

Cassies 2006 Cases

Brand/Case: Five Alive

Winner: Sustained Success—Silver

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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

- Crossover Note 1. What a Brand Stand For.
- Crossover Note 2. Brand Truths.
- Crossover Note 6. Should the Product be Improved?
- Crossover Note 10. Conventional Wisdom—should it be challenged?
- Crossover Note 14. Refreshing a continuing campaign.
- Crossover Note 27. Share of Mind. Share of Voice. Spending.
- Crossover Note 33. Changing the Target Audience.

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): January 2001 – December 2005
Start of Advertising/Communication Effort: February 2001
Base Period for Comparison: January-December 2000

This is a story about five years of incredibly successful advertising for Five Alive, and follows on from earlier success in 2001 and 2002. (Five Alive won a Silver Cassie for Packaged Goods Beverages in 2002.)

It's a story about relevant differentiation in a traditional packaged goods category. It's a story about taking risks in targeting. It's a story that uses the number five a lot.

The case covers that initial launch period, and the sustained success that followed. After five years the total volume growth has been 98% (worth an additional \$40 million in revenue per year).

But that has proved only part of the campaign's success. It insulated the brand against the Tropicana Twisters launch in 2004. And the overall effectiveness has allowed a 32% reduction in spending over five-years—leading to increased brand profitability and ROI without sacrificing advertising effectiveness.

SITUATION ANALYSIS

a) Overall Assessment

By 2000, Five Alive had been in the market for almost 20 years. People knew what it offered, and it had 83% brand awareness. However, new brands like Fruitopia, Snapple and Sobe, plus renewed support for old brands like Sunny D and Ocean Spray had increased clutter and spending in the juice and drinks category. Five Alive was stagnant and threatened. Although it had been one of the first juice blends, it did not stand for anything different from its competition. Despite a few new flavour introductions, share hovered around 3%. Five Alive needed something bold and dramatic.

For years, the user base had been the female grocery shopper (Moms) 25-54. We began by challenging this definition. While Moms did account for a large portion of purchasing, they were also the target for most other juice brands. Research showed their purchase habits to be fairly stable. And Five Alive's marketing/advertising investment against them had shown limited results in the past. Would targeting them again prove any different? We looked for a different way to restart the brand. **Crossover Note 33.**

What about shifting to young adults 25-34 years old? Although this had never been done—and in that sense was a risk—there was a strong argument for the shift:

- 72% of them had tried Five Alive, and so were familiar with the brand.
- One third were regular brand users.
- While moms may purchase a lot, young adults *consume* more. We had a 3% share brand, but juice and juice drinks took up 12% of their “share of stomach.”
- These are people who soon would be starting families – we could get a head start building brand equity and affinity with the next wave of Moms and Dads.
- While other brands targeted Moms and Teens, no brand at the time was targeting young adults. This was a clear competitive space that would let our small marketing budget work harder.

So the decision was made—recognizing, of course, that it is more easily said than done.

The category had seen a staggering number of launches and variations—many with blends of juices. Five Alive had close to twenty competitors, spending over \$20 million a year in advertising. Usage was fragmented by formats (frozen, cans, chilled, etc). In addition, we would be competing against soft drinks, bottled water, coffee and alcohol.

b) Resulting Objectives

- Make a campaign that is original, and gets noticed by the new target
- Increase trial among the new target
- Increase purchase intent among the new target
- Grow volume (initially) by 5%

This had to be done without any change in the product, distribution, or packaging, and with average brand support levels. [Crossover Notes 6 and 27](#).

STRATEGY & INSIGHT

Young adults are entering their first stage of adulthood and are starting to settle down: a real job, an RRSP, maybe even a house and kids. However, through research, we learned that they are still trying to hold on to the best aspects of being young. They want new experiences (partying, traveling, extreme sports) and they see routine as the source of all evil. “Feeling Alive” is their approach to life. We decided to focus on these Experiencers, aged 25-34, with a male skew.

