

# Cassies 2007 Cases

**Brand/Case: Civic Success**

**Winner: Sustained Success—Silver  
Automotive and DIY—Bronze**

**Client Credits: Quebec Honda Dealers' Association**

**Agency Credits: Bos**

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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 2007 can be downloaded from the Case Library section at [www.cassies.ca](http://www.cassies.ca)

- Crossover Note 1. What a Brand Stands For.
- Crossover Note 3. Core Equity versus Price & Promotion.
- Crossover Note 14. Refreshing a continuing campaign.
- Crossover Note 20. Emotional versus Rational.
- Crossover Note 21. Likeability.

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 2006  
**Start of Advertising/Communication Effort:** Fall 2001  
**Base Period for Comparison:** Calendar 2001

In 2001, after decades of making better cars, Honda faced growing competition in Canada from its Japanese, domestic and new Korean rivals. All had raised the bar on durability, reliability and overall quality, and were advertising aggressively to get a greater share of new-car sales. Problem for Civic was further complicated because the parent company decided to retire the ever-popular Civic hatchback in 2000. Civic sales and market share were quickly eroding.

This led to mounting pressure from the Quebec dealer network to shake things up, and stop the migration of sales toward competing models.

The result was a successful long-running campaign in an extremely competitive market.

## **SITUATION ANALYSIS**

### **a) Overall Assessment**

Historically, Honda Civic had been the best selling car in Quebec.

Then, in 2000, when a relatively uninspired new Civic was being introduced, Honda decided to retire the Civic hatchback from its line-up. This made perfect business sense for Honda worldwide. But for Honda Canada, it meant losing the best-selling vehicle they had. The result was that by mid 2001, a migration of sales toward other imports like the new Mazda 3 and Hyundai Elantra had robbed Civic of its “best-selling” title, and left Honda’s Quebec dealers scrambling to stop the haemorrhage. To make matters worse, the compact segment was also declining due to the increasing popularity of sub-compact offerings in the fuel-price-sensitive province of Quebec.

### **b) Resulting Business Objectives**

The resulting business objectives were:

- 1) Put an end to the decline in retail sales in Quebec.
- 2) Return the number of units sold to 1999-2000 levels (roughly 23,000).

This would have to be done without any major product news.

### **c) Budget Range/Share of Voice**

Ample anecdotal evidence suggests Honda was being outspent by Mazda, Toyota, and even Hyundai, but no SOV data was available at the time of this submission.

## STRATEGY & INSIGHT

### a) Analysis and Insight

All car ads are essentially the same. The entire industry courts the same consumers, with only slight variations on familiar themes (style, performance, safety, fuel efficiency and value). Only the executions and packaging vary. Within categories, the difference between one make and another is often negligible. Lease-rates, financing and cash-back offers serve to further obscure what is essentially the same offering, because they're all aimed primarily at average-income consumers whose means are about the same.

Quebec is a particularly price-sensitive market. It has one of the lowest household income levels in the country, the highest provincial sales tax and, until recently, it was also the most highly income-taxed jurisdiction on the continent. So when fuel prices reached record highs in the summer of 2001, it might have seemed that the Civic—a historically fuel-efficient vehicle—would be top-of-mind to new-car buyers.

But unfortunately, although better than most, the Civic was not the most fuel-efficient vehicle on the market. And VW was aggressively pitching its Golf TDI, the diesel version, in a campaign boasting 1,000 kilometres per fill-up.

So, if you can't beat 'em and you can't join 'em, what can you do? [Crossover Note 1](#).

### b) Business Strategy

For the new approach to be truly effective, agency and client would have to meet the following objectives:

- 1) Create an attitudinal edge to give Civic the personality it so desperately lacked.
- 2) Find the correct balance between image and price-driven advertising, harmonizing Honda Canada's desire to maintain a quality brand image with the dealers' need to drive short-term sales. [Crossover Note 3](#).
- 3) Revamp the dealer association's media plan to increase the reach and overall impact of the campaign, without increasing ad spending.

