

Cassies 2007 Cases

Brand/Case: TD Canada Trust

Winner: Sustained Success—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 5. The Total Brand Experience.
- Crossover Note 8. Classic Rivalries.
- Crossover Note 13. Immediate vs. Long-Term Effect.
- Crossover Note 14. Refreshing a continuing campaign.
- Crossover Note 32. Internal Marketing.

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):	2001 – 2006
Start of Advertising / Communication effort:	2001
Base Period for Comparison:	Historical comparisons

TD Canada Trust is one of Canada's Big 5 Banks with enviable business results, a highly valued brand, and a reputation as a successful marketer. Its success has been built on a clear and differentiated brand strategy delivered through both mass and targeted communications.

Effective advertising is really the story of the TD Canada Trust brand development. This case will demonstrate how the television advertising campaign successfully launched and sustained the business success of TD Canada Trust.

As discussed later, this can be seen by examining the track record in four areas:

1. Brand Value
2. Brand Television Effectiveness
3. Third Party Recognition
4. Revenue and Stock Values

It is truly a story of sustained success.

SITUATION ANALYSIS

The merger of the diverse cultures of TD Bank and Canada Trust created an opportunity to develop a new brand platform for the merged brand – TD Canada Trust.

In developing a solution, there were three things that needed to be accomplished:

- Identify relevant positioning territories at the intersection of the bank's offering and consumers' needs. [Crossover Note 1](#).
- Understand consumer perceptions of banks and potential obstacles to communication. [Crossover Note 2](#).
- Leverage the campaign idea and equities across all communications and throughout the TD Canada Trust network. [Crossover Note 5](#).

As this is a highly competitive category, the expectations were that the advertising had to not just successfully launch the new TD Canada Trust brand, but exceed category norms and have a superior and sustained effect on the business.

STRATEGY AND INSIGHT

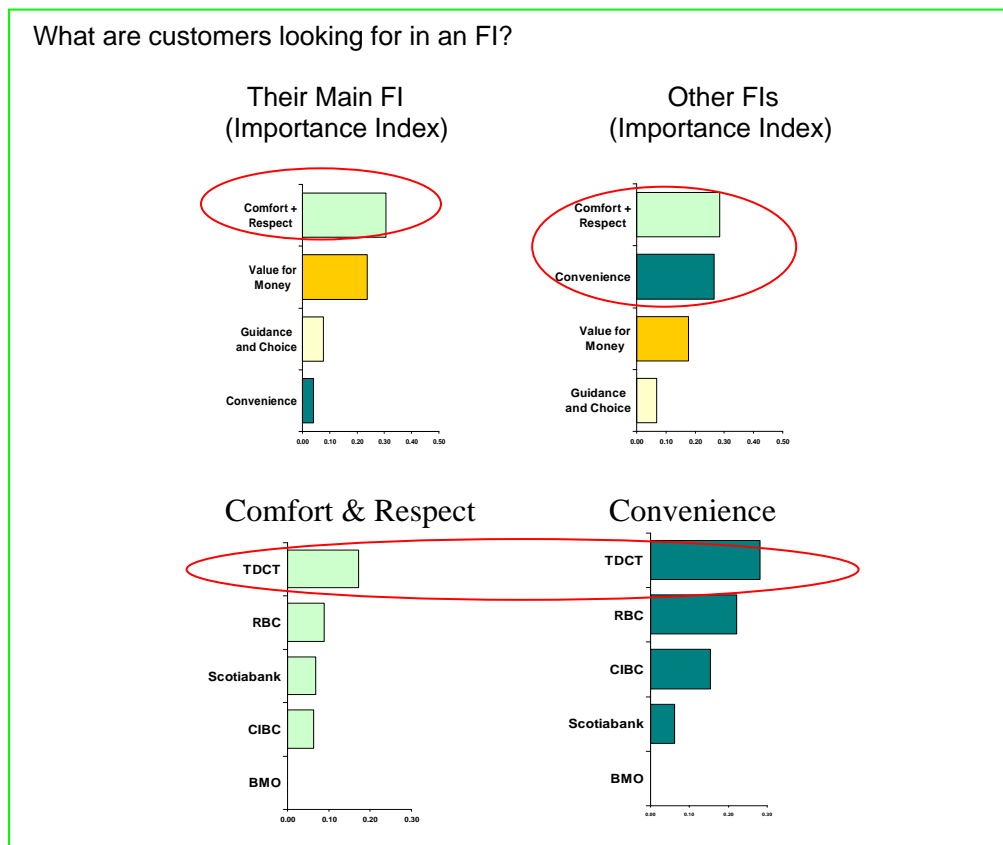
Through research we learned that consumers love to hate banks. One theme that consistently floated to the top was "it's all about them and not about me."

Consumers wanted a clear understanding of what to expect from the new TD Canada Trust brand, and what we stood for when it came to customer service. Outside of

pragmatic business performance, this promise of a better banking experience would be something the TD Canada Trust brand would be measured against.

The first step was to audit the Big 5 to stake out a territory that TD Canada Trust could own. It needed to position TD Canada Trust in the hearts and minds of consumers; differentiate the brand from competition; act as a philosophy and mission for employees **Crossover Note 32**; and play a critical role at the community level. **Crossover Note 8**.

Ultimately, we linked consumer relevance (empathy etc.) to credibility (personal service from Canada Trust, expertise from TD Bank). Of all the service positioning statements tested “a uniquely comfortable banking experience” was the most ownable, distinctive and relevant. It also complemented the two most sought after attributes that consumers valued: comfort/respect and convenience.



SOURCE: TDCT Tracking 2002-2006, Burak Jacobson

These findings led to the “Banking can be this comfortable” tagline.

