

Cassies 2007 Cases

Brand/Case: Reversa – See More Side Effects
Winner: Off To A Good Start—Gold
Best Integrated—Silver

Client Credits: Dermtek Pharmaceuticals

Agency Credits: TAXI

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Mecano, Production web
Fabrique d'Images, Production video
Leda & St. Jacques, Photographes
Audio Z, Son
Apollo Musique

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 2.** Brand Truths.
- Crossover Note 5.** The Total Brand Experience.
- Crossover Note 10.** Conventional Wisdom—should it be challenged?
- Crossover Note 12.** Changing the Goalposts.
- Crossover Note 20.** Emotional versus Rational.
- Crossover Note 31.** Transcending Advertising.

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): September 1, 2006 to February 28, 2007
Start of Advertising/Communication Effort: September 1, 2006
Base Period for Comparison: September 1, 2005 to February 28, 2006

The Reversa brand dates back to 1994. It's designed to reverse the effects of skin's photo-aging. Until 2006, Reversa's main strategy had been to promote to cosmeticians and dermatologists, with consumer effort consisting of magazine ads, in-store promotions and displays. Reversa's annual advertising budget never surpassed \$150,000 and the brand remained largely unknown—despite the product's proven efficiency and the fact that consumers absolutely loved it, especially on promotion.

Dermtek Pharmaceuticals wanted to relaunch Reversa but could not see how to stake a claim in the anti-aging skin-care market. The brand certainly did not have its competitors' financial resources (L'Oreal, J&J, Lise Watier, Marcelle, Dermaglow, NeoStrata, Jouviance, etc). But Dermtek needed to act fast. Reversa sales were stable, but it was on the verge of losing shelf space to fierce competition.

Reversa was determined to stake that claim, and it did. With impressive results after only six months, Reversa is off to a good start. A traditional and non-traditional integrated campaign—anchored by a very important insight—has reached women in new and surprising ways. And this has all been done with a total communications budget below \$400,000.

SITUATION ANALYSIS

The anti-aging skin-care market is one of Canada's fastest growing categories in the beauty industry, with over 100 brands. Competition is fierce and consolidation amongst major brands is giving them even more power (L'Oréal, J&J). They have extensive product selections dominating shelf space; they maintain a high profile with massive budgets for advertising, sampling, cosmetician incentive programs and gift-with-purchase offers; and they have a highly trained and skilled sales force. Retailers are offering them all that they could wish for in stores. Above all, these major brands established their reputation in the beauty industry in such areas as haircare and cosmetics long before anti-aging skin care came along.

Medium and small brands like Dermaglow, Jouviance, NeoStrata and RoC are also more aggressive than ever. They increase their marketing budgets every year. Reversa was in a league of its own, with a portfolio of only 10 products, counting for only 3% of anti-aging POS sales. Its in-store visibility was minimal: small shelf space, restricted opportunities for point-of-sale, no sampling material, and a small sales force.

Despite what's going on at the retail level, women are assailed with anti-aging ads filled with complicated scientific terminology, performance percentages, graphics and arrows. Brands seem to be talking to themselves and to each other rather than to women.

Forty-plus celebrity faces, in double-page spreads or 30-second TV, are how the brands with large advertising budgets get themselves noticed. With a communications budget for Canada below \$400,000 (media was under \$230,000), Reversa couldn't afford to do the same. Reversa needed to be audacious. **Crossover Note 10.**

So what could Reversa do? The answer was the category's Achilles heel: connect emotionally with women. Despite the performance claims, scientific results and celebrity endorsements, no brand had yet demonstrated its ability to understand women and emotionally appeal to them. **Crossover Note 20.** But who were these women?

STRATEGY & INSIGHT

Research into the urban, educated 40-plus woman produced so many insights, she inspired Reversa's entire communication strategy. **Crossover Note 5.** That's why it's important to describe who she really is and why she is so unique; her qualities explain why women of her age fall in love with Reversa's message. **Crossover Note 2.**

Forty is the average age when a woman generally becomes interested in anti-aging products. But there's much more to it than that.

Move over sugar daddy, the Cougar is here. The 40s have become the new prime time of dating. The cougar is looking primarily for a fun sexual partner rather than a partner with whom to build a new relationship. More than 90% of women in their 40s say that they are comfortable with the idea of dating a man 10 to 15 years younger. (All About Women, 2007 Edition.) The sexual needs of a woman in her 40s are equivalent to those of a man in his twenties, so they are a good match in bed. What makes her a Cougar?

