

# Cassies 2005 Cases

**Brand: New Lotto 6/49 (Québec)**

**Award: Services General—Silver**

**Client Credits: Loto-Québec**

Robert Ayotte, Président des Opérations Loterie  
 Simon Patenaude, Directeur Général du Marketing  
 Lynda Zuiliani, Directrice Publicité et Communications Commerciales  
 Claire Arcand, Chef de Projets Publicité  
 Elaine Thivierge, Directrice Produits  
 Pierre Berthiaume, Chef de Groupe de Produits  
 Martine Dufour, Chef de Produits  
 Victor DeVito, Directeur Général Ventes et Relations d'Affaires

**Agency Credits: Diesel**

Dan Andréani, Creative Director  
 Fred Girard, Art Director  
 Alex Bernier, Copywriter  
 Philippe Comeau, Copywriter  
 Marie-Pierre Lemieux, Print Producer  
 Annick Désy, Account Manager  
 Marie-Claude Masson, Account Manager  
 Catherine Tremblay, Project Manager  
 François Lacoursière, Account Planner  
 Alex Pasini, Case Writer

**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 2. Brand Truths.
- Crossover Note 6. Should the product be improved?
- Crossover Note 7. Fighting for the Same High Ground.
- Crossover Note 9. Turnarounds.
- Crossover Note 11. The Eureka Insight.
- Crossover Note 16. When a campaign stumbles.
- 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 (Consecutive Months):** May 2004 to May 2005.

**Start of Advertising/Communication Effort:** May 26, 2004.

**Base Period for Comparison:** Last year and historical references.

Lotto 6/49 launched in 1982, and was in decline. To stem the tide, it was re-vamped, with bigger jackpots and more chances to win (but also a \$2 ticket price versus \$1 before). This created a challenge, however, because the new 6/49 would now be very similar to Super 7. The case describes how we used brand personality to differentiate the new 6/49, leading to a spectacular jump in Year 1 sales. [Crossover Notes 6 and 9](#).

## SITUATION ANALYSIS

Over the past few years, three trends dictated the fortunes of Lotto 6/49:

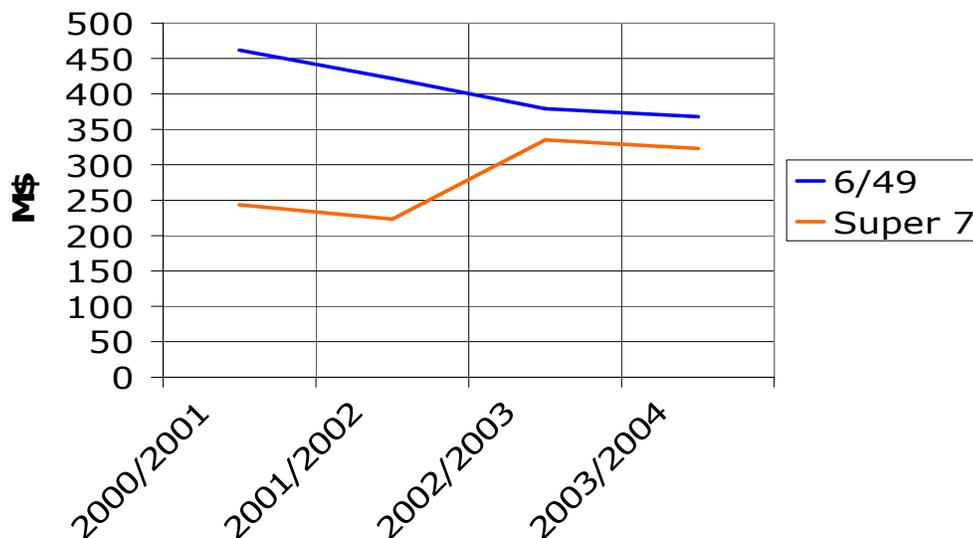
- Aging rockstar disease.
- The lack of significant jackpots.
- The negative image of lottery players in Québec.

### The Brand in Decline

If Lotto 6/49 were a person, it would be an aging rockstar: [Crossover Note 16](#).

- It is the oldest terminal-based lottery—still a cash-cow product, but with sales that were slowly but surely freefalling (Table 1)
- There were more appealing sweepstakes, e.g. Lotto Super 7
- 45-54 year olds were more likely to play than the 18-34 year-olds.

