

**Investment  
Programme  
communications  
development**

**9035**  
July 2009

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Research conducted by 2CV

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# **Introduction to the research**

# Background

- LU continue to run a multi-billion pound investment program (IP) to improve the tube. Customers are already seeing a number of benefits, which include
  - Network-wide improvements (e.g. increased capacity), line level improvements (e.g. new trains), and station level improvements (e.g. new ticket hall)
  - However, due to the scope of the IP customers are likely to experience disruptions to their travel, particularly at weekends
  
- Two key communications objectives have been identified by LU to support the IP program:
  1. ***To maintain and increase customer advocacy***
  2. ***To increase checking behaviours (particularly at weekends)***
  
- Two campaigns have been developed under a new set of creative guidelines for LU:
  - Benefits / Milestones (3 x creative routes)
  - Check before you travel (CBYT) (2 x creative routes + Colours which covers CBYT as well as Benefits / Milestones)
  
- Research was required to explore response to the new campaign ideas in order to assist in the selection and development of the campaigns

# Research Objectives

*To explore response to the new campaign ideas in order to inform the selection and development of the campaigns*

- To explore the five creative executions with the target audience
  - 3 x Benefits / Milestones
  - 2 x CBYT (+ 'Colours' which covers both Benefits / Milestones and CBYT)
- Evaluate the ideas on the basis of their effectiveness across core areas:
  - Message / comprehension / acceptance of message
  - Relevance / engagement
  - Call to action / impact on attitude / impact on behaviour
  - Impact on perceptions of LU / TfL
  - Performance against campaign objectives
  - Performance against new MarComms Guidelines
- Provide guidance for selection and development of the communications

# Sample

- 8 x 2 hour focus groups were conducted between 21<sup>st</sup> to 24<sup>th</sup> July 2009

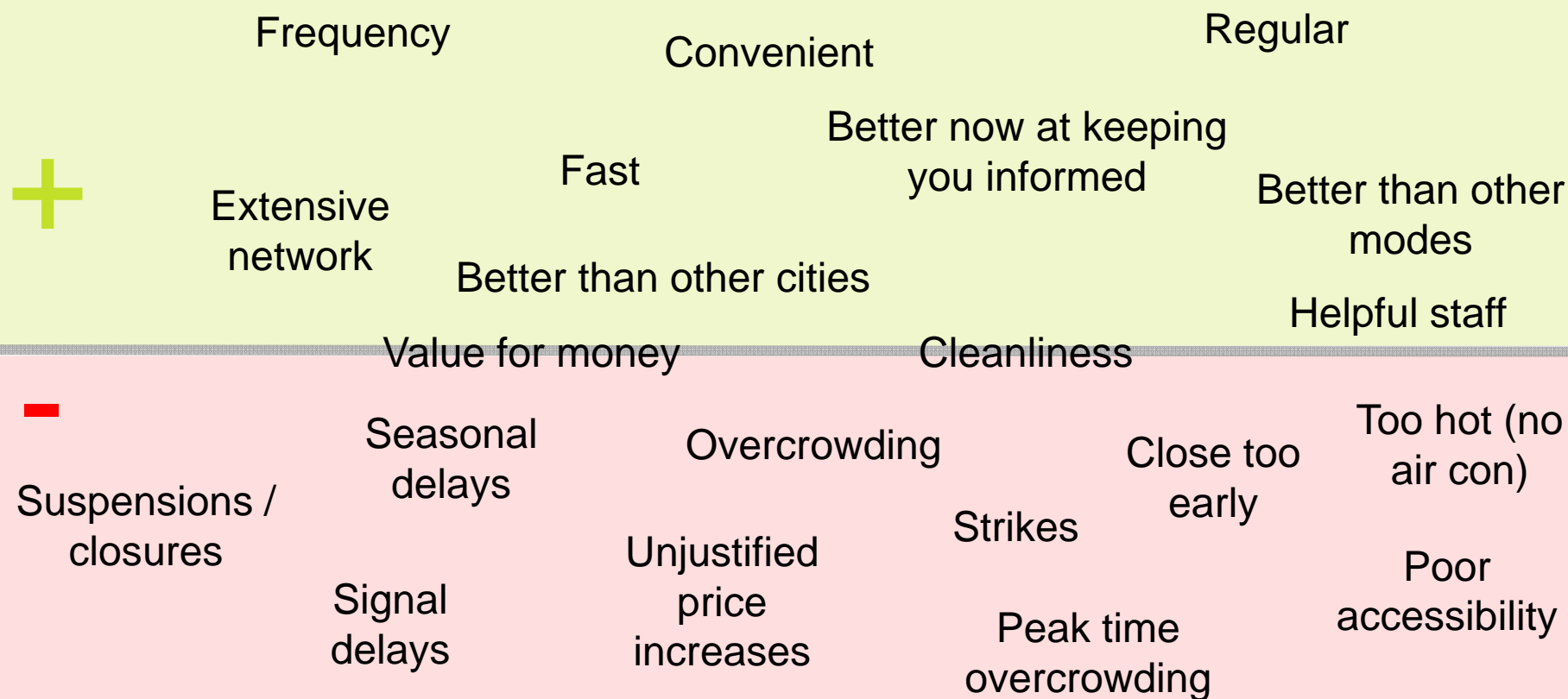
Group	Age	SEG	Main use of LU	Location	Line usage	Attitude to the Tube
1	20-34	BC1C2	Commuter	Zones 1-3	Hampstead / Kilburn (Jubilee line / Northern Line / Bakerloo line / Metropolitan Line)	Neutral / Positive
2	35-54	BC1C2	Leisure	Zones 1-3	Viewed (Jubilee / District / Bakerloo)	Neutral / Positive
3	20-34	BC1C2	Leisure	Zones 4-6	Barnes (Circle / District line)	Neutral / Negative
4	35-54	BC1C2	Commuter	Zones 4-6	Barnes (Circle / District line)	Neutral / Positive
5	20-34	BC1C2	Commuter	Zones 1-3	Viewed (Northern line / Piccadilly / Central / Circle)	Neutral / Negative
6	35-54	BC1C2	Leisure	Zones 1-3	Hampstead / Kilburn (Jubilee line / Northern Line / Bakerloo line / Metropolitan Line)	Neutral / Negative
7	20-34	BC1C2	Leisure	Zones 4-6	Chingford (Central line)	Neutral / Positive
8	35-54	BC1C2	Commuter	Zones 4-6	Chingford (Central line)	Neutral / Negative