A. She's a pioneer. She's abolishing middle age. She looks nothing like her mother at that age. She represents the first generation of women who have used their appearance to move ahead in life and she's not ashamed to admit it. She is also part of the first generation of women for whom so many beauty-care products were developed (haircolour, cosmetics, nail polish, skin care, diets, clothes, self-tanning creams, hair removal products, etc.). She knows what anti-aging skin care does. She is likely to live for many more years and she wants to look young and beautiful longer. She has revolutionized aging.

B. She's a youth-cult enthusiast. She has the mind of a 30-year-old trapped in a 40-plus-year-old body! She feels young and trendy. Her self-esteem is greatly influenced by the way others look at her. She loves being complimented—it reassures her that she still exists, confirming her social currency. She knows full well that youth is an important beauty criteria: the more a person ages, the more she fades. She believes that youth has to be maintained.

C. She's financially and emotionally independent, and very sexual. More than 50% of women in their 40s are not living with a significant other and consequently have no steady partner. Several even confess to being unfaithful or fantasizing about adultery. Contrary to what we may believe, a woman's sexual drive does not diminish with age.

Many women redefine their sexuality in order to experiment and discover themselves, and to fulfill their dreams.

This led to four strategies:

- 1. Simplify the anti-aging language and eliminate the science talk by getting emotional with women.** All the big brands praise their miracle recipes and lab results complete with a close-up of a 40-year-old celebrity, without any emotional consideration.
- 2. Focus on the seductive powers and poise of a woman in her forties.** Her power to seduce confirms that she is desirable and still socially visible. She feels 10 years younger; she is not looking for a life partner and prefers to appeal to a great many men. A young and beautiful appearance is a must. Besides, a woman can never have too many compliments.
- 3. Wrap the promise around the positive effects and social benefits that Reversa generates.** A woman will appear younger to others, especially to younger men.
- 4. Go viral.** Incite her to talk about Reversa with her friends.

CREATIVE & MEDIA EXECUTION

Print: September - November 06

A print ad launched the campaign. It ran in Canadian women's consumer magazines in the October and November 2006 editions.

Postcards were distributed to women as inserts in gift packages; they were also sent to dermatologists, cosmeticians and journalists during the Fall and around Christmas time.

Classified ads in newspapers were a further component of the campaign where young men boldly sought mature, beautiful women.





Postcard

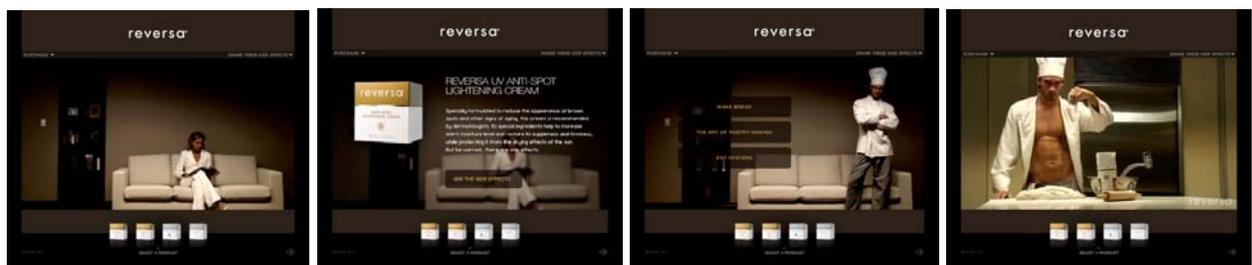


Classified ad

Microsite: September 1, 2006 and ongoing

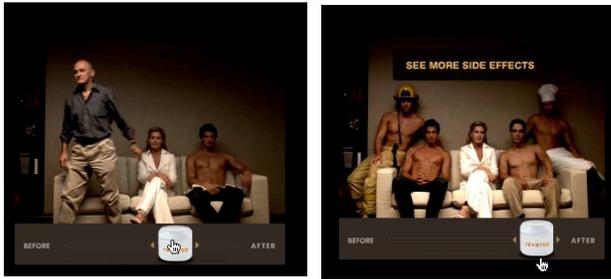
All campaign tactics directed interest to the seemoresideeffects.ca microsite, where women could interact with Reversa to better understand its full side effects.

Upon entering the site—the entrance being a woman’s living room—women are asked to choose from one of four Reversa anti-aging products. Each product has a male character assigned to it, all young and good looking. She then has options: for example, if the gardener has just finished trimming the bushes, she can choose something else for him to do, such as clean the windows, mow the lawn or recite a poem. Her choice is followed by a short video featuring the attractive man performing the selected action. There were 12 such videos on the site, and many appeared on YouTube.



