 100 wealthiest and most influential Germans – designed like a historical binding with the title “The cultural treasures of Iraq”. After opening the book, the reader gets surprised by violently torn-out pages – a symbolical confrontation with the incidents in Iraq.



## Results

Although UNESCO may not announce the exact amount of donations, the commission was very amazed about the contributions, sometimes even five-digits high – an outstanding success.





# GUINNESS RELATIONSHIP MARKETING

## Brief

Grow the base of the Guinness relationship marketing programme and encourage brand affinity.

## Solution

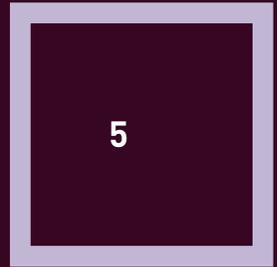
Consumers receive communications at key times in the consumption calendar – e.g. Christmas and St. Patrick's Day. They also receive mailings to support new product innovations and key interest areas like rugby.

## Results

The programme has been successfully used to recruit in a 6 months period over 500,000 consumers at a considerable lower cost. Attitude to brand and memorability of the creative is high and the programme has had an overall successful contribution to Guinness' marketing efforts.







## CONSUMER BEHAVIOUR

YOU LOVE ME, YOU DON'T, YOU LOVE ME...

ADVERTISERS AND AGENCIES ALIKE ARE CONVINCED OF THE POWER AND VALUE OF DIRECT MAIL. HOWEVER, VARIOUS CONSUMER INTEREST GROUPS HAVE ARGUED THAT DIRECT MAIL CAN BE IRRITATING OR IS NOT VALUED BY CONSUMERS. ADVERTISERS HAVE RESPONDED TO THESE CRITICS BY ENABLING CONSUMERS TO ACTIVELY SAY YES TO RECEIVE MAIL.

## CONSUMERS RESPONDING

Interactivity is more and more appreciated. Customers and companies are more familiar with raising questions and answering them. Most companies have a proper department handling incoming questions and complaints from customers. And companies are inviting customers to react, which they do.

The key item in direct mail is, of course, **response rates**. How many people reply to a direct mail piece? This figure depends on a number of factors: the address list used, the offer, the timing, the creative execution, the incentive, the type of product or service, the familiarity with the product or service.

Reacting to a direct response advertisement, commercial or mailing is very popular. **The figures below show what percentage of the British population reacted in 2003:**

Medium	Reacted in 2003 %
Direct mail	60
Newspapers & magazines	55
Television	25
Leaflets	24
Internet	15
Radio	6
Outbound telemarketing	7

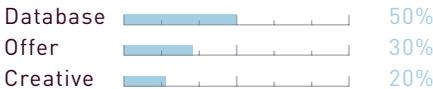
SOURCE: DMIS 2004<sup>(9)</sup>

The **database** is the most important lever. Addressing a well-defined, limited target group will outscore an ill-defined, broad target group. Drayton Bird — a direct marketing expert — estimates that a good database might imply a six-times higher response rate than a poor database<sup>(13)</sup>. **Other factors that influence results are:** (difference between best and worse)

Offer	x 2
Timing	x 2
Creative	x 1,35
Response possibilities	x 1,2



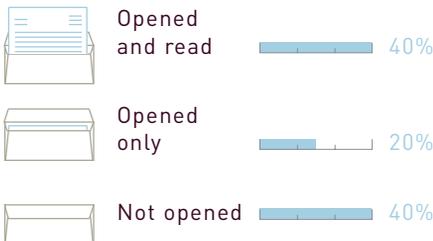
### What determines success in direct mail?



SOURCE: PROFESSOR SIEGFRIED VÖGELE

Once your direct mail has landed on doormats, you need the consumers to open and read the content. The envelope has to motivate them to open it. Size, text and pictures will help to achieve this.

### What do people do with direct mail?



SOURCE: CONSUMER DIRECT MAIL TRENDS SURVEY <sup>[14]</sup>

After the consumers read the content, we want them to act. To stimulate people to react, certain mailings make people “work” with the content. This involvement brings them to a phase close to acting. But response deadlines, “early bird” price advantages and limited offers stimulate consumers to act on the spot.

