Cassies 2004 Cases

Brand: Cottonelle Bathroom Tissue

Winner: Packaged Goods Other—Certificate of Excellence

Client Credits: Scott Paper Limited
Nancy Marcus, Division Vice President, Consumer Marketing.
John McPherson, Category Director, Bathroom Tissue.
Oliver Bukvic, Marketing Manager, Bathroom Tissue.

Agency Credits: john st.
Team effort. No specific credits.

Crossover Notes: All winning cases contain lessons that cross over from one case to another. David Rutherford has been extracting these lessons (he calls them Crossover Notes) since Cassies 1997. The notes for this case are as follows, and are attached. The full set can be downloaded from the Case Library section at www.cassies.ca

Crossover Note 8. Classic Rivalries.
Crossover Note 9. Turnarounds.
Crossover Note 3. Core Equity versus Price & Promotion.
Crossover Note 6. Should the product be improved?
Crossover Note 7. Fighting for the Same High Ground.
Crossover Note 12. Changing the Goalposts.
Crossover Note 1. What the Brand Stands For.
Crossover Note 20. Emotional versus Rational.
Crossover Note 11. The Eureka Insight.
Crossover Note 14. Refreshing a continuing campaign.
Crossover Note 15. Baby with the Bathwater.
Crossover Note 25. Brand Linkage (when should the brand name appear).

To see creative, go to the Case Library Index and click on the additional links beside the case.

Executive Summary

Results Period: September 2002 – August 2003.

Start of Advertising/Communication Effort: September 2002.

Base Period: September 2001 – August 2002.

If I see another puppy or bear or kitten bouncing, playing with toilet paper, I'm going to scream. It's toilet paper, for god's sake. Can't we talk about toilet paper like adults for once? We know what it's for. Why all the cutesy stuff?"

Sandra, aged 42 Focus Group Respondent, Halifax, June 2002

This case will show how Cottonelle turned its back on the clichés of bathroom tissue advertising, and grew market share in the face of *intense* competition—from P&G's Charmin on the one hand, and Irving Tissue's Royale on the other. Crossover Note 8.

It will show how Cottonelle took a market defined by functional benefits (softness and strength) and brought emotional relevance to the category, and to Cottonelle.

Royale, which was being reintroduced, established itself with an 8 share. Despite this pressure, Cottonelle added 2 share points, and captured #1 by a comfortable margin. Meanwhile, Charmin fell dramatically, losing 7 share points, and dropping to #2.

Situation Analysis

Leading up to the September 02 launch of the new campaign, Cottonelle was #2 in the bathroom tissue category[1], behind P&G's powerhouse brand, Charmin. Royale (another powerful brand) was also being reintroduced. So the picture for 2003 looked grim. In fact, Cottonelle was forecasted to lose 2 – 3 share points. Crossover Note 9.

There had only ever been two competitors in the premium bathroom tissue segment. Now there were three. Adding to the pressure, market growth was only 2%, and the category was driven to a great extent by price; with Control Label having over 40% market share.

The premium brands were all emphasizing softness or strength, thus blurring the lines for the consumer. With little to differentiate the brands, consumers relied heavily on price promotion to make their brand choice. Crossover Note 3.

If Cottonelle was to withstand Royale, and deal with Charmin, it had to get consumers beyond "who's softer and stronger," and create an emotional bond. But how do you create emotion around something as seemingly emotionless as bathroom tissue?

[1] The category is Eastern Canada ex Quebec. Shares are from ACNielsen MarketTrack, Ont. + Maritimes, 52 weeks rolling to September 6, 2003.

Strategy & Insight

Cottonelle didn't hold a significant product advantage (Crossover Note 6.) in softness or strength , so it was unrealistic to think it could carve out a unique identity in these areas, particularly given:

- Charmin's constant product improvements and comparison advertising—with a large, refreshed creative pool, and strong consistent media weight.
- Royale's very strong equity in quality and softness. Crossover Note 7.

There was one difference, however, that Cottonelle did own. Crossover Note 12.

Historically, Cottonelle had talked to women as women, not as mothers. Cottonelle was seen as a woman's brand, while the competitors were seen to be more family brands.

This was a significant though largely untapped advantage.

Women liked the fact that Cottonelle talked to them as individuals, rather than lumping them in with their kids and husbands. Just because they had kids and husbands didn't mean they were no longer women.

Cottonelle needed to leverage this fact. If we could make Cottonelle *theirs*, as opposed to the rest of the family's, this might create the emotional bond we were looking for. Crossover Notes 1 and 20.

Qualitative research looked to validate this hypothesis. The moderator asked women what was important in bathroom tissue. Not surprisingly, softness, strength and absorbency came up. The moderator then asked what *husbands* thought was important. Things got very interesting. As one woman memorably put it:

"My husband? My husband would be happy using leaves."

Every respondent had a story about how her husband (or boyfriend or father or brother) bought the wrong brand, or brought home rolls from his workplace ("But honey! They're free!"), or would happily use napkins or paper towels.

They all agreed that men (and/or children) didn't care about the softness of bathroom tissue, or even really notice it at all. To them, bathroom tissue was bathroom tissue. That was when the penny dropped. We had our insight and campaign idea: Crossover Note 11.

While your husband and family may never notice, Cottonelle
will be *"softness women notice."*

Execution

There was just one wrinkle. The icons that had served Cottonelle so well since the 1970s (the "cottony softness" jingle, the falling balls of cotton, the harps, the dream sequences) were looking dated—particularly to a new, younger generation of women. However, they did link to Cottonelle. We needed a new, contemporary campaign around "*softness you'll notice*" with at least some of the iconography. Crossover Notes 14 and 15.