- Project team: Kat Jennings, Gemma Davies and Nitasha Kapoor

**Context to response**



## Strengths and weaknesses of the tube, an ongoing debate



Users can see things improving but many gripes prevail (particularly on cost of service)



## Some frustration at perceived ‘Value for Money’ (VfM)

*“It’s ridiculous what they charge for the tube. It must be the most expensive in the world!”*

*“Prices are hiked year on year and yet we don’t get much better service or trains that run all night”*

*“It is an amazing system but we really do pay for it”*

- Generally LU is viewed as average VfM due to the extensive network, frequent and convenient service and Oyster cards. However VfM is questioned when customers’ journeys are compromised, e.g. overcrowding, overheating, delays and closures
- Whilst users acknowledge that LU is getting support from external means (Mayor of London, Congestion charge, council tax, government investment), they also perceive investment as coming from their fares and annual price hikes
  - Increasing cost of travel viewed as unjustified if unable to see tangible changes
  - Informing users of the investment program allays frustrations to some degree
- However, a sense of ‘ownership’ of the tube system and investment in the improvements means users prefer to see it being spent on improvements they feel are relevant to them
  - Improving the user experience – comfort, safety, speed of journey

**Reassuring on investment and improvements can help users re-assess their VfM perceptions and overall satisfaction with LU to some degree**

# Commuters & leisure travellers hold different perspectives:



## Commuters

### Quality of journey

- Travel at peak time where quality of journey is under many pressures:
  - Too many people
  - Stressed atmosphere
  - Disruptions more critical to quality of their day (getting to work / getting home)
  - Sense of entitlement to quality of service as a 'regular'

### Perception of cost

- Reasonable value for money as cost per journey is relatively low
  - Although many still question what they're 'paying for'
  - Cost linked less to cost of ticket and more to quality of service
  - *'Why should i pay £25 a week and not get a seat everyday?'*



## Leisure travellers

- Travelling off-peak and less regularly
- Often a more relaxed journey
  - Less pressing schedule / have allowed time to relax / a margin of error
  - Less busy carriages / atmosphere
  - Travelling more socially with other people to distract from any disruptions and inconveniences

- Cost per journey perceived as more expensive relative to commuters
  - Particularly if do not have an Oyster card
  - Less informed/aware about cost saving methods like the Oyster card
- Frustration/anger that they are being charged too much for 'public' transport

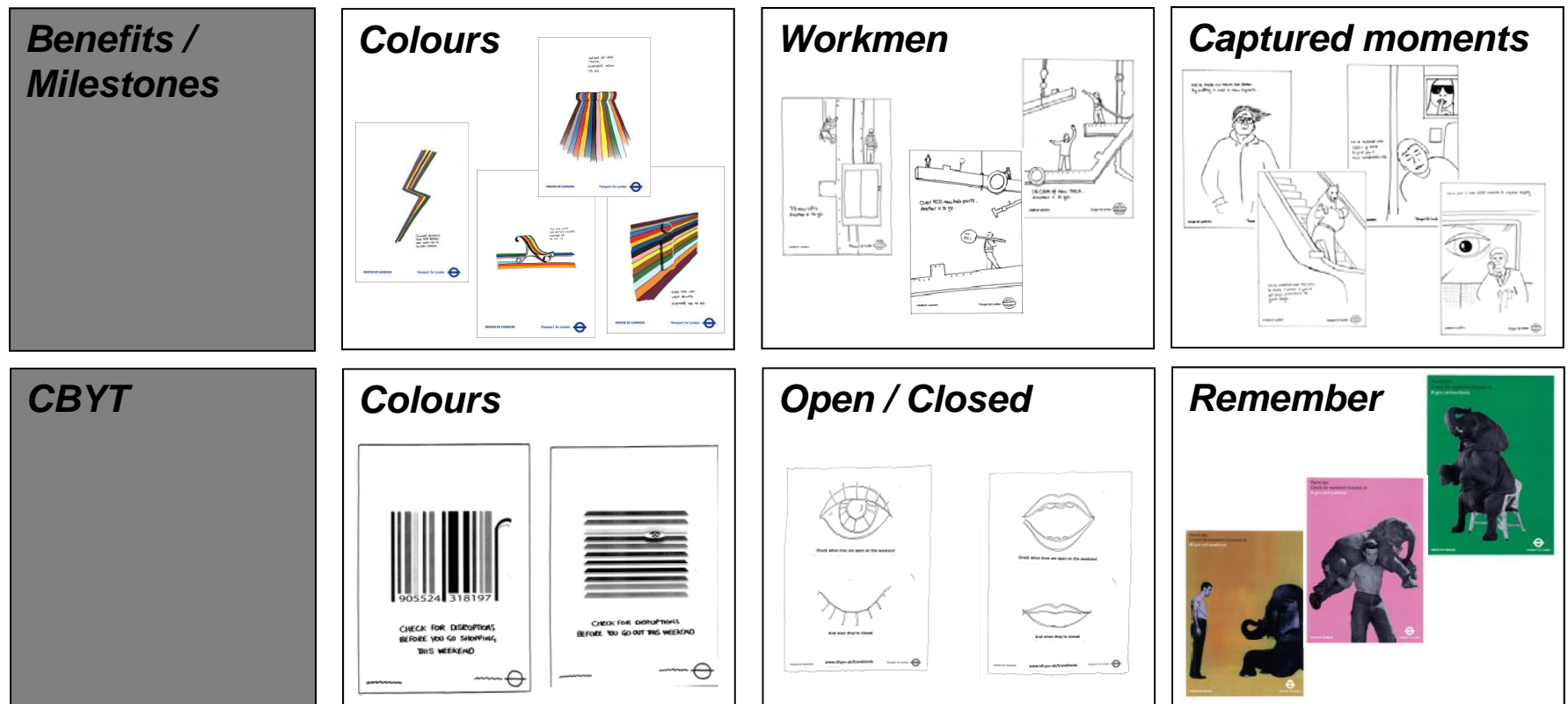
## Customers can be a little sceptical of LU still