Ad banners: September 11 to October 29, 2006

Interactive online banners were deployed on women’s websites. Visitors were invited to slide over a Reversa product to witness its side effects. The first version featured a woman with her husband who, once the banner was activated, stepped out of the room while an Adonis stepped in. The second version showed the same woman surrounded by a host of beautiful young men.



Interactive online banners



eBay viral tactic: September 19 to 29, 2006

Reversa gave women an opportunity to experience first hand the side effects caused by the use of its products. They were invited to bid on an anti-aging kit offered on eBay. They were also given a chance to win a “side effect” (a handsome young man) as a bonus for an entire weekend.

POS collateral: September to November 2006

Promotional material based on the campaign, such as posters and counter displays, went to pharmacies, while dermatologists and cosmeticians got marketing postcards. Creative was identical to the magazine ad.

Public Relations: September 5 to 22, 2006

A PR campaign was launched at the same time the print ad and microsite first appeared. A press release was sent to all major newspapers and women’s magazines in the Greater Toronto Area, Montreal and Western Canada (Vancouver and Calgary). We targeted society and lifestyle journalists as we felt that they would be the ones most receptive to our message and spark the debate surrounding the ballsy creative.

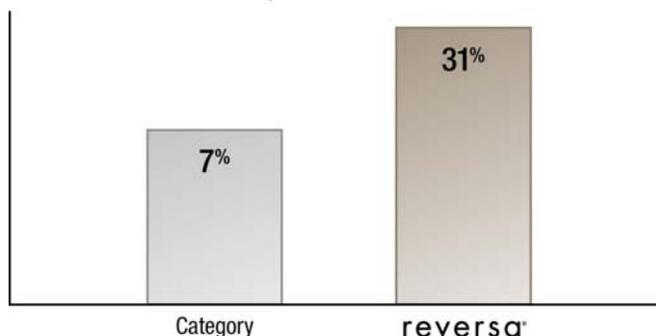
We also targeted Marilyn Dennis and Jeanne Becker. We sent them a Reversa package containing products and promotional materials as well as a letter inviting them to try the products, visit the microsite and give feedback by phone.

BUSINESS RESULTS

Before the campaign, sales were growing at 2–3%.

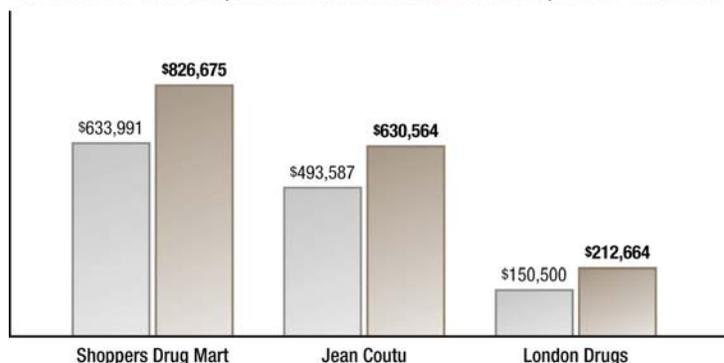
The “Side Effects” campaign managed to increase POS sales by 31% in just six months (September 2005 to February 2006 compared to September 2006 to February 2007). At the same time, the anti-aging skin-care category grew by 7%.

FIGURE 1: Anti-aging skin-care growth vs. Reversa
Sept. 2006–Feb. 2007



Reversa’s POS sales also increased broadly, by 30% at Shoppers Drug Mart, 28% at Jean Coutu, and 41% at London Drugs:

FIGURE 2: Sales Sept. 2005–Feb. 2006 vs. Sales Sept. 2006–Feb. 2007



Reversa’s gross profits also increased 17% in the first six months of the relaunch, which is excellent considering that profits were down 5% during the same period in 2004-2005.

The microsite, for a virtually unknown brand like Reversa, attracted an impressive number of visitors from around the world. Over 895,000 visits have been recorded in eight-months. They came from all continents but mostly from North America, Europe and Asia. The top-three countries are Canada (32% of the visits), France (24%) and the United States (11%). [Crossover Note 31](#).

Thousands of bloggers embraced the side effects phenomenon by posting videos and comments on their blog. Nearly one-third of visits came from over 9,000 sites and blogs that linked to the seemoresideeffects.ca site. Women were hooked and created a virtual communication network. They commented on the “side effects” and shared their fantasies, extending the impact of the campaign.