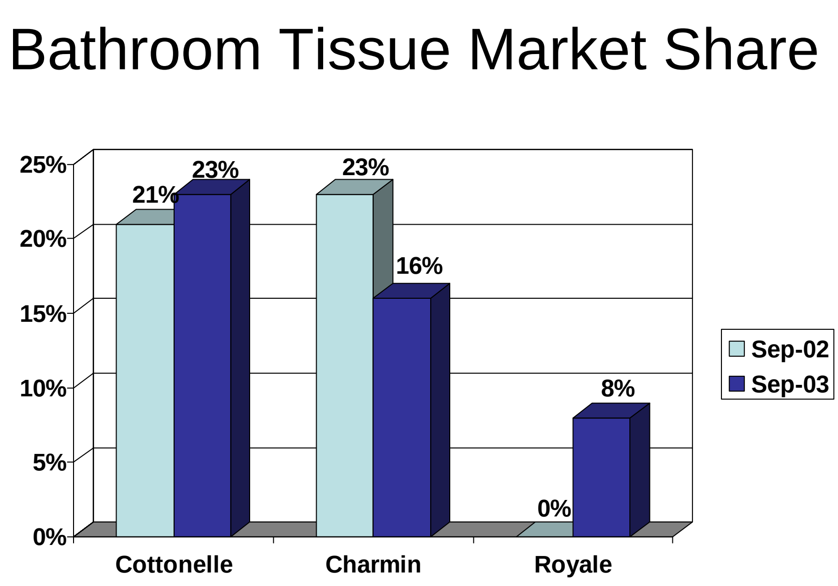
We developed two TV :30s, "Date" and "Decision." Both dramatize the different ways men and women see bathroom tissue, and demonstrate that while men may never get it, Cottonelle is *"softness you'll (women) notice."* Both also feature the jingle in an unexpected, irreverent, contemporary way.

Recognizing the differences in how print and television work, two print ads focused on softness, with Cottonelle mimicking the look of two icons of softness: a pillow and a duvet. The new campaign launched in Fall 2002, in television, magazine and outdoor.

Business Results

In the year following the launch, Cottonelle volume grew 10% in a market that grew 2%.

This had a direct impact on Cottonelle's share, which went up 2 points, taking Cottonelle to #1 (versus the forecast *loss* of 2-3 points). Royale's reintroduction captured 8 points, and that left Charmin taking the brunt of the loss, dropping 7 points to the #2 spot.[2]

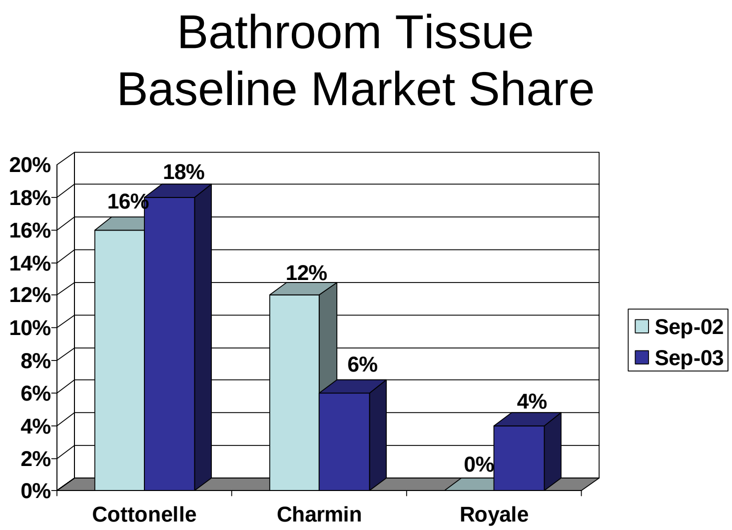


Source: ACN Markettrack, Ont + Maritimes, Latest 52 wks to Sept. 7/02 and Sept. 6/03

[2] ACN MarketTrack, Ont + Maritimes, 52 weeks to September 7, 2002 and September 6, 2003

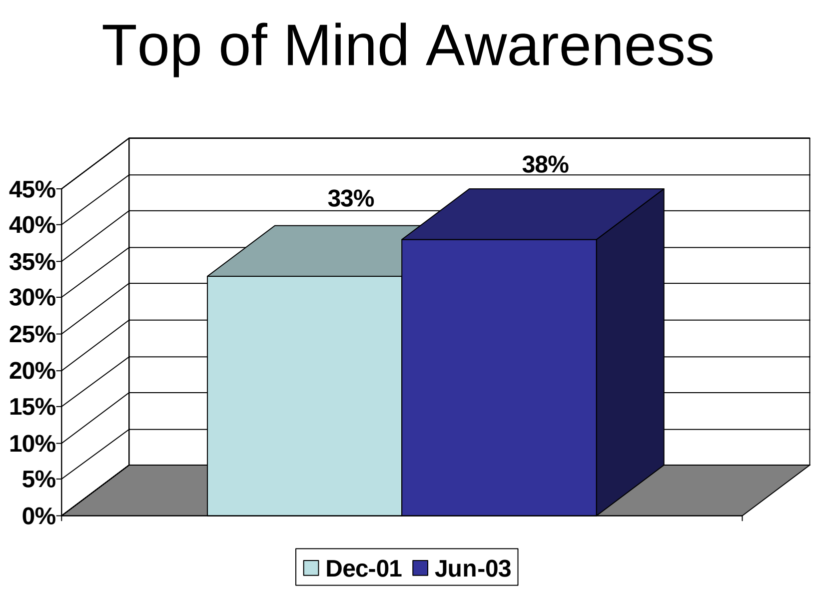
Showing Cause and Effect between Advertising and Results

a) **Removing promotional influences.** ACNielsen's MarketTrack extracts the effect of promotional activity, and isolates underlying sales momentum—essentially from advertising. Cottonelle had a 13% increase in baseline volume, despite competitors' aggressive pricing/promotional activity. Charmin lost 50% of its baseline volume, and Royal got only a 4% share.



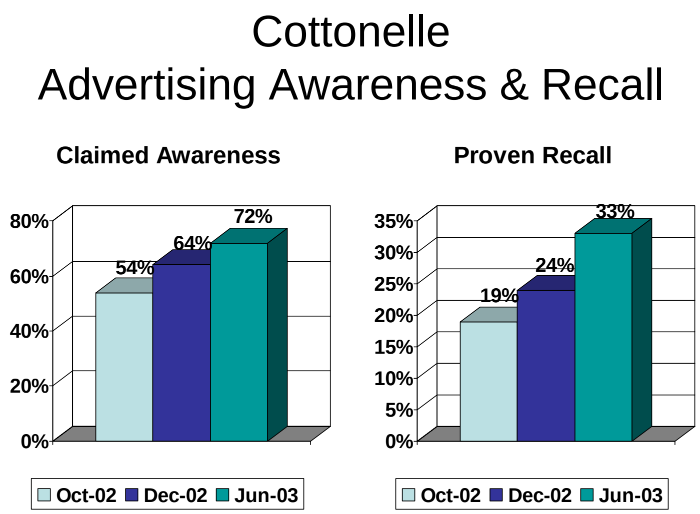
Source: ACN Markettrack, Ont. + Maritimes, Grocery Channel, 52 weeks rolling to Sept. 7/02 and Sept. 6/03

b) **Awareness.** Tracking indicated that the campaign delivered a 15% increase in top of mind awareness.