*Table 1 – Lotto 6/49's Slow Decline and Lotto Super 7's Rise*



### The Lack of Significant Jackpot

Go back fifteen years and a jackpot of \$5 million would have everyone talking for weeks. Go back less than a decade and \$14M would make the six o'clock news. Nowadays, it's as if the prize can't ever be big enough. Lotto Super 7, with a category-record-jackpot of \$37million, had the bonanza reputation. Lotto 6/49 was well behind.

### The Perception of Lottery Players

In Québec, lottery players (and, by extension, Loto-Québec) had a bad rep. There were three reasons. (1) We've all waited in line, holding the milk needed for breakfast while some wastrel takes all the time in the world to choose lottery numbers (2) The Québec media were headlining the number of pathological players. (3) There was a false impression that minors could easily get their hands on tickets.

### New and Improved Lotto 6/49

Canadian Lotteries decided to change the product. It would be available on May 30, 2004. However, it would now resemble Super 7. **Crossover Note 7.**

*Table 2 – The New Lotto 6/49 Product*

Departure from its old identity

	Old Lotto 6/49	New Lotto 6/49	Super 7
Price	\$1	\$2	\$2
Prize structure	3/6	2/6 + bonus number	3/7
Minimum jackpot	\$2M	\$4M	\$2.5M
Chances to win	1/54	1/32	1/6
Number of \$20M+ jackpots a year	0	8	6
Draws	Twice a week	Twice a week	Weekly

Distinction between 6/49 and Super 7  
is now slim to none

### The Challenge

With a \$7 million budget, the re-launch would be Loto-Québec's biggest ad campaign in the past decade. It would have to:

1. Restore Lotto 6/49 status, with a Year 1 sales objective of slightly over \$1/2 billion.
2. Announce the bigger jackpots and more chances to win.
3. Differentiate 6/49 from Super 7.
4. Alter negative perceptions towards players.
5. Deliver a famous and mesmerizing campaign—in the tradition of past successes like *Ça change pas le monde sauf que...* and *Bye Bye Boss...*

## STRATEGY & INSIGHT

Super 7 and 6/49 were in danger of becoming Siamese twins.

### Separating the Siamese twins

The first step was to differentiate 6/49. As per Fig.1 below, both lotteries sell the dream of winning millions of dollars. However, we saw a huge difference in personality.

Lotto 6/49:

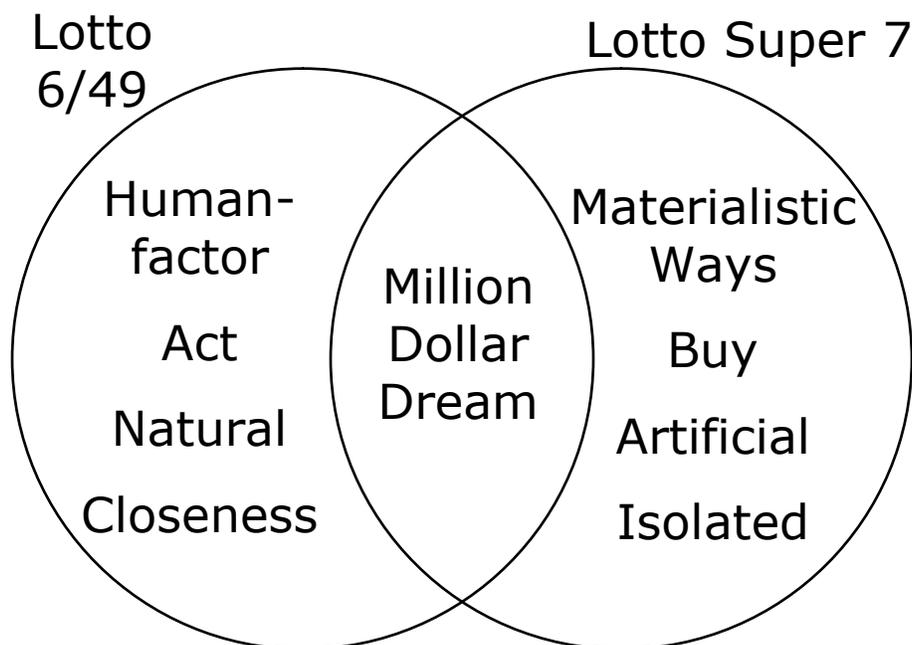
- sharing
- family
- generosity

Lotto Super 7:

- extravagance,
- selfishness and
- luxury.

