Cassies 2007 Cases

Brand/Case: A Decade of TELUS

Winner: Sustained Success—Gold

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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 3.	Core Equity versus Price and Promotion.
Crossover Note 4.	Business Strategy dictated by Brand Positioning.
Crossover Note 7.	Fighting for the Same High Ground.
Crossover Note 8.	Classic Rivalries.
Crossover Note 14.	Refreshing a Continuing Campaign.
Crossover Note 27.	Share of Voice, Share of Mind, Spending.

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 1997 to June 2007**
Start of Advertising/Communication Effort: **October 1997**
Base Period for Comparison: **Ongoing**

Brand loyalty is the Holy Grail of marketing. Every year billions are invested to build the positive perceptions required for relationships between brands and consumers. The goal is long-term brand commitment, based largely on equity developed through marketing communications.

Ironically, our expectation of loyalty is frequently contradicted by our behaviour as marketers. Today's pre-occupation with quarterly returns to shareholders takes priority over long-term brand building efforts, and campaigns come and go in the blink of an eye. No sooner does a new platform debut than we are looking for its replacement. Crossover Note 14.

Against this, TELUS's commitment to a singular brand positioning, and the decade-long campaign it inspired, is remarkable. In a category of lightning-fast technological changes, the campaign's ability to endure has helped propel TELUS to the top of the Canadian mobility marketplace. The campaign is proof of the unwavering commitment of the marketers behind the brand to a clear and powerful vision. Crossover Note 4. Long-term customer loyalty has been achieved largely through the insistence on building powerful brand equity—and resisting the urge to change for change's sake.

Many measures could capture the success initiated by Clearnet and maintained by TELUS, but the key industry metrics in this field are:

- Net additions: the total number of net new subscribers.
- Churn: the percentage of customers who leave the company.
- ARPU (Average Revenue per Unit): indicating the value customers represent.

Clearnet/TELUS has led the industry in these measures for the majority of the past 10 years.

SITUATION ANALYSIS

a) Overall Assessment

This case covers a substantial time frame and a number of stages in the brand's development.

1. LAUNCH MODE

Before 1997, cellular phones were essentially business tools. Airtime and handset costs were, by today's standards, exorbitant. But in the mid 1990s, technological advancements and digital licensing agreements from Industry Canada ushered in the era of digital PCS technology. Today, with penetration at 64%, it's hard to remember how specialized this technology was. But in 1997 the challenge of turning a niche service into a mainstream phenomenon was immense.

David and Two Goliaths

The telecommunications landscape at Clearnet's launch was essentially a duopoly. As a small, leanly financed company Clearnet had to deal with certain disadvantages:

Brand equity: Bell and Rogers had established profiles and instant credibility in the emerging wireless category. This was particularly important given consumers' hesitation with unfamiliar technology. People might question its reliability, or wonder if they really needed it, but with Bell or Rogers as their provider, they were in experienced hands. Conversely, Clearnet faced the double challenge of having to prove itself as a company *and* as a service. Crossover Notes 7 and 8.

Funding: Media investments in this sector are among Canada's largest. Clearnet's budgets were considerably smaller than those of the competitors. Since Clearnet couldn't dominate share of voice, compelling strategy and execution were paramount. Crossover Note 27.

Lack of market development: Cellular phones have been around since 1984, but even in the mid-1990s prohibitive costs kept them from becoming mainstream. Additionally, customers with analog phones had long-term contracts, meaning Clearnet had to bring completely new users into the market. *and* tell a persuasive brand story—a tall order for a fledgling brand in an underdeveloped market.

2. THE TRANSITION FROM CLEARNET TO TELUS

In late 2000, TELUS acquired Clearnet. This raised the obvious question of how the positioning and campaign might evolve, if they survived at all. Contrary to what typically happens (larger brand absorbs smaller brand) the Clearnet brand was adopted in its entirety, and applied to the much larger TELUS brand—an indication of the asset the brand had become in four short years.