### c) Communication Strategy

Quebeckers love to laugh. So in 2001, the agency enlisted the talents of one of Quebec's hottest young comedians, Martin Matte. He would deliver the story of Civic's exceptional fuel efficiency in a hilarious tongue-in-cheek way. [Crossover Notes 20 and 21](#). The target was 25-45 years of age with \$45 K personal income or more.

## CREATIVE EXECUTION

Martin Matte had recently won an award as Quebec's best new comic and his age and appearance had an "everyman" quality that would appeal to both sexes. He was an empathetic spokesperson who could make the connection between advertiser and audience.

In the resulting ad campaign he played the role of a smug Civic owner who keeps arriving at a service station to give a long-suffering attendant grief about the high cost of filling up, implying that Civic owners didn't have that problem.

In one ad (Iglou-iglou), Matte teases a rather dangerous target (a biker-like man who's filling up his gas-guzzling SUV at a service station). "Glugluglug! Hey, at that price, you may as well fly there!" The man fails to see the humour. Matte hits the pedal and high-tails it to safety.

In another spot, Matte pulls up to the service station where the attendant is placing new numbers on his price sign. Matte pulls out his own over-sized plastic numerals, shouting "Hey, man! Why not an "8" or a "9"? I don't care!" His Civic is so fuel-efficient, he doesn't care what the gas price is. Once again, the attendant fails to grasp the humour.

In another, Matte arrives at the counter to pay the princely sum of \$1.37 after filling up. He drops a pocketful of small change on the counter and, as the attendant begins to count, tells him to keep the change.

In late 2005, an all-new Civic model was introduced. But subsequent spots used the same creative recipe, usually with Matte teasing the gas-station attendant. Each spot would end as the camera revealed the Civic's stylish exterior, the affordable lease rate and the Honda logo.

Although most spots focussed on fuel efficiency, safety had come up as well from time to time, adding a socially responsible element to the mix, in line with Honda's evolving corporate positioning.

In early 2007, after what had been a statistically terrible year for road accidents in Quebec, the provincial government launched a road-safety awareness campaign. A commercial took advantage of the occasion to link road safety to the Civic's new standard safety and Earth-friendly features, circumventing the issue of fuel economy, but getting a different type of mileage from the hype.

Steering clear of most advertising clichés, Bos made the product the true star of the campaign, narrowing Martin Matte's role to that of presenter. This left more time to showcase the product's new features and promote the brand image, while allowing Matte to underscore the relevance of each feature in people's daily lives in his off-beat but delightfully funny way.

## **MEDIA EXECUTION**

One of the first things the agency did in 2001 was revamp the media plan. Like most dealer associations, Honda had relied almost exclusively on print and radio to support its tactical retail initiatives, leaving high-profile television to promote the brand's image.

The agency proposed that television could better address short-term retail objectives and brand-building needs. A mix of newspaper and radio to promote limited-time offers and high-impact television would give the weakened dealer association the means to reach a greater number of potential buyers and hopefully create a lasting emotional attachment to the Civic as well as the Honda brand.

By limiting radio and print, and adding television to the media mix, the plan increased reach by 35%. Although frequency dropped from an average of 29 to 16, the 90% reach gave the campaign added visibility, which ultimately put Honda among the most noticed advertisers in Quebec — a first for the dealer group.

The key elements of the media strategy were:

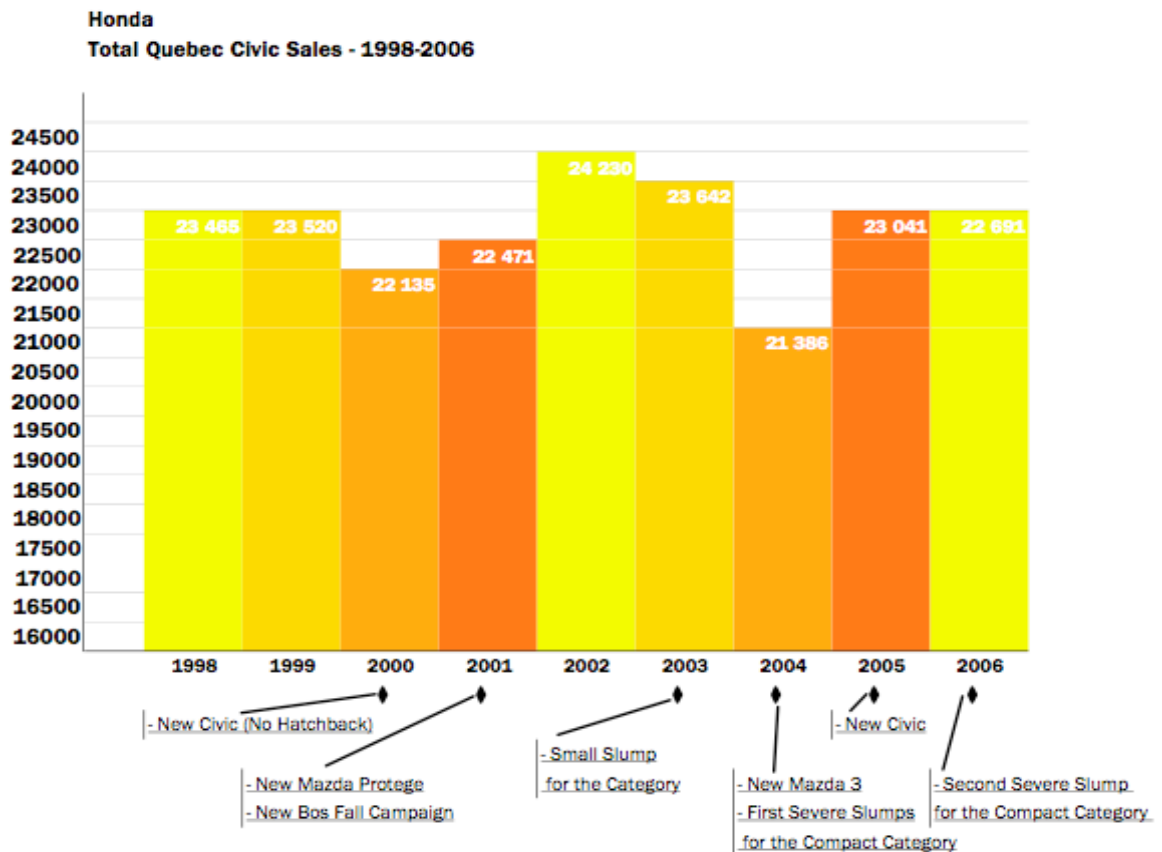
- 1) Television as the primary attention-grabber.
- 2) Full-page colour newspaper ads to communicate specific offers at an average frequency of 2-3 per week in the larger city centres.
- 3) High-frequency radio spots to support print campaigns during key periods.
- 4) Full-page black-and-white ads in the weeklies to cover isolated communities ignored by dailies and television.

## **BUSINESS RESULTS**

The new ads hit very close to home in a province known for high fuel-pump prices. They endowed the Civic sedan and coupe with a youthful, street-smart edge that ultimately stopped the migration of sales toward newer, more exciting and affordable entry-level vehicles like the Mazda 3 and the Hyundai Elantra.

But the campaign didn't just get people talking. It brought new-car buyers into Honda dealer showrooms in high numbers. Dealer morale improved, as did the sales. Civic sales indexed at 119 in 2002 compared to 2001, growing at the same rate as the compact segment—also remarkable, considering nothing had changed from a product standpoint.

In 2003, after years of playing catch-up with the sexier, European-inspired Mazda, the Civic nameplate outpaced its Japanese rival, indexing 113 compared to 104. The same scenario played out in 2005 and 2006, proving the campaign's staying power.



As can be seen from the notations to this chart, this has been a long-running cat and mouse game. However, overall, Honda has re-established itself at the 23,000 sales level.

In 2006 it also established a long-term high share, pulled ahead of Mazda 3, and re-took the title of “Best-selling Vehicle in Quebec.”

	2001	2002	2003	2004	2005	2006
<b>Mazda 3</b>	19,6%	19%	16,9%	19,26%	18,6%	17,5%
<b>Civic</b>	18,4%	17,9%	17,25%	17,39%	18%	18,75%

Although we don't yet have sufficient data to report in 2007, all indications suggest that the new “Civic-minded” campaign has picked up where the previous campaign left off. Honda Canada and its Quebec dealers have been flooded with positive feedback after airing of the new spots. They've received letters from the Quebec Transport Ministry, the Quebec Auto Insurance Board and the Montreal Police, applauding Honda's role in encouraging Quebecers to drive more responsibly during Quebec's year of Road Safety.

## CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

It's not unusual for car sales to peak when a new model is introduced, but in Civic's case, the opposite had occurred. Sales dropped when the new Civic was introduced in 2001, in large part because the best-selling hatchback model was retired, but also because the new model fell short compared to Mazda Protégé's "sexier" and "younger" model.

But when the same uninspired model was supported by the new ad campaign sales immediately kicked into gear.

2006 vs. 2005 adds further evidence. Although a new or re-designed model normally boosts sales, the subsequent year always witnesses a drop. But after the new 2005 Civic 2006 held volume, suggesting that the ad campaign was at least partially responsible for the resilience in sales.

Although special lease rates and financing were promoted in print from time to time, they were almost always far less enticing than the 0% schemes advertised by Honda's domestic and imported rivals. Moreover, most competing dealer networks had recurrent "sales event" themes to tempt new car buyers. These tactics were not only frowned on at Honda Canada, but dealers were prohibited from using anything that remotely resembled them, for fear they would tarnish the Honda image.

That we know of, no external factors explained the increased sales. Competitive models increased in the late 90s and the earlier part of this decade. In fact, while Honda lost its Civic hatchback in 2000, Mazda and Hyundai both offered hatchbacks. And although the media budget increased slightly over the years (because it's a percentage of total sales), the increase was not big enough to purchase significantly more airtime or print insertions.

Most importantly, the campaign advertised nothing "new and improved" to tempt consumers, but instead injected a youthful, street-smart personality into the brand, which ultimately motivated car buyers to reconsider the Civic as a sensible choice.

This clearly struck a chord, and did so in a clever, entertaining way that met business objectives. Iglou-iglou was the talk of the town when it first aired in the fall of 2001, with awareness and likeability scores of 86% and 95% respectively according to Léger Marketing. The new campaign quickly climbed the advertising charts, ranking among the most noticed and well-liked advertisers in the province, according to InfoPresse—a first for the brand and its dealers in Quebec. It was even cited as one of the best-liked campaigns in Canada by *Marketing magazine* in 2004, which is no small achievement considering that the ads ran only in Quebec.

All in all, it's clear that the advertising has been the main driver of Honda success.

## INTRODUCTION TO CROSSOVER NOTES — CASSIES 2007

[For Civic]

Each year I update these Crossover Notes. If you've read this cover note before, you can skip it. If not, it's worth a quick read.

My career started with a seven year sentence in brand management at Procter & Gamble. Then I clambered up the ladder at O&M, becoming President and later Vice Chairman, all of this in Toronto. Then I set up as a consultant.

P&G and O&M were passionate about "lessons learned" from advertising effort, and so was I. All the Cassies cases have great lessons in them, though at the pace we work today these lessons are not necessarily easy to find.

I was thinking about this as I was editing Cassies 1997, and I had the idea for Crossover Notes. They started as bite-sized footnotes pointing out lessons that "cross over" from one case to another. Then, as time had gone by, they've evolved to what we have today.

You can use Crossover Notes in two ways. Although they weren't designed as a crash course in advertising, they are worth reading as a whole. You can also dip into them selectively. The headings on the next page will help you choose.

I've tried to be even-handed on controversial issues, but here and there you will sense my point of view. For this I thank the Cassies for not editing their Editor.

We now have close to 200 published cases. And I hope I've helped pass some of the learning on.

*David Rutherford*

Toronto: January 2008.

For more on brand-building see *Excellence in Brand Communication*—by leading Canadians from across the marketing and advertising spectrum. See also *Vulcans. Earthlings and Marketing ROI*, commissioned by the ICA, and published by Wilfrid Laurier University Press.

See [www.ica.adbeast.com](http://www.ica.adbeast.com).