Source: Ipsos-ASI Advertising Tracking Survey, Dec. 2001 and June 2003

c) Breakthrough. Claimed television advertising awareness rose from 54% to 72%, while proven recall almost doubled, going from 19% to 33%. Crossover Note 25.



Source: Ipsos-ASI Advertising Tracking Survey, Oct. 2002, Dec. 2002 and June 2003

d) Messaging. Significant improvements in *softness*, while competitive ratings dropped.

	Main Message Communication - Softness		
	Oct. 2002	**Dec. 2002**	**June 2003**
Cottonelle	29%	35%	47%
Charmin/Royale	36%	38%	25%

Source: Ipsos-ASI Advertising Tracking Survey, Oct. 2002, Dec. 2002 and June 2003

e) Image relative to competition. It also secured a dominant position on key image attributes. Note the recognition that something positive had happened to Cottonelle, despite the noise around Charmin's product improvements and Royale's re-launch.

Statements	**Brand Image – Gap Analysis**	
	Cottonelle v Charmin	**Cottonelle v Royale**
Is very soft	+23	+24
Is best overall quality	+19	+13
Is contemporary/up to date	+7	+9
Feel more positively about brand recently	+18	+13

Source: Ipsos-ASI Advertising Tracking Survey, June 2003

f) **In summary.** It's clear that this is an advertising-driven success story. In the face of unprecedented competitive activity Cottonelle profitably increased volume and share. This is particularly impressive given that Cottonelle is not technically superior to the competition. It is also proof that even in a low interest functional category an emotionally relevant message can bring success. No bears or kittens required.

End of Case. Crossover Notes follow.

INTRODUCTION TO CROSSOVER NOTES — CASSIES 2004

[Cottonelle Version]

Crossover Notes have been going for several years, and now run to 30 pages.

We used to attach the full set to each case, but to save a few trees, we are now customizing each attachment. It can still be still be quite long, but not 30 pages.

The idea of Crossover Notes occurred to me while I was editing Cassies 1997.

I was a consultant by then. But before that I had clambered up to the group product manager level at P&G, and been President and Vice Chairman at O&M—both in Toronto. These companies were passionate about "lessons learned," and so was I. It's hard to believe now, but we felt rushed off our feet even then. Compared to today, though, we had time to study if campaigns were working or not, and come to conclusions about why.

There are lessons, like gold dust, in all the Cassies cases. So in 1997 I decided to extract them. This started with bite-sized footnotes about lessons that "cross over" from one case to another. And the idea kept growing. It is still anchored to the winning cases, but I also draw on other thinking for more complex issues.

You can use Crossover Notes in two ways. Although they didn't start out 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 over 120 published cases. They're an immense and growing body of experience. I hope I've helped pass some of this on.

David Rutherford
Toronto: November 2004.

For comprehensive advice on brand-building, see *Excellence in Brand Communication*—authored by leading Canadians from across the marketing and advertising spectrum. It is published by the ICA. See www.ica.adbeast.com.

INDEX OF CROSSOVER NOTES FOR CASSIES 2004

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

The Notes for this case are marked ✓and are attached. Some of these refer to others—marked (✓) and also attached. This then starts a chain reaction—because some of the (✓) Notes *themselves* refer to others—but we decided to stop at this point. The full set can be downloaded from the Case Library section of www.cassies.ca

COTTONELLE. CROSSOVER NOTES. CASSIES 2004.

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 what is the *essence* of this, or the *abiding truth* of that.

   But 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 on 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 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, "what the brand stands for" is critical.

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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, and evolve? See *Excellence in Brand Commnication :* www.ica.adbeast.com

3. **Core Equity versus Price & Promotion.** From a financial point of view, a brand is not an abstract notion. It has to make good money as long as you hold onto it, and it has to be valuable if you want to sell it. A brand under price and promotion pressure has 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 likely lose much 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, but 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 faced this issue. All decided to emphasize brand value, rather than price and promotion.

   Core Equity has more than one meaning. One relates to the "bundle of meanings" in the audience's mind. Another is the equity in financial terms. This is a developing area, and for more information contact the ICA about the publication *Brand Valuation. Measuring And Leveraging Your Brand.*

6. **Should the product be improved?** Some years ago it was an axiom of marketing that your product, at a functional level, must have an advantage over its competitors. In packaged goods, for example, it was considered foolish to launch a new brand unless it was a blind test winner over its major competitor—ideally overall, and at least for a highly desirable benefit.[3]

   That thinking has shifted, and it's commonly said today that it's impossible to sustain a functional advantage; that competition can match you in a matter of weeks or months, or even days with some technological products. This has had a paradoxical effect. Some people are almost frenzied in their desire to keep their product (or service) improving—fearing that if they don't, they will be left behind. Others go into a slipstream mode—letting others face the headwinds, then matching what they do.

   John Philip Jones (the much published Professor of Communication at Syracuse University) is vocal on this, saying that we do *not* live in a parity world—that imitators may try to match the innovators, but they often don't quite succeed. His view (and I share it) is that it is dangerously complacent to assume that functional parity is the way of the world.

   Another danger is the belief that "marketing" can compensate for a weak product. This led to the debacle a decade or two ago when North America systematically under-invested in product. The Japanese, and later the Europeans and others, did exactly the opposite—and carved out the market shares we see today.