The following table from a UK survey summarises average response rates:

### Average response rates in the UK

Direct mail to consumers	11,3%
Direct mail to businesses	9,9%
Door drops	6,5%

SOURCE: RESPONSE RATES SURVEY 2003 <sup>[15]</sup>

Of the consumers who bought goods and services in response to direct mail, 44% were very satisfied and only 11% showed some dissatisfaction.

**B-to-B direct mail** faces an extra threshold to response: filtering mail by other than the addressed person (secretary, mail room, reception, etc.).

Yet in the UK, only 15% of companies filter mail before passing it on to managers. And these managers open 66% of direct mail they receive and filterers 80%.

## WILL YOU SAY YES OR NO?

Consumers have a love-hate relationship with direct mail. On the one hand, they continue to object to direct mail — and even more strongly to tele-marketing. This has to do with the intrusiveness of the medium. On top of that, consumers want to stay in control of the messages sent to them.

On the other hand, there is a growing confidence where it comes to dealing directly with companies, stimulated by the use of various websites and call centres which allow for **interactivity**.

The intrusiveness has led to responses from the on-line and off-line businesses: both have applied systems that allow customers to agree to being mailed. For direct mail, customers can make use of the Robinson list. This is a list used in different countries in Europe that — after registration — will block indicated mail and e-Mail addresses. This prevents any further mail being received at these addresses. Furthermore, advertisers

use so-called “**opt-in**” questions where customers have to indicate whether they want to continue to receive mail, or “**opt-out**” to discontinue. As already mentioned, some years ago, Seth Godin introduced the term “**Permission Marketing**”. Customers should be able to agree to receive commercial messages from advertisers. Obtaining permission gives advertisers non-intrusive access to these consumers. The advertisers’ messages are expected and the chances of the consumers paying attention to them increase.

Permission marketing will prevent consumers receiving unwanted mail. The risk of breach of privacy continues to exist, especially for on-line direct mail. Consumers can control access of off-line mail by supplying limited information. However, on-line direct mail consumers are not always aware of what companies know about them or have secretly gathered directly from the computer through, for example, “cookies”.

## AM I WORTH MORE AND MORE MONEY?

Budget allocation to direct mail is increasing. Today, 25% of marketing communication budgets are spent on direct mail across Europe. One of the largest markets is the UK, where direct mail expenditure has grown by 165% over the past 13 years. It is estimated that direct mail generates £26 billion worth of income for consumer advertisers every year in the UK.

“Direct marketing, through its greater measurement and targeting, is leading the recovery of an industry that has suffered greatly over the past few years.” Sir Martin Sorell<sup>(17)</sup>

### How much we buy via mail (per capita in 2002 in euros)

Germany	€ 258
United Kingdom	€ 226
Norway	€ 188
Switzerland	€ 181
Finland	€ 147
Austria	€ 145
France	€ 145
Netherlands	€ 136
Denmark	€ 121
Sweden	€ 106
Belgium	€ 64



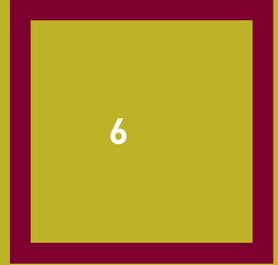
SOURCE: Fedma 2004 <sup>(16)</sup>



CREDIT CARD PAY  
6.99

A close-up, shallow depth-of-field photograph of a person's hand typing on a silver laptop keyboard. In the foreground, a blue envelope is partially visible, with white text that reads "BE LIKE CASH FOR BUSINESS" and "NO ANNUAL UP TO 5%". The background is blurred, showing a laptop screen and a desk environment. In the top right corner, there is a white square containing the text "LIFE WITH PRINT" in a bold, sans-serif font.