3. EXPANDING BEYOND VOICE

In this category constant change is the norm.

Basic voice communication was quickly augmented by more profitable applications like music and ring tones. This aligned with TELUS's desire to avoid over-reliance on pricing and promotion to grow share. Instead, the goal was to develop a business base of higher-value customers through emphasis on adding value.

b) Resulting Business Objectives

Despite this sector being ruled by quarterly goals, the brand has adhered to long-term business objectives since its inception:

Prioritize the Brand: In a category where competitors immediately copy pricing, promotions and product bundles, big players with deep pockets can dictate the game. Clearnet, and later TELUS, resisted short-term reliance on price and promotion in favour of building long-term brand equity. Crossover Note 3.

Differentiate on Image: Nature—for the brand's expression—was a strategic response to the anxiety that technology creates for many people. The belief that image could be a core differentiator reduced the need to rely on pricing, product and promotions.

Get the Right Numbers Right: Building brand equity takes time, but performance has to be demonstrated quarterly. By focusing on net additions, ARPU, market share and churn rate, TELUS was able to ensure that the brand—and the business—stayed on the right path.

Be a leader: Clearnet began as a challenger brand, intent on creating a better experience for clients and becoming the industry's benchmark. Today, TELUS maintains that spirit. as a leading voice in Canadian telecommunications.

c) Budget Range/Share of Voice

Telecommunications is an expensive category. Every year since its launch, the brand has maintained national presence with annual media spend above $5 million. However, this has consistently been less than the spending by key competitors.

STRATEGY & INSIGHT

a) Analysis and Insight

The key insights in Clearnet's brand positioning were reflections of consumer attitudes toward technology at the time, yet they remain just as relevant and widespread today.

The advent of digital cellular in the mid 1990s meant that wireless technology could be broadly embraced. Yet for many people there was anxiety about new technology—and this had the potential to slow the growth that Clearnet required.

This juxtaposition of desire and dread was the genesis of the Future Friendly positioning. Crossover Notes 1 and 2. Future Friendly was a point of view on how technology should be experienced. It mandated that the benefits of technology be expressed a human way, not a mechanical one, and that the complex language and this-will-change-the-world attitude be replaced by friendly, simple language and an approachable, relaxed manner.

The Future Friendly positioning was a welcome antidote to a busy, complex category.

It's rooted in a human insight rather than a product insight; it has withstood the test of time, marketplace change, and even corporate re-branding. Future Friendly continues to be a promise of making communication technology relevant, attainable and enjoyable for all TELUS clients.

b) Business Strategy

The business strategy has grown to reflect the developments of the wireless category.

The strategy at launch was to overcome the barriers that limited adoption. Clearnet challenged expensive rate plans, jargon, and long-term contracts. Clearnet stood for value, clarity, and fairness; it offered affordable rate plans, spoke in clear, uncomplicated language and did away with contracts.

Once established, the emphasis was on maintaining mainstream appeal. Although the TELUS brand has a youthful spirit, its appeal transcends demographics and psychographics. An industry leader has to go beyond niche appeal or alignment to the bleeding edge. Further, the Future Friendly promise necessitated superior service—an important requirement for a company that wants to appeal to a broad customer base.

As the market evolves, the goal is to appeal to high-value customers and grow the revenue base by expanding the offering to include applications far beyond the initial voice application.

c) Communication Strategy:

While the scale of communications has grown dramatically since launch, a handful of key strategies continue to guide decisions:

1. **Consistency creates simplicity for the consumer and a sense of magnitude for the brand.**

   TELUS's consistent approach makes it easier for customers to recognize and embrace the brand. By avoiding the urge to re-invent every few years, familiarity means there's no work required by consumers to figure out which brand is trying to get their attention. Similarly, the brand feels much bigger than the media investment behind it. Consumers can easily link the individual elements together, making the whole greater than the sum of the parts.

