

# How The National Lottery Stole Christmas

## Executive Summary

Every year, a multitude of British brands battle it out to create a campaign that will 'win' Christmas. It tends to be the familiar and expected brands that come back every year.

Christmas 2022 was different.

It fell to a brand that no one saw coming to deliver a genuinely fresh take on the season – one that dispensed with reindeers and Santa and snowmen to reflect the true magic of Christmas – that people are open to hope, and to imagining something better.

That brand was The National Lottery.

Drawing on consumer research, we were able to find The National Lottery's unique spin on the season of goodwill. For Christmas 2022, The National Lottery asked the British people, desperate for a lift after two years of lockdown and a cost of living crisis on the horizon, to 'Just Imagine'.

The campaign was grounded in a story of hope: a tale of boy meets girl, brought together again with a winning ticket.

Like any good rom-com, we had our fair share of obstacles: from internal stakeholders who felt the idea carried too much risk, to the FIFA Men's World Cup driving up media inflation.

We overcame every obstacle by going all-in. This was our first fully integrated campaign across both The National Lottery brand and games, and we used savvy media tactics to find an ownable period in the crowded festive season, and match the mood of football fans.

Though we'd asked the British public to imagine a win this Christmas, it was The National Lottery which ended up with a Christmas beyond what we'd imagined. Our campaign delivered total sales value growth of £10.6m and a peak of 52% of the population playing the Lottery – that's more than had turkey on Christmas day!

**Word count: 293**

# How The National Lottery Stole Christmas

## Going Feeling First

One of the secrets of The National Lottery's success as a brand has been down to a marketing team who are always looking to beat what we've done before.

In early 2022, The National Lottery was onto a good thing. But we realised that our campaigns simply weren't cutting the mustard emotionally, and wanted to be better.

We spoke to the public and learned that The National Lottery has the potential to bring people joy, giving them more of the shared experiences with friends and family which they value most of all. From this, we developed a new creative strategy: brand communications would tell **emotional stories about how a win brings people closer together**.

We had one campaign about to go live. *The Chase* told the story of Mo, a lucky National Lottery winner, whose winning ticket gets caught in an errant gust of wind.

We were happy – but not fully satisfied. We could do better, and needed to.

## Storms Ahead

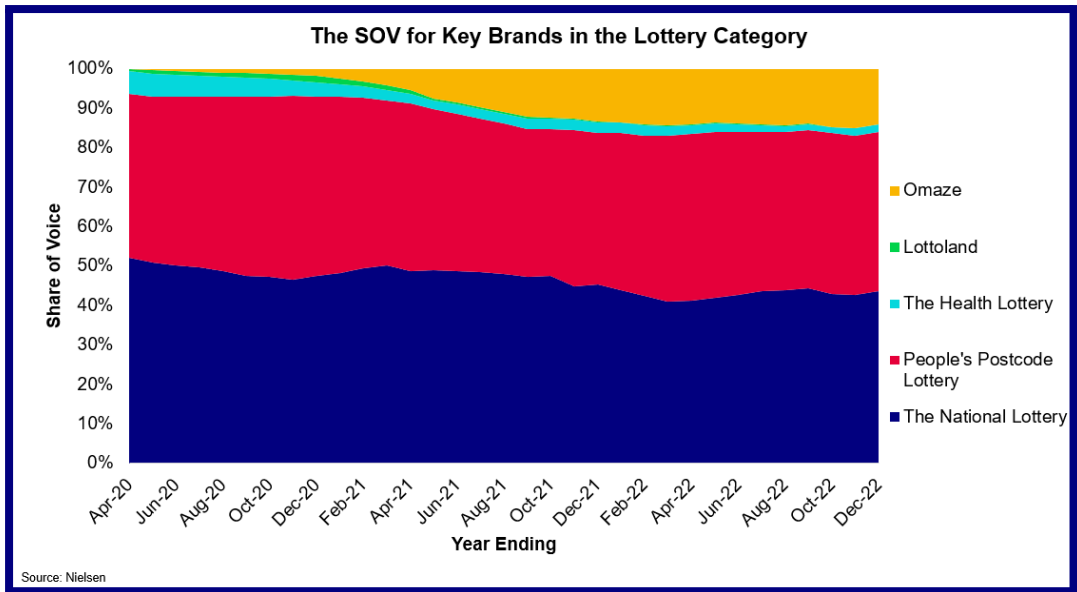
As we looked forward, it was clear that the wider context in which The National Lottery operated was changing:

### Company

Camelot was bidding to operate The National Lottery licence for a fourth term. The uncertainty around whether or not Camelot would still be operating The National Lottery from February 2024 onwards meant there was no capital expenditure, and so this halted any major longer-term innovation plans. Communications and jackpots alone had to be the driver of sales.

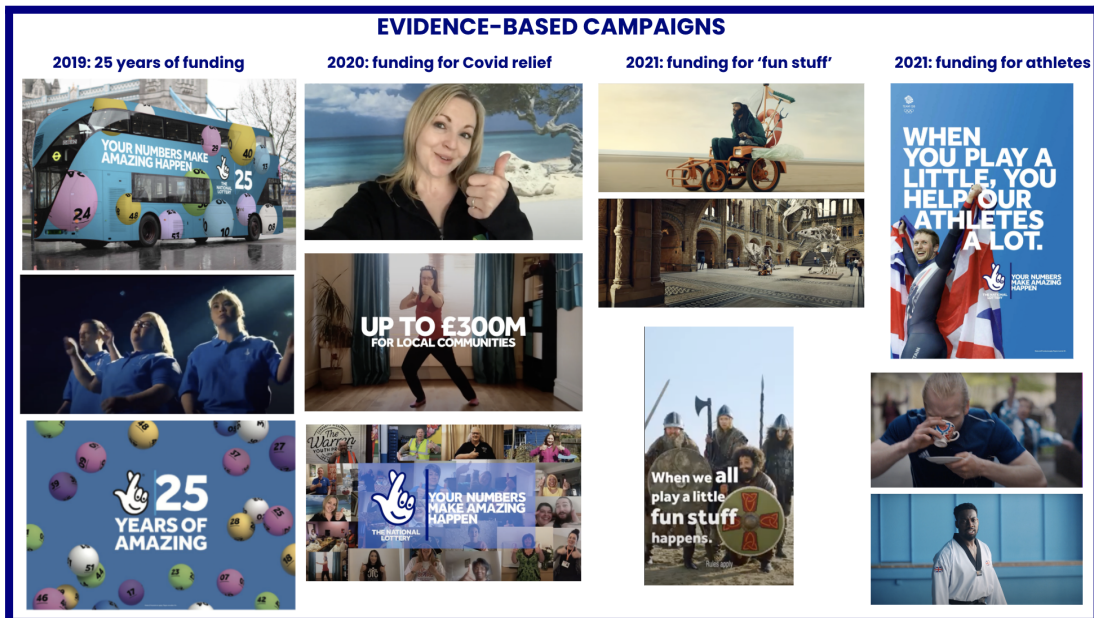
### Category

The landscape in which The National Lottery operated had changed dramatically, and competitor threats continued to squeeze its Share of Voice. Omaze had rapidly built up their Share of Voice, squeezing ours from 52% (April 2020) to 41% (March 2022). Meanwhile, The People's Postcode Lottery was outspending Lotto 3:1. All of this threatened our mental availability.