- As seen in previous research, travelling on the tube sees customers experience a unique emotional state:
  - A sense of vulnerability → placing their journey in the hands of LU, D-psychology
  - Unique travel psychology → in a rush, a need to feel valued and protected during their journey
  - A belief that they have a degree of 'ownership' of the Tube → as a London icon, as a paying customer, as a customer with no other choices
  - *Many changes have already been undertaken to support this particular need-state but advertising ideas and communications concepts need to be mindful of this sensitive emotional state of customers*

# Evaluating the communications

# The 6 creative routes presented:

- Three creative routes for the Benefits/Milestones campaign and three creative routes for the CBYT campaign were presented
- Half the groups were shown the Benefits/Milestones campaigns first and the other groups commenced with the CBYT campaigns, executions were rotated in order across the groups minimising order effects



## Overall response to the ideas was quite positive

- Best performing ideas are working on two levels:
  - Communicating a **credible user benefit** for IP and disruptions:
    - *Investment in the tube is improving the service*
    - Things are getting better and the user can experience a tangible difference
    - .... but it is part of an ongoing program that will continue for a while to come
  - Delivering to the **new LU creative guidelines**:
    - Direct and to the point / clear message
    - Engaging / charming
    - Creative
    - Value customers time / not time wasting
- Less well received ideas were seen as confusing / meaningless and sometimes taken as a personal affront (the VfM equation in customers minds means they feel that they are personally 'paying' LU to produce the ads!)

*"It's an old system and they're modernising it, and rightfully so"*

*"It's good to know what it is going on and how they are improving"*

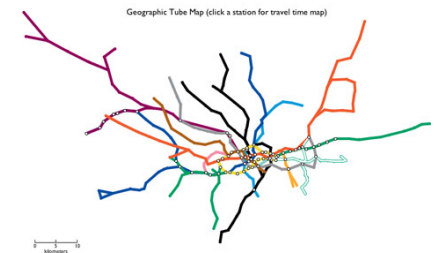
*"You see that the Victoria line is down every weekend and this explains it"*

*"Lots of people don't know to check before they travel and it's a good reminder"*



# Presenting the LU brand

- Customers responded particularly well to ideas that they felt had strong visual 'branding'
- Above and beyond the roundel, the colours of the tube lines provide a strong mnemonic association with the LU brand
  - Customers respond positively to these colours that evoke associations on both emotional and rational levels
  - Rationally reassuring of service and functional aspects of the LU whilst also eliciting a positive emotional response to the heritage and branding associated with the tube
- Customers appreciate the potential to present the brand colour mnemonic in multiple ways in the advertising:
  - In the colour treatment of photographs (as in Workmen) or use of colours in illustrations (e.g. Colours)



**Service updates**  
Last update: 12:48pm

**Tube** DLR, Buses, Rail...

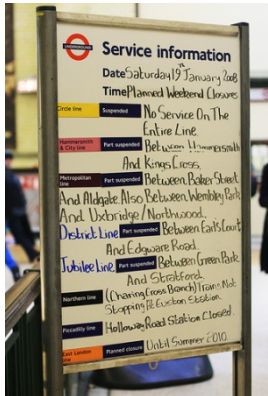
Bakerloo	Good service
Central	Good service
Circle	Good service
District	Good service
H'Smith & City	Good service
Jubilee	Good service
Metropolitan	Good service
Northern	Good service
Piccadilly	Good service
Victoria	Good service
Waterloo & City	Good service

Colour acts as a strong brand device to increase advocacy and acceptance of the message

# Evaluating the routes

CBYT

## CBYT: A weekend state of mind



- Travelling at weekends generally elicits a different mindset amongst travellers
  - Less stressful, less urgency to get places, more relaxed attitude towards disruptions and closures due less time pressures
- Londoners know they should CBYT and some do but most still get caught out
  - Just take disruptions in their stride – know London and alternative means of getting to their destination via bus, car or the replacement bus service
  - Commuters generally informed during the week

I just turn up, if there's not a tube, I get the bus

I check, but only because there have been so many disruptions on the Victoria line

I don't plan that much at the weekend, unless it's something important

- Scenarios at weekend when disruptions are frustrating (and more likely to check) include:
  - Going to airport / to catch a booked train
  - Going to a big show / event / sports event, eg at the O2, Wembley, the West End
  - Meeting friends for a special occasion/night out
  - Travelling a greater distance

The CBYT campaign needs to offer a strong call to action to coax Londoners to check

## **CBYT: a weekend state of mind: an illustrative excerpt from:**

**<http://london-underground.blogspot.com>**

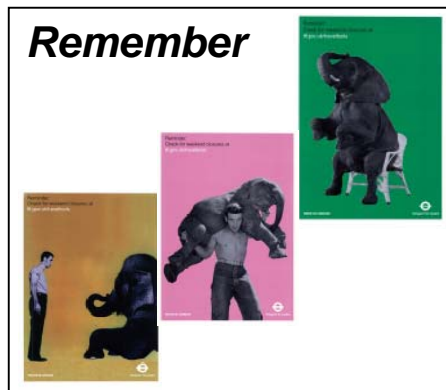
**July 6<sup>th</sup> 2009, Person under a train**

- *“...“If nothing else, the British (and, I think, even we foreigners who happen to have found ourselves here) tend to be pretty relaxed in a crisis, and so we were. Given that this was on Sunday in July, we were lucky that the train wasn't much hotter and more crowded with people commuting to work, so we could manage to be more amused by the situation than anything else. Damped, to be sure, by the sad circumstances that had caused all of this. But still: blitz spirit, Keep Calm and Carry On, and all that.”*

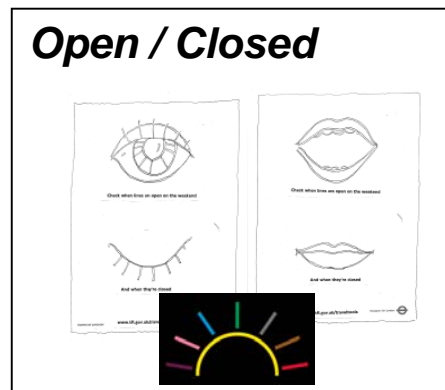
It's an awful thing having to balance the speed of getting people on their travels again, with the sensitivity of telling people what's being going on. I'm pleased that Andrew said in this case, the evacuation went smoothly and people were quite relaxed and understandable [sic]. However, in the rush hour, I've heard loads of people tutting and getting really hot under the collar when a person on the line causes problems to their journey.”