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[3] There was still the "pre-emptive" possibility i.e. staking out a convincing claim for a parity benefit before anyone else did. But, in general, having a product edge was seen as important

There's no question that the cost to upgrade a product can be daunting, especially with the financial pressure to deliver short-term returns. Nevertheless, many Cassies cases reflect the investment. For example:

- Listerine in Quebec in Cassies II, with an improved taste.
- Chrysler in Cassies III, with the NS Minivan.
- Pontiac Sunfire in Cassies III.
- St Hubert in Cassies 99, upgrading their entire operation.
- Sunlight in Cassies 99, with improved cleaning.
- Home Furnace in Cassies 2002.
- Lipton Sidekicks in Cassies 2002.
- Irving Mainway Coffee and Source Yogurt in Cassies 2003.
- MINI in Cassies 2003.
- Motrin in Cassies 2003, adding stronger skus.
- VodKice in Cassies 2003, remodelling the Boomerang portfolio.
- Cirque du Soleil in Cassies 2004, by adding Zumanity to their portfolio.
- Kit Kat in Cassies 2004, keeping Original the same, but launching Chunky.
- Toyota Sienna in Cassies 2004, with multiple upgrades.

Still others achieve their gains with no change in product—though the existing product is in all cases good, and sometimes better than the competition. These cases would include:

- Crispy Crunch in Cassies I.
- Pepsi in Quebec in Cassies I.
- Oh Henry! in Cassies II.
- Buckley's, Dove, and Philadelphia Cream Cheese in Cassies III.
- Eggs, becel, and Wonderbread in Cassies 99.
- Kraft Dinner and Lipton Chicken Noodle in Cassies 2001.
- Campbell's, Diet Pepsi, Listerine, and Pro•Line in Cassies 2002.
- All the major beer winners over the years.
- Aero, Dodge SX 2.0, Familiprix, Super 7, in Cassies 2003.
- Cottonelle and Milk in Cassies 2004.

Technology cases are harder to categorize, but usually have improvements. Service companies (e.g. Desjardins, Gaz Metro, Réno Dépôt in Cassies 2004) may not have radical surgery, but often make improvements as part of the "total brand experience." Some cases make the point (e.g. Clearnet in Cassies 2001 and Lipton Sidekicks in Cassies 2002) that if your functional advantage is going to be matched, you had better develop an advantage through brand personality/character/equity. There is no cookie-cutter answer. Each situation has to be assessed on its merits.

7. **Fighting for the Same High Ground.** A brand has to be distinctive. Some take this to mean that you should not fight for high ground already held by a competitor. It comes out as "our positioning has to be unique." This sounds so right, how can it be wrong? Consider Cassies III. Lever wanted to pre-empt the arrival of Oil of Olay bar from the US, and decided to kick-start Dove sales via new advertising. They had a spectacular demonstration of mildness. When Dove is subjected to a litmus test, the paper does not change. With soaps—including Ivory—the paper turns an ugly blue. But Ivory owned mildness. Those against fighting for the same high ground predicted disaster. But Dove attacked anyway. Four years later Dove was up 73% in dollar sales, and Ivory had dropped to half of Dove's dollar share. And how do you decide whether to attack or not? On winnability. Ivory held the mildness position, but with "litmus" Dove had a superb claim on that territory.

   The key is how you think about distinctiveness. It is certainly essential, *but it does not have to come from positioning.* Consider Duracell and Energizer. Duracell staked out "lasts longer," and Energizer languished in other 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. They get their distinctiveness from *execution.* One last case. Sunlight wanted to attack Tide on cleaning, but decided that a frontal assault would almost certainly fail. So they re-defined "clean" as the joy of getting dirty, and won the Grand Prix in Cassies 99.

   [I'm not saying you should *always* attack occupied high-ground—just debunking the idea that it has to be a mistake. In Cassies 2004, Cottonelle, Desjardins, Gaz Metro and Réno Dépôt were all successful by sidestepping or redefining the high ground. Even so, the high ground is still one of the first places I look.]

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

   - Canadian versus Blue. Cassies I, III, and 2001.
   - Duracell versus Energizer. Cassies II.
   - Dove versus Ivory. Cassies III.
   - Richmond Savings versus the banks. Cassies III.
   - Lipton versus Campbell. Cassies 2001.
   - Sunlight versus Tide. Cassies 99 and Cassies 2001.
   - workopolis.com versus monster.com. Cassies 2001.
   - Labatt Bleue versus Molson Dry. Cassies 2002.
   - Listerine versus Scope. Cassies II and 2002.
   - Pepsi versus Coke. Cassies I and Cassies 2002.
   - Desjardins versus the banks. Cassies 2004.
   - Cottonelle versus Pampers and Royale. Cassies 2004.

9. Turnarounds. There are a number of these in the Cassies:

Cassies I
- Crispy Crunch.
- Molson Canadian.
- Pepsi. Quebec.

Cassies II
- Listerine. Quebec.
- Oh Hungry? Oh Henry.

- Cassies III
- Dove. “Litmus."
- Molson Canadian. "I AM."
- Philadelphia Cream Cheese.

Cassies 99
- becel. "Young at Heart"
- Eggs.
- Sunlight. "Go Ahead. Get Dirty."
- Wonder Bread

Cassies 2001
- Kraft Dinner.
- Lipton Chicken Noodle.

Cassies 2002
- BMO Quebec.
- Campbell’s Soup.
- CFL.
- Sleeman Quebec.
- Listerine.

Cassies 2003
- Aero.
- Bait Cars and Dodge SX 2.0.
- Crown Diamond Paint
- Motrin.
- Pro•Line and Super 7.
- Université de Montréal.
- VodKice.

Cassies 2004
- Cottonelle.
- Gaz Metro.
- Kit Kat.
- Milk (Quebec and Prairies).
- Toyota Sienna.

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

- Oh Henry! None of the gut-fillers had tried to own hunger, even though it was the high ground for the category. Cassies II. See also *Crossover Note 7*.
- Buckley's. Rather than side-step their bad taste, Buckley's relished it. Cassies III.
- Chrysler. Minivans were "my most expensive household appliance." Even so, *emotion* was the key to an immensely successful launch. Cassies III.
- Philadelphia Cream Cheese. In research, people often do not own up to what they really want, which in this case was "permission to indulge." Cassies III.
- Richmond Savings. Almost everyone hated banks, but it still took insight to turn this into the "Humungous Bank." Cassies III.
- Eggs are natural, but in word-association tests, consumers did not say so. (See *12. Changing the Goalposts* next.) The farmer campaign brought “natural” to life.
- Sunlight. Getting dirty is fun. This is diametrically opposed to the conventional wisdom, dominated by Tide, that clean is good and dirt is bad. Cassies 99.
- Fido in Cassies 99. Competitors were fighting on promotion/price. In an echo of Apple vs. IBM, Fido saw that consumers needed the human touch. See also Clearnet and “the future is friendly” in Cassies 2001.
- Diet Pepsi found a way to be youthful without being too young in the “forever young” campaign. Cassies 2002.
- Listerine in Cassies 2002: healthy gums, after a century talking about bad breath.