## Communications

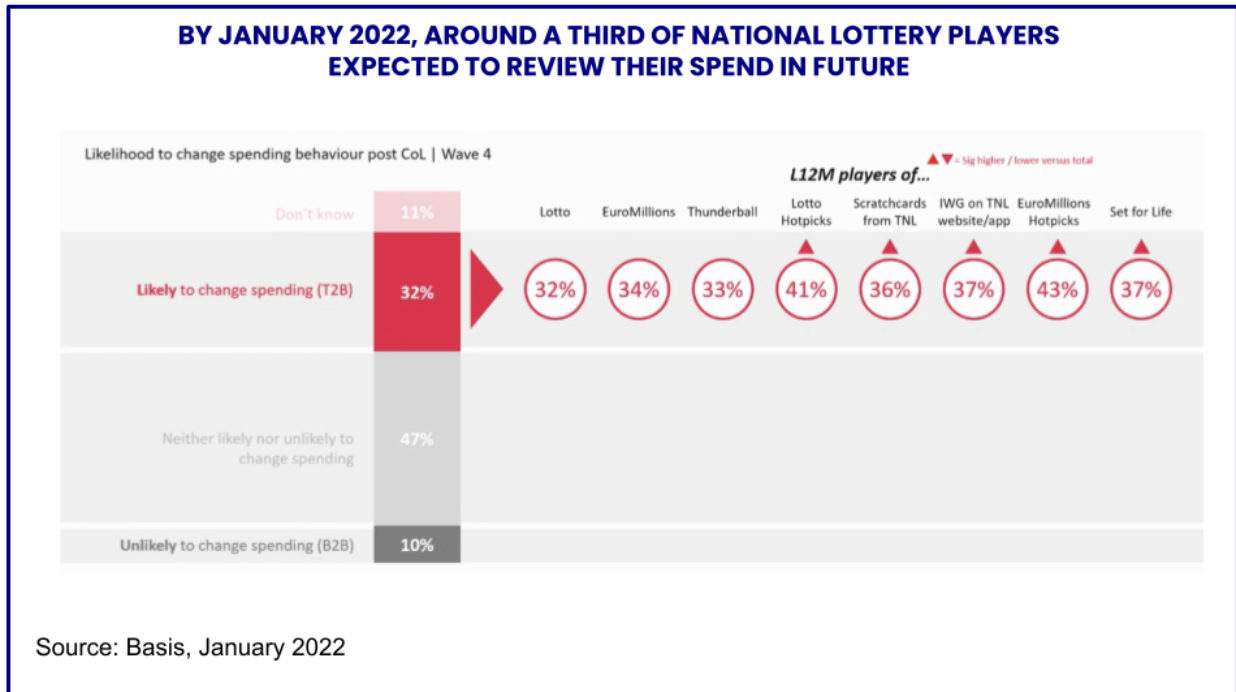
From 2019 onwards, The National Lottery had been focusing on its key point of difference versus the wider industry: that playing The National Lottery enables a lot of good things in life<sup>1</sup>. Recent successful campaigns had been rooted in timely, tangible evidence (below). But, in 2022, we had no new theme to build evidence around.



<sup>1</sup> More than £30m a week is raised for Good Causes by National Lottery players

## Consumer

Post pandemic, consumer confidence had dipped<sup>2</sup> and evidence from the January 2022 wave of Camelot's Usage and Attitude study, run by Basis, showed that **up to a third of National Lottery players were at risk of cutting back on their spend.**



## Going further

To see off those threats, we had to do more. We had to supercharge our emotional power and supercharge our relevance. *The Chase* was a fully integrated campaign, but it was still centred in the world of The National Lottery.

To maximise relevance, we had to go from delivering a calendar of things we wanted people to get excited about, to getting in sync with what they actually cared about. We summed this up with the phrase:

***If people care, we'll be there.***

<sup>2</sup> The CCI was down from a peak of 102.9 in July 2021 to 95.8 in March 2022 when we started, and continued to fall - reaching 92.5 in November when the campaign launched (All data from OECD)



## The Christmas Opportunity

As we looked to find where *there* was, Christmas rose to the top:

### Sales Opportunity

The National Lottery has run special lottery event draws around Christmas<sup>3</sup> for some time. And these event draws bring in new and occasional players. Focusing on Christmas wasn't about trying to alter consumer behaviour, but uplifting a positive opportunity.

### Brand Opportunity

If you're looking for a big cultural moment to unify people, Christmas is #1. The heightened emotions around this season of goodwill meant there was a real chance to get involved with something nearly everyone cared about.

True to our nature, Christmas would be about taking something that was already working and making it even better.

## The Christmas Challenge

The National Lottery had never done a brand-led Christmas ad. This presented two challenges:

1. We **couldn't use past performance to predict how it would work**. This is an issue because The National Lottery's regulator, the Gambling Commission, needed to know in advance what ROI would be attained.
2. We would be **entering a time of year where other brands had several years of consistent comms** to back themselves up.

What's more, we couldn't rely on a big increase in budget to fund it alongside our normal activity – this would have to instead come from a shift of our existing annual budget.

2022 would also see the FIFA Men's World Cup happening in the run up to Christmas, creating new levels of media inflation. We were therefore asking to take a substantial proportion of the budget to put into a new opportunity where we'd get less media for our money.

Internal stakeholders understandably thought this carried an element of risk.

---

<sup>3</sup> Christmas Eve, Christmas Day, Boxing Day – depending on which day Christmas falls on in a particular year

# Leading The Way

We tackled concerns head-on with a sell-in deck (below), combining ambition with insight and data, to make the case self-evident. It showed that Christmas presented a unique opportunity to drive playership among occasional players, and build positive perceptions of the brand.

We changed the conversation: from the potential risks of doing it, to the cost of not doing it.

**The 'Season of Goodwill' is our tentpole moment within that ambition, building on a strong start to the year**

PLATFORMS

IT'S AMAZING WHAT THE NATIONAL LOTTERY DOES FOR PEOPLE

MASS REACH  
EMOTIONAL  
TOTAL COHERENCE

MASS REACH: The season of Goodwill: It's amazing what the National Lottery can do for people this Christmas

EMOTIONAL: The season of Goodwill: It's amazing what the National Lottery can do for people this Christmas

TOTAL COHERENCE: The season of Goodwill: It's amazing what the National Lottery can do for people this Christmas

Our ambition

Create The National Lottery's **biggest and best** ever Christmas

**We need to think BIG**

Unmissable & impactful

Huge emotional heft

Total coherence

**It's what the country needs**

Cost of living crisis: 26% of people are struggling during the cost of living crisis

Covid: 22% of people are struggling during the cost of living crisis

War: 22% of people are struggling during the cost of living crisis

**SACK IT OFF**

It would be amazing to win the Lottery - but can most afford at Christmas?

- There's magic in the air
- More excitement, more joy, more happy
- A time of hope, new beginnings, new
- Christmas is busy

**We need to behave like the other titans of Christmas**

**£1.2bn in extra revenue - £47m in extra profits** generated by the advertising from 2019 - 2021

**Record Christmas for Tesco**, with 57% increase in Nov-19-18e sales in the six weeks to 9th January

**Fastest growing UK supermarket twice** across 5 Christmases

**14% jump in demand** for Tesco's Finest range

Christmas shopper penetration rose from 37% to 50% by 2019

**There is a strong opportunity to drive Xmas cut through by launching in late November**

Average % of Total Spend Per Week, 2018 - 2021

Biggest activity in early November, rising to 100% in late November

Lowest activity in late November, falling to 100% in late November

More advertising opportunities available in late November

**Building on The Chase, we're going for maximum human emotion**

Emotional campaigns drive greater profit effects

22% Rational

42% Content

43% Emotional

The Chase - Gamble

Star Rating Strong

Source: Brand & Field - The long and the short of it

**Event and roll ads will exist in the same executional world as the Mass Reach brand campaign**

**MASS REACH** Brand story aimed at winning The National Lottery

**LOTTO** Spin off promotional rolls and events

**FM** Spin off promotional rolls and events

**Evaluation criteria**

- Strong branding, emotional connection
- Well past people engaging in the act of Christmas
- Advertising, big, human and creative
- Advertising, big, human and creative

**In summary...**

**We need to think BIG**

Unmissable & impactful

Huge emotional heft

Total coherence

- Launch in late November
- Build on what we learned from The Chase to maximize opportunity of the brand
- Build emotion with reference through the line
- Build on what we learned from The Chase to maximize opportunity of the brand
- Build emotion with reference through the line
- Event and roll ads for late November to maximize opportunity of the brand
- Build on what we learned from The Chase to maximize opportunity of the brand
- Build emotion with reference through the line

## The Objectives

For the strategy to be a success, Christmas 2022 needed to exceed the performance of the previous Christmas – and that would be a huge feat. Christmas 2021 had been powered by a long series of EuroMillions rollovers which meant the jackpots climbed to extraordinary heights and, in doing so, increased sales.

