

# Cassies 2005 Cases

**Brand: Baileys - Let Your Senses Guide You**

**Winner: Packaged Goods Beverage—Silver**

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**Crossover Notes:** All winning cases contain lessons that cross over from one case to another. 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](http://www.cassies.ca)

- Crossover Note 1.** What a Brand Stands For.
- Crossover Note 2.** Brand Truths.
- Crossover Note 10.** Conventional Wisdom—should it be challenged?
- Crossover Note 12.** Changing the Goalposts.

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):** 2003 – 2004.

**Start of Advertising/Communication Effort:** September 2003.

**Base Period for Comparison:** Calendar 2002.

Growing a brand that is already the market leader is difficult. Successfully repositioning that brand is even more difficult. Trying to reposition a whole category is next to impossible. But it can be done.

Baileys Original Irish Cream was the biggest brand in the liqueur category. We decided to reposition it, to compete with beers, wines and spirits. In other words, to move from the back of the liquor cabinet, and be front and centre at trendy, social gatherings.

The business results surpassed all objectives, in market and in brand health research. Baileys continues to build share, and Canada is outperforming many key global markets. In fact, the campaign is being exported to a dozen countries, including the United States, and Ireland—Baileys’ ancestral home.

## SITUATION ANALYSIS

Baileys had grown over the years to become the largest liqueur brand in Canada, with a market share of 13%, and the closest competitor at 6%. That was good. But it wasn’t good enough. If we wanted the brand to keep growing we needed to position it outside the traditional boundaries of the liqueur category.

Consumers tend to think of liqueurs as a special occasion drink. They are relegated to the back of the liquor cabinet and brought out only at special gatherings like Christmas and Thanksgiving.

We knew that to achieve long term and sustainable growth we needed to redefine our competitive set. We already beat all other liqueurs. Now we had to position Baileys against wines, beers and spirits occasions. **Crossover Notes 10 and 12.**

Our objective was to change perceptions of Baileys so that consumers don’t wait for Christmas. We had to convince them to use Baileys more often, in more casual occasions. We needed them think of Baileys in occasions when they would typically go for a beer or a glass of wine.

Not only did we need to redefine the role of liqueurs in general, we also had to overcome a well-entrenched perception—that Baileys is an intimate, even “girly” drink, to be enjoyed on a romantic evening in front of the fireplace. We needed Baileys to become acceptable in slightly larger gatherings, to be more social than intimate, more flirtatious than feminine, more all-year-round than just cosy-winter-nights. **Crossover Note 1.**

## STRATEGY & INSIGHT

We had to be cautious in trying to reposition Baileys. After all, it was the market leader. There are enough examples of brands that got makeovers, only to come out worse for wear. We didn't want to mess with a good thing. We just wanted to make it better. So we adopted a two-phase strategy.

First, we tackled the special occasion question. We wanted to convince consumers that Baileys ideal when friends are hanging out together, just chilling and enjoying each other's company.

Research told us that our consumers, 25 – 35 year old men and women, are busy, and it's not always easy for them to catch up with friends. But when they do, they want to make the most of it. We saw that Baileys could enhance these moments. We also confirmed that Baileys is indulgent and irresistible – mere mention of the name can trigger the desire to have one. Consumers love the sensuousness. And the tangible impact on sight, smell, taste and feel. The fact that Baileys has an impact on so many senses led us to develop the “Senses” campaign – that Baileys makes time spent with friends more fun.

### Crossover Note 2.

The first phase achieved its goal – consumers were reappraising Baileys, and it was being enjoyed more frequently and in more casual gatherings. For phase two we kept the same structure and core message, but stretched Baileys a little further.

If we were going to compete in beer, wine and spirits occasions, we needed to capture a bit of the vibe that they bring to the occasion. So we added playfulness to the Baileys brand. We positioned Baileys as the catalyst for these playful moments.