# Overall response to the CBYT campaign executions

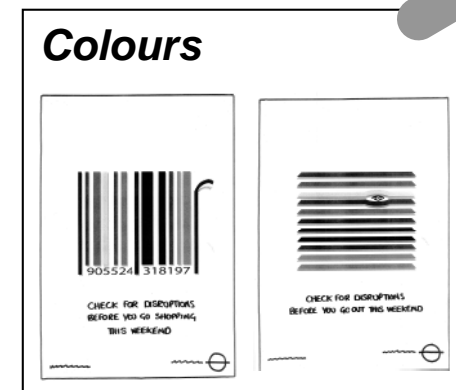
*Most appealing / effective*

***A significant proportion did not understand the 'Elephants never forget' reference***



***Clear and simple communication, direct delivery of message, but limited appeal, particularly for mouth execution***



***Quirky, clever and engaging idea. Clear association with weekend activities taps into travel mindset, and prompts behaviour change***

# Remember: not everyone understands the Elephant

Appreciated for art direction and style, but not delivering a clear message for many

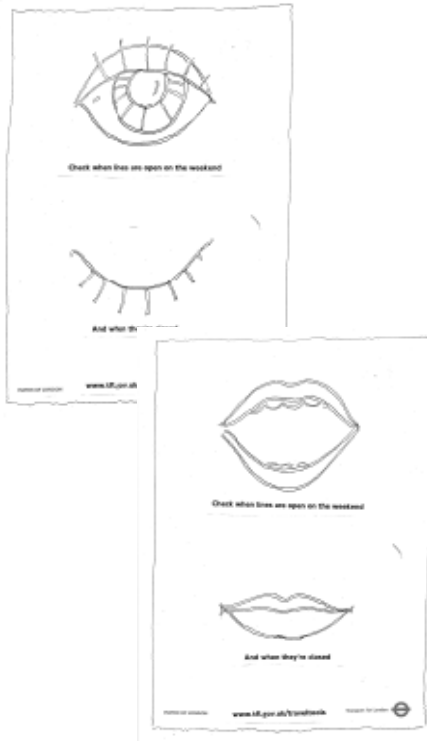


- Audiences struggled to grasp the idea behind this advert and its connection with LU
  - About a third are not aware of the phrase behind the idea, ie 'an elephant never forgets', causing limited impact (awareness did not seem ethnicity or age related)
  - Others struggle to connect 'remember' with 'checking'
- Trying to be 'different' but not effective due to comprehension issues:
  - Frequently seen as confusing and irrelevant
  - *"Looks more like an advert for a museum, art exhibition or London Zoo"*
  - *"They're trying to be like the Cadbury's gorilla, you know, trying to be different and show something completely irrelevant to draw people in but it doesn't work if people don't get it!"*

**Images are eye-catching but irrelevant, do not deliver a clear message and as such elicit feelings of confusion and frustration.**

# Open / Closed : clear and simple message

## Received a mixed response



- Message is simple and easy to understand (as written)
  - Check for when lines are open and closed at weekends
  - Style linked to previous Travel Tools campaign and to TfL
  
- However, it is generally perceived to have a more 'childish' feel and tone due to the simplicity of the device for illustrating of Open and Closed
  
- The appropriateness of the mouth particularly is questioned and other ideas are suggested:
  - *"It looks like an advert for a dating service or cosmetic surgery or even a dentist, you just don't look at it and think London Underground"*
  - *"Why not a door? Have a tube door that is open and one that is closed, surely that would make more sense? Or someone at a station that is closed"*

**A simple message but potential to broaden executions beyond the eye is potentially limited?**

# Colours barcode: a powerful idea and consistent favourite

**Overall: Immediately interpreted, accepted and appreciated by all audiences**

- It engages audiences through its simple, clear, fresh and clever approach
  - An engaging and intriguing design
- The bright colours are eye-catching and iconic
  - Representation of the different tube lines is instantly recognisable and associated with the LU
  - They suggest confidence and pride in the brand
  - Also have connotations of London cool “*it’s like a Paul Smith ad*”
- Overall message easily decoded and understood
  - The image and message work well together for a witty delivery
- The tone of the advert is well received – direct yet ‘pally’, entertaining not controlling
  - A friendly nudge rather than an authoritative push



**A clear winner for the CBYT campaign.**



# Colours: the specifics

## Barcode: A highly impactful execution, resonates with the target audience

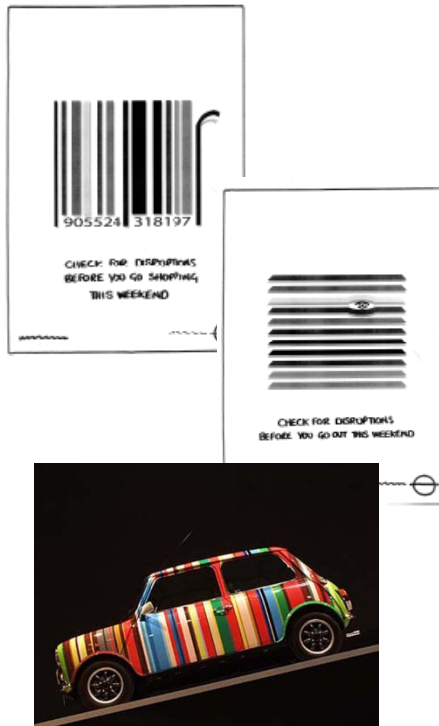
- Message and image work in unison
  - Audience immediately recognise the relevance of the bar code
  - Most also understand the bent line to represent a 'disruption'
- Relates to an identifiable weekend action. Opportunity to broaden occasions
  - Theatre (tube lines to make the shape of theatre curtains)
  - Airport (tube lines to make the shape of a suitcase)
  - Also, sports events, O2 events, sightseeing, meeting up with friends
- Potential to include the telephone number as the bar code number



## Blinds: Eye-catching and well received but less engaging overall

- Easily interpreted and understood
  - *“the eye peeping through blind means keep an eye out for disruptions”*
- However, the advert appears to be more generalist (both in image and activity referenced) and therefore less engaging than the bar code execution as it loses some of the quirky, cleverness that engages
- Can feel a little Big Brother like and lack stand out of bar code execution