In other words, humanity versus materialism. [Crossover Note 2.](#)

*Fig.1 – Differentiating the new Lotto 6/49 from Lotto Super 7*



### Coming up with the Big Idea

The Big Idea would come from combining Lotto 6/49's personality and its new features. If more people were to win Lotto 6/49's now-bigger jackpots, then more people—in theory at least— would be able to share the prize! **Crossover Note 11.**

The creative leap was: *“always be nice to people who play the new Lotto 6/49”*.

Fig.2 – Coming up with the Big Idea



### Two Birds with One Stone

The campaign's premise – always be nice to people who play the new Lotto 6/49 – allowed us to deliver the benefits of new Lotto 6/49, while also removing some of the stigma attached to lottery players.

### EXECUTION

A teaser TV ad aired a few days before the official launch on May 30, 2004 in order to accentuate the grandeur of the refurbishment.

Afterwards, the first wave of advertising ran from May 30, 2004 until March 21, 2005, with the second wave starting March 21, 2005 and is still running. **Crossover Note 25.**

Executions were either for brand image or jackpots \$8-\$40 million. This established the new story, counter-balanced the increased price, and gave year-long presence. Here is an overview of all the creative.

		BRAND IMAGE		JACKPOT SUPPORT	
When?		Next jackpot is \$4M		Next jackpot is \$8M-\$40M	
		Launch	Continuity	Launch	Continuity
<b>1<sup>st</sup> wave</b>	<b>TV</b> all :30s	“Launch”	“Mariachis” and “Roommates”	“Umbrella”	“Mark”
	News paper	“Umbrella” Teaser & Launch	Nil	Nil	“Umbrella”, “Water Cooler” “Hockey” “Rock Concert”
	<b>Radio</b> :30s	“Princesse d’amour” “Blague poche	Nil	Nil	10-sec ad for the next draw
	<b>Web</b>	Nil	Nil	Nil	When jackpot is \$15M-\$40M, banners announce the next draw
	<b>Outdoor billboard</b>	“Always be nice.” “Bigger jackpots more often ”	Nil	Nil	Nil
	<b>POS</b>	“Umbrella” poster	“Ticket” poster, dangler, banner,	Nil	Nil
<b>2<sup>nd</sup> wave</b>	<b>TV</b>	Nil	“Sullivan”	Nil	Ten “Mark” :15s. He was introduced in the 1 <sup>st</sup> wave
	<b>Print</b>	Nil	Nil	Nil	“Before/After” ads supporting the next draw
	<b>Radio</b>	Nil	Nil	Nil	10-sec ad for the next draw
	<b>Web</b>	Nil	Nil	Nil	As above
	<b>POS</b>	Nil	Minor updates to 1 <sup>st</sup> wave’s POS	Nil	Nil

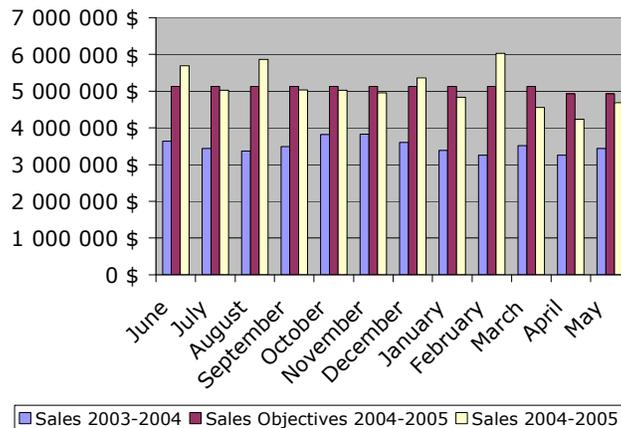
## RESULTS

The campaign’s goals were reached most successfully. Here is a summary.

### 1. Meeting year one sales objectives

Sales of Lotto 6/49 increased by +35%, which is right on par with Year I objective of slightly over half a billion dollars. Loto-Québec states that an increase in sales of +35% was an ambitious goal and is proud to have achieved it. Table 3 below is an overview of the average monthly sales (and sales objectives) per draw for 2003-2004 and 2004-2005.