Direct traffic represented over 65% of the total visits to the microsite. That’s more than 600,000 visits from people who heard about the campaign from friends via emails, popping videos, PR coverage, etc.

The average time spent per visit on the microsite was 8:06 minutes—roughly the time it takes to view more than eight videos—which is considerably higher than the 3–5 minutes usually spent on a site.

The media, with sex specialists and sociologists, talked not only about the audacity of the campaign but also about the fact that women were embracing Reversa’s liberating message—and that it was time advertising communicated it. There were more than 30 articles in magazines and newspapers. The campaign was the lead story on the 10 o’clock news and prompted several radio talk show debates, interviews, and conferences. The campaign was also held up as an example in a televised debate on advertising.

The campaign has also won the following awards:

Boomerang Digital Awards: Winner in the Best Microsite category
 Cannes: Winner of two Gold Lions in Microsite and Online Banner categories
 One Show: Finalist in the New Media Interactive category
 New York Festivals: Finalist in the Website Advertising and Design category
 Prix Stratégies: Winner in the Strategy Audacity category

CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

The target’s positive reaction to the campaign was directly linked to sales growth. Women talked about the campaign at work, on the Web and in stores, sharing their opinions and desires. The media were also quick to talk about it. And men, who were aware of the campaign, had no issue with the way they were portrayed in the advertising.

Advertising was the only planned activity that could have influenced POS sales between September 1, 2006, and February 28, 2007. Nothing else had changed regarding Reversa’s products, price (at par with most competitors), distribution or competition.

Clearly Reversa’s campaign added value to the brand.

INTRODUCTION TO CROSSOVER NOTES — CASSIES 2007

[For Reversa]

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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5. The Total Brand Experience.	✓
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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.

REVERSA CROSSOVER NOTES FOR CASSIES 2007

- 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*.”¹

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](#).

- 5. The Total Brand Experience.** Brands have always been built at “every point of contact” with the consumer, but this turn of phrase is relatively new. It arrived partly because the explosion of media choice has shifted marketers away from a “mass” mentality, and partly because of the growth of services. The way we are treated by a retailer, restaurant, bank or telco has more effect than an advertisement. So all the “points of contact” have to be managed skilfully.

Cassies cases have historically been about advertising in its traditional sense, but they are evolving to include “every point of contact.” At its highest level ([Crossover Note 4](#)) this is more than communication, but most of the time “every point of contact” is part of Integrated Marketing Communication. This itself is more profound than making sure everything has the same “look and feel” — for the obvious reason that what works in one medium doesn’t necessarily work in another.

One of the agencies tries to capture the overall “experience” under the umbrella of an “organizing idea.” All the disciplines then work to achieve their goals in the way that works best in their medium. Of course, if certain words, pictures, icons, slogans etc. work in more than one medium, they will be used. The point is not to force fit. Various cases have referred to the total brand experience. They include:

¹ 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.

- Cassies III: Richmond Savings.
- Cassies 99: AGF Funds.
- Cassies 2001: Clarica, Clearnet, i-wireless.
- Cassies 2002: Bank of Montreal, ED, Lipton Sidekicks, Scotiabank, Sloche.
- Cassies 2003: Bubba, Dodge SX 2.0, Irving's Coffee, Manitoba Telecom, MINI, United Way, Univ. de Montréal.
- Cassies 2004: Zumanity, Desjardins. Fam Channel, Gaz Metro, Réno Dépôt.
- Cassies 2006. WestJet.
- Cassies 2007: Cashmere, SickKids, Coors Light, WestJet, TDCanada Trust.

10. Conventional Wisdom—should it be challenged? Conventional wisdom will sometimes be right. But it can also be a roadblock. When US Pepsi executives first saw the Pepsi Challenge, they apparently said, "that's not Pepsi." Dove Litmus (*Crossover Note 7*) ran into a fusillade of disapproval at client/agency global head offices—and only survived because the Canadian team stuck to their guns. Here are others that went against the tried and true:

From Cassies I, III, 99, 2001:

- Crispy Crunch, making a virtue of greed. Richmond Savings, poking fun at the Humungous banks.
- Sunlight, saying it's OK to get dirty. Fido and Clearnet, using dogs and frogs.
- Various financial accounts—so many that humour has almost become the new conventional wisdom: AGF, Clarica, BMO Quebec (and Scotiabank in 2002).