To even reach Christmas 2021, let alone surpass it, meant selling more tickets responsibly which, in turn, meant bringing in more people<sup>4</sup>.

The way we'd do that is connecting with people on an emotional level, which we'd monitor using a combination of System1 scores and brand metrics.

The table below shows our SMART objectives.

| Objectives                       |   | Target versus Christmas 2021   |
|----------------------------------|---|--|
| <b>COMMERCIAL OBJECTIVE</b>      | Drive an uplift in National Lottery sales                     | +0.5% uplift in sales (Camelot)  |
| <b>MARKETING OBJECTIVES</b>      | By getting more people to play TNL this Christmas             | +4%pts people agreeing with statement 'Played Last Week' at peak (Hall & Partners) |
|                                  | By getting more people to consider playing TNL this Christmas | +1.5% Brand Consideration (System1)  |
| <b>COMMUNICATIONS OBJECTIVES</b> | By making players' feel more positive about TNL               | +4% average uplift in key drivers of brand happiness (System1)                     |
|                                  | By creating advertising people notice                         | +5% uplift in Ad Awareness (YouGov)  |
|                                  | By creating advertising that emotionally connects with people | Star-rating >4 (System1)   |

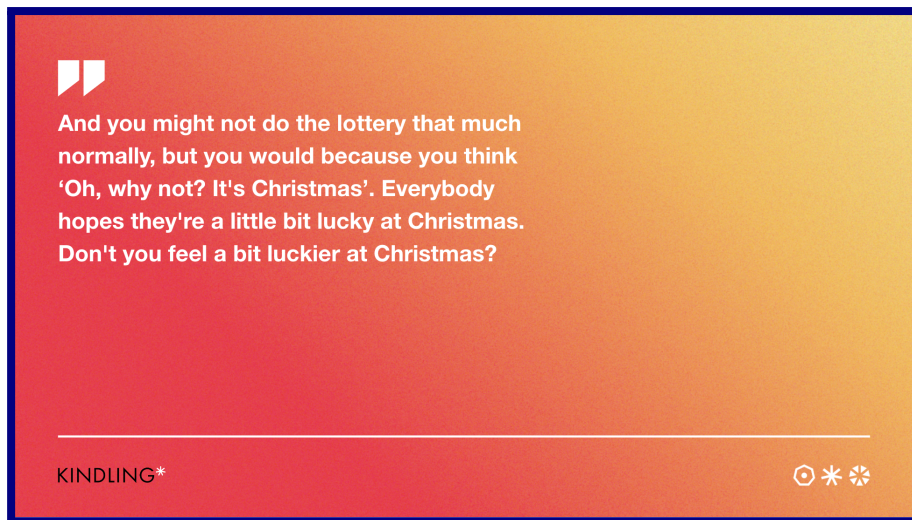
---

<sup>4</sup> Camelot's measure of play is the number of people claiming to have played the lottery last week via a Hall & Partners survey

## The Insight

The National Lottery carries out regular consumer research to monitor attitudes. Building on previous research, we undertook a Christmas deep dive, talking to 15 friendship and family pairs across the UK, to understand what Christmas would be like for people in 2022.

### Insight 1: Tap into that enhanced sense of luck



We thought a brand that was about giving back would be a natural fit in the season of goodwill. But people didn't link them. Or at least not until we probed about the idea of *winning* at Christmas.

Suddenly, people got excited – the fact that they could do and share more with the ones they loved. What's more, the magic of Christmas made everyone feel a little bit more lucky.

### Insight 2: Give people an emotional escape



Going into Christmas, people were desperate for an escape from the ordinary. Two lockdown Christmases in a row meant everyone was gearing up for a return to form, and excited about getting back into that 'Christmas bubble' where all are joyful, and everything works out for the best.

### Insight 3: Offer hope and a sense of a fresh start

## A Time of Hope

Christmas comes with the promise of a new year and a fresh start

Christmas films are about hope.

Hope that things will get better.

“ I don't know anyone else that spends Christmas with two divorced parents. And for us, it is the one time of the year where our parents come together. Although we're not a family now, we can come together and be one for that day. That is hopeful.”

“ The initial thought in your mind is like, 'Oh, there's loads of crap going on in the world. But actually Christmas is just around the corner. So it's fine.'”

“ It ties in with the end of the year. So if the year has been turbulent, you start looking ahead. It's a milestone in the year, now moving into the next year.”

KINDLING\*


Christmas combines with the coming new year to be the equivalent of a reset button in peoples' minds: people are more hopeful of change, and open to starting something new.

### Putting it together


All of that came together in our creative idea:

## Imagine a Win This Christmas

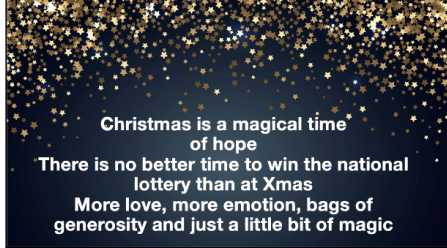
An emotional clarion call that drew from the sense of luck and hope that both Christmas and The National Lottery engender in people.



**Christmas is the time of year when more people than ever buy a TNL ticket**



**People play TNL to win!**



**Christmas is a magical time of hope**  
There is no better time to win the national lottery than at Xmas  
More love, more emotion, bags of generosity and just a little bit of magic

where: Christmas TNL, label: TNL Christmas Brand brief, date: 11/09/2022, target: x, job number: x, action: **win**, creative brief

**what's the business challenge & opportunity?**  
The National Lottery is part of the spirit of hope. At Christmas, more people choose to buy a ticket than at any other time of year so it's a crucial period for the brand to take money for the Christmas Lottery to support. This year we hope that the festive spirit is so central to people we offer the first ever lottery that doesn't just have to work harder but also has to be more fun. The Christmas Lottery is our chance to be part of the festive spirit and to be part of the Christmas Lottery.

**who are we talking to & what matters to them?**  
People who love the festive spirit. They love the fact that it's not just about the money but about the chance to win a big prize. They love the fact that it's a chance to win a big prize and the money goes to good causes. They love the fact that it's a chance to win a big prize and the money goes to good causes. They love the fact that it's a chance to win a big prize and the money goes to good causes.

**what's the main goal that defines this brief?**  
The ultimate goal is to get people to buy a ticket and to be part of the festive spirit. We need to get people to buy a ticket and to be part of the festive spirit. We need to get people to buy a ticket and to be part of the festive spirit.