LIFE  
WITH  
PRINT



## **CREATIVITY IS KEY BUT THE CONSUMER DECIDES**

CREATIVITY IS ABOUT QUESTIONING THE RULES, ABOUT INNOVATION, ABOUT TRANSLATING PRODUCT AND BRAND BENEFITS INTO AN APPEALING, CONVINCING AND ENTERTAINING PIECE OF COMMERCIAL COMMUNICATION. CREATIVITY BREAKS THE CLUTTER AND ADDS VALUE TO THE BRAND. CREATIVITY IS ABOUT UNDERSTANDING THE CONSUMER AND USING THE RIGHT EMOTION. CREATIVITY IS NO SCIENTIFIC PROCESS.

## HOW FAR CAN YOU INNOVATE AND STILL GET RESULTS?

Measuring results is a highly rational process: adding up response and conversion rates, relating these to cost and determining the cost per inquiry or sale. Evaluating creativity by looking only at the cost aspect might kill it. Creativity doesn't always payoff in additional responses or higher levels of conversion. Yet it does make the difference for certain brands in a cluttered world with time-pressured consumers. It differentiates the brand, gives the brand the "edge", and makes a brand "highly involving". Think about the Benetton advertising of the mid-1990s, the Wonderbra ads with Eva Herzigova, or the Nike commercials.

When is creativity not attractive any more? Alessi's view on creativity includes the notion of success and also of failure. Out of a thousand designs he makes, he guesses that 200 will be a failure, which he accepts. These rejected designs indicate the border of what consumers want, beyond that point the creativity is not valued. Yet this point changes over time: consumers move the goal posts.

Creativity has been applied differently in direct mail. During the 1980s, the focus was very much on applying consumers' **reading patterns** to creating mail packs.

The work of Siegfried Vögele was the basis of this. His research determined what envelopes should look like, how letters should be laid out and how leaflets should be structured.

Later on, when advertising agencies understood that advertising needed to entertain consumers and be **likeable**, this also became key to the development of mailings. With more emphasis on ongoing one-to-one communication and the increase of CRM, direct mail needed a stronger creative edge in line with the brand experience as expressed via other communication tools.

**ONLY THE CONSUMER  
IS RIGHT! ASK ZARA.  
ITS CREATIVITY IS MEASURED  
EVERY DAY IN THE SHOPS,  
AND IF THE LATEST  
COLLECTION DOESN'T  
SELL WELL, THE NEW ONE  
IS IN THE SHOPS  
14 DAYS LATER!**

Today, direct mail has become an extension of the **brand experience** as expressed in the shop, through advertising or via the packaging. The image expressed through direct mail is consistent and coherent with other means of communication. It adds up to this overall brand feeling.

Creative people value the individuality and the lack of constraints that direct mail offers. Writing to clients, prospects, new parents and newly-retired people requires a lot of empathy and understanding of specific situations. Direct mail combined with the latest digital printing technology offers the best possible way to personalise the message and to add whatever you want to a letter.

**ABSOLUT  
VODKA IS  
A GREAT  
EXAMPLE  
OF THE  
POWER  
OF CREATIVITY.**

IN A MARKET OF MANY VODKAS, IT IS CLEARLY DIFFERENT FROM SUCH BRANDS AS SMIRNOFF, FINLANDIA AND STOLICHNAYA. THE ABSOLUT PERFECTION CAMPAIGN THAT STARTED IN 1980 [25 YEARS AGO!] IS STILL RUNNING AND THE 700+ ADS THAT HAVE BEEN PRODUCED SINCE THEN ARE STILL DEMONSTRATING THE VITALITY OF THE CAMPAIGN. THE CAMPAIGN HAS INSPIRED MORE THAN 400 ARTISTS TO INTERPRET ABSOLUT VODKA. AND THE CAMPAIGN IS AMONG THE TOP 10 CAMPAIGNS OF THE 20TH CENTURY. ON TOP OF THIS, THE CAMPAIGN HAS BOOSTED SALES, FROM 90,000 LITRES AT THE START OF THE CAMPAIGN TO 76.1 MILLION LITRES IN 2004. TODAY, 500,000 BOTTLES A DAY ARE PRODUCED: A CLEAR DEMONSTRATION THAT CREATIVITY WORKS.