Pro•Line in Cassies 2002: Appealed to non-experts with “Anyone can win.”

11. The Eureka Insight. (cont'd.)

- Aero. Saw the power of "melting" in Cassies 2003.
- Crown Diamond. Used the fact that men hate to paint in Cassies 2003.
- Super 7. Ignored the political correctness of being tasteful. Cassies 2003.
- Cottonelle. Talked to women as women, not as "family." Cassies 2004.
- Quebec Milk. Saw the blindingly obvious. That just asking people to drink more milk might cause it. Cassies 2004.
- Toyota Sienna. Realized that the answer lay not in what minivan buyers do, but in what SUV buyers do. Cassies 2004.
- Virtually all the cases in *Crossover Note 10.*

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

- Cow Brand Baking Soda's extended usage.
- Johnson's Baby Shampoo's adult re-positioning.
- Cereals trying to get eaten as a late night snack.

Insights can also spring from what is *not* being said. The Eggs case in Cassies 99 is an example. Word-association tests played back any number of benefits, but did *not* identify that eggs are natural. Somehow, this omission caught the agency's eye, and they turned "natural" into a powerful campaign using real farmers. This 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 back that these were important, reinforcing the conventional wisdom. Suddenly, the team at Scali/Purina 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.

Purina also points up another way to get insights—by looking beyond Canada. Similar thinking had produced the famous "prolongs active life" campaign for PAL dogfood in the UK.

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

In those days, a campaign was usually defined by what a brand did on television. There would be one commercial, or a pool, and they would be refreshed over time. Nowadays, influenced by the ideas of "media neutrality" and "every point of contact," 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]

The belief in campaigns evolved intuitively. But more recently, the idea of "the brand relationship" has taken hold. This is the notion that (in a way) we treat brands like friends. Brand Truths can come out of this type of thinking, as can other insights. I know of one researcher who says, "I want to know what you think of the brand, but I also want to know what the brand thinks of you."

Relationships themselves can be very different, but for most people, they are based on thinks like trust and consistency, without being boring or predictable. This has led to the idea that brands should present a consistent face over time (assuming, of course, that they are standing for the right thing in the first place.)

So the intuitive belief is in line with the "relationship" view. 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 do not have to be this tightly formatted. The following list starts at the most rigid and extends to the most holistic. All the examples have successes and failures, and the list is not a comprehensive because some campaigns don't lend themselves to being categorized. It will give an idea of the possibilities, however and (I hope) free up what can be rigid thinking:

- **Strict Pool-Out.** Campaigns like "Who wants Gum? I do. I do." A similar situation is pooled out time after time, in a repeated format, often with a USP demo or slogan. Some people think this type of advertising is passé. Others remember it fondly, and wonder what happened to the way it used to be.
- **Hall of Fame Pool-Out**. Some think pool outs are dull, boring, predictable and clichéd. Not necessarily. The 20-odd year campaign for Hamlet cigars in the UK is rigidly formatted, but is spectacularly creative and effective.
- **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. So are Fido (dogs) and Clearnet/ Telus (flora and fauna). Huggies "Happy Baby" is one of the longest-running.

  This category includes 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 example, where the idea of "break" continues, and the challenge is to keep it up to date.

[4] A 30-something creative friend said to me, "where does this belief in campaigns come from? Young people today want constant change. What's so wrong with a stream of one-off ideas?" This would have been seen as heresy at one time, and perhaps still is. But it's food for thought.

- **Icons.** These can anchor a campaign (Maytag Man, Marlboro Cowboy) or be a property (Tony the Tiger, Pillsbury Doughboy). As I write this Michelin is trying to make more of the Michelin Man. Some see icons as a yesterday idea, but I think that's a mis-call—it depends how it's done. Absolut Vodka uses its bottle as an icon, and it's brilliant. The Familiprix pharmacist is hilariously effective, and could become an icon (the creative is in the case history section at www.cassies.ca)
- **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 one of the longest-running examples. 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 than anthems, slogans, structure, and icons. Perhaps the most impressive was Volkswagen in the 60s. Individual executions were very different (some serious, some comical, some ironic, some dramatic) but they all had the Volkswagen voice and attitude. Brands like Nike are in this category. Benneton is an extreme example. As I write this, I'm remembering some Fedex ads that would fit this category ("I have an MBA" and "You're a heck of a man doing a heck of a job, Lewis.")
- **Same core message. Customized execution.** To people with a "pool-out" mindset, this hardly qualifies as a campaign at all, because individual executions are totally different. But the overall effect can be very powerful.

  The best Cassies example is the 4-year Dove case, which has been used to illustrate a number of points in these notes. The campaign started in late 91 with "Litmus," a scrupulously simple demonstration, with a haunting music track, no voice over, no people, and the story in supers. Then came the exact opposite: a raucous candid-camera commercial of women in a focus group doing the litmus test for themselves. Then another shift—to a talking-head message from the scientist who invented Dove. Finally, back to another demonstration—this one like "Litmus" in tonality, repeating the haunting music.

  Someone with a strict pool-out mental model What held the campaign together was a continuing promise (mildness), an element of surprise, and a straightforward & honest brand character. The format varied completely, with no continuing slogans or visual icons.

Note: It is usually not a good idea to pre-set the type of campaign you need. Best practice is (1) define the issue (2) create the best solution (3) let the type of campaign fall out of this.

It's an open question whether today's obsessively short-term attitude is causing us to lose the drive we once had for creating great campaigns. I hope it isn't.