**what's it all about?**  
**IMAGINE A WIN THIS CHRISTMAS**

**what's the brand's mood/look/behaviour?**  
Festive, optimistic, aspirational

**how will we know if it's worked?**  
We will know if it's worked if we see more people buying tickets at Christmas.

**how will this positively contribute to our diversity & inclusion agenda?**  
Diversity and inclusion should be considered in both the story we choose to tell and the people we choose to feature in it.

Account lead: Nicola Cole | Planning lead: Helen Mackay | Creative lead: Ben Taylor | Writer: Helen Mackay

## The Communication Strategy

We had an idea, but that wasn't enough to reach our objectives. We had to deliver on three strategic principles, ensuring media and creative were in lockstep.

- Maximise budgets by completely integrating all marketing
- Time our launch to be unmissable
- Tell a story that delivered an emotional punch



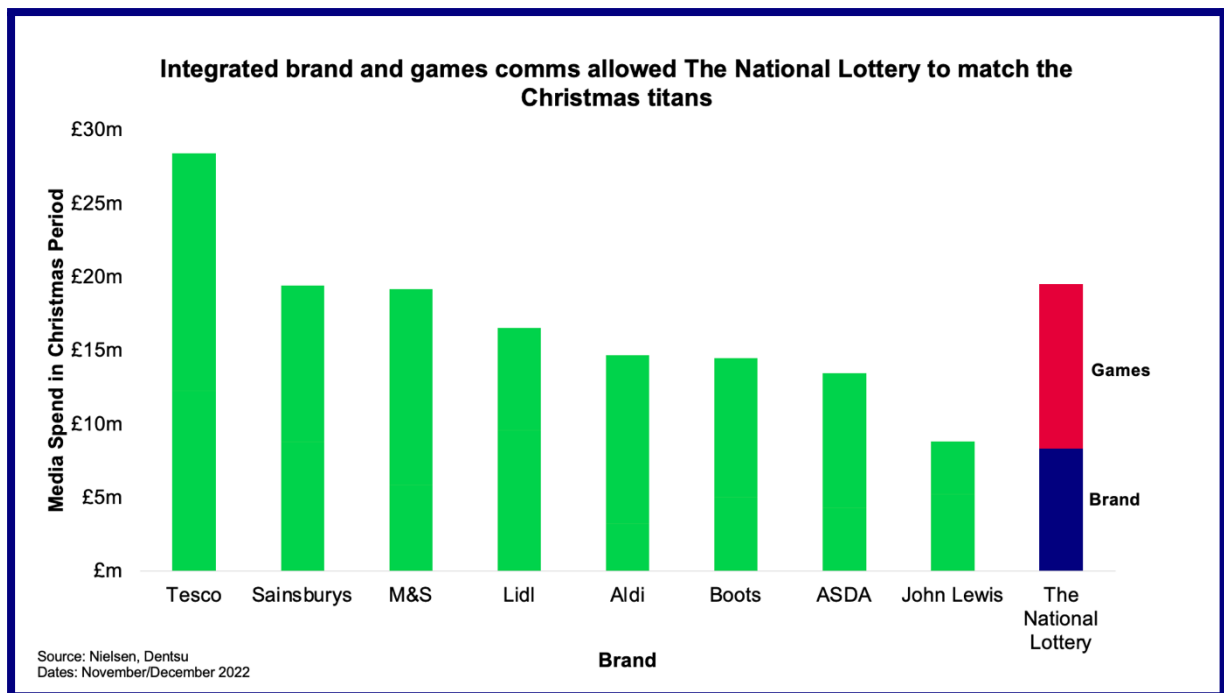
### Integration: Brand and activation comms in one world

For previous campaigns, National Lottery brand comms and game comms had different executional worlds.

This makes sense when you consider the complexity of The National Lottery's whole proposition (below). As well as The National Lottery brand, there were a number of different games to communicate, as well as Good Causes – showing which projects are benefiting from National Lottery funding.



Our brand budget alone, while strong, wasn't enough to cut through against the titans of Christmas. Knowing that the most effective way to approach brand and promotional comms was full integration, we decided all games and channels should live in the same executional world to leverage the full advertising budget and cut through against the might of our rival Christmas advertisers.



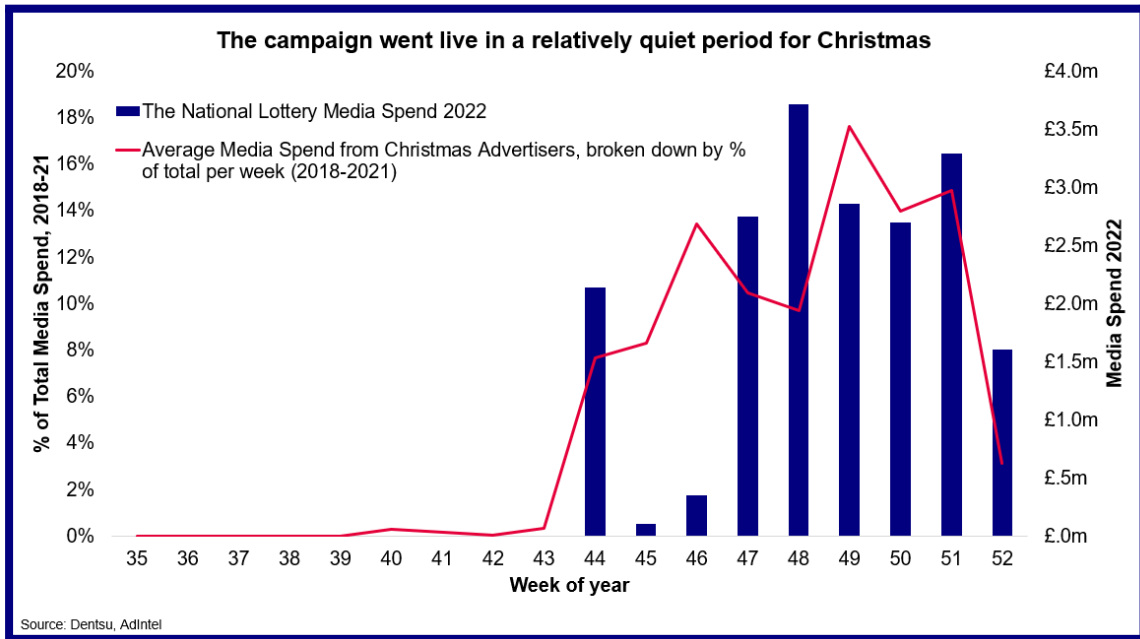
This would lead to:

- **More effective brand-building:** Our brand-level comms would benefit from the positive feeling around games.
- **More effective activation:** Promotional work for games would be more effective with priming from the brand comms.

### **Integration: Bringing the power of 'Imagine a Win This Christmas' to life**

This went beyond paid comms. Therefore, we ensured the consumer experience fell in line as well: if we wanted to truly show what The National Lottery does for people, it wasn't enough to tell them, we had to make them experience it for themselves.

## Timing: Owning a space in the crammed Christmas period



Looking at the average media spend leading up to Christmas showed a trend. Early November saw a steep rise as brands sought to be the first to capture consumers' attention. There was then a lull as those brands lowered spend after a couple of weeks, before a late burst in December.

We could take advantage of that late November gap and have a relatively clear bit of airtime to drive salience. This also helped us avoid the worst bits of media inflation.

To ensure we dominated the gap, we concentrated on long-form, story-telling channels. We launched with a 60" TVC. This was accompanied by media designed to create a sense of stature and scale, such as large format OOH, station dominations and digital homepage takeovers.



## Timing: Matching our consumers' mood over the World Cup

The World Cup presented a great opportunity, guaranteeing eyeballs during home nation games – and so a great way to build reach.