## WHO REWARDS WINNING WAYS?

**PATIENT:** JOHN&PAUL COMPANY

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**DIAGNOSIS: MISCONCEPTION**

**SYMPTOMS:**  
Few telephone inquiries, limited coupon responses, high churn, poor brand image and low sales.

**CAUSES:**  
Wrong choice of communication media. Lack of interactivity and response possibilities. Copy woolly and absence of clear customer benefit.

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**RECOMMENDED AID:**

**DIRECT MAIL**

**PRESCRIPTION INFORMATION:**  
This prescription contains high levels of "bacteria efficiens" which stimulates non-aggressive response. Direct mail also has "creativity" as an active ingredient, this helps in building relationships with users. The reply card should always be completed till the last question.

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**SUGGESTED DOSAGE:**  
Use one mailing every two months. Higher dosage can increase effectiveness when content remains interesting.

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 **PRINT FIRST AID  
LIFE WITH PRINT DIAGNOSIS**

As with TV commercials and magazine ads, advertisers and agencies recognise and honour great direct mail. Two criteria — creativity and results — are used to decide the winners.

The best-known platform is Cannes where, together with the best TV commercials and print advertisements, the most creative and most effective direct mail worldwide is honoured. These **Lions Direct Awards** marry the criteria shared by advertisers and agencies. Some winning cases are illustrated in this booklet.

The US direct marketing association (DMA) organises the **Echo Awards** every year which celebrate excellent strategy, breakthrough creativity and brilliant results.

The **US Caples Award** — named after the copywriter of the famous direct response advertisement with the heading "They all laughed when I sat down at the piano. But when I started to play..." — honours creative excellence. Creatives judge the mailings on the most innovative direct marketing solution.

All of these worldwide awards offer great inspiration and learnings for professionals.

# ELEVEN UNCREATIVE (BUT TESTED) WAYS TO MAKE YOUR LAYOUT WORK HARDER

FROM COMMONSENSE DIRECT MARKETING, DRAYTON BIRD <sup>[13]</sup>

- 1 EASY-TO-READ TYPEFACES
- 2 CLEAR CONTRAST
- 3 DON'T CHANGE TYPEFACES UNNECESSARILY
- 4 NARROW MEASURE
- 5 NO LONG UNBROKEN BLOCKS OF TYPE  
WHICH ARE HARD TO READ
- 6 TRY TO JUSTIFY YOUR COLUMNS
- 7 HUGE HEADINGS ARE STUPID
- 8 A HEADLINE SHOULD BE A HEADLINE,  
NOT A BASELINE
- 9 DON'T MISLEAD THE READER'S EYE
- 10 MAKE SURE THE COUPON IS EASY TO CUT OUT
- 11 LAY OUT YOUR LETTERS



# PERSPECTIVES ON CREATIVITY

FIVE TOP AGENCY EXECUTIVES GIVE THEIR VIEWS  
ON CREATIVITY IN DIRECT MAIL.



## RORY SUTHERLAND

VICE-CHAIRMAN & CREATIVE DIRECTOR OGILVYONE WORLDWIDE

### **What is in your view the relationship between results and creativity in direct mail?**

Ours is a business of applied, not pure, creativity. And so the only reason to be creative is to produce cost-effective work. If a plain, well-written letter is found to be the most effective solution, then that is the most creative approach. At the same time, I have never understood why direct mail is generally so dull. The fact that it is a measurable and discrete medium should make it a hotbed of experimentation. In testing different creative approaches over 15 years, I cannot say that the wild-card approach always works best, but it is usually the wild-card approaches that have brought us real breakthroughs in response rates, as opposed to small incremental shifts. An anal obsession with reducing cost-per-pack above all else can work against this.

### **How do you view the use of copy and layout “rules” (e.g. “yellow increases response rates”) that optimise the response in direct mail?**

“Not rules, you fools — tools”, as David Ogilvy famously said. In other words, use these learnings to your own advantage; don’t slavishly obey them. I am sure a few old DM “rules” owe rather more to folklore than to fact. But it is helpful to know the learnings of the past before

deciding whether or not to adhere to them. When I have root canal treatment, I don’t want to think that my dentist is working it all out from first principles. The same goes for creative teams.