15. Baby with the Bathwater. Campaigns can run out of steam, and it may be right to throw everything out *(Crossover Notes 14 and 33).* But it's worth checking to see if anything should be kept. "I am Canadian" from the "I AM" campaign in Cassies III was discarded when the campaign later faltered. It came back with "Joe's Rant," with a twist. The Campbell's Kids re-appeared in Cassies 2002 after years in oblivion. It will be interesting to see how this plays out. Cottonelle in Cassies 2004 knew that they had properties in the cottony soft jingle etc. But these were also dating the brand. So they found a way to use the jingle in a tongue in cheek way.

Quite often, long-running properties get discarded because the people who believe in them move off the brand. On Smarties, this happened with "Red Ones Last," though I see that it has come back, in a back-handed way. (I'm referring to the ad with two nerdish guys in the office who—in their own minds at least—get the girl.) Sometimes they are discarded for a good reason. Dove's "pour shot" had appeared in every commercial since launch. For Litmus (Cassies III) the Canadian team decided to drop it—to help consumers see Dove in a new way. Despite this logic, the international powers-that-be (at client and agency) reacted as if Dove was at risk of imminent death, and said so in no uncertain terms. Their sense of bereavement turned to horror when their advice was ignored. The "Litmus" commercial ran without the pour shot, and was immensely successful. Interestingly enough, when people were asked if the commercial had the pour shot in it, a goodly number said yes.

This is an important point about long-running properties. Many people believe they should be used in every piece of communication—and in the normal run of things, this is a good idea. But if you have reason to drop a property for a while[5] consumers will not forget it. These images have a grip on long-term memory. Think about it this way. Imagine you want to *erase* an image that has got its hooks into the consumer's mind. Could you do it? I watched Lever try for years to erase Wisk's "ring around the collar" image. It wouldn't budge. That said, my view is that (in general) we are too quick to change things—probably because we want to leave our imprint on the brands we are entrusted with.

One of the main reasons brands are valuable, as covered in *Crossover Note 1*, is that they accumulate added values over time. There is no formula for doing this, but the evidence says it does not happen if a brand keeps changing the face it presents.

I need to stress that I am *not* advocating no change, but something closer to Paul Feldwick's "exercise" model in *Crossover Note 13*. Let the effort on the brand be part of a coherent program, evolving as needed over time, all building brand muscle.

[5] On Prairie Milk in Cassies 2004 they dropped the classic pour shot because it is a cliché to teenagers.

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 is the tendency of many clients to assess issues analytically rather than intuitively. This was fertile ground for the rationalist ideas of Claude Hopkins, who wrote *Scientific Advertising* in 1922, and Rosser Reeves, who wrote *Reality in Advertising* in 1960. The resulting hard-sell advertising appealed to the aggressive mentality of many North American advertisers. It had enough successes to make these beliefs self-fulfilling, and selective perception expunged the failures.

Others, led most notably by Bill Bernbach, argued for a more intuitive approach, and recently emotional appeals have shone more brightly on the radar screen. But even today, there are Creative Strategies that just tuck them in under Brand Character, or do not 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 crucial emotional benefit did not appear anywhere in the Creative Strategy—and we could easily have overlooked it.

If you examine your "mental model" of advertising, make sure it rings true with what people are really like. Often, we in marketing are too rational, and that could be tragic. John Bartle (of Bartle Bogle Hegarty, the UK agency famous for creativity that works) has called for us to think in terms of the:

~Unique Emotional Proposition~

I think it's fair to say that agencies and clients are trying to factor this into their thinking more than they used to, but it still doesn't get pride of place. Given what we are learning about Emotional Intelligence, this strikes me as illogical, and lord knows what a Vulcan would say.

Here are winners that *could* have focused on the rational, but chose emotion:

Cassies III
- Chrysler NS Minivan. It had a number of functional improvements, but the campaign was heavily infused with emotional benefits.
- Philadelphia Cream Cheese. The Angel campaign captured the emotional benefit of "permission to indulge," along with the rational benefit of 60% less fat than butter or margarine.
- Richmond Savings. The Humungous Bank campaign.

Cassies 99
- AGF Funds. The "what are you doing after work" campaign charmed its way into people's pocketbooks.
- becel. With hard-hitting print, and a strong doctors/nutritionist plan, becel reached #1. They then wanted to get on TV, but regulators forbade their hard-hitting claims on TV. 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. The campaign includes rational benefits, but its main pull is user-friendliness.
- St-Hubert tapped into chez-nous.
- Sunlight captured the joy of getting dirty.
- Wonder Bread. They could have sold on taste + nutrition, but instead used the joy of childhood.

Cassies 2001
- Joe's Rant made us proud.
- Clarica made it all look simple.
- Clearnet gave us the future is friendly.
- Kraft tugged at our heartstrings with KD moments.
- Manitoba Telecom gave us Morty, the talking bison.

Cassies 2002
- The Bank of Montreal and Scotiabank made us smile.
- Campbell's gave us the less-than-perfect family.
- CFL fanned the flames of rivalry.
- Diet Pepsi and Five Alive gave us back our youth.
- ED made us think.
- Home Furnaces tickled the fancy of an older audience.
- Nautilus gave us joie de vivre.
- Philly showed us that a less-than-perfect angel was still working.
- Pine-Sol took a quirky look at keeping the house clean.
- Sidekicks gave the family a helper.
- Sloche appealed to teen rebelliousness.
- The SAAQ campaign scared us to death.

Cassies 2003
- Manitoba Telecom showed that Morty the bison was still working.
- Toyota Matrix went for emotion rather than reason.
- Sola Nero made wine youthful and hip.
- Viagra was, well, Viagra.
- The United Way cast off its "administrative" image.

Cassies 2004
- Cottonelle talked to women as women.
- Gaz Metro dealt with the fear of Gas.
- Prairie Milk, appealed to teens' need for growth.
- Toyota Sienna, positioned itself as the cool minivan.

25. Brand Linkage (when should the brand name appear). How often do we hear, "I saw this great ad last night…but I can't remember what it was for." This is a brand linkage problem, and it's two-edged. Highly engaging advertising can drown out the brand identity (what we used to call a "video vampire"). But advertising that sells crudely runs the risk of being zapped.

In assessing advertising, your mental model will affect your attitude to brand linkage. But there are no paint-by-numbers answers. Some executions with seemingly bullet-proof linkage don't work. Some with seemingly minimal i.d. hook the brand into the consumer's mind.