# Colours: improvements



- Bar code best performing
  - Link between activity and checking clearly recognised
- Opportunity to link to other weekend behaviours for important journeys:
  - Airport, theatre, railways, events, big dinners out
- Need to maintain style values of barcode to ensure effectiveness
  - Iconic, quirky, clever, clear and direct
- ‘Disruptions’ was overall preferred to other terminology as it offers a honest and direct message regarding the impact of works on the user
  - A minority of respondents saw it as overly negative

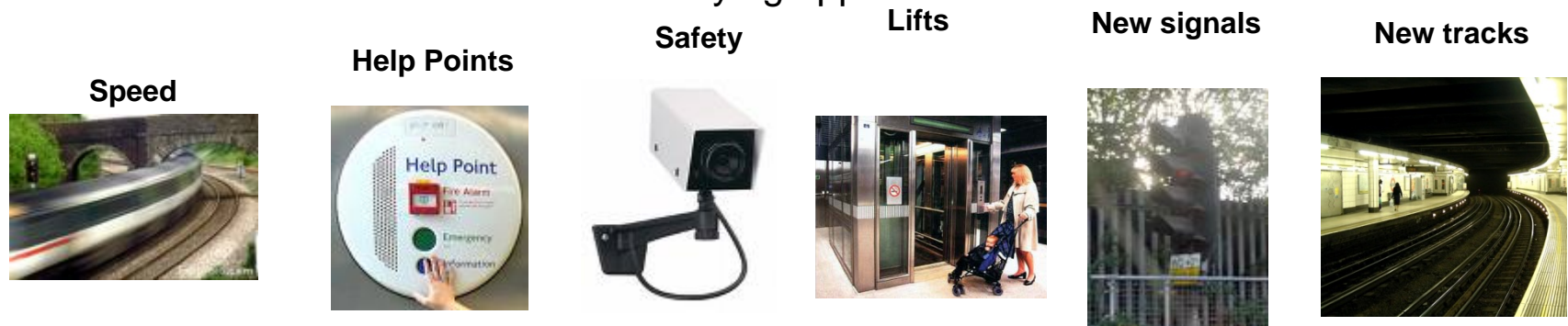
Some guidance for future developments

# **Evaluating the routes**

Benefits / Milestones

## Benefits / Milestones: articulating the benefits

- A number of different messages / benefits were presented in the routes to engage customers and were seen to have varying appeal.



- Messages with greatest appeal tended to be those that were articulated in such a way that highlighted the ***tangible benefit to the customer*** (either through words or visuals), rather than benefit to the network. Most appealing were increased safety (though not necessarily CCTV), lifts and fewer delays.
- However, a number of questions typically ensued and it is important that messages are clear and relate back a meaningful customer benefit
- Other messages were noted as absent from the campaign:
 

Air conditioning	Improved seating	More staff at stations	Extended hours of service
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## A note on communicating benefits

- Messages generate a mixed response
  - Certainly suggests work is being done and there will be more to come
  - Good to be informed that work is being done and it is ongoing and to know what customers and investment money is being used for
  - But also triggers questions
    - Where is this happening?
    - When will it be finished?
    - Why is it happening?
    - What impact will it have on me?
    - Is this for the Olympics?
    - Is it maintenance or entirely new improvements?
  - Also, the wording can be perceived slightly negative, 'another x to go' communicates ongoing work but should be carefully couched in suitable imagery that sets a good tone for the ad.
  - Could be worded more positively potentially, ie
    - 'only x more to go', 'just x left to go'

73 new lifts.  
Another 53 to go.

140km of new track.  
Another 100 to go.

Over 900 new help points.  
Another x to go.

# The messages

## New tracks



- Questions over whether new tracks to new destinations or maintenance to existing tracks (to some degree both are just part and parcel of upkeep / running the tube)
- Speed of services, safety and smoother/quieter ride more compelling benefits for these messages than comfort

## Better signals



- Signal failure is a regular annoyance for LU users and it is reassuring to know it's being tackled
- Again, questions over whether additional new signals are being installed or old once replaced
- Should be linked with fewer delays rather than speed
- Need for careful articulation to avoid frustration when delays still occur

## Lifts



- See as aimed at a specific audience, ie parents with young children and the disabled
- Message well received by those falling into this category – glad money being used to tackle poor accessibility
- Others felt it didn't really impact them and can still be misleading as there are still few LU stations with lifts

# The messages

## Safety



- Great interest in the idea of better security (reassurance)
- But mixed response to the idea of more security cameras (CCTV)
  - Zones 4-6 users viewed this positively, particularly the females
  - Zones 1-3 were more sceptical as they feel there are enough cameras already and they don't make it safer / feels Big Brother-esque

## Help Points



- Relatively low awareness of help points
- For those who are aware, clear benefit of contactable staff member
- However, there are still many questions as to their purpose – only for emergencies not if you just have a query

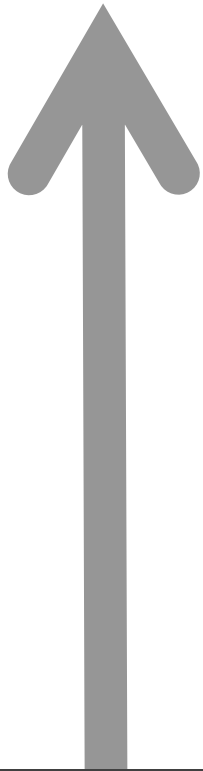
## Speed



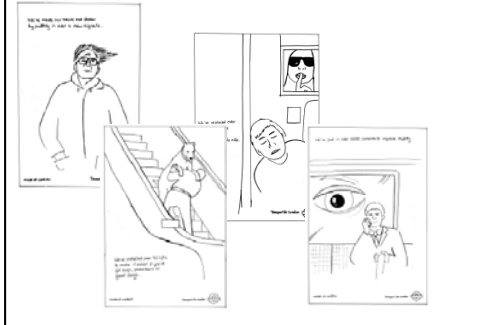
- Greater clarity required on definition of 'speed' in context of adverts
- Some see speed benefit as negligible (if only few 'seconds' value to individual journeys)
- However, the idea of fewer delays is really well received

# Benefits / Milestones: not such a clear hierarchy of appeal

*Most appealing  
/ effective*



## **Captured moments**



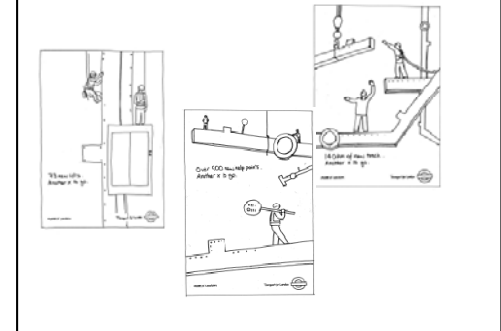
*High appeal of the humorous, engaging photographic style, but message and tonality may prove problematic for the campaign*

## **Colours\***



*Hard to grasp idea, but branding of colours is appealing... Is there potential to build upon the success of the Colours CBYT route?*

## **Workmen**



*Honest and pragmatic work ethic generates empathy from the audience and communicates the work in progress, photographic style could generate stand out*

**Overall, Colours and Workmen are felt to have most appeal, but all three routes may have potential**

\* NB Stimulus presented for Colours was not as representative of the finished idea as other routes.