### **In a world of creating brand experiences, what is the specific role of a DM copywriter or Art Director?**

Not specific at all, I hope. I believe the increased departmentalisation and demarcation within agencies and clients is highly damaging. Everyone in marketing, advertising, DM, marketing services and so forth should have exactly the same job definition: to turn customer understanding into business advantage. You should bring whatever skills you possess to this task — the more of them the better. This idea that “everyone should only do one thing” is suited to a craft business, not an ideas business. I want to be an ideas business, don’t you?

### **How would you describe the role of direct mail in an integrated marketing communication programme?**

I would never generalise on this. Tradition holds that it is the last medium to be deployed, and its task is to turn awareness into sales. That’s fine. But I have equally seen great integrated campaigns, which were launched with direct mail, and where its task was to promote excitement and awareness. Too often the

role of mail is stereotyped — in fact, direct mail can play a thousand roles in communicating a great integrated idea.

**What is the role of direct mail in an increasingly digitised world?**

As the media landscape changes, the tectonic relationship between different media shifts. In a few years' time, DM

will be to e-Mail what cinema now is to TV — a much less frequent experience than it once was (in the 1930s, the cinema was a major source of news, and people routinely went twice a week) but much more of a momentous event. For DM to become less common but more impactful would be a good thing, I think — not only for consumers but also for quality paper manufacturers.



“NOT RULES, YOU FOOLS — TOOLS”

## NICK MEADS

CREATIVE DIRECTOR EUROPE — CARLSON MARKETING GROUP



"DM SHOULD CAUSE A START OF A RELATIONSHIP"

### **What is in your view the relationship between results and creativity in direct mail?**

Being creative in direct mail may make no difference at all if the creative is not targeted correctly. Where creativity does work in the remit of creative thinking is in the message to the consumer to make the item memorable, relevant and timely. Therefore I think that I would say insightful creative thinking is the key to a successful DM campaign.

### **How do you view the use of copy and layout "rules" (e.g. "yellow increases response rates") that optimise the response in direct mail?**

I think that rules on layout still apply. Message management is key and the flow and consumer journey through a piece or campaign needs to be carefully considered every time but, with regards to colours etc, brand consistency is key within this area so creating strong, effective brand-focused messages does mean that in some areas new rules need to be created.

**In a world of creating brand experiences, what is the specific role of a DM copywriter or Art Director?**

It should at every point make the brand experience real for that moment. Each area I feel has a very different role to play in shaping the brand. Advertising gives the brand an emotion; it's as if you have just seen someone you like the look of across the room. DM should cause a start of a relationship: the first chat-up lines. It should make you want to talk. Copy is the conversation; the creative look and feel are the visual appearance. With all these items, they all go towards creating the full picture of that brand/person. This should enable the customer to be able to make a decision as to whether or not they want to start a relationship with this brand.

**How would you describe the role of direct mail in an integrated marketing communication programme?**

A key part to play. It is the tactile start of a relationship where brands have

the opportunity to deliver something that can become its own theatre. The surprise, the intrigue and excitement. It is also a great way to drive people online. To reward them and find more information.

**What is the role of direct mail in an increasingly digitised world?**

A key part. It enables the start of many digital relationships. It is the hook that traps people, who may not have thought of looking online, into a relationship. With the online addition to the relationship, there is the opportunity to deliver all the more detailed information. This enables DM to focus on the impact and drive to action. It should work to entice the customer.



## FRED KOBLINGER

LIONS DIRECT PRESIDENT, PROXIMITY WORLDWIDE BOARD MEMBER, CEO PROXIMITY VIENNA

### **What is in your view the relationship between results and creativity in direct mail?**

Our world is changing daily and rapidly — so is today's marketing. Borders and limits in advertising have disappeared — the former differentiation in "above" and "below the line" approaches finally turns out to be a marketing meander. There is too much of the same — products but also (technically perfect) DM-work. We are no longer fighting for the customer's money but for his attention — no matter which channel we use. We have to focus on image and behaviour. Emotion beats information — also in Direct Marketing: a discipline, which has changed its approach towards consumers considerably. Conclusion: creativity is the differentiator.

