

# Cassies 2006 Cases

**Brand/Case: Eterna500 Film**

**Winner: Business to Business—Gold  
Best Launch—Gold**

**Client Credits: FujiFilm Canada Inc.**

Kent Hatton, VP Strategic Brand Marketing & Product Development  
John Stevenson, Manager, Marketing Communications  
Kelly Pulford, Senior Marketing Director, Motion Picture

**Agency Credits: john st.**

Dani Maisels, Art Director  
Neil Shapiro, Copywriter  
Peter Bolt, Team Leader  
Borna Zlamalik, Account Supervisor  
Angus Tucker, Stephen Jurisic, Creative Directors

**Crossover Notes:** All winning cases contain lessons that cross over from one case to another. David Rutherford has been identifying these as Crossover Notes since Cassies 1997. The full set for Cassies 2006 can be downloaded from the Case Library section at [www.cassies.ca](http://www.cassies.ca)

- Crossover Note 2. Brand Truths.
- Crossover Note 6. Should the product be improved?
- Crossover Note 9. Turnarounds.
- Crossover Note 10. Conventional Wisdom—should it be challenged?
- Crossover Note 20. Emotional versus Rational.
- Crossover Note 23. Problem versus Solution.

To see creative, go to the Case Library Index and click on the additional links beside the case.

## EXECUTIVE SUMMARY

**Business Results Period (Consecutive Months):** April 1, 2005 – March 31, 2006 (Fiscal '05)  
**Start of Advertising/Communication Effort:** May 2005  
**Base Period for Comparison:** April 1, 2004 – March 31, 2005 (Fiscal '04)

The motion picture film business in Canada has two competitors - Kodak with over 70% share, and Fujifilm with the remainder. With the shift of major productions away from Canada the film business was suffering. This was the environment facing the launch of Fujifilm's Eterna500 early in 2005. The launch broke conventions in the category, and delivered results well above expectations. In fact, it has been deemed so successful that Fujifilm has picked up the campaign for use in the US.

## SITUATION ANALYSIS

### a) Overall Assessment

The motion picture film business in Canada has struggled since its peak in 2002/2003. Aggressive competition has come from the U.S. and a number of developing countries. This, combined with a strong Canadian dollar and insufficient tax incentives, has hurt Canada as the location of choice—so much so that the film market saw a 25% decline during fiscal 04 (April 1, 2004 – March 31, 2005).

The film business in Canada has two players – Kodak and Fujifilm. Kodak is dominant, with over a 70% share. With significantly larger budgets, and greater sales presence, Kodak was entrenched as #1. Its Vision 2 line of film was regarded as the technologically superior product in the market, and it had the top position for performance and sales. During fiscal 04 Kodak grew in share by 4 percentage points.

This leadership position is of substantial importance in the motion picture film category. Directors of Photography (DOPs) develop preference and comfort with a given film supplier early in their careers. They are hesitant to change or experiment later due to the extremely high cost of failure. Furthermore, with the wide variety available under any one supplier, the need to move to another is minimal. **Crossover Note 6.**

For fiscal 05 FujiFilm would be bringing a new product, Eterna500, to market. It combined the benefits of high speed film with the quality of a lower speed film, and would compete with Kodak's Vision 2 (though see the note below about claims).

### b) Resulting Objectives

At the end of fiscal 04 Fujifilm's share had been reduced to 26%. This made it more difficult to compete with Kodak; and it reduced the sales and advertising support. Despite this, and anticipated further declines in the market, Eterna500 was asked to deliver a 3 point increase in market share, and a 10% increase in sales. **Crossover Note 9.**

## STRATEGY & INSIGHT

Because the DOP was well versed in film specifics and interested in details, advertising in this category had traditionally focused on the features and functionality of the film. With Eterna500 an alternative approach was needed—a positioning that would break through and provide a unique point-of-difference. [Crossover Note 10](#).

Adding to the complexity, there were restrictions on claims. Eterna500's performance was good, but it hadn't been proven significantly better than Vision 2. This meant that although we wanted to leave DOPs with the impression that Eterna500 was superior, we couldn't use specific superiority language.

One-on-one interviews with DOPs verified that there was an *emotional* way to connect. [Crossover Note 20](#). Selecting a film was a rational decision. But working with that film on shoot day was far more emotionally based. The pressure to “get the shot” went far beyond functionality. It created great stress—and that was something that Eterna500 could help solve.

Positioning Eterna500 as the film that “can get any shot, no matter what the demand” made an emotional connection to the DOP and filled a previously unarticulated need. [Crossover Note 2](#).

## EXECUTION

With limited funds versus a significant market leader the campaign needed to be fully integrated in order to have greater impact than the budget would normally allow.

Executions played off the insight that writers and directors regularly develop incredible and implausible scripts—with no regard for how it can be shot. That, or the assumption that somehow the DOP will “figure it out.”

The line “If they can write it, you can shoot it” gave the overriding theme, while mock movie scripts with over-the-top photography requirements demonstrated the potential of the Eterna500 film. We worked with two DOPs to tweak the advertisements, which showed the sorts of comments a typical DOP would make on a script—thus allowing us to communicate the benefits of the Eterna500. [Crossover Note 23](#).

The scripts were exaggerated for entertainment purposes, but they captured the outlandish demands that DOPs have to face, and they instinctively responded to them.

The campaign began with full page and double page print executions in the vertical trade publications and was followed up with a direct mail effort. A short movie developed for the three launch parties brought to life the limitless demands on a DOP, by showcasing just how far writers will go.

Overall the campaign communicated the benefits of Eterna500, and did so in a way that was emotionally relevant and difficult to ignore.

## **BUSINESS RESULTS**

Fujifilm saw a 9 point share increase in fiscal 05, from 26% 35%. Over the same period Fujifilm sales increased by 38%, in a market that was down 5%. As a softer measure of success the campaign continues to get accolades from the industry, and has endeared the sales force to their customers – something that will likely have long lasting benefits.

## **CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS**

Advertising awareness or brand tracking research is not affordable for Fujifilm, making direct verification of the advertising impact difficult. However, the sales and share reversal co-ordinates precisely with the launch and execution of the campaign.

Furthermore, competitive activity during the launch was as substantial as it has been in previous years. And, as a final measure of success, the campaign has been adopted by Fujifilm into the U.S. marketplace – something very uncommon in company practice.