# Captured Moments: style of photography has broad appeal, but does it work for the Benefits Campaign?

Overall: Received a very mixed response



- Seen as an attempt to be more quirky and humorous
  - A style of art / photography that many can appreciate / enjoy
  - The human element portrayed through the images and the benefit statements is appreciated and gives the campaign an emotive feel
- However, the beauty of the 'captured moments' photography style lies in not being told the punch-line and some see these as force fitting the message / trying too hard to be funny
- Although the images are eye-catching and make you think, they are not immediately recognisable as a LU advert and evoke over rationalisation as respondents try to decode them

Would be appreciated if they were an Art on the Underground campaign, but question whether they can be re-angled for the IP campaign

# Captured Moments: detailed evaluation illustrates the over-rationalised response

## Faster: Image and message do not fully gel

- The image suggests that the trains are travelling at a faster speed, however, signals are believed to slow things down a quirky, humorous image only confuses this further
- The questioning of the message starts a series of rational questions of the image:
  - *“He looks like a train spotter, why don’t they use someone in a suit as a commuter?”*
  - *“He looks like he’s just missed his train”*
  - *“Can’t they put something to do with the tube in the picture because at first glance it just looks like an old man out on a windy day”*
  - *“Trains don’t whizz past like that on the underground, they stop at every stop”*



## Comfort: Not a believable or desirable scenario

- For many, new tracks do not equate to a more comfortable ride (not a credible message)
  - A smoother, less noisy or safer ride were more appealing than ‘comfortable’
- Many are unable to relate to the image
  - Especially women as they have no desire to sleep on the tube – they see it as a danger and vulnerability
  - Many men had slept on the tube and know it is NOT comfortable

# Captured Moments: detailed evaluation illustrates the over-rationalised response

## Lifts: A funny image which catches attention but detracts from the main message

- On face value, the image catches the audience's attention and raises a few smiles
- However, customers respond rationally and it does not support the main message of the advert, ie that lifts have been built to improve accessibility
  - *"Why doesn't it show a lift if that's what it's about, it just doesn't go"*
  - *"Surely it would be better to show a mum with a pushchair and lots of bags – that would have more relevance and catch my attention because it relates to me"*
- In fact, it detracts attention from the message and instead the debate starts up over whether dogs are allowed on the underground
  - *"Are dogs even allowed on the tube? This will just make more people take their pets on the tube"*



## Security: generates a sense of unease for the audience

- Increased security is certainly a compelling message, however, the idea of achieving this through more security cameras received a mixed response
- There is scepticism over the use of security cameras and a paranoia of a 'big brother state'
  - This is only further emphasised through the imagery of a giant eye which adds a feeling of surveillance and invasion of privacy rather than security
  - Many also question the effectiveness of security cameras in preventing crime



# Colours: an iconic and easily identifiable campaign

Overall: may have potential to be clear, well branded and straight to the point



- The eye-catching colours are well-known and instantly associated with LU
  - Can evoke the positive emotions associated with the tube
  - Idea builds on artistic and creative heritage of the tube
  - Suggest confidence and pride in the brand
- Clear, simple and straight to the point appreciates factual and informative tone of voice
- Message clearly communicates that work is still in progress, however, the images can in contrast give the feeling of celebration
  - This is mainly due to the bright colours but also some of the images, ie *'roll out the carpet, we're done'*
  - Maybe a more appropriate tone once the work is finished

Individual executions are not clearly understood or relevant and would require development to optimise its potential if this route was chosen

NB – the stimulus for this route was not as finished as for other routes

# Colours: the specifics

## Track: Image not instantly understood but well received once explained

- Not always immediately obvious that the image symbolises the tracks being rolled out, however, once explained the audience warms to the idea – quirky and potentially engaging
- However, idea of rolling out the carpet can seem more celebratory than work in progress
- Suggested ideas for improvement included:
  - Showing image from side angle to add clarity
  - Showing a tube tunnel as an additional cue to indicate LU
  - Include workmen to add life and also suggest work in progress



# Colours: the specifics

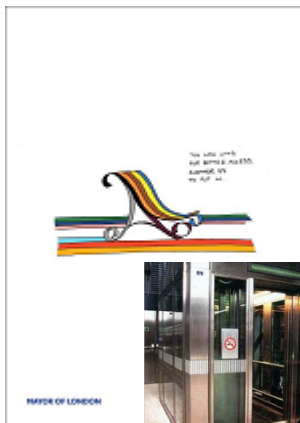
## Help Point: Lack of awareness of service impedes impact

- Many not aware of help points and those aware also feel it is misleading because it does not accurately depict a 'Help Point' and additional visual cues would be needed to aid understanding
  - *"It's called a 'Help Point' not an 'Information Point' so why have they used an 'i'? That's no use to anyone who doesn't know what it looks like"*
- Suggested improvements to the execution included:
  - Turning the circle of the 'i' into an actual 'Help Point' in order to increase awareness and reduce confusion



## Lifts: current stimulus is hard for customers to understand in reality

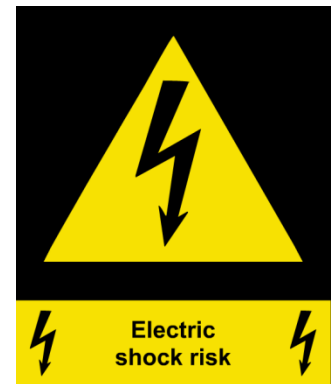
- Current execution difficult to interpret and causes confusion
  - Therefore audience fail to see its relevance (*"is it a deckchair?"*)
- Add additional visual cues in order to aid understanding
  - *"Can't it have a picture of a lift since that is what it is about?"*