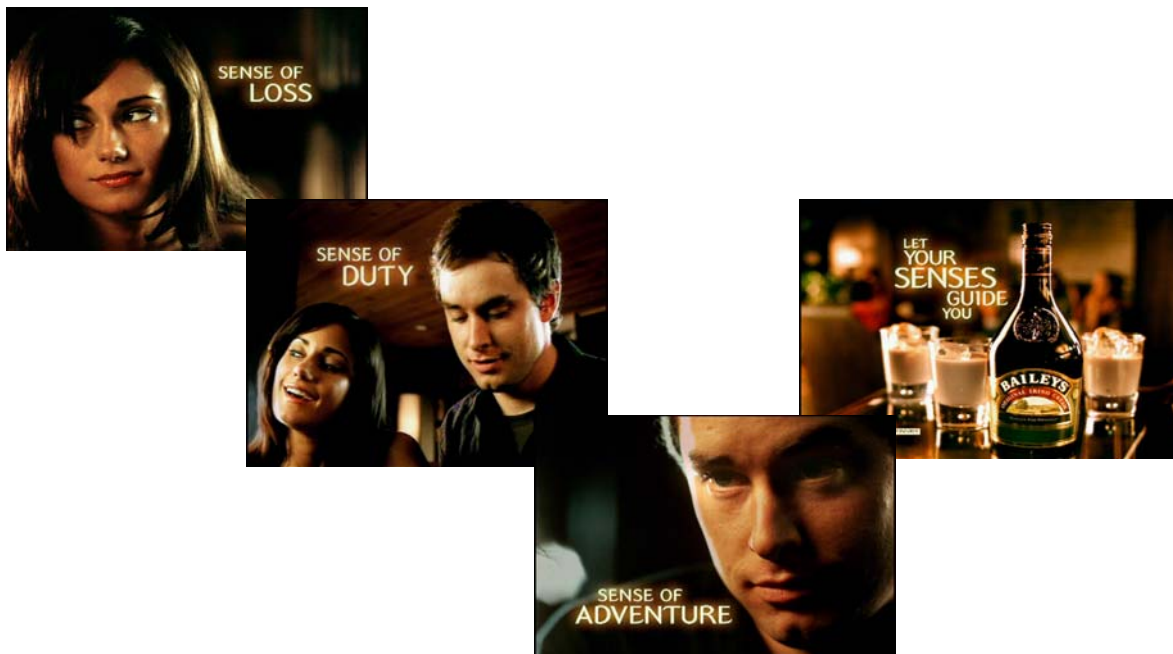
## EXECUTION

We made television the driver, and supported this with in-store promotion and some targeted activity in bars and lounges.

The campaign idea revolved around the notion that Baileys “lets your senses guide you” to fun interactions with your friends.

The campaign was launched with a 30 second commercial called “Making a Splash.” It ran from September 2003 to March 2004.

“Making a Splash” is in a trendy loft, and shows a group of friends in their late twenties hanging out. As one guy pours some Baileys into a glass it accidentally splashes, and we see a “Sense of Loss” (as the super on screen says) from one of the women. The guy gets a cloth to wipe up the spill and shows us he has a “Sense of Duty.” He then realizes that some Baileys has splashed onto the woman's blouse. He is about to wipe it off, but hesitates when he realises the splash is in an awkward spot. She gives him a flirtatious, almost daring glance, and the story ends with a “Sense of Adventure.” The voice over and end super complete the message with “Baileys. Let your senses guide you.”



This worked very well. So in year two, we produced “Drip Service” and it ran from September 2004 to April 2005.

“Drip Service” has a group of thirty-somethings, and one of the guys is pouring Baileys. One of the women notices that there is only one drop left and she motions to him that she wants that last drop. From above he starts to tip the bottle of Baileys into her mouth with a “sense of play.” The rest of the group look on to see if she’ll catch the drop, and there’s a “sense of drama.” Just as the drop is about to fall into her mouth, another guy sticks out his glass of Baileys and snatches away the precious drop with a great “sense of timing.” Then the message is completed with “Baileys. Let your senses guide you.”



The production values were very important in ensuring that we modernize the brand while maintaining its premium quality. The styling, music and casting were chosen to give Baileys an urban, relaxed feel, a laid-back and playful mood, and an image that is flirtatious but not feminine.

This also led to a packaging redesign, together with a public relations campaign, and continuous yearly in-store activity and promotions in bars and lounges.

## **BUSINESS RESULTS**

### **a) In Market**

Baileys showed significant increases in both years the campaign ran, outpacing the fragmented liqueur category.

<b>Baileys Growth and Category Growth</b> (Source: ACD sales report)		
	<b>2003 vs. 2002</b>	<b>2004 vs. 2003</b>
<b>Baileys Growth % Change</b>	<b>+7.9%</b>	<b>+4.0%*</b>
<b>Liqueur Category Growth % Change</b>	<b>+3.2%</b>	<b>+1.1%</b>

\*Despite a strike during the key holiday period in Quebec liquor stores

### **b) In Research**

“Making a Splash” and “Drip Service” achieved some of Diageo’s highest research scores—and rank as some of the highest scoring ads in the alcohol category. The following are from Millard Brown’s Link Test report on “Making a Splash.”

- It achieved appeal and enjoyment scores that are well above norm
- Messages of sensuousness and togetherness are both coming through very strongly
- Engagement scores exceeded norms
- Over 70% of respondents said that the strongest impressions are: “helps friends relax and enjoy time together,” “good for a casual/informal get together,” “is a stylish and modern brand”
- 85% of respondents agreed with “consider drinking it next time I’m with friends”
- All desired personality traits are being delivered (with over 92% of respondents)

On “Drip Service” Millward Brown presented the following conclusions:

- It achieved Diageo’s highest Awareness Index (made up of branding, enjoyment and active engagement)—triple the norm for all animatics tested in English Canada
- It is a very enjoyable, highly engaging and well-branded ad
- It is a persuasive, and is motivating purchase frequency against all target groups
- The advertising concept actively engages all key groups
- Usage in social occasions, quality, casual fun, sensuousness, playfulness and popularity are coming through unprompted
- Brand identification is very strong
- It delivers the message of broader social consumption and dispels the special occasion perception
- Playfulness and fun are both delivered at a primary level
- The ad is reinforcing all the desired personality traits for Baileys