2. **All the contact points count.**

   Every touch point carries the brand look and spirit. The packaging, collateral, retail environment, website and communications all say the same thing about the brand.

3. **Tactical communications work as hard to reinforce the brand as they do to support a tactical message.**

   Every piece of communication, no matter how tactical it may be, is a reflection of the brand. It must maintain the delicate balance between long-term and short-term goals.

4. **Relevance and resonance are essential.**

   Emerging technology can be presented in a way that demonstrates relevance to consumers and that resonates; campaigns are powerful when they reward consumers emotionally and intellectually, through wit and humour.

CREATIVE EXECUTION

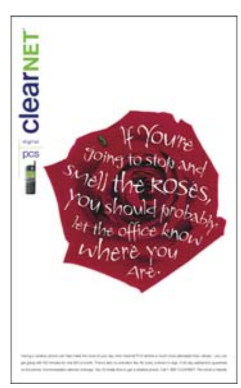
Clearnet's debut broke the mould of telecommunications marketing. TELUS maintained this approach, adding depth and breadth. Over 10 years, the brand's creative output has been immense. What follows is a representative sample of the work that shows the growth of the brand over time.

<u>**Stage One: Finding our Voice and Establishing The Category Basics**</u>

1997: Clearnet launched in Fall 1997 with TV, print and out-of-home. The campaign shows the genesis of the use of nature as the brand's expression. Strategically the campaign focused on creating the desire for cellular phones and on addressing category barriers.


Launch TV

Launch Print



Launch Out-of-Home

1998: Television continued to draw on nature, but evolved to the brand's signature look. Strategically the campaign reinforced Clearnet's Future Friendly positioning by communicating benefits like free calls on your birthday and unlimited weekend calling.

TV

Print

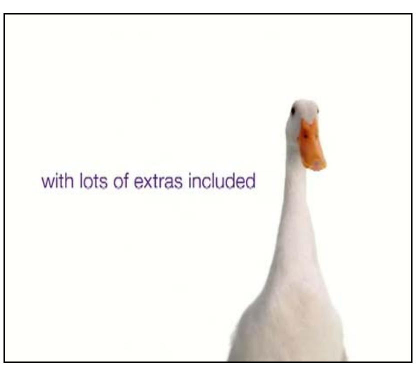
1999: Tapping into the millennial mindset of change, and encouraging the complete adoption of cellular "Why have a home phone?" was key messaging in the effort.

TV

Out-of-home

Stage Two: Adding Depth to the Offering

2000: This year marked the introduction of Pay-and-Talk services. Although the focus on a financial offering was a new approach for the brand in television "Disco Duck" was entirely consistent with the brand's upbeat and highly likeable advertising. Noteworthy in this year's work is the seamless transition from Clearnet to TELUS.



TV

Print

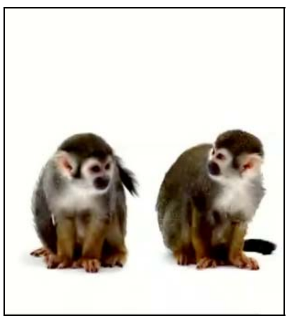
Out-of-home

2001: In 2001, a focus on handsets reinforced the Future Friendly positioning by showcasing great technology in a fun and light-hearted way.


TV

Print

2002: Following the idea of cool phones, the next step was to dimensionalize the phones' capabilities such as games and text messaging.