We also found that while Experiencers are cynical about traditional USP marketing, they will respond to brands that entertain, surprise, and take risks. But a brand still needs a relevant reason for being. [Crossover Note 1](#). So the last step was to understand the connection between Five Alive and the Experiencer. It turns out that Five Alive has a great role: its blend of five fruit juices provides a hit of healthy energy (unlike pop or iced tea), but it can be chugged quickly (unlike 100% juice which is too thick and filling). And the five fruits give it a unique and refreshing citrus taste. So it’s often consumed before or after sports and similar pursuits.

It was perfect. The target treasures feeling alive, and our juice is credibly associated with that feeling. The idea that “*Five Alive makes you feel alive*” naturally followed. Simple, clear, inspiring. We loved it. **Crossover Note 2.**

But there was one little hitch. We couldn’t execute it.

Regulations prohibit showing transformation after food/beverage consumption—the product cannot claim health or performance-enhancing properties. So how do you show the benefit if you can’t show people drinking the juice?

To solve this, we changed the idea to “*Five Alive captures the spirit of feeling alive.*” And the limitation was a blessing. It forced us to be less literal, and more creative, in devising ways to demonstrate “feeling alive.” **Crossover Note 10.** Instead of showing people drinking and reacting, we would have to *evoke* that feeling in unexpected ways.

EXECUTION

The creative idea was would have to be called bizarre a TV campaign called “Five Seconds.” Each commercial was made up of five :05 second vignettes, with each vignette showing someone or something coming alive in an unexpected way. The product was always integrated—people might look at it, pick it up, touch it, or be drawn to it.

Sometimes the product itself came to life as a puppet, cartoon, or someone in a bad Five Alive costume. In every vignette the product appeared differently, and the reaction to it was different. Also, during each vignette, a clock counted off the 5 seconds.

Each spot closed with a :05 second swirling montage of the five fruits, and the tagline “Feel Alive”/”C’est Délieriant.” There was never any dialogue (which allowed us to use the ads in English & French), but there was a lot happening in each ad. Needless to say, on first viewing, people often had no idea what was going on. But there was method to our madness:

- a. **Communicating the message.** The randomness, spontaneity and fast-paced weirdness all make you “feel alive”
- b. **Branding.** The structure repeatedly reinforces “five” and the five fruit juices.
- c. **Connecting with the target.** Experiencers value a brand taking chances.
- d. **Being interesting.** We could draw on many production styles – live action, CG animation, stop-motion, cartoons, Japanese anime, puppets, educational films. Because there is a lot going on, the campaign holds up to multiple viewings.
- e. **Satisfying the regulations.** People might pick up the product, touch it, or dance with it, but there was nobody *drinking* the product and feeling alive.

The campaign launched in February 2001, with two TV commercials and posters. In 2002 it continued with two more TV commercials, posters, and wall murals. In 2003, there were two more new commercials. In 2004, there was one.

"Five Seconds #1 Afro"



MUSIC & SFX UNDER THROUGHOUT.