We then set out to create a mnemonic device that could aid in message communication and intensify brand link. One symbol was more engaging, relevant, measurable, and, for a bank, unexpected.

A big comfy green chair.



CREATIVE EXECUTION

We brought this idea to life in a methodical manner that allowed TD Canada Trust to dimensionalize “Comfort.” The three phases were:

1. Connect with consumers by recognizing the widespread negative service perceptions of the Big 5 Banks.
2. Unveil the “Comfort” proposition.
3. Link “Comfort” to products and key points of difference.

Phase 1 – Connect with consumers on service

Consumers were frustrated at being treated like a number. They felt un-empowered and unimportant. (The television launch was preceded by a brand manifesto in print that announced the new TD Canada Trust brand’s intention.)

Phase 2 – Unveil the “Comfort” proposition

We needed to expand outside of a greetings message and be linked to products such as online banking and mortgages.

Phase 3 – Link ‘Comfort’ to products and key points of difference

We further entrenched “Comfort” through continuing to listen to what customers needed, and changing how we did business, such as: open later, open earlier, paperless banking, easy to navigate website, and superior service standards.

Overall, TD Canada Trust has been extremely consistent for the last 6 years, due to highly disciplined brand and agency teams that employ fact-based rational analysis and a bias to iterative, evolutionary approaches. **Crossover Note 14.** In an industry often distracted by novelty, TD Canada Trust’s unusual consistency has been a vital ingredient in its success. **Crossover Note 13.**

Phase 1 – Connect with consumers on service

**ALL BANKS LOOK
AFTER YOUR MONEY.
THE QUESTION IS,
HOW WELL DO THEY
LOOK AFTER YOU?**

At TD Canada Trust we want to make banking comfortable. We want you to feel welcome. Our goal is to deliver the personal service you want and the respect you deserve. Your business is important to us. And while you may have noticed some of the changes we’ve made, even more are on

the way. We’re building a better bank for you – so that you feel at ease every time you step into a branch, go online, pick up the phone or use a bank machine. If you’ve ever wondered what it’s like to have a bank look after you, come to TD Canada Trust. Banking can be this comfortable!

1-800-436-3333 ~ www.tdcanadatrust.com

© 2008 TD Bank

Phase 1 – Connect with consumers on service

Title: We Know Your Name (2001)

Music: Instrumental



Captions:
Some Guy
Some Lady
Some Woman



Captions:
Another Guy
Some Guy
Some Other Guy



Caption: Some Guy
V/O: At TD Canada Trust,



Caption: Mr. Martin
V/O: knowing what you need



V/O: begins with knowing who you are.



V/O: Banking can be this comfortable.
TD Canada Trust.

Phase 2 – Unveil the “Comfort” proposition

Title: Coffee Table (2003)

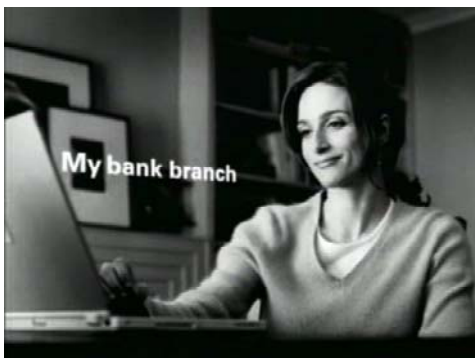
Music: “A-B-C”, Jackson Five



Captions:
My coffee table
My pillow



Captions: My books My fireplace My chair
V/O: There's something about having all the comforts of home



Captions: My bank branch
V/O: including your bank.



V/O: EasyWeb internet banking.



V/O: Voted easiest to use.



V/O: Banking can be this comfortable.
TD Canada Trust.

Phase 2 – Unveil the “Comfort” proposition

Title: Sold Not Sold (2003)

Music: “That’s The Way (I Like It)”, KC & the Sunshine Band



Caption: Sold

V/O: At TD Canada Trust, we know that looking for the right house



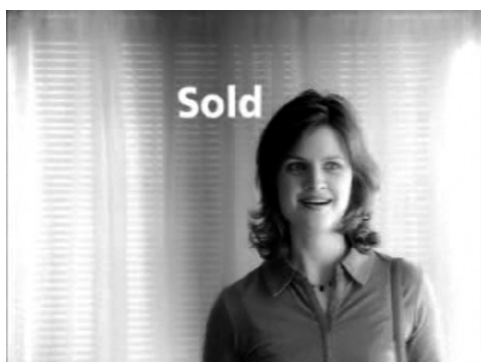
V/O: is a lot like looking for the right mortgage



V/O: which is why we'll go out of our way



V/O: to help you get exactly what you want.



Caption: Sold

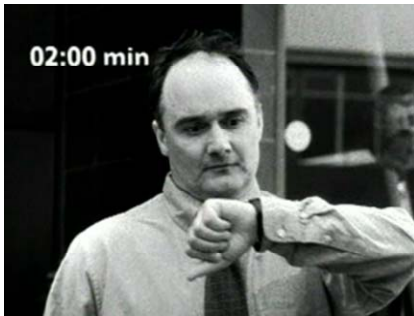


V/O: Banking can be this comfortable. TD Canada Trust.

Phase 3 – Link “Comfort” to products and key points of difference

Title: Running Man (2004)

Music: “Mod Squad Theme”, Earle Hagen



Caption: 02:00 min



Caption: 01:47 min
V/O: At TD Canada Trust,



Caption: 01:03 min
V/O: we understand that sometimes, there just aren't enough hours in the day



Caption: 01:03 min
V/O: to get everything done.



SFX: Music



V/O: Which is why we have longer hours at more branches.