# Colours: the specifics

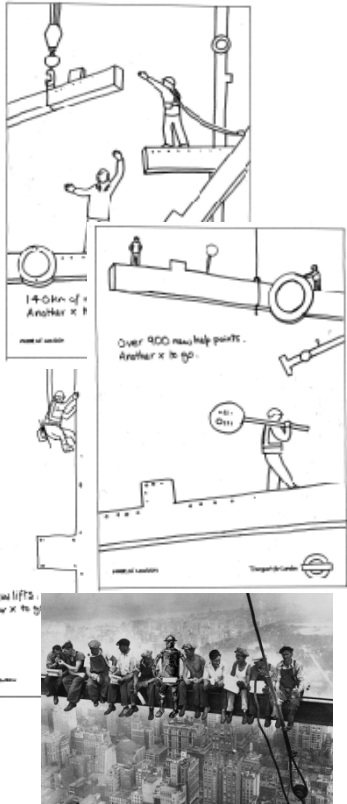
## Faster: Dynamic image but message is vague

- Communicates speed to all audiences, ie 'lightning fast'
  - But visual has other connotations: Lightning strike = electrocution!!
- The written message that causes the most contention for this route and does not feel in-keeping with the rest of the campaign
  - Can be seen as over-claim and bragging, without quantified results and direct customer experience
  - Such a specific claim could be open to criticism and evoke anger, especially if reading it while sat on a delayed tube!
  - It also raises questions and concerns over interpretation of 'faster'
    - The tube is already considered to be fast in terms of travelling speed so any faster can give the feeling of increased danger (especially when coupled with the lightening symbol)
    - A clearer message focusing on fewer delays would have greater impact



# Workmen: an honest and empathetic campaign

## Overall: photography, colours and text work to create a clear and iconic campaign

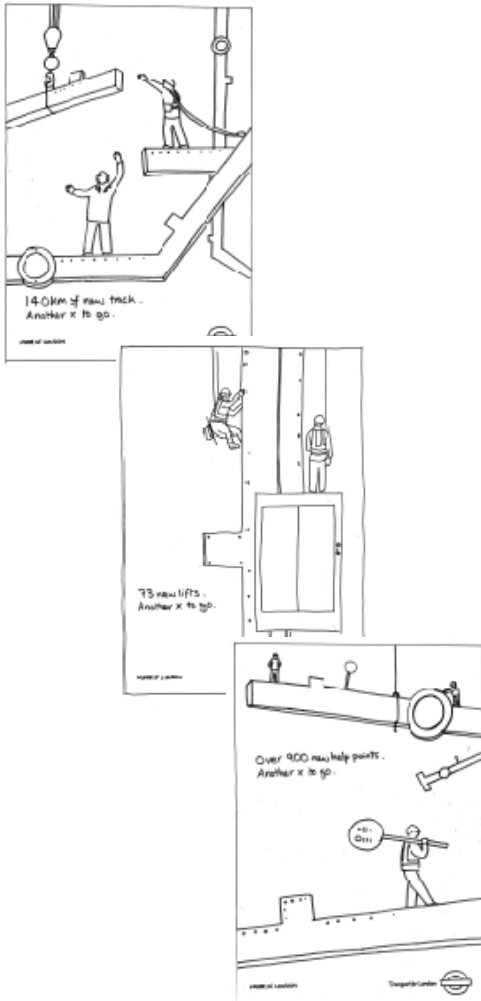


- Image works well with the message to communicate a definite feeling of commitment, construction and that the work is ongoing
  - Images clearly linked to messages which are simple, relevant and to the point
  - *"It's saying 'we're working hard, there is more to come but we're getting there'"*
- The inclusion of workmen/imagery from 1930s gives the campaign a more human feel and triggers a more emotional connection with the adverts
  - *"i love those pictures, they seem so hopeful, optimistic and hard working, it makes me feel positive and happy to see them"*
- Links to previous similar campaign viewed positively (minority aware)
  - Photographs with colour treatment work to link the ideas to LU and previous campaigns yet differentiated enough for a new benchmark
  - This style gives permission to include a slightly more 'engineering' and functional message that is still well received

**Photographic style, work ethos, colour (branding) and clear messaging all allude to the potential for an effective, eye catching and emotionally engaging campaign**



## Workmen: specific

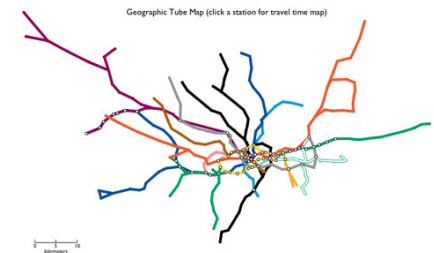


- Idea of constructing the tube map well received, however, not immediately clear from execution
  - Colours and treatment of photography may allay these fears
  
- Image well linked to the message and therefore praised for its clarity
  - ie the only one to show an actual lift
  
- Again, lack of awareness of the 'Help Points' is the main issue regarding this advert rather than the execution itself which is well liked for its visually striking style

# Conclusions and recommendations

# Using colour as a branding device

- All three most preferred ideas (Colours CBYT, Colours Benefits and Workmen used colour as a branding device, this was well liked for a number of reasons:
  - Liveliness and aesthetic impact
  - Instant recognition and relevance
  - Communicates branding in an engaging and immediate way
  - Familiarity
  - Heritage and pride
  - Clear, simple, direct
  - Elicits positive emotions and associations



Service updates	
Last update: 12:48pm	
Tube   DLR, Buses, Rail...	
Bakerloo	Good service
Central	Good service
Circle	Good service
District	Good service
H'Smith & City	Good service
Jubilee	Good service
Metropolitan	Good service
Northern	Good service
Piccadilly	Good service
Victoria	Good service
Waterloo & City	Good service