From Cassies 2002:

- Bud Light, not going after the young, legal-age, male heavy drinker.
- CFL, against younger viewers, accepting they might alienate the core franchise.
- ED, going high-profile with a taboo topic. Five Alive, switching from Moms to young males.
- Irving Home Furnaces, using age as a plus for attracting attention.
- Labatt Bleue, breaking the Christmas "Happy Holidays" tradition.
- Pine-Sol, breaking the conventions of household cleaner advertising.
- Sleeman in Quebec, embracing the English heritage with "honest frenglish."
- Sloche, rejoicing in being politically and nutritionally incorrect.

From Cassies 2003:

- Bait Cars, talking directly to criminals. Crown Diamond Paint, advertising that men hate painting.
- Familiprix, using humour to sell health products. Irving Coffee, making a virtue of the caffeine hit.
- Toyota Matrix, breaking the Toyota "rules." Sola Nero, debunking wine snobbery.
- Super 7, revelling in the excesses of the super-rich.
- Université de Montréal, with no smiling students and ivy covered buildings.

From Cassies 2004:

- Cirque du Soleil, breaking convention as a corporate philosophy.
- Elections Ontario, resisting the temptation to use social responsibility.
- The Miller campaign, throwing out the conventions of political advertising.
- Réno Dépôt, investing in the brand, rather than "price and item."
- Toyota Sienna, with their "cool minivan" thinking.

From Cassies 2005:

- Baileys, breaking out of the liqueur cabinet.
- Crescendo, moving away from "delivery/takeout" as the high ground.
- Cruisin' to Win, thinking small. Energizer Lithium, ignoring the conventions of battery advertising.

- Familiprix, selling health products hilariously.
- Hubba Bubba, using brand thinking in a merchandizing category.
- Moores, redefining the way to look at men shoppers.
- “Stupid.ca” anti-smoking, being hilarious in how it talked to teenagers.

From Cassies 2006:

- Bloody Zit – need we say more? Chocolate Milk, torturing cute chocolate animals.
- Eterna, choosing an emotional (rather than technical) story to sell film.
- Holiday Inn, moving away from “comfort.”
- Listerine, breaking away from “kills the germs that cause bad breath.”
- MINI and Yaris, breaking car conventions.
- VanCity, challenging the unwritten rules of financial marketing.

From Cassies 2007:

- Dove, with its campaign for real beauty.
- Reversa, by targeting Cougars
- Cashmere, finding an analogy between fashion and toilet tissue.
- Prairie Milk, appealing to teens in a decidedly un-commercial way.
- The Capital G Bank in Bermuda, with its “We’re Gifferent” campaign.
- Benylin, with “Take a Benylin Day.”
- Coors Light, walking away from the approach that had made it the #1 light beer.
- La Parisienne detergent, with advertising that threw aside the “rules” of the category.

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. |
| Cassies
2005 | <ul style="list-style-type: none"> • Smoking is just "Stupid." • Energizer Lithium found that the rational approach was not working. |
| Cassies
2006 | <ul style="list-style-type: none"> • Coricidin II had to find a way to get a blood pressure benefit across. • Activia had to do the same with the "digestive" benefit. • Run for the Cure, not surprisingly, found that emotion was appropriate. • IKEA appealed to the need to feel <i>smart</i>. • 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 | <ul style="list-style-type: none"> • 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. |

31. Transcending Advertising. A number of Cassies campaigns have moved into popular culture—at least for a while. Generally, advertisers and agencies are pleased when this happens, though there are always nay-sayers asking "Is it on strategy? Is it relevant? Is it building the business?"

"Where's the Beef?" had a lot more than 15 minutes of fame. But did it build the Wendy's business? I've seen arguments on both sides. Budweiser's "Whassup" faced similar questions, and the last comment I saw was a thumbs down. Cassies cases that mention the effect—and they all do it positively—include Richmond Savings (Cassies III); Molson Canadian, Tourism New Brunswick, Manitoba Telecom

(Cassies 2001); Bank of Montreal and ED (Cassies 2002); Familiprix, Irving Mainway Coffee and Motrin (Cassies 2003); Desjardins and Quebec Milk (Cassies 2004); Crescendo Pizza, Familiprix, Pepsi – Quebec and Quebec Milk (Cassies 2005); Chocolate Milk (Cassies 2006); Dove, Reversa, Energie and Benylin (Cassies 2007).

Viral marketing is the latest incarnation of effort that transcends advertising as we used to think of it. It was a major factor in the Dove case in Cassies 2007.