V/O: Banking can be this comfortable.
TD Canada Trust.

Phase 3 – Link ‘Comfort’ to products and key points of difference

Title: Walking Woman (2004)

Music: Batman Theme Song, Neal Hefti



SFX: Music



Caption: Open
V/O: At TD Canada Trust



V/O: we know everyone wants to do things in their own good time.



Caption: Open
V/O: that's why we have longer hours at more branches.



SFX: Music



Caption: Still open
V/O: Come talk to us at TD Canada Trust.



V/O: Banking can be this comfortable.

Phase 3 – Link ‘Comfort’ to products and key points of difference

Title: **Bouncing Ball (2005)**

Music: “Sweet Georgia Brown”, Brother Bones & His Shadows



SFX: Music



V/O: At TD Canada Trust, paperless banking means that you don't have to fill out deposit or withdrawal slips.



Caption: Paperless banking
V/O: Which makes banking quicker and easier.



SFX: Music



Caption: Paperless banking



V/O: Make the switch to TD Canada Trust. Now with EasySwitch, it's never been easier.

Phase 3 – Link ‘Comfort’ to products and key points of difference

Title: Late Night Larry’s (2005)

Music: “Night Time (Is The Right Time)”, Ray Charles



SFX: Music



SFX: Music



V/O: To make life easier for small business owners, or just about everyone...



V/O: TD Canada Trust is open earlier and open later.



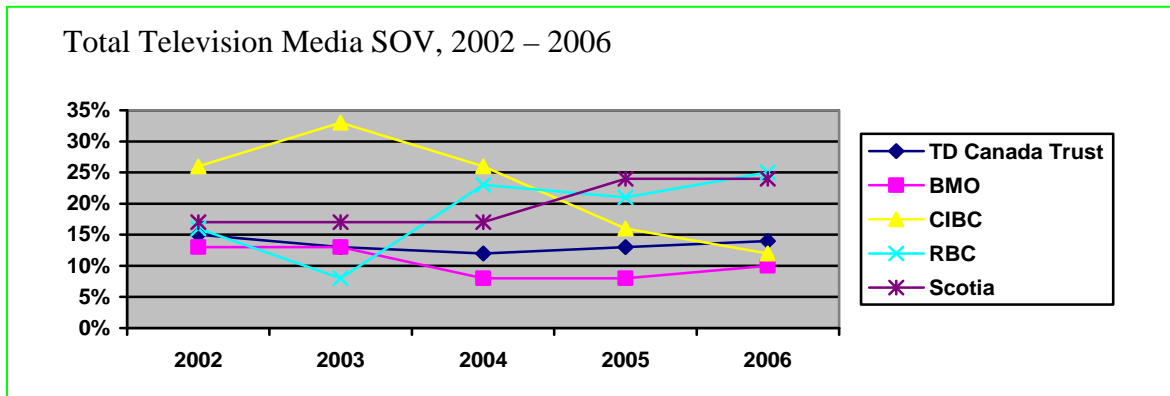
Caption: Open longer
V/O: We're open longer than any other bank in Canada. Switch now and discover for yourself.



V/O: TD Canada Trust.
 Banking can be this comfortable.

Media Spend

An additional result of our consistent brand campaign is maximizing the efficiency of our media spend. We have consistently had one of the lowest share of voice percentages in television spend amongst the Big 5 Banks.



SOURCE: Nielsen Media Measurement

BUSINESS RESULTS

We can measure the success of the “Comfort” campaign in several ways:

5. Brand Value
6. Brand Television Effectiveness
7. Third Party Recognition
8. Revenue and Stock Values

1. Brand Value

TD Canada Trust was recently ranked as the second most valuable Canadian brand (source: Brand Finance Canada).

This recognition speaks to TD Canada Trust’s strong financial assets and the strong intangible values such as image, consumer perceptions and, most importantly, loyalty.

This Brand Value ranking coupled with the financial success of TD Canada Trust (see later) reinforces that our disciplined and consistent creative approach continues to maintain momentum, and not only sustain success, but build on it.

MARKETING
MOST VALUABLE BRANDS
A NAME TO TAKE TO THE BANK

MOST VALUABLE CANADIAN BRANDS 2007

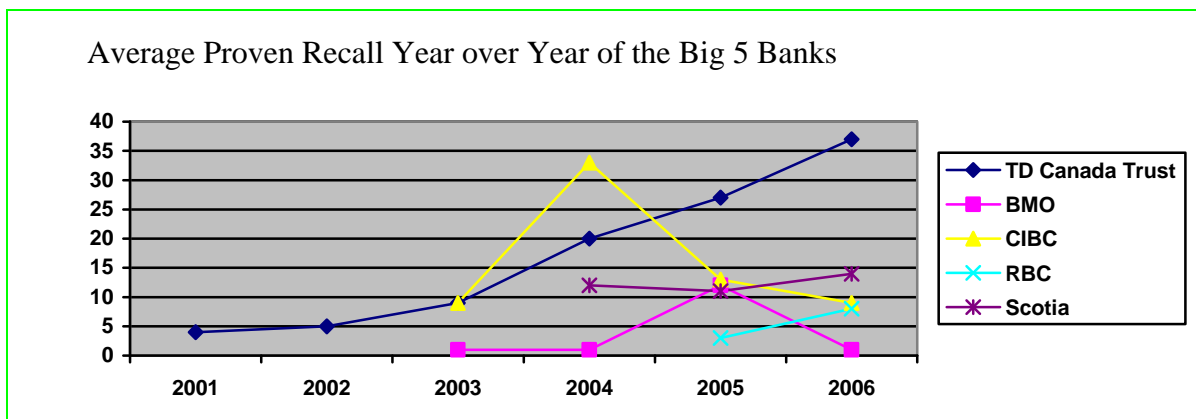
RANK	BRAND	SECTOR	ENTERPRISE VALUE (\$B)	BRAND VALUE (\$B)	BRAND VALUE (% OF ENTERPRISE)
1	BMO	Banking	\$19,374	\$4,264	22.01%
2	TD Canada Trust	Banking	\$18,242	\$4,231	23.20%
3	CIBC	Banking	\$14,482	\$2,877	19.86%
4	RBC	Banking	\$7,308	\$2,085	28.54%
5	Scotia	Banking	\$7,045	\$2,052	29.13%

