

Cassies 2007 Cases

Brand/Case: Lexus – Moments

Winner: Best Insight—Bronze

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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

- Crossover Note 1. What a Brand Stands For.
- Crossover Note 2. Brand Truths.
- Crossover Note 7. Fighting for the Same High Ground.
- Crossover Note 11. The Eureka Insight.
- Crossover Note 12. Changing the Goalposts.
- Crossover Note 20. Emotional versus Rational.

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): October 2005 to June 2007
Start Of Advertising/Communication Effort: October 2005
Base Period For Comparison: Calendar 2004, 2005

Fifteen years after its launch in 1990, Lexus was established as a brand that consumers could count on for quality and reliability—and Lexus Dealers had a reputation for outstanding after-sales service. However, despite strong sales growth and a mandate to become the leading luxury brand in Canada, Lexus was sitting at #5 in the luxury automotive category.

In 2005, Lexus became a global brand. A new design philosophy was revealed that would unify the appearance and identity of every new Lexus model and define the kind of experience that customers could expect. This philosophy was built on three tenets: sensory immersion, individuality and seamless anticipation.

Tracking and ethnographic research among Lexus, Mercedes and BMW owners revealed a key issue: Lexus was respected, but not desired. The “Relentless Pursuit of Perfection” had to be supplemented with *a relentless pursuit of affection*. [Crossover Notes 1 and 2](#).

This case tells how this was achieved with the “Moments” campaign. It launched in October 2005, and since that time:

- Lexus 12-month sales are up by 18.7 percent, and continue to grow.
- Lexus has moved from the #5 luxury vehicle brand to # 3.
- Purchase intent has risen from 12% pre-launch to 21% a year later.

SITUATION ANALYSIS

a) Overall Assessment

The Lexus brand was launched in Canada in 1990 into an extremely competitive market. Unlike the U.S., where Cadillac and Lincoln were dominant, the luxury category in Canada had several strong competitors, including BMW and Mercedes-Benz—both of whom had a long-standing luxury pedigree.

Sales of Key Luxury Brands in 1989 – U.S. vs. Canada

	Cadillac + Lincoln	BMW + Mercedes	Ratio (Cadillac/Lincoln vs BMW/Mercedes Benz)
United States	489,828	142,021	345
Canada	9,466	8,067	117

Advertising historically focused on building Lexus's credentials for quality and luxury. This, with word-of-mouth from owners and support from the automotive press, resulted in strong brand attributes for quality and reliability – rational strengths. However, BMW and Mercedes Benz were strong in more emotional areas, leading to higher brand desirability and purchase intent. **Crossover Note 20.**

b) Resulting Business Objectives

Lexus Canada's goal is to be #1 in the luxury automotive category. To accomplish this, Lexus has to be more meaningful and desirable than BMW or Mercedes to affluent Canadians. **Crossover Note 7.**

The challenge was to quickly improve Lexus's emotional attribute scores, encourage dealer visits, and get sales growth

STRATEGY AND INSIGHT

To create a desire for Lexus that was stronger than BMW and Mercedes would require a massive effort. To think that a new advertising campaign could suddenly nullify their 50+ years of luxury heritage would be foolhardy. Lexus needed to connect with affluent consumers in a new way.

How? By changing the rules of the game. **Crossover Note 12.**

Luxury in cars had long been associated with the European brands and the overstuffed rides produced by the big three automakers. Their credentials had been established through traditional views of luxury – status symbols, conspicuous consumption, ostentatiousness – a desire to show the world that one is rich, powerful, even famous.

Our research (both qualitative and quantitative) told us that, at least in Canada, the attitudes and values of affluent consumers are changing. They still want more, but they want more of something different. Luxury that was once externally-driven is becoming internal. The luxury of time and experience has become the new hallmark of achievement and power.



Lexus could appropriate this new definition of luxury. It would become the automotive marque that encouraged consumers to shed their old preconceptions, and pursue the new luxury. To pursue what really matters.

To pursue “the moment.” **Crossover Note 11.**

This strategy also resonated with the new Lexus design philosophy. The objective is “to design a moment of theatre” into every possible aspect of a Lexus owner’s interaction with their vehicle. AH-HA! Vehicles built to deliver perfect moments. We had a match made in highway heaven.

CREATIVE EXECUTION

The “Moments” campaign was built around a promise that permeated the entire organization: *Lexus will provide more perfect moments than any other luxury car manufacturer in the world.*

A multi-media campaign kicked off with the most emotive medium available, television.