TV

Out-of-home

Print

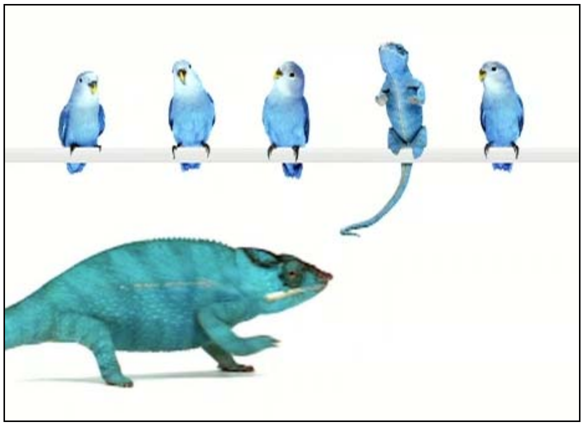
2003: This year's added-value component was camera phones. Indicating the brand's strength, out-of-home executions began with an unbranded tease, but the iconic look was all consumers needed to know who the message was from.


TV

Out-of-home tease

Out-of-home reveal

2004: Reflecting just how mainstream cellular phones have become, this campaign made handset colour a point of difference – the market no longer needed development on the basis of need or functionality.

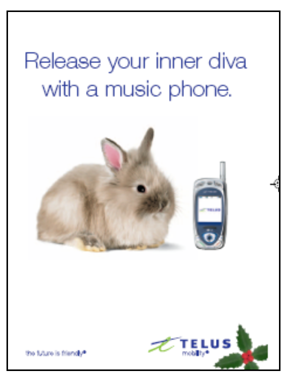


TV

Out of home

2005: With the introduction of gaming and TV, the campaign returned to creating desire for new options. This year, bunnies brought to life features such as Texas Hold'em, TV and music.

TV



Out of Home

Out of Home

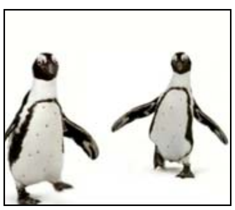
2006: With the introduction of SPARK, a package of the newest services and features on offer, the campaign had the dual goal of launching SPARK and communicating the leading feature - downloadable music.

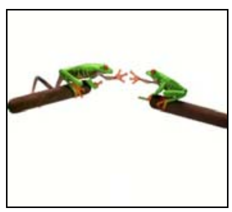
TV

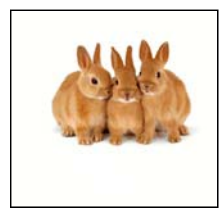
Print

<u>Phase 3: A Maturing Market</u>

2007: With the introduction of Wireless Number Portability, which allows subscribers to keep their phone number when changing carriers, this year's campaign reflects a more developed market. The emphasis shifted from market development to customer retention. This year's effort reunited some of the best-loved animals from previous campaigns, leveraging the brand's likeability to reinforce the appeal of TELUS's Future Friendly positioning.







TV

Out of home

MEDIA EXECUTION

Over 10 years, virtually every form of media has been incorporated into the campaign. Overall, the key components that have driven success have been:

- The combination of TV and out of home to build brand image and likeability
- The use of print to sell handsets, rate plans, and do all the hard work required of tactical media.