Table 3 – Average monthly sales per draw for the new Lotto 6/49



## 2. Communicating Lotto 6/49's new identity

An Ipsos-Descarie study (August 2004) states that “only two months since inception, it seems obvious that the new signature of Lotto 6/49 wants to make its mark.” Attribution (unaided and total) scores for the new Lotto 6/49 are way over the norm:.

Table 4 – Attribution of the new Lotto 6/49

	<b>New Lotto 6/49</b>	<b>Norm</b>	<b>Δ</b>
<b>Attribution (Unaided)</b>	71%	33%	+38%
<b>Attribution (Total)</b>	97%	76%	+21%

Source: Ipsos-Descarie, August 2004.

Furthermore, Info-Press, a Québec magazine specialized in marketing-communications, conducted research on the “Mariachis” spot. It reported: “Mariachis, according to our post-test results, demonstrated the strength of the creative platform and its ability to effectively deliver its communication objectives.” As per Table 5 below, the New Lotto 6/49 also scores high on this other *soft-data* research.

Table 5 – Awareness, Appreciation and Attribution of the new Lotto 6/49

	<b>New Lotto 6/49</b>	<b>Norm</b>	<b>Δ</b>
<b>Awareness</b>	44%	29%	+15%
<b>Appreciation</b>	77%	70%	+7%
<b>Attribution (Unaided)</b>	46%	32%	+14%
<b>Attribution (Total)</b>	87%	63%	+24%

Source: Info-Press, Ipsos-Descarie, November 2004.

### 3. Differentiation from Lotto Super 7

As per Table 6 below, the new Lotto 6/49 differentiated itself from Lotto Super 7. Both lotteries' latest campaigns scored way over the attribution norm (and certainly both of them have their own unique identity).

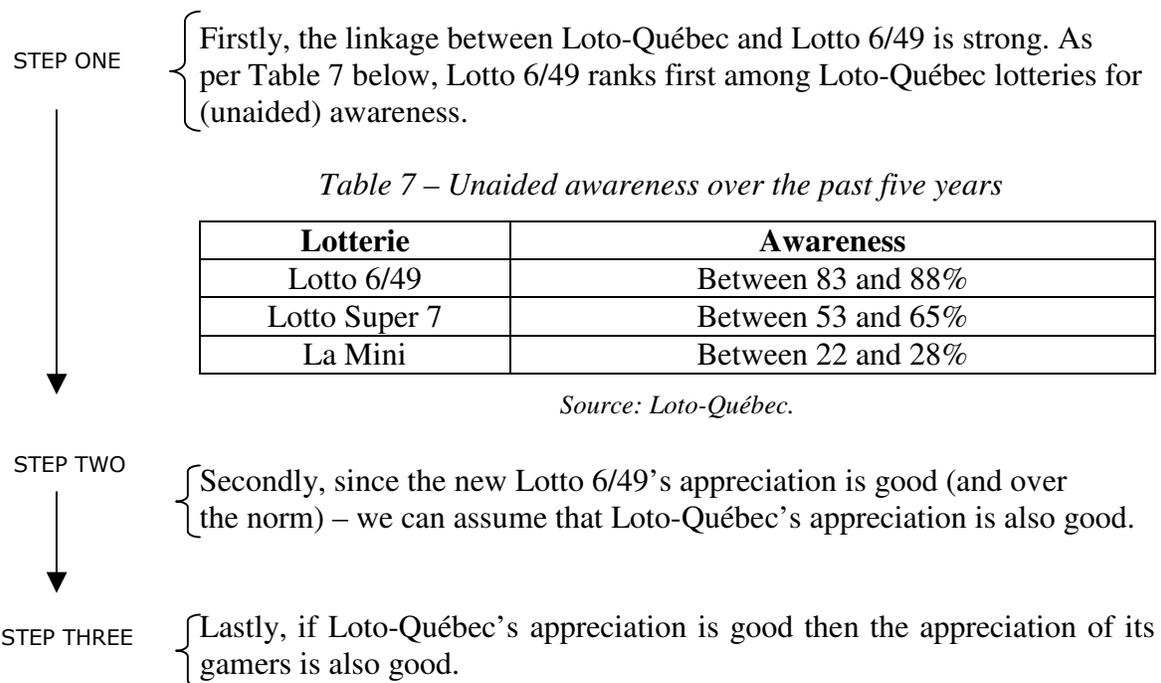
*Tabl.6 – Lotto 6/49 and Lotto Super 7 Campaigns' Attribution Scores*