A unique :45 second launch ad espoused the ‘Moments’ philosophy. The spot highlights the different moments that life can offer and philosophizes that life is about stringing together as many perfect moments as possible. The flagship LS embodies this philosophy and promises that Lexus will deliver more perfect *automotive* moments than any other luxury car on the planet.

That spot was followed up with advertising for the ES (entry level Lexus), the all-new IS (mid-range sports sedan) and finally the brand new LS, the completely retooled super-luxury model. Each spot delivered unique moments. ‘Frozen Moment’ showed the stillness of perfect moment in the accessible ES. ‘Acceleration’ and ‘Roundabout’ gave drivers moments of exhilaration in the powerful and nimble IS.

Print work came during Fall ’06. It reinforced the ‘Moments’ philosophy, encouraging consumers to pursue their own moments. That set up the print-heavy LS launch to upper income, well-read consumers, highlighting the fact that Moments were designed and built into every LS. One unique print ad highlighted the L’s seamless anticipation of your every need by including the magazine subscriber’s name in the ad headline, a first for Canadian magazines.

A back page newspaper ad included a wet-nap anticipating the need to wipe newsprint from your fingers. In further reinforcement, ads in business and lifestyle publications had coupons encouraging the reader to create perfect moments. The coupons allowed the user to take a free elephant ride in Chiang Mai Thailand, a free bungee jump in Auckland, New Zealand or a free camel ride in Rājasthān, India. Coupons were redeemed, courtesy of the ‘Moments’ company, Lexus.

MEDIA EXECUTION

Given that Lexus was the 5th largest luxury brand when ‘Moments’ was launched, and historically lacked Share of Voice vs the top 4, investment was going to be required. The decision was made to lead our competitors is SOV for the first full year of the program.

TOTAL MEDIA													January	
	2001	01 SOV	2002	02 SOV	2003	03 SOV	2004	04 SOV	2005	05 SOV	2006	06 SOV	2007	07 SOV
TOTAL ALL VEHICLES	872855.5	na	854017.8	na	949962.8	na	985831.8	na	913886.7	na	959027.4	na	43634.4	na
TOTAL ACURA	21231.4	18.6%	18022.8	15.7%	21517.1	16.8%	22829.0	17.0%	22228.8	17.0%	20339.2	14.8%	722.0	12.7%
TOTAL INFINITI	7460.2	6.5%	11341.4	9.9%	15345.2	12.0%	14476.6	10.8%	16681.6	12.8%	15611.4	11.3%	558.9	9.8%
TOTAL VOLVO	14312.2	12.6%	11621.6	10.1%	10750.7	8.4%	14033.8	10.4%	11920.7	9.1%	10242.3	7.4%	152.9	2.7%
TOTAL SAAB	5275.3	4.6%	6094.4	5.3%	5607.7	4.4%	5300.0	3.9%	5717.6	4.4%	5958.9	4.3%	81.8	1.4%
TOTAL CADILLAC	10739.8	9.4%	13121.8	11.4%	13584.2	10.6%	12144.2	9.0%	8056.9	6.2%	6565.3	4.8%	193.5	3.4%
TOTAL LAND ROVER	3862.8	3.4%	3672.8	3.2%	4138.8	3.2%	2636.0	2.0%	4314.0	3.3%	4850.9	3.5%	144.2	2.5%
TOTAL JAGUAR	4388.3	3.8%	5178.7	4.5%	3902.3	3.1%	2521.2	1.9%	2482.5	1.9%	2809.2	2.0%	12.6	0.2%
TOTAL AUDI	12379.5	10.9%	8804.7	7.7%	9906.3	7.7%	9606.9	7.1%	10032.4	7.7%	9438.1	6.9%	450.2	7.9%
TOTAL BMW	13651.8	12.0%	17136.0	14.9%	17973.0	14.0%	19864.0	14.8%	16691.5	12.8%	19556.6	14.2%	1276.2	22.4%
TOTAL MERCEDES-BENZ	11181.9	9.8%	8082.4	7.0%	11058.4	8.6%	14975.1	11.1%	17115.1	13.1%	15823.4	11.5%	786.8	13.8%
TOTAL LEXUS	9545.3	8.4%	11734.5	10.2%	14142.3	11.1%	16234.2	12.1%	15290.7	11.7%	26395.5	19.2%	1315.0	23.1%
TOTAL LUXURY	114028.4	100.0%	114811.1	100.0%	127926.0	100.0%	134621.0	100.0%	130531.9	100.0%	137590.8	100.0%	5694.1	100.0%