Other research tracked the impact of advertising and the health of the brand. It showed that all of Baileys key performance indicators were positively affected by the advertising:

<b>Baileys Image Scores</b>	
<b>Among the Target Group of 25 – 49 year old men and women</b>	
(Source: Ipsos ASI Brand Performance Monitor)	
<b>Image Statements</b>	<b>Sept 04-Nov 04 % Change vs YA</b>
High quality	+7%.
Brand for me	+26%
Enhances time spent with friends	+24%
Modern brand	+45%
A unique brand	+48%

The tracking was done over the 3 month period Sept 04 – Nov 04.

## **CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS**

There was no significant increase in adspend—and no market dynamics or other events to influence growth. When advertising was on air we also saw the following shifts:

- Spontaneous brand awareness increased by 22% (among 25 – 49 year olds)
- Advertising awareness increased by 13% (among 25 – 49 year olds)
- Past 4 Week consumption strongly correlates to advertising

Source: Ipsos ASI Brand Performance Monitor

So, the growth of Baileys can be attributed to the new strategy and advertising.

End of Case. Crossover Notes follow.

## INTRODUCTION TO CROSSOVER NOTES — CASSIES 2005

[For Baileys]

Crossover Notes have been going for several years, and now run to 28 pages.

We used to attach a full set to all cases, but to save a few trees, we now include only the Notes particular to any case.

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

I was a consultant by then. Before that I had reached the category manager level at P&G (what they quaintly called the Associate Advertising Manager). I had then clambered up the ladder at O&M, eventually becoming President and later Vice Chairman—both in Toronto. P&G and O&M were both passionate about “lessons learned,” and so was I. In those days (it seems hard to believe now) we felt rushed off our feet. But we did have 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 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 150 published cases. They’re a growing body of experience. I hope I’ve helped pass some of the learning on.

*David Rutherford*

*Toronto: December 2005.*

*For 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](http://www.ica.adbeast.com).*

## INDEX OF CROSSOVER NOTES FOR CASSIES 2005

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11. The Eureka Insight.	
12. Changing the Goalposts.	✓
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The Notes for this case are marked ✓ and come next.



## BAILEYS. CROSSOVER NOTES. CASSIES 2005.

- 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*.<sup>1</sup> Charles Revson of Revlon famously said, "In the factory we make cosmetics. In the store we sell hope." In other words, a brand is not a product; it's what people believe about a product. These beliefs can be immensely powerful. The most astonishing is the placebo effect. In clinical trials, many patients respond to the "sugar pill," even when they have serious diseases. We see the same thing with blind and identified product tests. With a strong brand, the preference jumps. (See *What's in a Name* by John Philip Jones.) And when the *Advantage of Belief* takes hold, it leads to a long list of benefits:

- |                                   |   |
|-----------------------------------|---|
| a) Customer loyalty               | e) Facilitating brand extensions              |
| b) Higher price                   | f) Withstanding competitive attack            |
| c) Higher cash flows              | g) Motivating staff and attracting new talent |
| d) Higher long-term profitability | h) Potentially augmenting the stock price     |

This doesn't, of course, answer the question, "how do you build these beliefs?" There are widely varying notions, but most 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.<sup>2</sup>

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.

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

<sup>2</sup> How do you do this, and evolve? See *Excellence in Brand Communication*: [www.ica.adbeast.com](http://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 is to say the obvious as loudly and 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 it 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*.”<sup>3</sup>

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 detergent in exchange. They adamantly refused, delivering off-the-cuff endorsements that no copywriter could ever have come up with. 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](#).

- 10. Conventional Wisdom—should it be challenged?** Conventional wisdom will sometimes be right. But it can also be a roadblock. When US Pepsi executives first saw the Pepsi Challenge, they apparently said, “that’s not Pepsi,” 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:

***From Cassies I, III, 99, 2001:***

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

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<sup>3</sup> P&G defined “what the brand stands for” by a document they called The Creative Strategy. In those days, if anyone even dreamt that the Tide Creative Strategy should include whitening, brightening etc. it was seen as an offence against all that was holy.

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

***From Cassies 2005:***

- Cruisin’ to Win, thinking small.
- Crescendo, moving away from “delivery/takeout” as the high ground.
- Energizer Lithium, ignoring the conventions of battery advertising.
- Baileys, breaking out of the liqueur cabinet.
- Hubba Bubba, using brand thinking in a merchandizing category.
- Moores, redefining the way to look at men shoppers.
- Familiprix, selling health products hilariously.
- The Anti-smoking campaign, also being hilarious in how it talked to teenagers.

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

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

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

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

This also points up another way to get insights—to look beyond Canada. PAL dogfood in the UK had earlier arrived at similar thinking, and produced the famous "prolongs active life" campaign.

End of Baileys Crossover Notes