SOURCE: National Post, Friday June 29, 2007

2. Brand Television Effectiveness

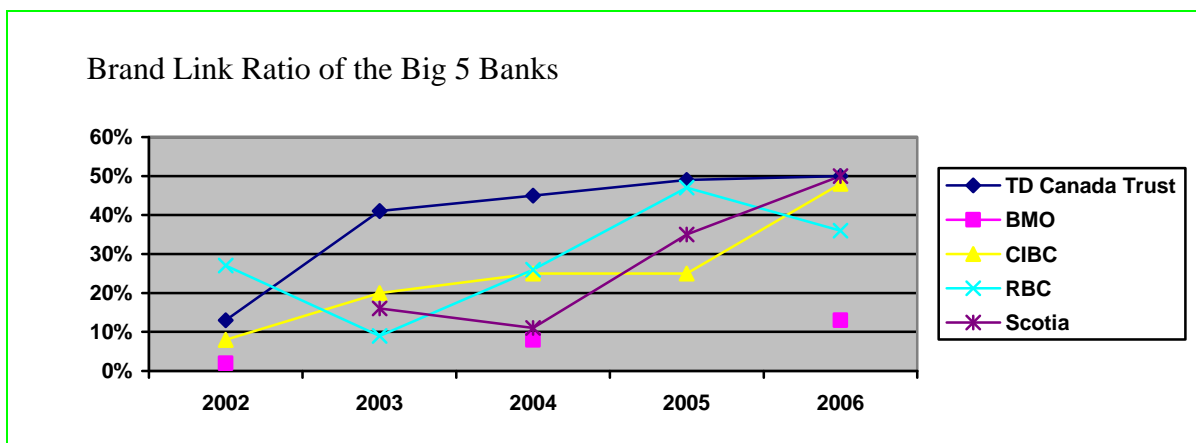
Year in and year out, bank brands shuffle their priorities and tend to be inconsistent with their media spend and their communication approach. This is not the case for TD Canada Trust. We believe in maintaining a consistent level of media investment, with a consistent strategy, message and style of creative execution.

Compared to the other Big 5 Banks, our current and historical proven recall scores are gaining momentum every year, well ahead of the competition:



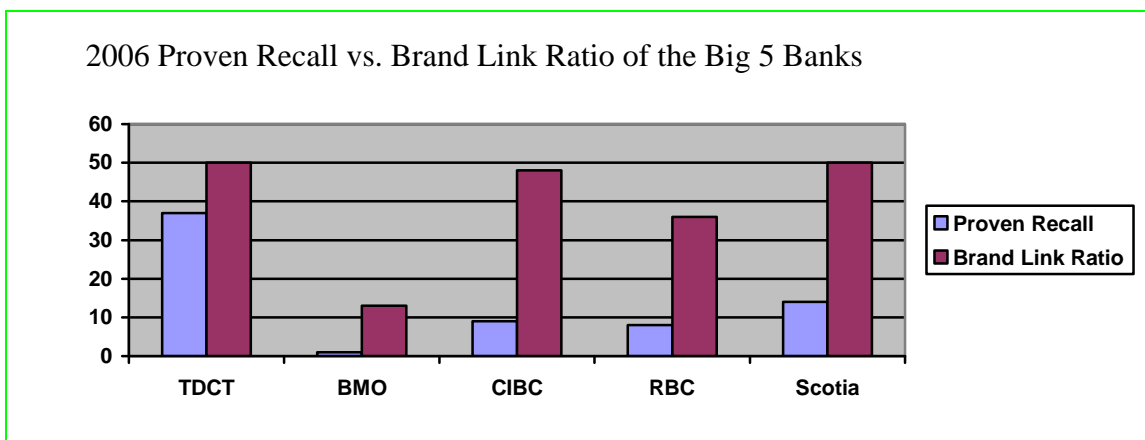
SOURCE: Ipsos-ASI Adgraph, 2002-2006

But TV ad recall alone can't tell the whole story, because without linking communication back to the brand it is just words on a screen.



SOURCE: Ipsos-ASI Adgraph, 2002-2006

The above demonstrates that while competitors have made headway with Brand Link, none have shown the consistency that TD Canada Trust has. In fact, the competitions' brand link ratios may be slightly misleading their Proven Recall is low (see next table).



SOURCE: Ipsos-ASI Adgraph, 2002-2006

When comparing the brand link ratio back to the proven recall (2006 data), TD Canada Trust's proven recall is double that of the closest competitor, making the brand link ratio that much more impressive.