The challenge is to be relevant *and* different at the same time. Relevant, by the way, is *not* the same as familiar. Something can be relevant, but still be expressed in a totally new way. If "familiar" is part of your mental model (knowingly or not) you run the risk that you will only approve advertising that has been seen before.

One of the (supposed) ways to ensure brand linkage is to say/show the brand name "early and often." This idea seems to have taken hold in the 60s.[6] A great many Cassies winners do *not* reflect this, e.g. Chrysler NS Minivan, Dove, Imperial Margarine, Molson Canadian, Budweiser, Claritin, Pontiac Sunfire, Richmond Savings, Metro Toronto Zoo, Goodwill, Sunlight, becel, St-Hubert, Clearnet, Clarica, Manitoba Telecom, Lipton Chicken Noodle, i-wireless, Pro●Line, Pine-Sol, Bank of Montreal, Scotiabank, Aero, Familiprix, Cottonelle, Prairie Milk, Réno Dépôt.

Some very successful advertising puts the brand name front and centre, but it's also possible in today's over-hyped world that "early and often" is a turn-off to consumers. My view is that each situation has to be assessed on its merits. But it's clear that an unthinking belief in "early and often" should come to an end.

34. Longer and Broader Effects. This aspect of advertising came from the IPA Awards in the UK. They turned their attention to it because their early winners were mostly "growth and turnaround" cases. This is one way that advertising can, in the words of the Cassies mandate, be a prudent commercial investment that pays out. However, such cases don't capture another value of advertising—often a greater one—its role in helping build a powerful and enduring brand that stands the test of time.

Andrex is a case in point. It is a toilet tissue in the UK—a good but not especially great product. It had been supported by a long-running campaign, always featuring a Labrador puppy getting up to high jinks. Over 20 years, through the early 90s, Andrex added 5 share points, going from about 30% of the market to 35%. In itself, that may not seem so spectacular, in that it's an average of about a ¼ point a year.

[6] This belief came largely out of Day-After-Recall testing. It has since been largely discredited as a way of predicting advertising effectiveness in-market—but debates continue about the role of recall, recognition, low involvement processing and the like. See *Crossover Note 13.*

What is spectacular is that those 5 points came in a rising market. As a result, Andrex's sales tripled. More spectacular still, they did this at a 20% price premium to the market. This threw off enormous amounts of money. Econometric modelling showed £300 million in incremental sales, for an advertising investment of £54 million. Andrex is an example of a "longer" effect, and we have similar (though not as long) examples in the Cassies with Dove (Cassies III) and becel (Cassies 99).

The "broader" effect can also be massive. Orange was an upstart UK telecom, with any number of disadvantages vs. established companies. It launched with an extra-ordinary campaign—very little about features and benefits; more a vision of optimism for the future. It was highly successful in building the business. It also had a profound effect on the City. The winning IPA paper included a calculation by Lehmann Brothers, assessing the effect of advertising on subscriber growth, revenue and churn, and hence share price. It showed that Orange's share price was almost double its "unadvertised" value. This made Orange one of the most valuable brands in Europe, and the company eventually sold for £33 billion.

These broader effects can be hard to isolate, and UK brands often have econometric modelling and other research to support their argument. Here, the case has to be more inferential—such as the correlations made by Molson Canadian between the Joe's Rant campaign and Molson's stock price.

Cont'd

ADDITIONAL (✓) CROSSOVER NOTES

10. Conventional Wisdom—should it be challenged? Conventional wisdom will sometimes be right. But it can also be a roadblock. When US Pepsi executives saw the Pepsi Challenge, they apparently said, "that's not Pepsi," and rejected it. The Dove Litmus campaign *(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:

- Crispy Crunch in Cassies I, making a virtue of greed—a taboo in confectionery.
- Richmond Savings in Cassies III, poking fun at the Humungous banks.
- Sunlight in Cassies 99, saying it's OK to get dirty.
- Fido and Clearnet, using dogs and frogs. Cassies 99 and 2001.
- Various financial accounts—so many that humour, wit and charm have almost become the new conventional wisdom for the category: AGF in Cassies 99, Clarica in Cassies 2001. BMO Quebec and Scotiabank in Cassies 2002.

Others 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 Mainway Coffee, making a virtue of the caffeine hit.
- Toyota Matrix, breaking all the Toyota “rules.”
- Sola Nero, could not be further away from wine snobbery.
- Super 7, reveling in the excesses of the super-rich.
- Université de Montréal, with no smiling students and ivy covered buildings.

From Cassies 2004:

- Cirque du Soleil—as a corporate philosophy.
- Elections Ontario, resisting the temptation to use social responsibility.
- 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.

13. Immediate vs. Long-Term Effect. The effects of advertising (a) at all and (b) 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:

In physics, the search continues for a theory called the theory of everything. Einstein came across the Theory of Relativity about 100 years ago. It explained a lot, but not everything. Twenty or so years later, Planck and others came up with Quantum Theory, and Hiesenberg advanced his Uncertainty Principle. They did not explain everything either. Since then, physics has been a hotbed of enquiry, but there's still nothing that explains it all. In a less cosmic way, advertising has followed the same course. A top UK researcher identified over a hundred theories of how advertising works, all capturing part of what happens, but none explaining the full picture.

This may seem academic, but it's not. 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[7] (while right some of the time) are not right all of the time. But (a key point) *we all make the mistaken assumption that our own model is right.*

For example, there used to be a view (diminishing, but still there) that creativity gets in the way of effectiveness. Some years back, the CEO of one of the big packaged goods companies unrepentantly took this line. I'm sure that in his own mind he was criticizing "irrelevant creativity" or "self-indulgent creativity." But to others this was the mental model that is suspicious of anything that isn't tried and true.

At the other extreme, there is the mental model that creativity is all that matters. When people say this, they don't mean "outstandingly irrelevant" or "outstandingly self-indulgent creativity" though there are people at the other end of the spectrum who suspect that they do.

Between these extremes is 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 the IPA Effectiveness Awards in the UK. (Cassies was modelled on these Awards.)