## INDEX OF CROSSOVER NOTES FOR CASSIES 2007

<b>All Cases</b>	<b>Civic</b>
1. What a Brand Stands For.	✓
2. Brand Truths.	
3. Core Equity versus Price & Promotion.	✓
4. Business Strategy dictated by the Brand Positioning.	
5. The Total Brand Experience.	
6. Should the product be improved?	
7. Fighting for the Same High Ground.	
8. Classic Rivalries.	
9. Turnarounds.	
10. Conventional Wisdom—should it be challenged?	
11. The Eureka Insight.	
12. Changing the Goalposts.	
13. Immediate vs. Long-Term Effect.	
14. Refreshing a continuing campaign.	✓
15. Baby with the Bathwater.	
16. When a campaign stumbles.	
17. Turning a liability into a strength.	
18. Keeping it Simple.	
19. Great minds think alike.	
20. Emotional versus Rational.	✓
21. Likeability.	✓
22. Humour in a Serious Category.	
23. Problem versus Solution.	
24. Tough Topics.	
25. Brand Linkage (when should the brand name appear).	
26. Awareness Alone.	
27. Share of Mind, Share of Voice, Spending.	
28. Media Learning.	
29. Pre-emptive Media.	
30. Reach and Frequency versus Large-Space Impact.	
31. Transcending Advertising.	
32. Internal Marketing.	
33. Changing the Target Audience.	
34. Longer and Broader Effects, and <b>A Closing Thought</b> .	

The Notes for this case are marked ✓ and come next.

Note: Cassies uses “advertising” in its broad sense. It not only stands for advertising through the main media of broadcast, print, out of home etc. Where appropriate, it also stands for Direct Marketing, PR, Interactive Marketing, Buzz Marketing, Event Marketing, Product Placement etc.

## CIVIC CROSSOVER NOTES FOR CASSIES 2007

1. **What a Brand Stands For.** People in real life hardly give the deeper meaning of brands a second thought. They know that some appeal more than others. They may have a sense that brands jostle for their attention. But that's about it. They certainly don't agonize over the *essence* of this, or the *brand truth* of that.

That said, branding goes deeper than we in marketing may realize. Before marketing was even thought of, branding was part of life. Everything from national flags, to coinage, to the uniforms of soldiers, boy scouts and Supreme Court judges, to the plumage on peacocks (human and otherwise), is a form of branding. Business had an early example in the 1800s when Harley Procter of P&G heard a pastor quote a biblical text about ivory palaces. Goodbye Procter & Gamble White Soap. Hello Ivory. More recently, Tom Peters published *A Brand Called You*. And Tony Blair tried to re-brand the UK as "Cool Britannia."

A brand, in the fullest sense, is hard to define. Dictionary definitions tend to focus on the trademark aspect, and yes, branding does involve some sort of identifying mark. But this misses the point. What makes a brand valuable?

*The answer is The Advantage of Belief.*<sup>1</sup> Charles Revson of Revlon famously said, "In the factory we make cosmetics. In the store we sell hope." In other words, a brand is not a product; it's what people *believe* about a product. These beliefs can be immensely powerful. The most astonishing is the placebo effect. In clinical trials, many patients respond to the "sugar pill," even when they have serious diseases. We see the same thing with blind and identified product tests. With a strong brand, the preference jumps. (See *What's in a Name* by John Philip Jones.) And when the Advantage of Belief takes hold, it leads to a long list of benefits:

- |                                   |   |
|-----------------------------------|---|
| a) Customer loyalty               | e) Facilitating brand extensions              |
| b) Higher price                   | f) Withstanding competitive attack            |
| c) Higher cash flows              | g) Motivating staff and attracting new talent |
| d) Higher long-term profitability | h) Potentially augmenting the stock price     |

This doesn't, of course, answer the question, "how do you build these beliefs?" There are widely varying notions, but most people agree on the basic principles: (1) stake out what the brand can and should stand for (2) stick with this over time (3) evolve to account for lessons learned and market changes.<sup>2</sup>

This can't be done by empty promises. We have to assess what consumers want against what the product delivers—and tell the story better than competitors do. We have a melting pot of perceptions and reality to work with. All the "brand" ideas are there to help—Brand Image, Equity, Personality, Character, Essence, Relationship, Footprint, Truth, Soul, Identity, and so on—along with old faithfuls like Positioning, Focus of Sale, USP, Features, Attributes, Benefits and Values. Whatever the terminology, though, the brand has to stand for something relevant and different in the consumer's mind. See also *Crossover Note 26*.