3. Third Party Recognition

The biggest compliment any brand can get is to be rewarded for your efforts by peer-to-peer organizations – especially international ones. The “Comfort” platform, and TD Canada Trust, have been recognized as follows:

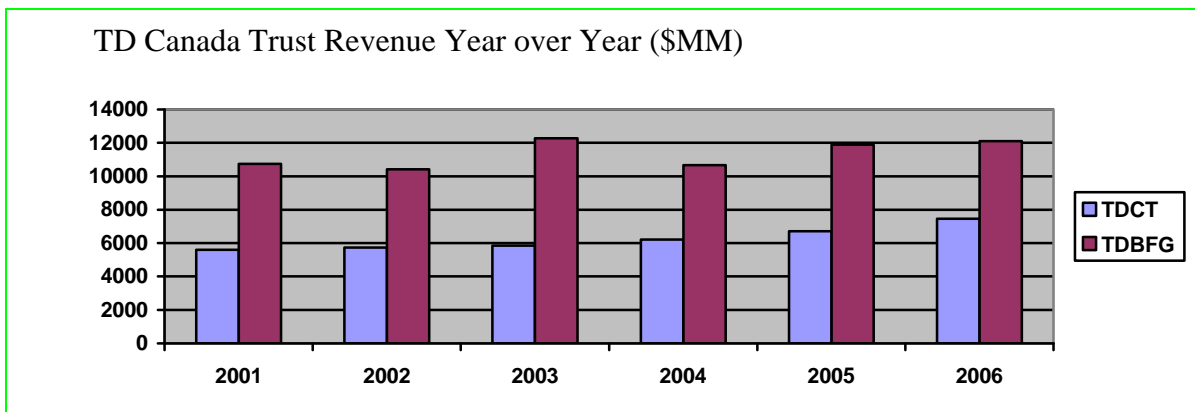
- Canadian Marketing Association Gold for ‘Integrated Multi-Media Budget over \$1 million. (For the merger launch – 2001.)
- Marketer of the Year, *Marketing Magazine* (2002)
- Ranked first among the Big 5 in quality of customer service, best in-branch access and convenience; information handling and communication; ABMs and online banking. (Synovate, September 2005 & 2006)
- Ranked #1 in overall customer service and customer satisfaction (JD Power, 2006)
- Ranked #2 for Canada's most valuable brand two years running (*Globe & Mail*, July 2007)



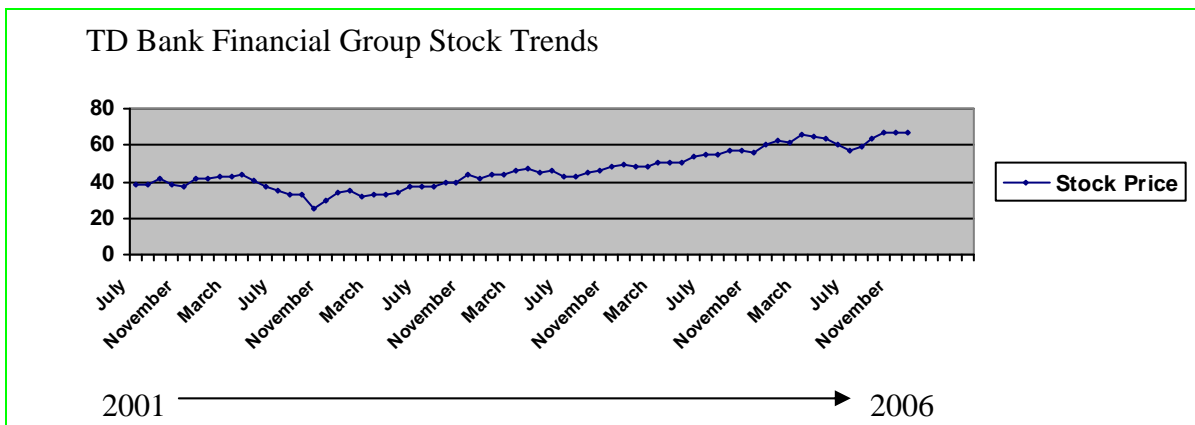
4. Revenue and Stock Values

As television ad tracking and brand link ratios behind “Comfort” have consistently increased, this pattern is also reflected in the revenue and stock trends of the TD Bank Financial Group family.

TD Canada Trust accounts for the lion’s share of the TD Bank Financial Group’s scope of business. Over the years, while the TD Bank Financial Group has experienced revenue fluctuations, the TD Canada Trust brand continues to provide a consistently stable and growing revenue flow.