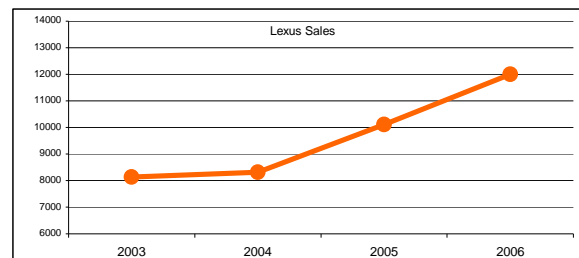
Given the competitive nature of the media market and the elusiveness of the luxury consumer, this was not just about investment, it was strategic investment. The campaign kicked off in Fall '05 with Television using tightly targeted programming that the luxury consumer would be watching. The ‘Moments’ brand spot would espouse the Lexus brand philosophy. We decided to always lead model-specific advertising with a wave of brand philosophy to remind consumers that Lexus not only believes in the philosophy, but delivers it in their products.

We also used Specialty Cable, knowing full well that the Luxury consumer over-indexed heavily on stations like Bravo, Showcase, Outdoor Life and ROB TV.

Over 2006 and into 2007 other media rounded out the campaign. Select Cinema and DVD releases such as ‘Constant Gardner’ and ‘Unfinished Life’ carried the message. And lifestyle magazines had creative tailored to the subject matter of the publication, trying to capture what the perfect moments for the reader might be. This tight targeting of luxury consumers continues through 2007.

BUSINESS RESULTS

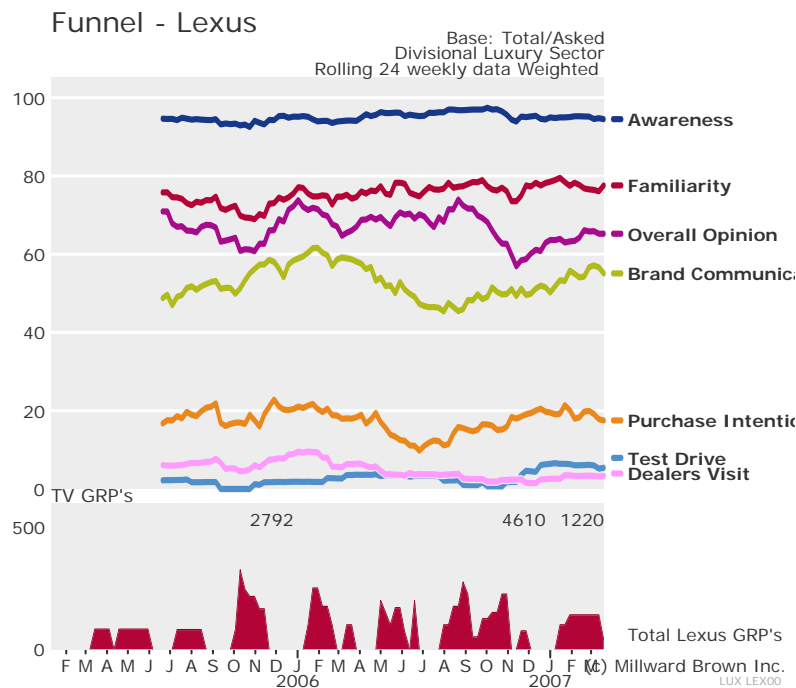
In the first year following the launch of the ‘Moments’ campaign, Lexus sales increased by 18.7 percent. This has led to 18 consecutive months of record sales, and has moved Lexus from the #5 luxury vehicle manufacturer to #3.



CAUSE AND EFFECT BETWEEN ADVERTISING AND RESULTS

There are several elements to consider when looking at the relationship between advertising and sales results.

1. Purchase intent, as measured in Lexus continuous tracking fielded by Millward-Brown, increased from 12 percent at the outset to 21 percent a year after 'Moments' launched and has remained at that level since .
2. Model upgrades: both the IS300 and ES300 were fully upgraded during this time period which would contribute to increased sales. However, the same models were introduced at the same time in the U.S. where total Lexus sales increased only by 7 percent.
3. Unchanged models. Over the same time frame, every unchanged Lexus model increased in sales (GS, ES, IS, SC, RX, and GX) except the LS430 and the LX470, which were both at the very end of their model lifecycle. (And, in fact, the LX470 sold only one unit less than the 12 months previous).
4. Only one new dealership opened during this time period (Spinelli Pointe-Claire in Montreal July 2006) and it opened near the end of the time frame.
5. Price reductions: there have been no major price fluctuations in the Lexus lineup.



INTRODUCTION TO CROSSOVER NOTES — CASSIES 2007

[For Lexus - Moments]

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.

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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.

LEXUS - MOMENTS 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.*¹ 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.²

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*.