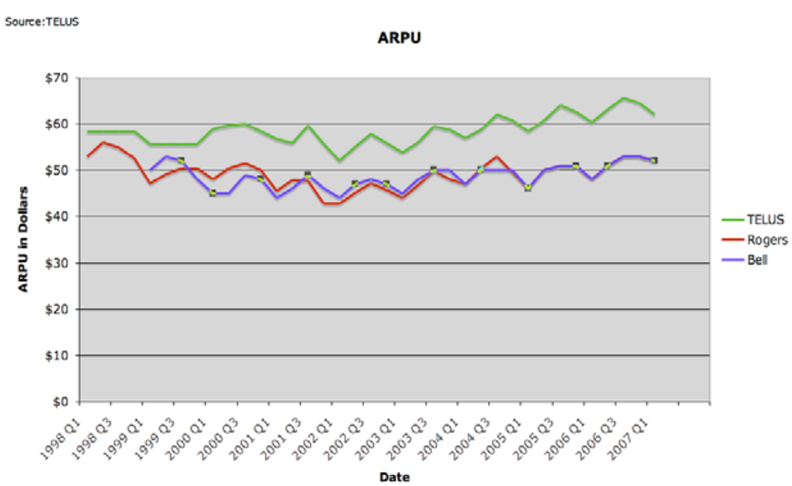
BUSINESS RESULTS

How do you evaluate success over a 10 year time frame? With the category's size and complexity, it's unrealistic to think that a brand will lead in every measure, year in and year out. Instead, we have looked at the larger pattern; at the fact that for over 10 years TELUS, more than any other brand, has been in the leadership position. This is all more impressive given the brand's origins as the category's smallest player.

TELUS does not commission advertising tracking, preferring to look to in-market results. The three metrics used to measure success for the brand, and the advertising that builds it, are ARPU, churn and net additions.

1. *ARPU: Average Revenue Per Unit*

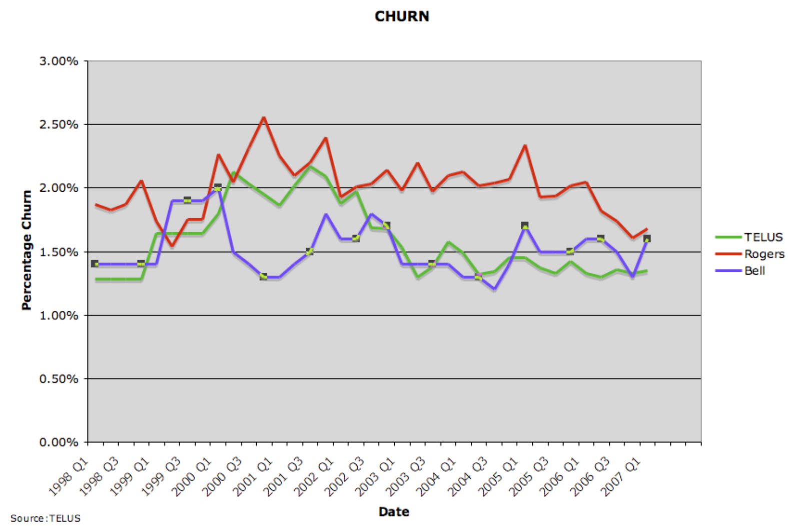
   This measure is considered the industry's most important because it is a measure of profitability of the client base. The higher the number, the more revenue customers represent. TELUS has consistently had the highest ARPU in the category.



2. *Churn: A Measure of Retention*

   Churn is the percentage of subscribers leaving the brand. It is a critical number because customer retention is the only way to make money in a category with high acquisition costs. It's particularly important to TELUS because client happiness is a success indicator for the Future Friendly positioning.

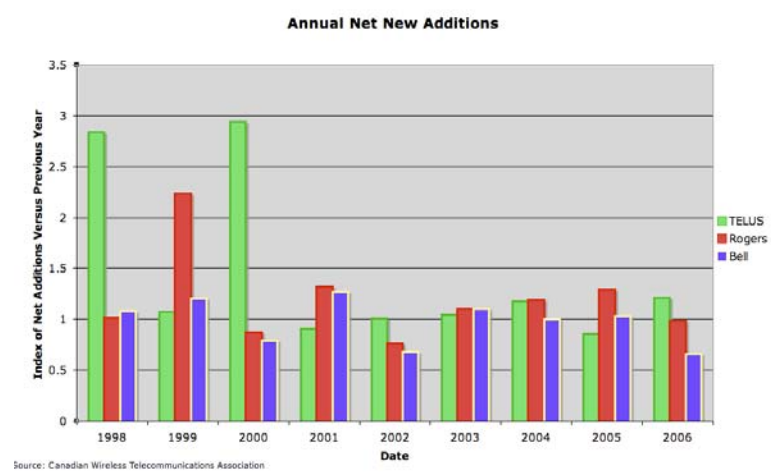
Churn measures fall into three phases for TELUS. The first reflects the Clearnet launch. From Q1 1998 to Q2 2000, Clearnet had the lowest churn rates in the category. Following the purchase by TELUS churn rates increased, as might be expected with the transition to a new company. Since the second half of 2002, however, TELUS has led the industry for 12 of past 19 quarters.