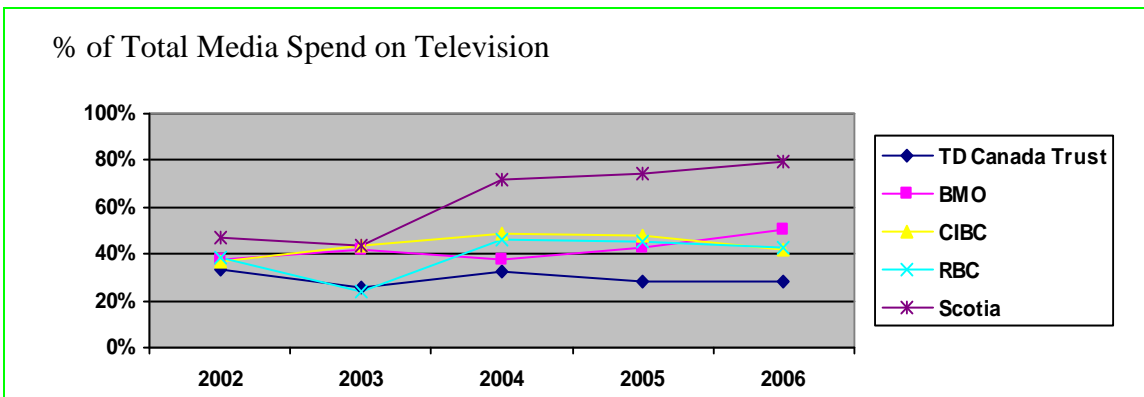


SOURCE: 2004, 2005 & 2006 TD Annual Reports



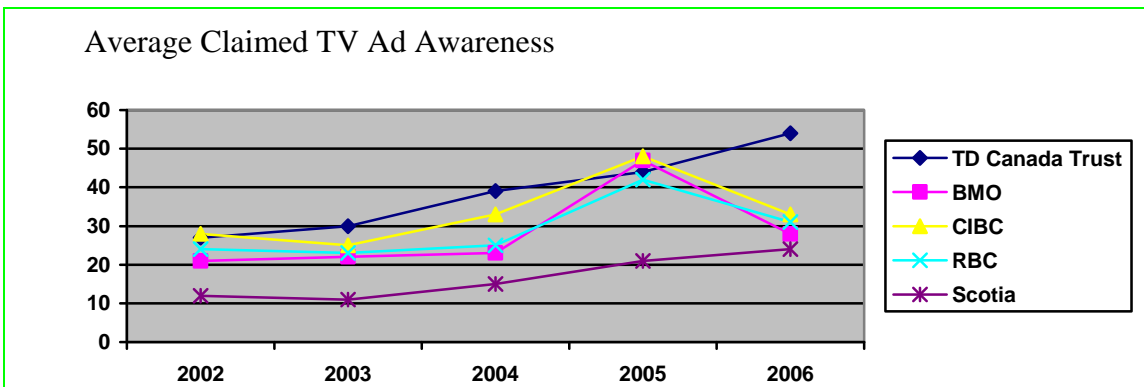
CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

It is important to reinforce that TD Canada Trust’s television spend levels were consistent year-over-year and were below many of the Big 5 Banks television investments.



SOURCE: Nielsen Media Measurement

Despite the lower spend levels and share of voice, TD Canada Trust’s Claimed TV Ad Awareness grew. Even when the competition began spending more, it did not slow the progressive increase of scores.



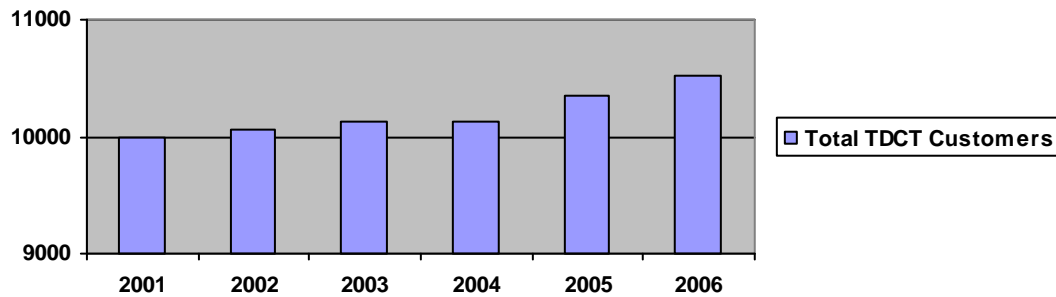
SOURCE: Ipsos-ASI Adgraph, 2002-2006

The above Claimed Television Ad Awareness scores, in conjunction with the Proven Ad Recall scores, clearly demonstrate that TD Canada Trust’s brand television advertising broke through, continues to attract and engage consumers.

As noted earlier, it is also linked back to the brand.

Finally, this consistent and disciplined approach, plus living up to the “Comfort” promise operationally, has sustained TD Canada Trust’s customer base (even after a tough merger) and has helped grow it.

TD Canada Trust Total Number of Customers Year over Year (xM)



SOURCE: MIR Customer Metrics Report, 2006

Conclusion

The proposition of comfortable banking; the dedicated use of the green chair icon; the disciplined executional style; and consistent media strategy have delivered impressive and sustained results.

INTRODUCTION TO CROSSOVER NOTES — CASSIES 2007

[For TD Canada Trust]

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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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.

TD CANADA TRUST 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](#).

- 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:

- Cassies III: Richmond Savings.
- Cassies 99: AGF Funds.
- Cassies 2001: Clarica, Clearnet, i-wireless.
- Cassies 2004: Zumanity, Desjardins. Fam Channel, Gaz Metro, Réno Dépôt.
- Cassies 2006. WestJet.

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.

- 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 2007: Cashmere, SickKids, Coors Light, WestJet, TDCanada Trust.

8. Classic Rivalries. Examples in the Cassies are as follows:

- Canadian versus Blue. Cassies I, III, and 2001.
- Energizer versus Duracell in Cassies I, and also Cassies 2005.
- Pepsi or Diet Pepsi versus Coke. Cassies I, 2002, 2005, 2007
- Dove versus Ivory. Cassies III.
- Richmond Savings versus the banks. Cassies III.
- Lipton versus Campbell. Cassies 2001.
- Sunlight versus Tide. Cassies 99 and 2001.
- Labatt Bleue versus Molson Dry. Cassies 2002.
- Listerine versus Scope. Cassies II and 2002.
- Desjardins versus the banks. Cassies 2004.
- Cottonelle versus Charmin. Cassies 2004. And as Cashmere in Cassies 2007.
- Dentyne versus Excel in Cassies 2005.
- workopolis versus Monster in Cassies 2006.
- SpongeTowels versus Bounty in Cassies 2007.

13. Immediate vs. Long-Term Effect. The effects of advertising in the short and/or long-term have been hotly debated for years. I'm can't do justice to all the points of view in this space, but here is a fairly lengthy overview:

Einstein proposed the Theory of Relativity about 100 years ago. Then Planck came up with Quantum Theory, and Hiesenberg advanced his Uncertainty Principle. Since then, physics has struggled to find the elusive "theory of everything.. In a less cosmic way, advertising has followed the same course. A top UK researcher found over a hundred theories of how advertising works. They all capture part of what happens, but none explain the full picture.