Successful direct marketing is surprising, entertaining, astonishing; it is smart and compelling and it is involving. This is what makes it efficient.

### **How do you view the use of copy and layout "rules" (e.g. "yellow increases response rates") that optimise the response in direct mail?**

Like everywhere, rules make sense and should be applied. However, only

people who know how to break rules in a creative way will get the attention they need.

### **In a world of creating brand experiences, what is the specific role of a DM copywriter or Art Director?**

They have to focus on how they can establish a proper wording and a feeling that is not advertising (building an image), but creating and cultivating a relationship, on how they can influence behaviour and increase a brand relation. It is a very emotional way of understanding the consumer's needs and to create and follow up reactions.

### **How would you describe the role of direct mail in an integrated marketing communication programme?**

By means of direct mailings, customers and prospects can be approached personally. In a world of communicative indifference and product parity, direct mail is the most sensitive personal "touch". Once an image has been established, the most crucial moment is the customer's willingness to change his behaviour in a direction we clandestinely suggested in our direct communication.



"MAILINGS ARE THE MOST PERSONAL WAY TO COMMUNICATE WITH SOMEBODY"

### **What is the role of direct mail in an increasingly digitised world?**

Online communication is getting more and more important — it is quick and communicates at reasonable costs. But it will never replace the sensitive, emotional moment when somebody opens an envelope and curiously discovers the content. Except for personal conversation, mailings are the most personal way to communicate with somebody and I am positively sure they will maintain their important communication role in the future, too.

DRAFT

## LOR GOLD

EXECUTIVE VP/CHIEF CREATIVE OFFICER, DRAFT



"TO TAKE NO CREATIVE RISK IS TAKING THE GREATEST RISK OF ALL."

**What is in your view the relationship between results and creativity in direct mail?**

A fine artist expresses himself and feels that it's a complete experience, but doesn't really care whether anyone accepts it or not. Direct mail must show results or it isn't worth doing. Creativity that engages consumers' senses is what will separate your work from that which ends up in the trash can. To take no creative risk is taking the greatest risk of all.

**How do you view the use of copy and layout "rules" (e.g. "yellow increases response rates") that optimise the response in direct mail?**

In today's direct mail industry, new rules are being written all the time. Nothing can be seen as tried and true. The old rules were written when the consumption of information was a behaviour that you could count on from the end user. But consumption today is totally different; new frontiers of behaviour are only in the beginning stages of being discovered. If you use old 'rules' today, you may not be able to count on the results you're looking for.

**In a world of creating brand experiences, what is the specific role of a DM copywriter or Art Director?**

As in general advertising, the creative's role is to affect the emotions and deliver a reason to believe. DM must find the perfect intersection between form and function. The DM copywriter cannot work in a vacuum with the DM art director. Slipping the copy under the door for the art director to execute is an old way of doing things. Overall, creative cannot be seen any longer as a necessary and cheap way to hold down the ROI. Those days are over. Creativity must be planned.

**How would you describe the role of direct mail in an integrated marketing communication programme?**

If it fits the behaviour of the target audience's consumption of information, then it's in. If it doesn't, it's out.

**What is the role of direct mail in an increasingly digitised world?**

See above. The entire world has not yet engaged with digitised messages. Hard copy, paper, touch senses are still important.



## FRANÇOIS RENARD

CREATIVE DIRECTOR, WUNDERMAN, FRANCE

### What is in your view the relationship between results and creativity in direct mail?

They go together well. No doubt about that. Great results come from great ideas, and we have a bunch of examples to illustrate this. During the 20 years I've been in this industry, all successful campaigns I've come across have been

based on a great strategy and ambitious creative (plus a fair share of luck). If you cannot afford bad results, go for creativity. To copy and paste ideas is a sure way of not getting outstanding results... Duplicating a winning campaign is a fruitless fantasy because of the difference between the "première" and the remake: due to the surprise effect, the target is not "trained" yet to block



"IF YOU CANNOT AFFORD BAD RESULTS, GO FOR CREATIVITY."

the mailing piece and throw it in the trash. We have to keep on inventing — otherwise it's like entering the Olympic Games and running for the silver medal instead of gold. And when you run for silver, you are not even sure you will reach the finals.