3. *Net additions: a measure of ongoing growth.*

Measuring growth solely on the absolute number of new subscribers is misleading because it doesn't reflect Bell and Rogers' advantage of established brand equity, or their established customer base prior to the 1997 launch of digital PCS. A more equalized approach is to index each individual brand's growth on a year-over-year basis**.** On this measure TELUS has proven itself to be the equal of brands with much longer tenure.

In 1998, 2000, 2002 and 2006, TELUS had the highest net additions. In 2003, Bell had the highest net additions. In 1999, 2001, 2004 and 2005, Rogers had the highest net additions. Of note, in 2004 and 2005, Rogers numbers included the acquisitions of a second brand, Fido. The numbers are not broken out separately; if they were, we believe TELUS would have led in 5 of the past 9 years.



CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

This case is a testament to consistency. The growth of the TELUS brand has been a long-term, deliberate effort that remains true to the original Future Friendly vision.

The brand has not bought its way into the marketplace. Instead, it has consistently under-spent versus its competitors.

The brand has not had any competitive advantages in terms of pricing, distribution, or even technology. Other brands have taken a first adopter stance, which means that neither acquisition nor retention has been driven by the appeal of the leading edge features.

The one thing that has remained consistent in a decade of marketing is an unwavering brand that Canadians have come to love.

INTRODUCTION TO CROSSOVER NOTES — CASSIES 2007

[For Telus]

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.

TELUS 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
b) Higher price
c) Higher cash flows
d) Higher long-term profitability
e) Facilitating brand extensions
f) Withstanding competitive attack
g) Motivating staff and attracting new talent
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.*

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[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.*

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

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

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

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[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.

4. **Business Strategy dictated by the Brand Positioning.** This goes deeper than Product, Pricing, Packaging, Promotion, and Place (though they must all support the Positioning.) For some companies the concept of "the brand" goes further, and dictates the larger business strategy. Clearnet and i-wireless are examples in Cassies 2001. Family Channel and Gaz Metro are others from 2004. From the broader business world, Virgin is often cited. So is Lou Gerstner's turnaround of IBM. Apple used to be a poster child, and has become one again. Nike is another, which makes Scott Bedbury's book *A New Brand World* a fascinating read.

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 pre-empt 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.

   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.

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.

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.[4]

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.)

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.

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[4] 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.

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.[5]

  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.

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[5] Another example is Budweiser in Quebec. Its 10-year campaign has always been centred on rock 'n roll, but it has always evolved.

27. Share of Mind, Share of Voice, Spending. When we assess media effort vs. competition we usually measure spending and share of voice. Everything being equal, SOV is important. But there are many times when things are *not* equal.

What do we know about weight versus creative content? Split-cable markets show that extra-spend tests work quite often, but by no means all the time. This means that weight alone is not enough. This is why Share of Mind (what gets through) is a better measure than Share of Voice (what is spent).

A host of studies show that creative effectiveness has more leverage than weight. This means that if you have effective creative, increased spending *may*[6] work. But without proven creative, there is not much point in spending more on media.

This field is more than a Crossover Note can cover. The WARC website has papers by Lodish, Jones, Blair, Ehrenberg, McDonald, Feldwick, Hollis and others. You'll find guarded agreement and withering attacks cloaked in academic politeness. A good place to start is the paper that summarizes the split-cable results: *General truths? Nine key findings from IRI test data,* by Lodish and Lubetkin, Admap 1992.

[6] The reason for the "may" is that most models of media effort show diminishing returns as weight increases past a hard-to-find optimal level. See also *28. Media Learning*.