But we couldn't rely on the teams going all the way, and so we avoided banking on building reach and frequency during later games.

Therefore, spend was up-weighted on the Group stage games. In addition to this, spend was front-weighted in the front half of games, when fans would more likely still have that feeling of hope that would make them more in tune with our messaging.

|             | Channel     | Details             | November  |           | December  |           |           |           |
|-------------|-------------|---------------------|-----------|-----------|-----------|-----------|-----------|-----------|
|             |             |                     | 20        | 27        | 4         | 11        | 18        | 25        |
| BRAND       | TV          | 30/60*              | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |
|             |             | 30*                 | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |
|             | VOD         | 30/60*              | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |
|             | Audio       | 30*                 | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |
|             | Digital     | Mix                 | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |
|             | OOH         | Mix                 | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |
|             | Love Cinema | Mix                 | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |
|             | Partnership | Relevance           | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |
| Digital     | Big Bash    | Dark Blue           | Dark Blue | Dark Blue | Dark Blue | Dark Blue | Dark Blue |           |
| BANK        | TV          | 10*                 | Grey      | Yellow    | Grey      | White     | Grey      | White     |
|             |             | 10* World Cup Buy   | Grey      | Yellow    | Grey      | White     | Grey      | White     |
|             | VOD         | 10*                 | Grey      | Yellow    | Grey      | White     | Grey      | White     |
|             | Audio       | 30*                 | Grey      | Yellow    | Grey      | White     | Grey      | White     |
|             | Digital     | Mix                 | Grey      | Yellow    | Grey      | White     | Grey      | White     |
|             | OOH         | 6\$/48\$            | Grey      | Yellow    | Grey      | White     | Grey      | White     |
| Press       | Mix         | Grey                | Yellow    | Grey      | White     | Grey      | White     |           |
| LOTTO       | TV          |                     | Grey      | White     | Grey      | White     | Red       | Red       |
|             | VOD         | 10*                 | Grey      | White     | Grey      | White     | Red       | Red       |
|             | Audio       | 30*                 | Grey      | White     | Grey      | White     | Red       | Red       |
|             | Digital     | Mix                 | Grey      | White     | Grey      | White     | Red       | Red       |
|             | OOH         | 6\$                 | Grey      | White     | Grey      | White     | Red       | Red       |
|             | Press       | Mix                 | Grey      | White     | Grey      | White     | Red       | Red       |
| Retail DOOH | 6\$         | Grey                | White     | Grey      | White     | Red       | Red       |           |
| MATCHKARS   | Audio       | 30*                 | Grey      | White     | Green     | Green     | Green     | White     |
|             | Digital     | Mix                 | Grey      | White     | Green     | Green     | Green     | White     |
|             | OOH         | 6\$                 | Grey      | White     | Green     | Green     | Green     | White     |
|             | Press       | 25x4; Gifting Guide | Grey      | White     | Green     | Green     | Green     | White     |

## Emotion: Finding our heart within CAP<sup>5</sup> Code restrictions

With channels and air date agreed, now we needed a story.

To engage more players, the advertising needed to be loved by everyone but we couldn't rely on the classics. The CAP Code was tightened in 2022 and so The National Lottery couldn't show anyone under the age of 25 or anything that could appeal to a child, including Santa.

It was a young team at our agency – who'd heard about the challenge and had sneaked a look at the brief – who cracked it.

<sup>5</sup> The specific advertising restrictions that apply to lotteries advertising

The pair had looked at those earlier insights (luck, emotion, fresh starts) and were reminded of another Christmas classic: the rom-com. How better to deliver emotional heft at Christmas than to have two people falling love at the same time?

| If people care, we'll be there      |   |  |  |
|-------------------------------------|---|--|--|
| Consumer Insight                    | Tap into the enhanced sense of luck<br>Give people an emotional escape<br>Offer hope and a sense of a fresh start |  |  |
| Creative Idea                       | Imagine A Win This Christmas  |  |  |
| Strategic Principles                | Integration   | Timing   | Emotion  |
| Delivering the Strategic Principles | Brand and activation comms in one world<br>Pull comms through to consumer experience                              | Launch in late November gap with long-form assets<br>Align airing times with moments of high hopes | A romance story to deliver a emotional double whammy |

## Delivering the strategy

### Producing our story

The final script was presented on the hottest day of the year, with the agency team coming decked out in Santa hats to get everyone in the mood.



We had high ambitions and wanted production partners who could match it. We found that in Oscar-winning director Tom Hooper. For Tom, this was not just a job. He felt personally thankful to The National Lottery for helping to fund his film *The King's Speech* through funding provided by the BFI.

Over several late nights, and six shoot locations, we created our own rom-com:

1. Girl meets boy on the train home for Christmas
2. Boy gives girl his number on his lottery ticket
3. The phone number is smudged, so girl has no way to contact him
4. Girl realises the boy has won the lottery
5. Remembering his plan to return to London for NYE, girl waits at the station
6. About to give up, she is alerted to his arrival by his phone's 'distinctive' ringtone
7. They are reunited, in the shared thrill of a winning ticket and each other
8. A simple sign off – *Just Imagine*



## We ensured all assets cued our Christmas story

As we mentioned earlier, complete integration was a strategic imperative required to ensure everything was driving people to play a National Lottery game.

All assets were designed to exist in the same world as our brand assets, the train station. Around our hero TVC, we produced an integrated brand campaign, including special-builds, large-format OOH and social.



To drive sales for the individual National Lottery games, we created assets that balanced the brand with the distinctive equity built in each game over the years, such as their hero colours. A comparison between Christmas 2021 and 2022 shows this balance.

**From three separate game worlds, to a clear golden thread through everything**

|                     | 2021 | 2022 |
|---------------------|------|------|
| <b>LOTTO</b>        |      |      |
| <b>EUROMILLIONS</b> |      |      |
| <b>SCRATCHCARDS</b> |      |      |



We featured Good Causes messaging within our ad as well, celebrating the Lydbrook Band – a brass band that has benefited from National Lottery Good Causes funding.

### We took our brand beyond paid comms into a 360-degree customer experience

As mentioned earlier, the full consumer firm experience had to also ladder up to our campaign.

We created a full 360-degree campaign that delivered touches of Christmas magic:

- We surprised commuters with a **performance from the Lydbrook Band** at London Waterloo Station to showcase the Good Causes element.
- To sustain the campaign, we worked with the National Lottery-funded BFI to give away **thousands of tickets exclusively to National Lottery players for screenings of Love Actually** to help more people get in the Christmas rom-com spirit.
- To end on a high, we worked with ITV on **The National Lottery's Big Bash**, screened in prime time on New Year's Eve on ITV1. It was a glitzy extravaganza, again available exclusively to National Lottery players – all to imagine a better 2023.

## CHRISTMAS PARTNERSHIPS AND EXPERIENCES

### Lydbrook band



### Love Actually screenings

**Love Actually among nation's most rewatched Christmas films**

A great Christmas film is one that can be watched every year when temperatures fall and tinsel hits the trees. But which festive favourites are viewed the most?

A new survey reveals the Top 5 Christmas 're-watchers' that get us coming back for more and Home Alone, The Christmas Carol and Love Actually. This year's list of 45 most rewatched festive favourites that also includes Christmas classics such as Elf, Die Hard and The Polar Express.

A Christmas Carol, Misery and John Dillinger and it's a Wonderful Life also made the list, with 44 per cent believing the seasonal era never loses its modern Christmas magic.

The research was commissioned by The National Lottery which gave away thousands of free tickets to watch the film and awarded a percentage of Love Actually as a way of bringing the classic together for a new holiday fan. The National Lottery took Love Actually as the cinema's best year on 24th December 2022.

