

MEDIA

INSERTS

GOLD

Client

The Art Fund

Agency

Partners Andrews

Aldridge

Agency team

Mark Hanson

Kristian Foy

Steve Aldridge

Mike Sims

Emma Chambers

SILVER

Client

Amnesty International

Agency

Catalyst

Agency team

Marc Middleton-Heath

Nick Holmes

Dave Sturdy

Sophie Johnson

Other companies involved

Feather Brooksbank

(media buyers)

Mastercolour (printers)

BRONZE

Client

Land Rover UK

Agency

Craik Jones Watson

Mitchell Voelkel

Agency team

James Champ

Hugo Firth

Nick Traest

Vaughan Townsend

Laurence Slater



SILVER

Catalyst helped maximise the number of new members to Amnesty International, particularly through direct debit, by using an insert, which suggested there was no good reason for not joining. Results on average had an ROI of 0.5:1 with much smaller campaign volumes.

BRONZE

To stimulate test drives and generate sales for Land Rover's rolling prospect programme, Craik Jones Watson Mitchell Voelkel created a wraparound insert in the form of a book's dustjacket, labelled *Great Adventures of the 21st Century*. Readers could wrap it around a novel to appear adventurous, or they could experience the real thing by test-driving a Discovery. More than 50 per cent of all leads generated were test-drive requests.



GOLD

Inserts can be annoying but the public will forgive those that are distinctive, stylish and imaginative. This is what The Art Fund and its agency Partners Andrews Aldridge managed to achieve.

High membership is crucial for The Art Fund charity, as it relies on subscriptions and legacies for its funding. Its purpose is to provide money to galleries and museums for art acquisitions and to keep art on public display.

To recruit members cost-effectively, The Art Fund used press inserts to educate its potential audience. Because its membership is already skewed to London and the South East, and because of the wealth of potential donors in London particularly, the charity focused on upmarket magazine distribution in key districts in the capital.

The message of the creative was that without donations, all that would be left hanging in our art galleries would be wallpaper. To add to the impact, the insert used real wallpaper as its paper stock rather than a photographic illustration.

"Really distinctive ... a unique use of the inserts medium," the judges said.

The innovative creative treatment, plus a strong call to action, resulted in a four per cent response rate. Once recruited, members became part of a welcome process and loyalty programme.