<sup>1</sup> This is a phrase of mine, though the idea that a brand is "more" has been described by many authors.

<sup>2</sup> How do you do this? See *Excellence in Brand Communication*: [www.ica.adbeast.com](http://www.ica.adbeast.com)

- 3. Core Equity versus Price & Promotion.** From a financial point of view, a brand is not an abstract notion. It has to make good money, and it has to be valuable if you want to sell it. If a brand is under price and promotion pressure you have to make tough decisions. If you don't fight fire with fire, you lose business in the short term. But if you don't invest in brand-building, you're likely to lose more over the long term.

This is the choice between a "clear and present danger" and a "worse but less immediate one." It's hard to get it right, and we probably succumb more than we should to short-term pressures. Fido in Cassies 99; Clearnet and KD in Cassies 2001; Nautilus and Sidekicks in Cassies 2002; Molson's Bubba, Dodge SX 2.0, Manitoba Telecom, MINI, Sola Nero and Toyota Matrix in Cassies 2003; Cottonelle, Réno Dépôt and Toyota Sienna in Cassies 2004; All Bran, K&G Stores, Energizer Lithium, Hubba Bubba, Moores, Stouffer's Bistro and Familiprix in Cassies 2005, and Telus and Honda Quebec in Cassies 2007 all faced this issue. All emphasized brand value, rather than price and promotion.

Note: "Core Equity" is one of those terms with more than one meaning. One relates to the "bundle of meanings" in the audience's mind. The other is the equity in financial terms. This is a developing area, and for more information contact the ICA about the publication *Measuring And Valuing Brand Equity*, and the book *Vulcans, Earthlings and Marketing ROI*.

- 14. Refreshing a continuing campaign.** When I was at P&G and O&M, all the big advertisers and their agencies thought in terms of campaigns. If you presented new advertising, and got the comment "that's just a one-off," it was the kiss of death.

In those days, a campaign was usually defined by television. There would be one commercial, or a pool, refreshed over time. Nowadays, a campaign is more complicated. But it's fair to say that we (clients and agencies) still believe that campaigns are the right/best way to build a brand.<sup>3</sup>

Recently, the idea of "the brand relationship" has taken hold. This is the notion that we treat brands like friends.

Relationships can be very different, but for most people, the good ones are based on things like trust and consistency. This has led to the idea that brands should present a consistent – though not dull and predictable -- face over time (assuming, of course, that they are standing for the right thing.)

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<sup>3</sup> A young creative friend once said to me, "where does the belief in campaigns come from? Young people want constant change. What's wrong with a stream of one-off ideas?" This would have been heresy at one time, and perhaps still is. But it's food for thought.

There is still the question, though, of what is a campaign? At one time, packaged goods advertisers (and some agencies) believed in strict pool-outs. But campaigns don't have to be so formatted. The following list doesn't pretend to be exhaustive (some types of campaigns are hard to categorize) but it starts at rigid end of the spectrum, and extends to the holistic. All versions have their successes and failures, and I hope this listing will help free up some of the rigid thinking:

- **Strict Pool-Out.** Campaigns like "Who wants Gum? I do. I do." They have a repeated format, often with a USP demo or slogan. Some people think this type of advertising is passé. Others remember it fondly.
- **Hall of Fame Pool-Out.** Some think pool outs are dull, predictable and clichéd. Not necessarily. The 20-odd year campaign for Hamlet cigars in the UK is rigidly formatted, but spectacularly creative and effective. Familiprix is the same.
- **Situational Pool-Out.** These don't have the format of the strict pool out but still have a clear connection between executions. Diet Pepsi's "Forever Young" and Pro•Line's "Anyone can Win" are examples. Huggies "Happy Baby" is one of the longest-running. Clearnet/Telus is in this camp too.