A National Lottery collaboration with BFI. Christmas film preferences updated and more information about the list. All films are ready for the big screen and it's great to see Love Actually in the number one slot for re-watchers.

You've booked to attend The National Lottery hosts Love Actually at the cinema



**23<sup>RD</sup> DEC 2022**  
DON'T MISS OUT ON YOUR  
PAIR OF FREE TICKETS,  
DRINKS & SNACKS\*

Hello

Congratulations! You have reserved tickets to The National Lottery hosts Love Actually at the cinema, Friday 23 December at 19:00:00 at Curzon Richmond, 3 Water Lane Richmond TW9 1TJ.

This isn't your ticket. Please [click here](#) to open your ticket.

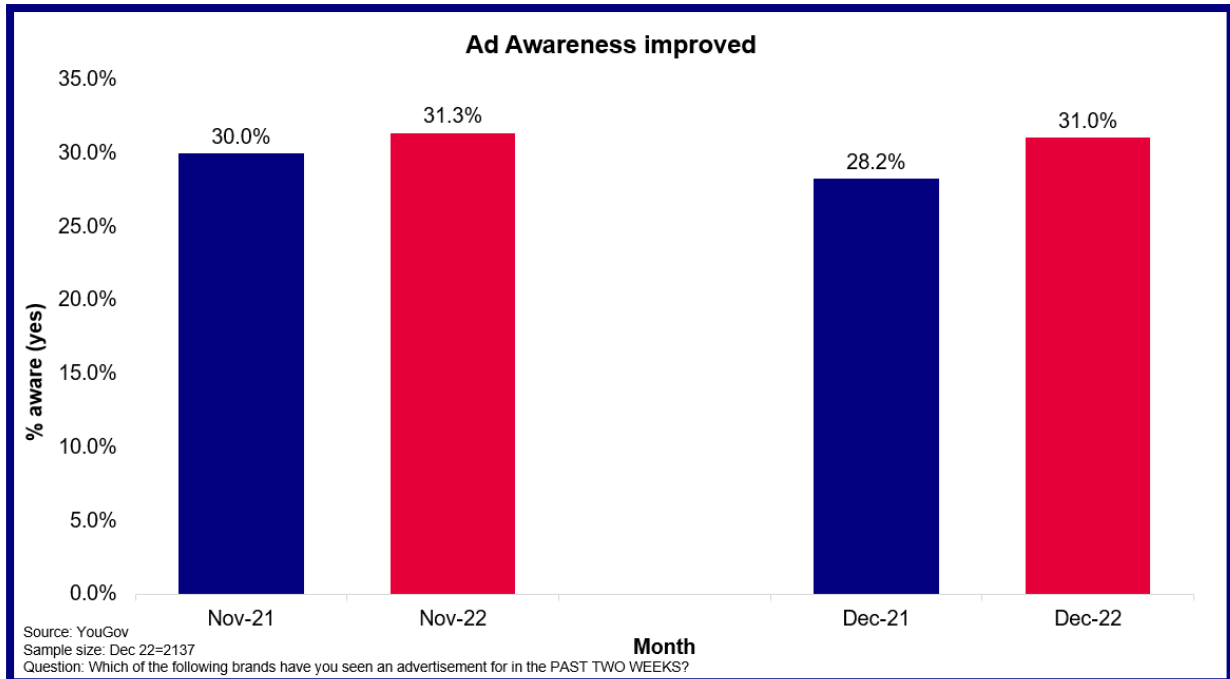
### Big Bash



## The Results

We'd taken big risks. But was it worth it? To demonstrate the impact, let's look back to our objectives.

### We created advertising that people noticed



Comparing Christmas 2021 to Christmas 2022, we can see that there was a significant uplift in terms of claimed ad awareness of The National Lottery.

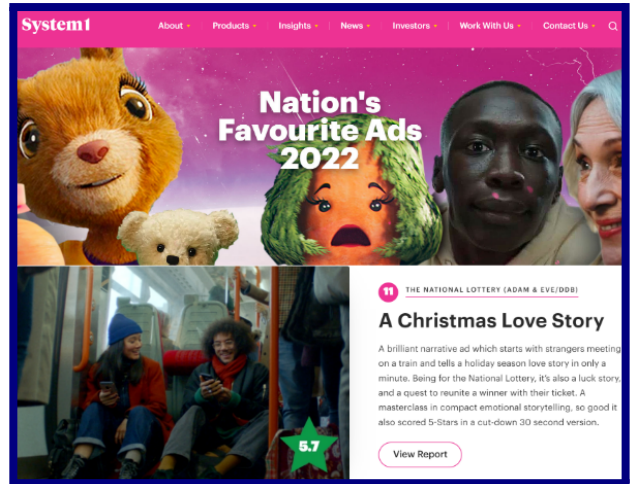
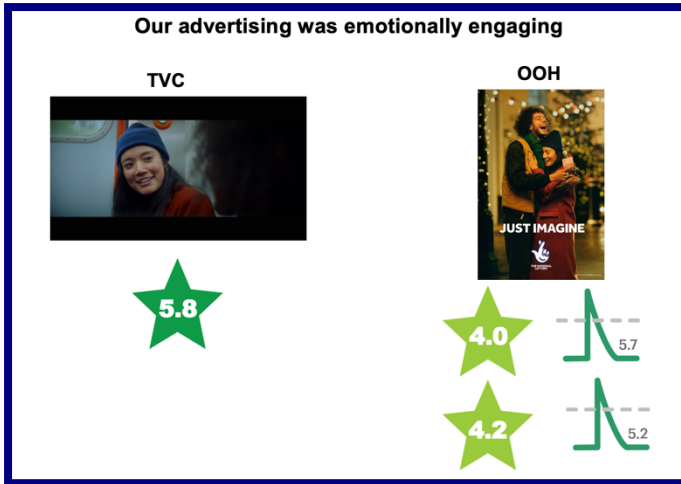
November (when our campaign launched) saw a YoY uplift of 4.3% and December saw a YoY uplift of 9.9%, showing that not only did more people notice and remember our advertising, but the marketing succeeded in ensuring that awareness continued even after our big launch was no longer airing, and we were focusing on promotional comms for games.

### We created advertising people liked

In System1, the TVC got our first ever 5\* – with a star score of 5.8<sup>6</sup>, showing that people emotionally engaged with the ad and liked it. Our star score puts it in the top 0.5% of ads in the UK<sup>7</sup>, and the story had such emotional heft that our 30" cut-down also achieved a 5\* rating. Other channels also performed well, with OOH achieving a 5.4 spike average.

<sup>6</sup> In System1 results, the star rating is a predictor of long-term brand growth based on ad quality (anything above a 5 is exceptional), and spike rating is a predictor of short-term sales impact based on branding and intensity of the emotional response (anything above 1.33 is exceptional)

<sup>7</sup> Mike Troy, System1



The campaign received plaudits from the industry.