THE MINUTE MAID COMPANY CANADA INC.
Five Alive
30 sec. TV English

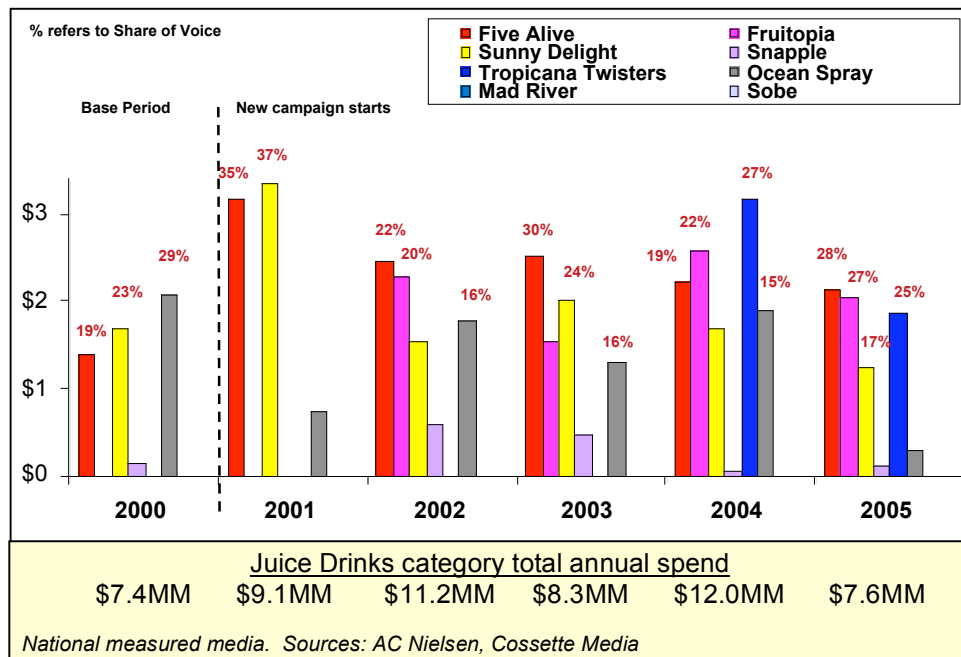


By 2005, we had four years of success, but we felt that our formula of five unexpected vignettes had become, well, expected. **Crossover Note 14**. We didn't want to throw away a successful campaign, but we also didn't want it to outstay its welcome. So in the two 2005 commercials we decided to become unexpected again.

Instead of five fast-paced vignettes we showed a single scenario. And instead of using :05 seconds, we used the five senses. In one commercial, a man accidentally gets his hand slammed (repeatedly) in a filing cabinet but doesn't notice. In the other, a zookeeper fails to notice a crocodile has latched onto his arm. In each, as you wonder what's happening, we zoom into the character's head, and see that his five senses have all nodded off. In the nick of time, Five Alive wakes the senses, and the person comes alive as well. Frenetic dancing ensues, followed by the tagline "Feel Alive" and the swirling montage of the five fruits that has become a campaign device. We also produced posters around the "five senses" theme.



As for media, Five Alive's success did not come from outspending the competition. Five Alive was supported nationally at a level typical for the category, and share of voice remained in line with competitive brands. Support increased from the 2000 base period to the 2001 launch, but then has steadily decreased over the course of the campaign.



Five Alive – Media Spend and Share of Voice

The advertising sequence was as shown below, and the campaign has to date received 14 creative awards, including recognition by Creativity, Applied Arts, and the Bessies. Of course, awards are nice, but only if the campaign also delivers results.

YEAR	TV	OOH
2001	“Five Seconds #1 Afro” :30 E/F “Five Seconds #2 Puppet” :30 E	“Cashier,” “Wrestler,” “Mascots,” “Exercise Bike,” and “Afro” – E&F
2002	“Five Seconds 2002 Version 1” :30 E/F “Five Seconds 2002 Version 2” :30 E/F	Trampoline E,” “Parachute E,” “Bucking Bronco E/F” and “Dolphin E/F”
2003	“Karate Kan” :30 E/F “Doing the Washing” :30 E/F	
2004	“Dive” :30 E/F	
2005	“Office” :60E & :30 E, Zoo :30 E/F	“Waterboy E/F”

BUSINESS RESULTS

Over the five years, the Five Alive campaign has paid dividends in five important ways.

First, it increased trial and intent to purchase with the new target. Intent to purchase had been flat at 30% for several years. After the launched it increased to 38%. Similarly, the ever tried levels, which had hovered between 70 and 75%, increased 10 points over the course of the campaign (Source: Coca-Cola NCB Tracker). Keep in mind that this is a mature packaged goods category where shifts are often measured in fractions of a point.

Second, it had an immediate short-term impact on sales. By the end of April 2001, after *only 3 months*, Five Alive was up +37% VYA despite the chilled drink category and all major competitors declining (Source: Marketing Mix Modeling, Hudson River Group).