**How do you view the use of copy and layout “rules” (e.g. “yellow increases response rates”) that optimise the response in direct mail?**

They resulted in great financial results for the author. I think that, today, there are very few creatives left who still know these rules. And that's good. Consumers are not frogs which always react in the same way — when you press the same button, they don't always raise their hands. The world is not split into two populations, i.e. the stupid consumers and the smart sellers. You are a consumer, so am I.

**In a world of creating brand experiences, what is the specific role of a DM copywriter or Art Director?**

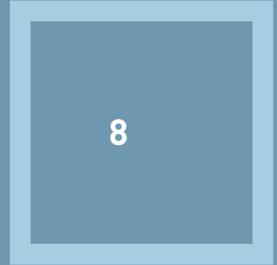
Account people have to prove why the advertiser should communicate, they have a common interest here. DM creative people have to understand why consumers would listen, look, read, pay attention to proposals, what their interest is and why they would respond, react, answer, and “buy” it. The good thing in a decent agency is that both races are represented and have to find a common message.

**How would you describe the role of direct mail in an integrated marketing communication programme?**

It's just one more string on your bow (like e-Mail marketing, interactive TV, on-line communication, portable phones, etc.). Direct mail is a more intimate side of the communication, we enter people's personal sphere through their mailbox. It's a private thing, you cannot yell in a letter or you are labelled as junk mail. Besides, we offer the targets a physical contact; they can touch the paper or three-dimensional object we chose to send.

**What is the role of direct mail in an increasingly digitised world?**

Physical contact. A Trojan horse in the target home. A concrete brand experience. The private side of a concept, a company — different from the star on stage. A backstage moment where the brand cannot cheat.



# FACTS ABOUT DIRECT MAIL IN EUROPE

## FACTS

### The Top 10 European countries in Direct Marketing (and direct mail) expenditures (€ million)

#	Country	2002	#	Country	2002
1	Germany	21,230	6	Netherlands	2,867
2	UK	9,633	7	Austria	1,795
3	France	7,449	8	Sweden	1,655
4	Spain	3,239	9	Switzerland*	815
5	Italy	3,076	10	Belgium*	727

(\* 2001 FIGURES) - SOURCE: Fedma <sup>[20]</sup>

### Top 10 European countries per number of direct mail pieces received per capita (2001)

#	Country	Pieces	#	Country	Pieces
1	Netherlands	729	6	Czech Republic	300
2	Denmark	420	7	Hungary	165
3	Sweden	414	8	Slovenia	123
4	France	386	9	UK	88
5	Finland	300	10	Italy	85

(NO FIGURES FOR GERMANY AVAILABLE) - SOURCE: Fedma <sup>[20]</sup>

# THE WON REPORT

The Won Report presents a ranking of best direct marketing campaigns and agencies, derived from an analysis of all direct marketing awards worldwide. Awards honouring creative excellence and campaign results are the basis of the Won Report.

## The Top 10 DM campaigns in 2004

#	Advertiser	Agency	Title campaign
1	Virgin	i-Leo Sydney	Plastic Surgery
2	Unesco	Hey & Partner Hamburg	Iraq's Cultural Treasures
3	British Heart Found	EuroRSCG London	Fatty
4	Hewlett Packard	Publicis Dialog London	HYPE
5	Dunlop	Clemenger BBDO NZ	Direzza Tyre
6	Fundacio Exit	DEC Proximity Barcelona	Looking for a job
7	Guinness	OgilvyOne Kuala-Lumpur	Missing
8	NSPCC	Saatchi & Saatchi	Talking makes it stop
9	SAP Deutschland	OgilvyOne Frankfurt	My SAP CRM
10	St. Mungo's	Saatchi & Saatchi London	Scent