	<b>Score</b>	<b>Norm</b>	<b>Δ</b>
<b>Lotto 6/49</b>	87%	63%	+24%
<b>Lotto Super 7</b>	77%	62%	+15%

*Source: Loto-Québec, July 2004 for Lotto 6/49 and April-May 2005 for Lotto Super 7.*

### 4. Alter the Negative Perception of Gamers

Through a three-step model, we can say that the new Lotto 6/49 campaign contributed to improving the perception of lotteries, Loto-Québec and ultimately its players.



### 5. Recognition

The new campaign was also recognized for its creativity (and effectiveness) in Canada and abroad.

The campaign won a Coq d'Or in Mixed Media, and "Mark" won a Coq d'Or in TV/ Cinema/Services, at the 46<sup>th</sup> annual PCM gala. The "Mariachis" ad took home an award from the World Lottery Association's annual congress, held this year in Durban, South Africa. "Mariachis" was up against 80 advertisements from different international lottery corporations.

Also, due to its track record, the campaign was adopted by BC Lottery in April 2005.

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

Loto-Québec's reaction to Lotto 6/49's decline was to change the product. Doubling the price was part of this metamorphosis. As stated by HEC professors Lendrevie and Lindon, a price change has a direct effect on sales volume. More specifically, due to the fact that potential product buyers have limited economic resources, the price of the product plays a primary role when they consider buying it. The higher the price of the product, the greater the number of potential clients who will quit using the product, reduce their consumption habits or switch to a less expensive competitor. This brake effect is at the heart of the classic economic theory, whereby the demand of a product is the inverse function of its price (Lendrevie and Lindon).

Furthermore, Loto-Québec conducted research prior to the launch of the new Lotto 6/49. One of the key findings of this study was that, since the price of the product would double from \$1 to \$2, many gamers said that they would stop playing Lotto 6/49.

Since the distribution has remained unchanged, there is only one factor that could explain the new Lotto 6/49's results, as well as counter-balance its price augmentation: the advertising campaign managed to revive the excitement of playing and the emotional link between Lotto 6/49 and its players.

End of Case. Crossover Notes follow.

## INTRODUCTION TO CROSSOVER NOTES — CASSIES 2005

[For Québec Lotto 6/49]

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

<b>All Cases</b>	<b>Québec Lotto 6/49</b>
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 <b>A Closing Thought.</b>	

The Notes for this case are marked ✓ and come next.

## QUÉBEC LOTTO 6/49. CROSSOVER NOTES. CASSIES 2005.

- 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>1</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*.

- 6. Should the product be improved?** Some years ago it was an axiom that your product, functionally, had to have an advantage over competitors. In packaged goods, 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 desirable benefit.<sup>2</sup>

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 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.

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<sup>1</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.

<sup>2</sup> 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

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.

There’s no question that the cost to upgrade can be daunting. Nevertheless, many cases reflect the investment. For example:

- Listerine in Québec 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.
- Coricidin II in Cassies 2005 (Re-launching a new version, after the original brand had been withdrawn)
- Penaten, Hubba Bubba, Stouffer’s Bistro, and Juicy Fruit, all launching line extensions in Cassies 2005.

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

- Crispy Crunch and Pepsi Québec 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.
- Crescendo, Jergens Ultra Care, Whiskas, Twix, Energizer Lithium, Moores, Familiprix in Cassies 2005.

Technology cases usually have improvements. Services (e.g. Desjardins, Gaz Metro, Réno Dépôt in 2004) usually improve as part of the “total brand experience.” Some cases (e.g. Clearnet in 2001 and Lipton Sidekicks in Cassies 2002) say that if your functional advantage is going to be matched, you’d 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.** Some people feel that a brand 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 P&G’s Oil of Olay bar from the US, and decided to kick-start Dove sales via new advertising. They had a spectacular product demonstration. Dove is not a soap, and when it is subjected to litmus paper, the colour does not change. With soaps—including Ivory—the paper turns an ugly blue. But this is essentially a mildness demonstration, and Ivory owned mildness. Some heavy hitters in international management (at the client and agency) predicted disaster if Dove took on Ivory. But Dove attacked 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 a superb claim on that territory.