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

² How do you do this? See *Excellence in Brand Communication*: www.ica.adbeast.com

- 2. Brand Truths.** Successful advertising (in fact all successful communication) resonates with its audience. As a marketer, you may want people to believe that you have the best-tasting coffee, but simply saying, “I have the best-tasting coffee” will not usually get the resonance you need. One school of thought believes in saying the obvious as loudly and even as crassly as you can. We could call it the Bad Boy syndrome. Another has led to the idea of Brand Truths. These operate on a deeper level than simple claims. One of the top UK agencies described the process as “we interrogate the product until it confesses its strength.”

I was once the Brand Manager on Tide, and when we were asked, “What does Tide stand for” we said, “Superior cleaning. Not whitening. Not Brightening. Not Fabric Care. Superior *cleaning*.”³

Superior cleaning was the religion on Tide, and Tide delivered, despite the cliché that all detergents are alike. But this was only a glimmer of the Brand Truth. If you “interrogated” Tide the most startling truth was the *intense belief* of Tide users. This came to life in the immensely successful “Two for One Swap” campaign. Hidden cameras watched as women who had just bought Tide were offered two boxes of another good detergent in exchange. They adamantly refused, delivering off-the-cuff endorsements that no copywriter could ever have written. The campaign ran for years, and only came to an end because of its success—women knew it so well that the “candid camera” interview became impossible. Many Brand Truths are also insights, and for a list see [11. The Eureka Insight](#) and [12. Changing the Goalposts](#).

- 7. Fighting for the Same High Ground.** Some people believe that a brand should not fight for high ground already held by a competitor. It comes out as “our positioning has to be unique.” How can this be wrong? Consider Dove in Cassies III. Lever wanted to preempt the arrival of P&G’s Oil of Olay bar from the US, and decided to kick-start Dove sales via new advertising. Dove had a spectacular, though unused, litmus demonstration. Dove is not a soap, and does not affect the colour of litmus paper. With soaps—including Ivory—the paper turns an ugly blue. But Dove had built its business on “Dove won’t dry your skin the way soap can” and the litmus test was essentially a mildness demonstration. Worse, Ivory owned mildness. Heavy hitters in client/agency international management predicted disaster if Dove used the litmus test. But local management did it anyway. At the start of the case, Dove and Ivory had the same dollar share. Four years later Dove’s dollar sales were up 73%, and Ivory had dropped to half of Dove’s dollar share.

And how do you decide whether to attack or not? On winnability. Yes, Ivory held the mildness position, but with “litmus” Dove had superb ammunition for attack.

The key is how you think about distinctiveness. It does *not* have to come from functional positioning. Consider Duracell and Energizer. Duracell was the first to stake out “lasts longer,” and Energizer (afraid to attack the high ground) languished in other positioning territory for years. Eventually they decided to attack, and the Energizer Bunny has been going and going ever since. Both brands have the high ground positioning of “lasts longer”. They get their distinctiveness from execution.

³ P&G defined “what the brand stands for” by a document they called the Creative Strategy. In those days, if anyone dreamt that the Tide Creative Strategy should include whitening, brightening etc. it was seen as an offence against all that was holy. Since then, P&G has changed its views, and now takes a broader view—as recent Tide advertising for fabric care and Tide-with-Febreze attest.

One last variation on this theme. Sunlight wanted to attack Tide on cleaning, but decided that a frontal assault would fail. They still attacked, re-defining “clean” as the joy of getting dirty. This brilliant insight helped them win the Grand Prix in Cassies 99.

I’m not saying you should always attack a competitor on the high ground. There are many Cassies successes based on side-stepping or re-defining the high ground. Cottonelle, Desjardins, Gaz Metro and Réno Dépôt did this in Cassies 2004. Cruisin’ to Win, Crescendo, Whiskas, Twix, Moores and Lotto 6/49 did it in Cassies 2005. Even so, I think the high ground is still one of the first places you should look.