In terms of the theories of how advertising works, many of us carry a subconscious version of the 100 year-old AIDA model in our 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 term "low interest" or "low involvement"). Many campaigns act by positive reinforcement.

It seems self-evident that advertising has to "cut through the clutter" but even that is being re-examined. In neuroscience, there is something called "Low-Involvement Processing." It seems that we, as a species, take in huge amounts of data through the primitive parts of our brain. It does not blast its way in. It goes in without our knowledge. To people with an AIDA mental model, this is about as whacky as it gets. LIP is unproven, but I think there could be something to it, based on a common sense test. It you examine all the thoughts, feelings, knowledge and memories you have, isn't it true that a great many of them have somehow got in by osmosis? (For more, see papers by Robert Heath and Jon Howard-Spink in Admap.)

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[7] I'm not sure who coined this term, but I first saw it in a Paul Feldwick paper.

In any event, there is no "theory of everything," and hence there are scores of different mental models. 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-based view has four scenarios, based on the different degrees of visible success:

1. Shipments/share etc. respond within days/weeks of new advertising.[8]
2. Advertising has helped an established brand deliver good volume/share/profit. But it is no longer causing growth—it has more of a "retention" role.[9]
3. The advertising is not working, confirmed by careful analysis.
4. The situation is hard to read, either because it is "too early to tell" or there is not enough information to sort out what's happening.

Scenarios 1 and 3 (when assessed correctly) are relatively straightforward. Scenario 2 can be more difficult, because some decision-makers are not satisfied with a "retention" role for advertising—even though this is sometimes more cost-effective than trying to make a brand grow.

Scenario 4 needs great care. Imagine a new campaign, a couple of months in-market. Media weight has been sufficient, but the business has not taken off. Angst creeps in as you face the question, "Is it working?" The following could all be valid:

- **The advertising is working, but the effect is masked.** Pricing, promotion, in-store activity, distribution etc. can all have a greater short-term effect than advertising. It they are masking the underlying trend, then given time, the masking effect will recede, and all should be well.
- **The "slow burn" situation.** This accepts that the advertising needs time to wear in, and when this has happened, all will be well. Some researchers reject wear-in, saying that if a campaign does not have a quick effect, it is unlikely to have one at all. On the other hand, campaigns like "I AM" for Canadian were spectacularly effective, but only after a slow burn.
- **The "arm wrestler" stand-off.** Two equally matched arm wrestlers can hold each other immobile for an agonizing length of time. This can happen with offsetting ad campaigns i.e. you have to assess the strength of the competition's campaign before coming to a conclusion about your own.
- **The advertising is not working.** It may be too early to know for sure, but this may be the early sign—in which case you need to be preparing some sort of fix.

From the academic side, one question has been, "If advertising works in the short-term, why is this so hard to see?" And, "If advertising has a long-term effect, is it just the accumulation of short-term effects, or a different long-term process?" These issues are still debated, but the following have been influential:

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[8] And is hopefully evolved into a long-running business-building campaign—See *14. Refreshing a Continuing Campaign.*

[9] This is a big topic in itself. See *Crossover Note 34.*

- **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 within a week of exposure to advertising. The study needs to be read in detail [there are detractors] 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.* (This flies in the face of conventional wisdom about frequency. *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: see above.]

- **The IRI on long-term effects.** IRI run state-of-the-art split-cable test markets in the US. Test 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. From this, they were able to analyze 44 tests for long-term advertising effect. Test areas (A) were measured against control areas (B). A only got special effort in Year 1. After that, the test and control plans were identical. In other words, the long-term effect was caused entirely by the effort that occurred 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%.

  The momentum in Year I held up, with the 3-year effect double the one-year effect. The study concluded that payout for one-year effort should be calculated over three years. (See the reference at the end of *Crossover Note 27*.)

- **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.

- **The Observations of Paul Feldwick**. Paul Feldwick is a top researcher/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.

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

33. Changing the Target Audience. Many brands aim at the same target for years. It's not necessarily wrong, though it's always worth zero-basing conventional wisdom.

From time to time, a brand keeps the same target, but someone sees a new way to think about them. This is fertile ground for insights—see *Crossover Notes 11 and 12.*

Occasionally, the target is radically changed. The most famous is probably Marlboro. Marlboro was originally positioned against women, complete with red filter tip so that lipstick didn't show. I have an extraordinary B&W commercial, featuring a night-club vamp, fluttering her false eyelashes and crooning, "wouldn't a Marlboro be good right now…." The Leo Burnett people changed all that with the Marlboro cowboy. This type of shift looks easy with hindsight, but when the decision has to be made in real time, it can be tough. There's usually a fair amount of angst about losing current users, leading to the sort of creative brief that says "appeal to X without alienating Y."

I recall two spectacular IPA examples where, to get maximum impact on the new target, they were prepared to alienate the previous one. The brands were Batchelor's SuperNoodles and Peperami meat snacks (chewy, spicy sausagey things that look a bit like liquorice sticks). The advertising for each brand had been aimed at Moms for years. They decided to aim at young men, a smaller group, but heavy users. Batchelors came up with hilariously unseemly ads in the "men behaving badly" school. Peperami came up with a riotously sadistic cartoon campaign—bringing Peperami sticks came to life, and subjecting them to dreadful indignities. These couldn't be further from "Mom" advertising, but in both cases the business took off.

That's not to say we should always crash around in the china shop, wilfully alienating longstanding audiences. But there may be less risk than we think.

Cassies winners who switched targets, and successfully took the risk of alienation, include the CFL and 5 Alive in Cassies 2002, and Family Channel in Cassies 2004. I think that Pizza Pops—the campaign with the filling splatting all over the place—is also in this camp.[10]

A CLOSING THOUGHT

Throughout my career the unspoken assumption is that advertising has to help make things *grow*—brands, businesses or both. And what could be wrong with that?

But the engines on an airliner not only help it climb, they save it from falling out of the sky. There is inescapable evidence that if a brand is unsupported, it may glide for a while, but eventually it will fall. Or, to use another analogy, a successful brand is like a goose laying golden eggs. If it didn't lay as many eggs as you wanted it to, would you starve it? I don't think so. But that is what we seem to do with brands.

David Rutherford

[10] Not a Cassies case, but I've been told anecdotally that it was very effective.