Third, it had a long-term impact on sales. Over 5 years we saw a 98% growth in litre volume, and 93% growth in dollar sales. That substantially outpaced the category: which declined 4% in volume. (AC Nielsen). Five Alive's market share has consequently doubled, from 2.5% to 5.2%. In a category worth \$1.8 billion, that represents an extra \$40 million dollars in revenue a year.

Five Alive – Brand Sales Growth vs Category Growth

	2000	2001	2002	2003	2004	2005	5-year Growth
Five Alive Litre Vol Change	Base period	24%	27%	12%	4%	7%	98%
JDA Category Litre Vol Change	Base period	0%	-6.2%	2.3%	0.5%	0%	-4%
Five Alive Market Share	2.5%	3.1%	4.2%	4.6%	4.8%	5.2%	+2.6%

National, all formats, all channels. Source: AC Nielsen.

Fourth, memorability and effectiveness made each media dollar more efficient, allowing the Coca-Cola company to reduce support without affecting advertising effectiveness. Often, case studies say their success came “*despite* reduced budgets.” In this case we were able to do more with less, giving the company the option of spending those dollars on other brands. Five Alive total media support in dollars has declined 32% over the course of the 5 year campaign (and this does not even adjust for inflation). But at the same, sales, advertising awareness and recall all increased.

Five Alive – Media Support vs Advertising Awareness

Year	2001	2002	2003	2004	2005	01 vs 05
Measured media	\$3,176.0	\$2,478.0	\$2,523.0	\$2,237.0	\$2,142.6	-\$1,034
Change versus YAG	+127%	-22%	+2%	-11%	-4%	-32%
Claimed Ad Awareness	44%	52%	53%	81%	82%	+38%
Prompted Ad Recall	47%	43%	53%	60%	69%	+22%

Sources: AC Nielsen, IPSOS-ASI advertising tracking (among adults 18-34). All figures national.

Fifth, the campaign insulated Five Alive. Pepsi QTG launched Tropicana Twisters in 2004, with very high levels of consumer and trade support. (In its launch year, Tropicana Twisters had almost \$1MM more media support than Five Alive.) Despite this, Five Alive continued to grow. And even better, tracking research showed that their campaign was just as often credited to Five Alive as it was to Tropicana Twisters (Ipsos-ASI).

Finally, we cannot disclose specific profit or ROI numbers for the total campaign. However it should be obvious that significantly increased sales combined with significantly decreased media support has generated a highly positive impact on the brand's profitability.

CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

Five things demonstrate that the advertising caused brand growth.

First, the creative was pre-tested before the first, fourth, and fifth year of the campaign. Despite providing no new information about Five Alive, it was highly persuasive, with scores in the 88th percentile for beverage advertising (Ipsos Camelford Graham AdLab).

Second, as already mentioned, sales results began as soon as the campaign launched.

Third, market mix modeling on the campaign's first year showed the TV advertising was paying back over \$1.38 in marginal profit for every dollar spent – very high for packaged goods – and driving a significant amount of volume. (Source: Marketing Mix Modeling Analysis, Hudson River Group).

Fourth, in 2003, Ipsos-ASI's Advertising Impact Index demonstrated positive impact from the advertising on the target. People who recalled the campaign showed 20% higher purchase intent, and 37% higher purchase frequency than those who were unaware of the advertising (Source: Ipsos-ASI).

Fifth, we can exclude other marketing factors as major contributors:

- There have been only 2 new flavour launches: in 2002, and in 2003. One accounts for 13% of Five Alive volume and is in decline. The other accounts for 6%. Neither can explain the brand's growth.
- The packaging did not change until mid-2005, when it had a cosmetic update.
- Distribution did not significantly change from the base period.
- Annual trade support and the amount sold on price reduction did not significantly change from the base period.
- There were no major promotions or sponsorships from 2001-2004. In summer 2005, Five Alive began sponsoring alternative sporting events and festivals, e.g. Wakestock. However, this constituted less than 2% of the marketing budget for the year.
- And as previously demonstrated, increased media spending was not a factor..

In summary, only the advertising could have created these remarkable results.