11. The Eureka Insight. These feature in many cases. Some examples:

- Oh Henry! Gut-fillers had tried to own hunger. Cassies II and *Crossover Note 7*.
- Buckley's. Rather than side-step their bad taste, Buckley's relished it. Cassies III.
- Chrysler. Used *emotion* as the key to an immensely successful launch. Cassies III.
- Philadelphia Cream Cheese. Creating "permission to indulge." Cassies III.
- Richmond Savings. Creating the "Humungous Bank." Cassies III.
- Eggs. (See also *12. Changing the Goalposts*.) Farmers brought “natural” to life.
- Sunlight. Getting dirty is fun. This is diametrically opposed to the conventional wisdom, dominated by Tide, that clean is good and dirt is bad. Cassies 99.
- Fido in Cassies 99. In an echo of Apple vs. IBM, Fido saw that consumers needed the human touch. See also Clearnet and “the future is friendly” in Cassies 2001.
- Diet Pepsi in Cassies 2002. The “forever young” campaign.
- Listerine in Cassies 2002. Healthy gums, after a century of bad breath.
- Pro•Line in Cassies 2002. Appealed to non-experts with “Anyone can win.”
- Aero. Saw the power of “melting” in Cassies 2003.
- Super 7. Ignored the political correctness of being tasteful. Cassies 2003.
- Quebec Milk. Saw the obvious. Asked people to drink more. Cassies 2004 and 2005.
- Toyota Sienna. Realized that the answer lay not in what SUV buyers do. Cassies 2004.
- Irving’s Cruisin’ to Win. Saw the power of *small* prizes. Cassies 2005.
- Crescendo. Like Oh Henry! saw unoccupied high ground. Cassies 2005.
- Butter. Saw a way to use “natural” to connote taste and health. Cassies 2005.
- Anti-Smoking. Saw the power of “Stupid.” Cassies 2005.
- Jergens Ultra Care. Saw a way to reposition skin. Cassies 2005.
- Whiskas. Saw things from the *cat’s* point of view. Cassies 2005.
- Moores. Used the fact that their target audience hates shopping. Cassies 2005.
- Harvey’s. Realized the significance of The Grill. Cassies 2005
- Quebec Lotto 6/49. Realized that 6/49 winners are generous, so be nice to them.
- United Way. Saw power in the Hand icon. Cassies 2005
- CIBC Run for the Cure. Saw the power in the Pinnie idea. Cassies 2005
- Juicy Fruit. Saw how to build a new image by destroying the old one. Cassies 2005
- Yaris. Realized that you *could* use aspiration in the sub-compact category. Cassies 2006.
- WestJet saw the power in the “owners” idea. Cassies 2006 and 2007.
- Monster saw the power in the “best boss” idea. Cassies 2006.
- Dove. Saw the leverage in the Self-Esteem Fund. Cassies 2007.
- Brita. Changed how we think about tap water for ever.
- SpongeTowels. Brought absorbency to life, almost literally.
- Benylin. Realized what we really want to do!
- Newfoundland. Realized that the problem was the opportunity.
- Plus virtually all the cases in *Crossover Note 10*.

12. Changing the Goalposts. Some insights come from seeing what was always there to be seen. (Sunlight's Cassies 99 joy of getting dirty is an example.) Others re-frame the problem, such as:

- Cow Brand Baking Soda's extended usage.
- Johnson's Baby Shampoo's re-positioning against adults.
- Cereals trying to get eaten as a late night snack.
- Baileys (2005 and 2006) going against wines and beer occasions.

Insights can also spring from what is *not* being said. Eggs in Cassies 99 is an example. Word-association tests played back benefits, but did *not* identify that eggs are natural. Somehow, this absence caught the agency's eye. They made "natural" into a powerful campaign using real farmers, and turned around a 17-year decline.

Purina is another example. At one time, everyone sold dog food on taste and nutrition. Not surprisingly, consumers played these back as the important benefits, reinforcing conventional wisdom. The team at Scali/Purina then saw the significance of the unspoken (and deeper) truth—that a dog is part of the family. This led to the immensely effective "helping dogs lead longer lives" campaign.

This also points up the need look beyond Canada. PAL in the UK had earlier arrived at similar thinking, leading to their famous "prolongs active life" campaign.

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"> • Chrysler NS Minivan. It had functional improvements, but the campaign was heavily infused with emotional benefits. • Philadelphia Cream Cheese. The Angel captured "permission to indulge," and the rational benefit of 60% less fat than butter or margarine. • 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 | <ul style="list-style-type: none"> • 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 | <ul style="list-style-type: none"> • 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. |
| Cassies 2002 | <ul style="list-style-type: none"> • Manitoba Telecom gave us Morty, the talking bison. • 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. |
| Cassies 2003 | <ul style="list-style-type: none"> • Sloche appealed to teen rebelliousness. • 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. |
| Cassies 2004 | <ul style="list-style-type: none"> • The United Way cast off its "administrative" image. • 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.
 - Reversa appealed to Cougars in a decidedly non-rational way.
 - SpongeTowels sold a rational benefit emotionally.
- Cassies
2007
- Never Stop Milk in the Prairies consciously avoided a rational sell.
 - Honda Quebec and La Parisienne did likewise.