This leads to an important point. In the absence of a single agreed theory, we've all pieced together our own notion of what effective advertising is all about. Our mental models (while right some of the time) are not right all of the time. But *we all make the mistaken assumption that our own model is right.*⁴

For example, there used to be a view (diminishing, but still with us) that creativity gets in the way of effectiveness. Some years back, the CEO of one of the big packaged goods companies unrepentantly said this. I'm sure that in his own mind he was criticizing "irrelevant creativity" or "self-indulgent creativity." But he left the impression that he was only interested in the tried and true.

At the other extreme, there's the view that creativity is all that matters. When people advocate this, they don't mean "irrelevant" or "self-indulgent" creativity, but to people at the tried-and-true end of the spectrum, that's what it sounds like.

⁴ I think it was Paul Feldwick, a top UK planner, who first made this penetrating observation.

13. Immediate vs. Long-Term Effect (cont'd).

Between these extremes there's a view with accumulating evidence in its favour; that creativity (relevant of course) is a *partner* in effectiveness. All the big Cassies winners bear this out, and an even longer list of examples comes from 20+ years of IPA Effectiveness Awards in the UK. (The Cassies was modelled on these Awards.)

Many people carry a subconscious version of the 100 year-old AIDA theory in their heads: Attention >> Interest >> Desire >> Action. But there is a lot of evidence that advertising does not work this way, especially for established brands in everyday categories (I dislike the terms "low interest" or "low involvement"). Foote, Cone & Belding, amongst others, have proposed buying sequences based on Learn-Feel-Do, Feel-Learn-Do, and Do-Feel-Learn. In this approach, LFD is similar to AIDA, and applies to high-involvement purchases. FLD applies to categories like cosmetics and perfumes. DFL applies in the so-called low-involvement situations where there is (presumed to be) not much risk attached to the purchase.⁵

Speaking of models, it seems self-evident that advertising has to "cut through the clutter" but even that is being re-examined. Neuroscience gives us Low-Involvement Processing. It seems that humans take in huge amounts of data through the primitive parts of our brain. It doesn't blast its way in. It goes in without our knowledge. This is about as far from AIDA as you can imagine. LIP, in terms of advertising, is unproven, but I think there could be something to it, based on a common sense test. If you examine all the thoughts, feelings, knowledge and memories you have about brands, haven't a great many of them got in by osmosis? For more on this, see papers by Robert Heath and Jon Howard-Spink in Admap.

In any event, clients, account people, creative people, and researchers have many different mental models for how advertising works. This explains a lot of the tension when advertising is being developed, discussed and evaluated.

On the issue of immediate versus long-term effect, there is an "experience" view, and an "academic/research" view. The experience view is probably best captured by the comments of John Pepper, then President of Procter & Gamble, in a 1988 speech:

I believe in advertising quite simply because I have seen throughout 25 years that the correlation between profitable—let me emphasize profitable—business growth on our brands and great advertising isn't 25 percent, it's not 50 percent, it's not 75 percent. It is 100 percent. And I don't deal in hyperbole here. In 25 years I haven't seen a single P&G brand sustain profitable volume growth for more than a couple of years without having great advertising. Great advertising alone won't do the job. We know that. The product must be right. The pricing must be right. We've got to provide superior satisfaction, superior value to consumers. But great advertising—it's purely and simply a must.

Within this "experience-based" view, there are basically five broad advertising scenarios that have to be managed:

⁵ This paragraph is touching on the area known as Hierarchy of Effects. Academics and researchers have been trying for over a100 years to pin down what is going on when we buy one thing rather than another. Creative people tend to think more intuitively, but this type of approach can be useful in sorting out where the real points of leverage are. For more (maybe too much more!) google Heirarchy of Effects,

13. Immediate vs. Long-Term Effect (cont'd).

1. An established brand is doing well with a well-regarded campaign, and the challenge is to maintain this success. See *14. Refreshing a Continuing Campaign*.
2. An established brand has got to a good volume/share/ profit level, often with the help of advertising, but now growth is hard to come by. In this scenario, it may be best, from an ROI point of view, to go into “retention” mode—using advertising to maintain the brand at successful levels, rather than trying to make it grow.⁶
3. The brand has launched a new campaign, and shipments/share etc. respond within days/weeks of new advertising.
4. It's clear, based on careful analysis, that the new advertising is not working.
5. The effectiveness of the new advertising is hard to read, either because it is “too early to tell” or there is not enough information to sort out what's happening.

Scenario 1 is relatively straightforward, though it is always a challenge to maintain and refresh a continuing campaign.⁷ Scenario 2 may not be red-blooded enough for some, but it needs to be considered in markets with a high cost of aggressively acquiring new customers. Scenario 3 is a delight when it happens, though in most competitive markets is relatively rare. Scenario 4 happens, and when it does, it's in everyone's interest to fix the problem quickly and learn from it. Scenario 5 is very common, and the danger is for decisions to be made on anecdotal evidence, rather than deeper analysis. Angst creeps in, and the following could all be valid:

- **The advertising is working, but the effect is masked.** Pricing, promotion, in-store activity, distribution etc. almost always have a greater short-term effect than advertising. However, if they are masking an underlying positive trend, then given time, the masking will recede, and all should be well.
- **There is a “slow burn.”** This is based on the assumption that (some) advertising needs time to wear in. It has to be said, though, that many people reject wear-in, saying that if a campaign does not have a quick effect, it's unlikely to have one at all. On the other hand, campaigns like “I AM” Canadian in Cassies III were spectacularly effective, but took time to wear in.
- **There's an “arm wrestler” stand-off.** Two equally matched (and strong) arm wrestlers can hold each other immobile for an agonizing length of time. You may be up against a powerful competitive campaign i.e. you have to assess the strength of that campaign before coming to a conclusion about your own.
- **The advertising is not working.** You may be seeing the early signs of this—in which case you need to be preparing some sort of fix.