This category also includes campaigns based on spectacular executions like "Manhattan Landing" and "Face" for British Airways, though it can be hard to keep coming up with ideas this big. Kit Kat is a different type of example, where the "break" continues, and the challenge is to keep it up to date.

- **Icons.** These can anchor a campaign (Maytag Man, Marlboro Cowboy) or be a property (Tony the Tiger, Pillsbury Doughboy). Some see icons as yesterday's idea, but I think that's a mis-call. Absolut Vodka uses its bottle as an icon, and it's brilliant. The Familiprix pharmacist is hilariously effective.
- **Spokes-people, and Spokes-animals.** Dave Thomas and Colonel Sanders, god rest their souls, are examples, as is Morty the Bison for Manitoba Telecom.
- **Storytelling with continuing character(s).** The Oxo family in the UK is a long-running example. Bartles and Jaymes was a wonderful success story in the US. Personalities have been very successful in Quebec e.g. the Pepsi and Listerine Grand Prix winners in Cassies I and II.
- **Music-Based.** Music sometimes goes beyond a supporting role, and becomes part of the brand character. Soft Drinks, Cars, Fast Food, and Beer have all built campaigns this way. In packaged goods, becel's "young at heart" campaign would be an example.
- **Consistent "Voice and Attitude."** These campaigns are held together by something more subtle. Perhaps the most impressive was Volkswagen in the 60s. Individual executions were different (serious, comical, ironic, dramatic) but they all had the Volkswagen voice and attitude. Brands like Nike are in this category. Benneton is an extreme example.
- **Same core message. Customized execution.** To people with a strict "pool-out" mindset, this hardly qualifies as a campaign at all. But the overall effect can be powerful. The best Cassies example is the 4-year Dove Case from Cassies III.<sup>4</sup>

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<sup>4</sup> Another example is Budweiser in Quebec. Its 10-year campaign has always been centred on rock 'n roll, but it has always evolved.

The campaign started in late 91 with "Litmus," a strikingly simple demonstration, with no people or voice over—just haunting music, and some supers. Then came a raucous candid-camera commercial of focus group women doing the litmus test. Then a talking-head commercial with the scientist who invented Dove. Then another demonstration, similar to "Litmus," with the haunting music again.

The first three executions are so different that some people would not have approved them. Given the subsequent results, that would have been a pity. What holds it all together? The continuing promise of mildness. A scrupulously honest and consistent brand character. And an element of surprise in each execution. Note that there are no continuing slogans or visual icons.

More generally, It's an open question whether today's obsessively short-term attitude is causing us to lose the drive we once had for great campaigns. I hope not.

**20. Emotional versus Rational.** There's a great quote that "a brand is a bundle of meanings." Many of these meanings are rooted in emotion rather than reason, so if we showed a Vulcan a typical Creative Strategy (especially one from the packaged goods companies in their heyday) he would be puzzled. The key consumer benefit is always rational, and the rationale is, well, rational too. Our Vulcan would say that it is not logical to be so logical, because Earthlings are, well, not logical.

It's worth asking why Creative Strategies are this way. First, there's the tendency to assess issues analytically rather than intuitively. This was fertile ground for the ideas of Claude Hopkins, writing *Scientific Advertising* in 1922, and Rosser Reeves, writing *Reality in Advertising* in 1960. The resulting hard-sell advertising appealed to the mentality of many North American advertisers. Hard sell then had enough successes to make the beliefs self-fulfilling. Selective perception expunged the failures.

Others, led by Bill Bernbach, argued for a more intuitive approach, and recently the "emotion" approach has shone more brightly on the radar screen. But even today, there are Creative Strategies that tuck emotional benefits in under Brand Character, or don't mention them at all. I used to make that mistake. When I was Brand Manager on Tide we said implacably that Tide stood for cleaning. At an unwritten level, we knew that Tide also stood for *trust*, but this emotional benefit did not appear in the Creative Strategy—and we could easily have overlooked it.