SOURCE: WON REPORT <sup>(19)</sup>

## The world's best-performing agency groups

1	Proximity	6	HAVAS
2	OgilvyOne	7	Draft
3	Leo Burnett	8	Saatchi & Saatchi
4	Wunderman	9	DDB
5	FCB Integrated	10	TBWA

SOURCE: WON REPORT <sup>(19)</sup>



## LIFE WITH PRINT

Life with Print is a perspective on the efficient use of print media. It provides qualitative examples of the value of print in the media mix and it shares Sappi's passion for print with image-conscious companies throughout the world. Integrated media campaigns provide maximum results for building

brands and the Sappi Print Media Efficiency Awards, Effies awards in Europe and North America, gives recognition to those campaigns that have not only proved to be effective, but have achieved that by integrating print in the most efficient way.



# sappi

Sappi is the leading producer of coated fine paper and supplier to the global advertising and promotions industry.

Sappi produces well-known coated paper brands such as Avalon, HannoArt, Lustro, Magno, McCoy, Opus, Presto, Royal, Somerset and Next Generation, which are specified by customers in more than 100 countries worldwide for high quality annual reports, books, brochures, direct mail, calendars, magazines and promotional material and labels and packaging.

Sappi promotes excellence in print at the annual Sappi Printer of the Year Awards, ensuring print remains an effective, efficient and compelling medium for the communication of products, brands, knowledge and ideas.

To learn more about the power of print visit [www.sappi.com/LifeWithPrint](http://www.sappi.com/LifeWithPrint)

## **Sappi Fine Paper Europe**

Sappi Europe SA  
154 Chaussée de la Hulpe  
B-1170 Brussels Belgium  
Tel +32 (0)2 676 9700  
Fax +32 (0)2 676 9665  
e-Mail [communications@sappi.com](mailto:communications@sappi.com)

## **Sappi Fine Paper North America**

225 Franklin Street, 28th Floor  
Boston, MA 02110  
USA  
Tel +1 800 882 4332  
Fax +1 617 423 5494  
e-Mail [sappisamples@sappi.com](mailto:sappisamples@sappi.com)

## **Sappi Fine Paper South Africa**

48 Ameshoff Street  
2001 Braamfontein  
Johannesburg  
South Africa  
Tel +27 (0)11 407 8111  
Fax +27 (0)11 339 8022

[www.sappi.com](http://www.sappi.com)

## THE 19 COMMANDMENTS OF DIRECT MARKETING FROM LESTER WUNDERMAN <sup>[18]</sup>

- 1 DIRECT MARKETING IS A STRATEGY NOT A TACTIC
- 2 THE CONSUMER, NOT THE PRODUCT, MUST BE THE HERO
- 3 COMMUNICATE WITH EACH CUSTOMER OR PROSPECT AS AN AUDIENCE OF ONE
- 4 YOU MUST ANSWER THE QUESTION "WHY SHOULD I?"
- 5 ADVERTISING MUST CHANGE BEHAVIOUR, NOT JUST ATTITUDES
- 6 THE NEXT STEP: PROFITABLE ADVERTISING
- 7 BUILD THE BRAND EXPERIENCE
- 8 CREATE RELATIONSHIPS
- 9 KNOW AND INVEST IN EACH CUSTOMER'S LIFETIME VALUE
- 10 SUSPECTS ARE NOT PROSPECTS
- 11 MEDIA IS A CONTACT STRATEGY
- 12 BE ACCESSIBLE TO YOUR CUSTOMERS
- 13 ENCOURAGE INTERACTIVE DIALOGUES
- 14 LEARN THE MISSING "WHEN"
- 15 CREATE AN ADVERTISING CURRICULUM THAT TEACHES AS IT SELLS
- 16 ACQUIRE CUSTOMERS WITH THE INTENTION TO LOYALISE THEM
- 17 LOYALTY IS A CONTINUITY PROGRAMME
- 18 YOUR SHARE OF LOYAL CUSTOMERS, NOT YOUR SHARE OF MARKET, CREATES PROFIT
- 19 YOU ARE WHAT YOU KNOW

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