From the academic/research side, there's good evidence of advertising's short and long term effect though, as noted above, not all advertising works. Here's a selection of work in this area:

⁶ Aggressive marketers can find this difficult to accept, particularly given the danger that a passive approach can become a self-fulfilling strategy. However, it does need to be considered.

⁷ Boardroom fatigue and “new people wanting change” are big factors here.

13. Immediate vs. Long-Term Effect (cont'd).

- **John Philip Jones and STAS (Short-Term Advertising Strength).** Jones designed a study to uncover short-term effect, if it exists. He used single-source data to examine “advertised” and “non-advertised” households—and the brands they buy. There are detractors to this work, but the findings seem pretty clear:
 - a) There is a definite, short-term effect from advertising. (70% of cases.)
 - b) In Jones’s words, *a single advertising exposure was shown to be all that was necessary to achieve an immediate sales increase.* (Note that this flies in the face of conventional wisdom about frequency. See *Crossover Note 28.*)
 - c) The short-term effect was often followed by a one-year effect (46% of brands) though the sales response at one year was always lower than at one week.
 - d) When brands do not show the STAS response, it is likely that the creative is not as strong as it might be, or that it is being out-muscled by more powerful creative from a competitor. [A stronger arm-wrestler.]

- **The IRI on long-term effects.** IRI run state-of-the-art Behaviorscan split-cable test markets in the US. Consumers are exposed to marketing effort, while a matched control group is not. In the early 90s IRI published the learning from 400 tests that had explored TV creative, media weight, promotion support and so on. They were able to analyze 44 tests for long-term advertising effect. Test areas (A) were measured against control areas (B). Areas “A” only got special effort in Year 1. After that, the test and control plans were identical. In other words, any long-term effect in the test areas was caused entirely by the effort in Year I. Results were:
 - a) In Year I, Plan A markets averaged +22% volume over Plan B.
 - b) In Year II, Plan A markets held their advantage, at +14%.
 - c) In Year III, they still held an advantage, averaging +7%.

In other words, in these 44 markets, the 3-year effect was, on average, double the one-year effect. The study concludes that payout for one-year effort should be calculated over three years.

- **The Millward Brown Findings.** Millward Brown have immense databases in the UK, USA, Canada, Europe and elsewhere. They see a short-term advertising effect in their continuous tracking, but also a long-term effect. Through sales modeling, they estimate that this long-term effect may, on occasion, be as much as 7 times greater than the short-term effect. (Provided by Bill Ratcliffe, then President of Millward Brown in Canada.)

- **The Observations of Paul Feldwick.** Paul Feldwick is a top planner in the UK with impeccable credentials. He has proposed a fascinating metaphor for short and long-term effect, based on “brand muscle.” When we exercise, the result of any individual activity is small and hard to measure. But over time, results can be dramatic. This is more than just a clever analogy. There is a huge amount of evidence that as consumers get more used to buying a brand, it moves into their habitual (and perhaps even loyal) repertoire.

13. Immediate vs. Long-Term Effect (cont'd).

- **Market Mix Modelling.** A few Cassies winners, and many IPA winners, use econometric modelling to prove the advertising effect. This is a big step forward, though it should be borne in mind that this modelling, at its core, measures shorter-term effects. It uses sophisticated mathematics to examine changes in sales, and relate them to the corresponding marketing tactics. The mathematical formula produces a theoretical sales curve, and, when done well, it is a tight fit to actual. Then, it can be assumed that the model is accurately assessing what each tactic is contributing. However (and this is important) this modelling does not explain “steady state” or “baseline” volume.
- **The Work of Hess and Ambach.** Hess and Ambach (amongst others) have pointed out that a typical Market Mix model will fail to explain as much as two thirds of a brand’s volume. This is usually identified as “baseline volume that the brand would have gotten anyway.” But something must be generating it.

This is usually identified as the equity that the brand has accumulated as a result of all of its activities over the long term up to that point.

Hess and Ambach used loyalty programme databases to identify at least some of this “equity” effect. They expressed it as a multiplier applied to the results given by Market Mix modeling, and concluded that advertising’s longer term effect “ranges from 1.58 to 3.98 of the market-mix modelling effect, with an average multiplier of 2.32.”

For more, see publications by John Philip Jones, Leonard Lodish (IRI), Millward Brown, Paul Feldwick, and Hess & Ambach. For some academic fireworks, see also the disputatious views of Andrew Ehrenberg of the London School of Business.

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.⁸

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.)

⁸ 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.⁹

⁹ 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.

32. Internal Marketing. When the Cassies started in 1993, internal marketing, as an idea, hardly existed. Now it's seen as a crucial part of brand-building, and it had an important role in most of the cases listed under *5. The Total Brand Experience*. Laurie Young and Guy Stevenson give a spectacular example in the ICA book *Excellence in Brand Communication*:

Between 1990 - 1995, British Airways flew every employee from around the world to London, in batches of 100, to explain the idea behind the World's Favourite Airline campaign. The brand idea wasn't just about serving business travelers. It meant treating coach passengers (World Traveler Class) with great respect and dignity, because their once-a-year trip most likely had more emotional impact than any trip a frequent business traveler took. And British Airways was the world's most profitable airline during that era.

In Cassies 2005, Harvey's, United Way, and Familiprix touch on this topic. WestJet, Sick Kids, Royal Bank, and Purlolator so in Cassies 2006. SickKids, WWF, Capital G Bank, WestJet (again) and Canada Trust do so in Cassies 2007.