Make sure your mental model of advertising rings true to what people are like. Often, we are too rational. John Bartle of Bartle Bogle Hegarty (the UK agency famous for creativity *and* effectiveness) calls for us to think in terms of the

### ~Unique Emotional Proposition~

Agencies and clients are factoring this in more than they used to, but it still doesn't get pride of place. Given what we are learning about Emotional Intelligence, this seems illogical, and lord knows what a Vulcan would say. Here are winners that *could* have focused on the rational, but chose emotion:

- |             |  |
|-------------|--|
| Cassies III | <ul style="list-style-type: none"> <li>• Chrysler NS Minivan. It had functional improvements, but the campaign was heavily infused with emotional benefits.</li> <li>• Philadelphia Cream Cheese. The Angel captured "permission to indulge,"</li> </ul> |
|-------------|--|

- Richmond Savings. The Humungous Bank campaign.
  - AGF Funds. The "what are you doing after work" campaign charmed its way into people's pocketbooks.
- Cassies 99
- becel. With hard-hitting print, and a strong doctors/nutritionist plan, it reached #1. Then they added TV, but regulators forbade hard-hitting claims. This led to the "young at heart" campaign, and spectacular long-term business growth.
  - Clearnet MiKe. It appealed to the self-image of its pragmatic, project-driven target audience.
  - Fido. It includes rational benefits, but the main pull is user-friendliness.
  - St-Hubert tapped into chez-nous.
  - Sunlight captured the joy of getting dirty.
  - Wonder Bread. They could have sold on taste + nutrition, but instead used the joy of childhood.
- Cassies 2001
- Joe's Rant made us proud.
  - Clarica made it all look simple.
  - Clearnet gave us the future is friendly.
  - Kraft tugged at our heartstrings with KD moments.
  - Manitoba Telecom gave us Morty, the talking bison.
- Cassies 2002
- The Bank of Montreal and Scotiabank made us smile.
  - Campbell's gave us the less-than-perfect family.
  - CFL fanned the flames of rivalry.
  - Diet Pepsi (also in 2007) gave us back our youth.
  - ED made us think.
  - Home Furnaces tickled the fancy of an older audience.
  - Nautilus gave us joie de vivre.
  - Philly showed us that a less-than-perfect angel was still working.
  - Pine-Sol took a quirky look at keeping the house clean.
  - Sidekicks gave the family a helper.
  - Sloche appealed to teen rebelliousness.
- Cassies 2003
- The SAAQ campaign scared us to death.
  - Manitoba Telecom showed that Morty the bison was still working.
  - Toyota Matrix went for emotion rather than reason.
  - Sola Nero made wine youthful and hip.
  - Viagra was, well, Viagra.
  - The United Way cast off its "administrative" image.
- Cassies 2004
- Cottonelle talked to women as women.
  - Gaz Metro dealt with the fear of Gas.
  - Prairie Milk appealed to teens' need for growth.
  - Toyota Sienna positioned itself as the cool minivan.
  - Smoking is just "Stupid."
- Cassies 2005
- Energizer Lithium found that the rational approach was not working.
  - Coricidin II had to find a way to get a blood pressure benefit across.
  - Activia had to do the same with the "digestive" benefit.
- Cassies 2006
- Run for the Cure, not surprisingly, found that emotion was appropriate.
  - IKEA appealed to the need to feel *smart*.
  - Yaris found a way to add aspirational appeal to a sub-compact.
  - Eterna did something similar with film and Directors of Photography.
  - Pourquoi Commencer used harrowing images to reach drug users.
  - Monster appealed to our feelings about our bosses.
  - Wonder Plus clearly linked it to the emotional appeal of Wonder Bread.

Cassies  
2007

- Reversa appealed to Cougars in a decidedly non-rational way.
- SpongeTowels sold a rational benefit emotionally.
- Never Stop Milk in the Prairies consciously avoided a rational sell.
- Honda Quebec and La Parisienne did likewise.

**21. Likeability.** Nowadays, it's generally felt that advertising should be *likeable*, as part of the need to "engage" people. But there was a time when the opposite school of thought had a strong following. The poster-child for this was the "Ring around the Collar" campaign for Wisk—highly disliked *and* highly effective.

Dissonant views on likeability, in part, reflect the long-running feud between creativity and selling power—do they work together, or does creativity get in the way? Cassies winners demonstrate that *they work together*, and we can hope for the day when this ancient vendetta is put to rest.