**The Lottery's Christmas Ad is an Epic Romcom About Taking a Chance on Love**

**A Train Journey Turns Into A Love Story In A Charming Xmas Ad For The National Lottery**

adam&eveDDB and The National Lottery invite the nation to imagine what's possible this festive season

**The National Lottery's Christmas ad is a tale of a chance encounter**

**Strangers Find Themselves Lucky in Love in the British Lottery's Romcom Christmas Ad**

**'It's about people, not prizes': Camelot marketer on the Lottery Christmas ad**

**Top Spot of the Week: Director Tom Hooper, adam&eveDDB Tell "Christmas Love Story" For U.K.'s National Lottery**

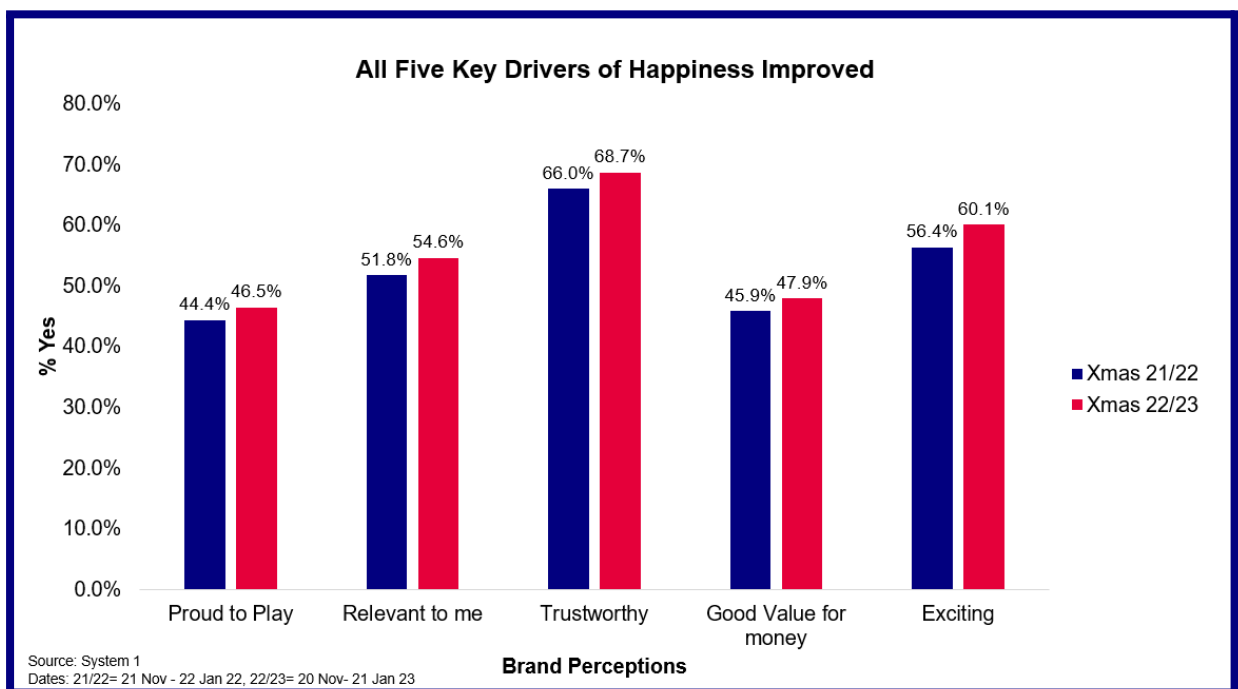
**The National Lottery's winning love story**

Camelot National Lottery film tells cutest Christmas Love Story

**THE UK NATIONAL LOTTERY HOLIDAY AD HAS ALL THE CHRISTMAS FEELS**

ADAM&EVEDDB & THE NATIONAL LOTTERY: A PERFECT CHRISTMAS ROMCOM WITH A PERFECT CHRISTMAS ENDING

This made people feel more positive about the brand

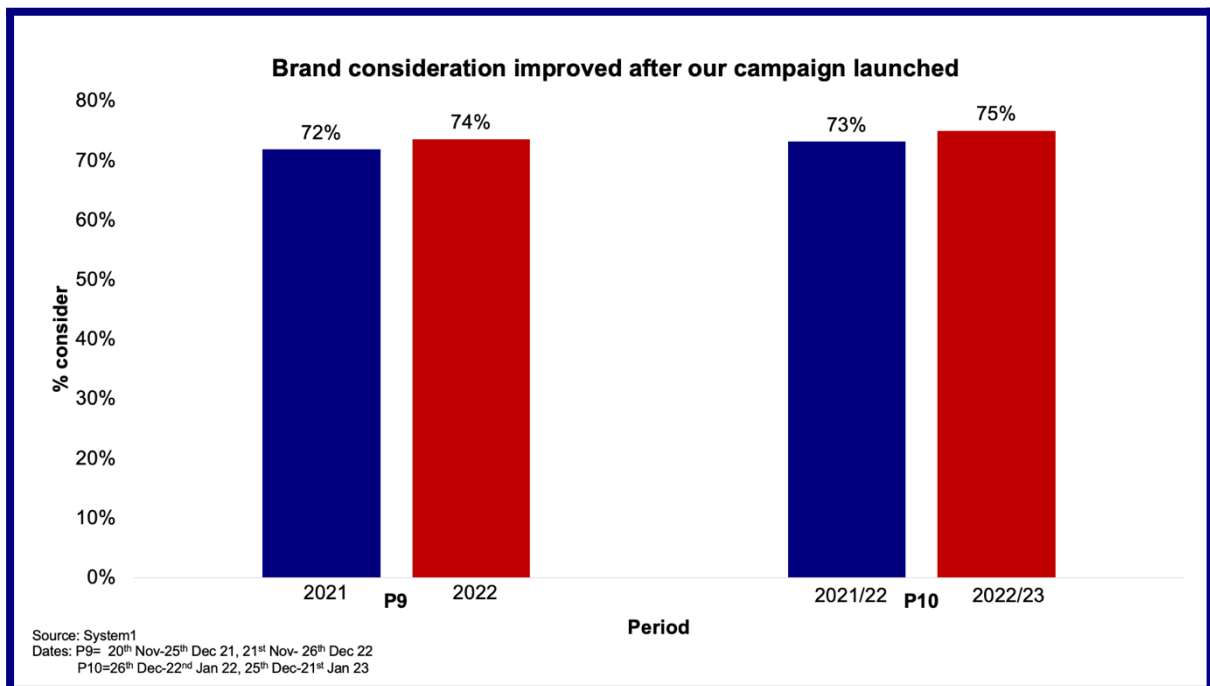


Our internal research had shown there were five key positive drivers of brand happiness. The results showed that all five increased YoY:

- Proud to Play - 4.7% increase\*
- Relevant - 5.4% increase\*
- Trustworthy - 4.1% increase\*
- Value - 4.4% increase
- Exciting - 6.6% increase\*

\*These key drivers got scores not seen since we started recording them in 2018.