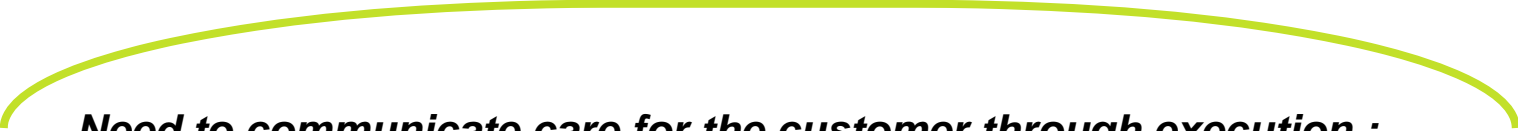
Acts as a strong branding mnemonic and builds positive feeling towards the campaign

## Bridging between the two campaigns

- There is clear opportunity to link the two campaigns both very directly and more indirectly:
  - Colours works well as a combined campaign across benefits and CBYT
    - Unity and consistency across the 2 routes, with separate creative execution
  - Workmen could also easily work with the Colours CBYT route once colour has been added to the photographic style (element of consistency)
  
- But do they really need to be directly linked?
  - There is a broad understanding of the reason for the two campaigns without each having to provide explanation for one another
  - Connections can be seen between the impact continued work will have in the future (ie more weekend disruptions) and therefore the need to CBYT but little desire for a linked campaign beyond the potential for a colour linkage was demanded

## **Any execution should deliver on two core levels, in line with the new LU marcomms guidelines**

***Message: Needs to be clear, to the point, and offer a customer benefit***



***Need to communicate care for the customer through execution :  
Human / caring, emotional benefit, reassurance, engaging ,  
entertaining, creative, bringing in the heritage of LU***

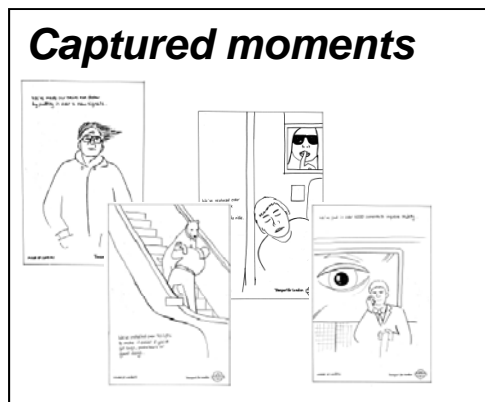
**Core message: clear, direct, with customer benefit  
Underpinned by: customer care, emotional engagement and reassurance**

## Recommendations for CBYT

- Response to the Colours route identified a clear winner for CBYT and we recommend that this campaign is developed further:
  - Fits with new LU branding guidelines
  - Offers an engaging and intriguing design
  - Clear, direct, simple and straight to the point – ideal for purpose and situ of ad (busy Londoners in a rush)
  - Clever and witty tone = friendly and likeable, entertaining but not controlling
  - Colours show pride in brand = confidence and familiarity for customers
  - Uses occasions and quirky device to remind customers to check
- Potential to expand campaign and incorporate several weekend occasions to tap into mindset



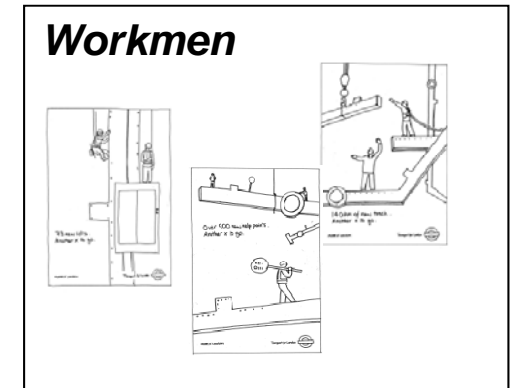
# Benefits / Milestones: each campaign poses its own risks in final execution



***Can make customers feel like LU is wasting their time trying to be witty in delivering a simple message***



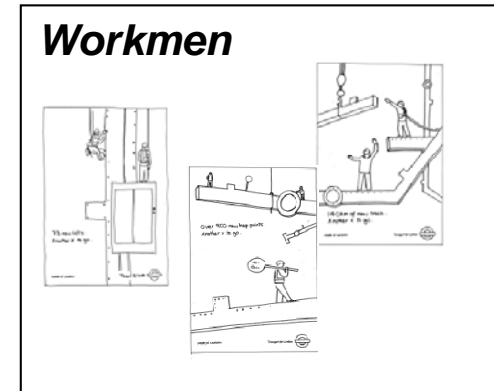
***Can feel like LU are trying to be self-congratulatory and announcing the end of the works rather than work in progress***



***Could be overly functional in delivery of the message, missing an opportunity to cut through with a more human, emotional and significant message***

**A need for a cautious approach in executing the campaign**

## Benefits / Motivations: two campaigns with most potential



- Uses a strong visual branding device
- Has the potential to be engaging and creative through artistic execution
- Celebratory rather than earnest
  - May engage customers in a more positive state of mind

- Workmen/colours may have greatest potential
  - Clear, direct, straight to the point
- Workmen triggers fewer questions of the message as utilitarian and earnest
  - Customers more accepting
  - Inclusion of a real face on workmen is emotive and elicits empathy

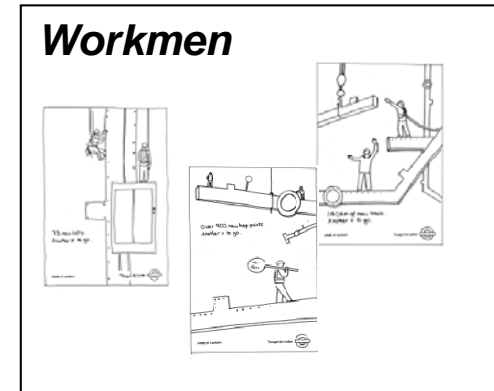
\* NB: finish of stimulus was not indicative of the final campaign idea, customers evaluated idea on core idea rather than a full grasp of the execution



# Benefits / Motivations: Recommendations



- A need for caution in execution:
  - Celebratory rather than earnest
  - Not conversational so therefore doesn't evoke the friendly/caring tone
  - Absence of people – doesn't evoke same level of empathy as Workmen
  - Quicker/faster execution = risks over-claim and annoying customers
  - Visual execution could be confusing / lack engagement



- A need to differentiate from current:
  - Through a more human execution – 1930s style with a earnest yet positive workforce
  - Utilising colours to brand the campaign and engage customers
  - Must not come across as too utilitarian
  - Need to see faces / humans at work

\* NB: finish of stimulus was not indicative of the final campaign idea, customers evaluated idea on core idea rather than a full grasp of the execution