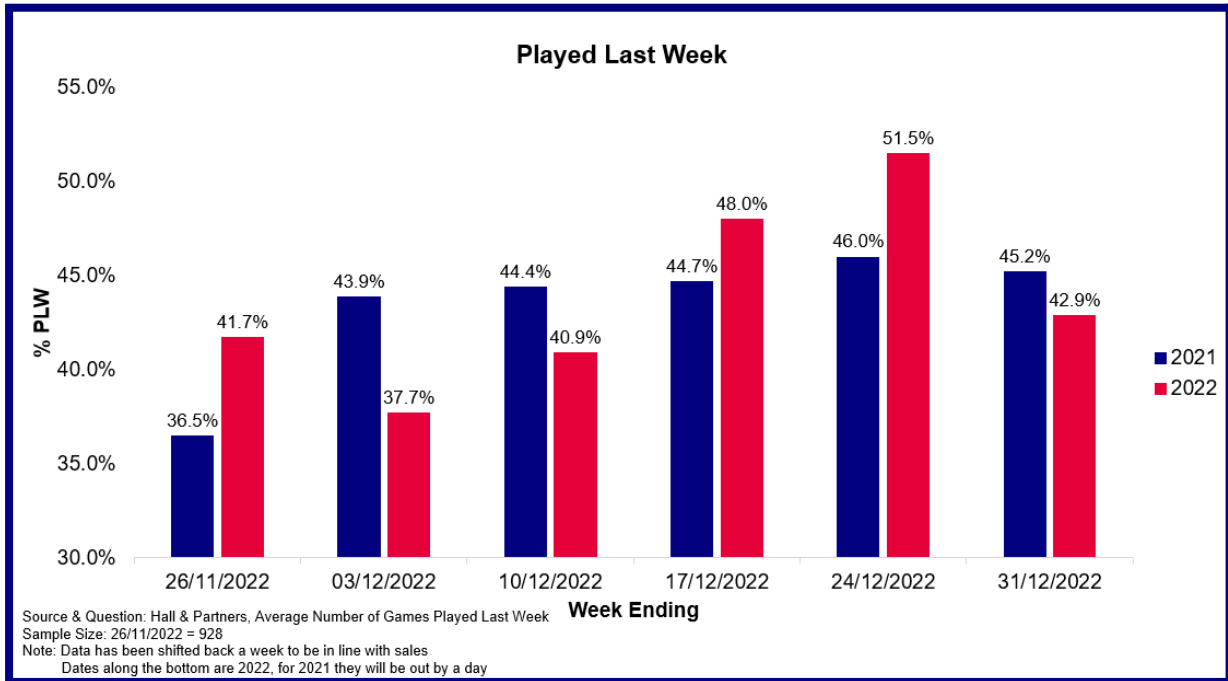
### Which made them more likely to want to play



As the campaign started to wear in, we saw greater uplifts in brand consideration, increasing 1.8% during the bulk of the campaign period, and increasing 2% in the tail end of the campaign, and into 2023.

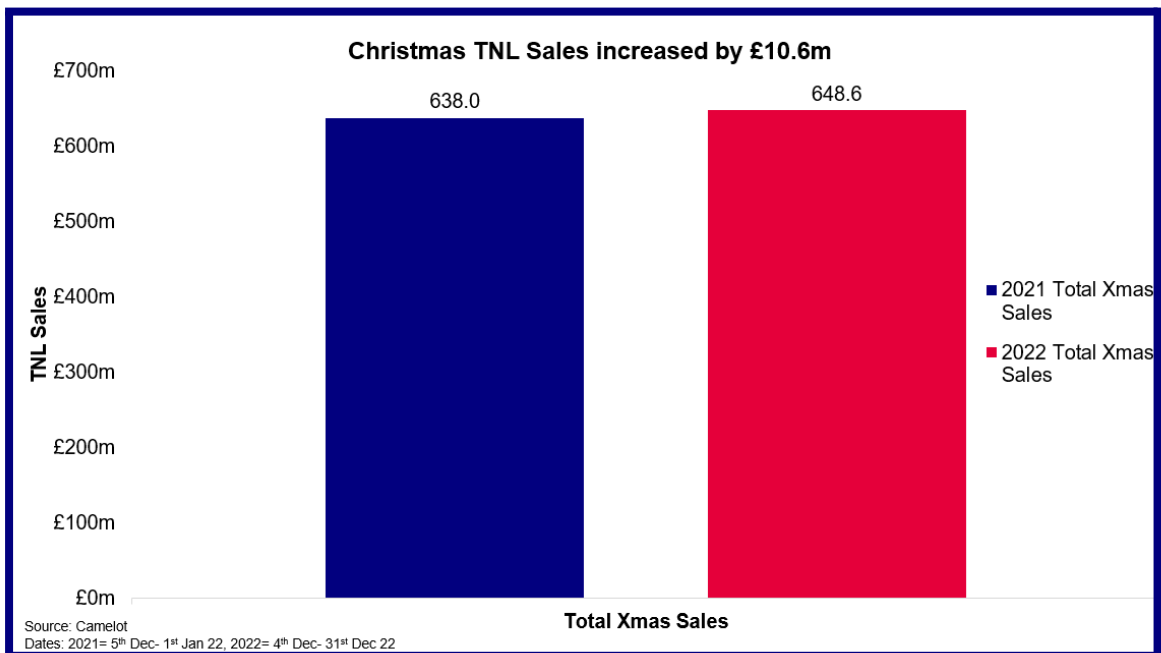


## Which meant more people played



Our big Christmas draws got more people playing than ever, with 52% of the population claiming they bought a ticket for the Christmas Eve Lotto draw<sup>8</sup>. That's more people than had turkey on Christmas Day<sup>9</sup>!

## Which increased our overall sales



<sup>8</sup> Camelot's measure of player behaviour is via weekly survey of claimed behaviour

<sup>9</sup> The Independent, Britons to eat fewer turkeys and more Brussels sprouts this Christmas amid cost of living crisis

Our total sales across all games saw a 1.7% increase, with the game with the winning ticket featured in the advert, Lotto, seeing an uplift of 10.7%. We also saw our two best special Lotto ‘event’ draw sales since 2016.

The uplift in sales and played last week metrics is encouraging when you consider that the EuroMillions jackpots on offer were down on the previous year<sup>10</sup>, meaning we had to work harder for every player to feel excited about playing for the chance of winning a lesser jackpot.

| Objectives                       |   | Target versus Christmas 2021   | Result versus Christmas 2021                                   |
|----------------------------------|---|--|--|
| <b>COMMERCIAL OBJECTIVE</b>      | Drive an uplift in National Lottery sales                     | +0.5% uplift in sales (Camelot)  | <b>+1.7% uplift in sales</b>                                   |
| <b>MARKETING OBJECTIVES</b>      | By getting more people to play TNL this Christmas             | +4%pts people agreeing with statement ‘Played Last Week’ at peak (Hall & Partners) | <b>Peak of 52% PLW, uplift of 6%pts</b>                        |
|                                  | By getting more people to consider playing TNL this Christmas | +1.5% Brand Consideration (System1)  | <b>Average uplift of 1.9% during and after campaign period</b> |
| <b>COMMUNICATIONS OBJECTIVES</b> | By making players’ feel more positive about TNL               | +4% average uplift in key drivers of brand happiness (System1)                     | <b>+5% average uplift in key drivers</b>                       |
|                                  | By creating advertising people notice                         | +5% uplift in Ad Awareness (YouGov)  | <b>+4.3% uplift in November and +9.9% in December</b>          |
|                                  | By creating advertising that emotionally connects with people | Star-rating >4 (System1)   | <b>Star score of 5.8</b>                                       |

## The role of marketing

It’s clear we delivered against our objectives. But how do we know our marketing efforts were responsible?

We can eliminate wider factors, including lack of lockdown. ONS figures for December 2022 show that, while retail sales value (exc. fuel) increased 3.3% YoY, volume decreased by 6.1% as consumers cut back due to rising prices<sup>11</sup>. That The National Lottery was able to see a value increase, without increasing prices, in this environment is clear evidence of what a powerful lever marketing was.

<sup>10</sup> The average EuroMillions jackpot over the key weeks around Christmas/NYE 2021 (£44.5m) was almost double the average for the same period in 2022 (£24m)

<sup>11</sup> ONS, Retail Sales, Great Britain: December 2022

## Conclusion

Looking at the results of a study of marketing leaders, Thomas Barta said '*doing marketing isn't the same as leading marketing*'. This paper clearly shows this.

To achieve great results, it wasn't just about getting the fundamentals right, it was about having the foresight to see what the threats were, and convincing people of the necessity for change.

Throughout this paper, we've shown how we avoided the temptation to play it safe: going bigger, integrating more, knowing that it was the right thing to do, and that big risks can bring even bigger rewards.

At a time when marketing budgets are viewed simply as costs, not investments, it falls on those who want to lead marketing, not *just* do it, to face those conversations head-on.

**Word count: 2,958**