The key is how you think about distinctiveness. It does *not* have to come from positioning. Consider Duracell and Energizer. Duracell was the first brand to stake out “lasts longer,” and Energizer (believing they could not attack this high ground) 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 variation on this theme. Sunlight wanted to attack Tide on cleaning, but decided that a frontal assault on such a powerful brand would fail. They still attacked, however, but they re-defined “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 this in Cassies 2005. Even so, I think the high ground is still one of the first places you should look.

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

**Cassies I**

- Crispy Crunch. Molson Canadian.
- Pepsi. Québec.

**Cassies II**

- Listerine. Québec.
- Oh Hungry? Oh Henry.

**Cassies II**

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

**Cassies 99**

- becel. Eggs. Wonder Bread
- Sunlight. "Go Ahead. Get Dirty."

**Cassies 2001**

- Kraft Dinner.
- Lipton Chicken Noodle.

**Cassies 2002**

- BMO Québec.
- Campbell's Soup. Listerine.
- CFL. Pro•Line. Easter Seals Relay.
- Sleeman Québec.

**Cassies 2003**

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

**Cassies 2004**

- Cottonelle.
- Gaz Metro.
- Kit Kat.
- Milk (Québec and Prairies).
- Toyota Sienna.

**Cassies 2005**

- Crescendo.
- Energizer Lithium.
- Toyota Tacoma.
- Eggo French Toast Stix.
- Twix. Hubba Bubba. Juicy Fruit.
- Coricidin II.
- Moores and Harvey's.
- Québec Lotto 6/49.
- Pepsi – Québec and Québec Milk.

**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*.) 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. 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 in Cassies 2002. They found a way to be youthful without being too young in the "forever young" campaign.
- 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."

- 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.
- Toyota Sienna. Realized that the answer lay not in what minivan buyers do, but in what SUV buyers do. Cassies 2004.
- Irving’s Cruisin’ to Win. Saw the power of *small* prizes. Cassies 2005.
- Crescendo. Like Oh Henry! saw unoccupied high ground. Cassies 2005.
- Butter. Saw a way to use “natural” to connote taste and health. Cassies 2005.
- Anti-Smoking. Saw the power of “Stupid.” Cassies 2005.
- Jergens Ultra Care. Saw a way to reposition skin. Cassies 2005.
- Whiskas saw things from the *cat’s* point of view. Cassies 2005.
- Moores used the fact that their target audience hates shopping. Cassies 2005.
- Harvey’s realized the significance of The Grill. Cassies 2005.
- Québec Lotto 6/49. If 6/49 winners are so generous, be nice to them. Cassies 2005.
- United Way saw power in the Hand icon. Cassies 2005.
- Leucan realized that there is still hope, despite childhood cancer. Cassies 2005.
- CIBC Run for the Cure saw the power in the Pinnie idea. Cassies 2005.
- Juicy Fruit saw how to build a new image by destroying the old one. Cassies 2005.
- Québec Milk saw the obvious—if one glass is good, two are better. Cassies 2005.
- Plus virtually all the cases in *Crossover Note 10*.

**16. When a campaign stumbles.** This might be a momentary stutter and (if we were clairvoyant) we would know what was needed to make a minor fix. But it might be the first clue that something is going off the rails. In this situation, the pressure can lead to snap (and wrong) judgments. The best answer usually comes from a blend of experience, judgment, intuition, vision, and research. Here are some pointers.

1. **Dig deep into trends and tastes.** You could be on the wrong side of a tectonic shift. They can be massive. “Made in Japan” used to mean a cheap, shlocky, knock-off, and North American business took years to see what was coming. *Crossover Note 6*. Consider Listerine. “Always a bridesmaid, but never a bride” started life in a Listerine advertisement, reflecting a bad breath positioning that had been in place for as long as anyone can remember. But a shift was happening, towards the idea of a healthy mouth. (See Cassies 1995 and 2002). Something similar has happened in toothpaste. At one time, Pepsodent (“you’ll wonder where the yellow went...”) was the leader, and whitening was the high ground. Crest came along with fluoride (and dental association endorsement). This transformed the market, and Pepsodent slid into history. Over the next generation, though, cavities stopped being the problem they once were.<sup>3</sup> The market started to shift towards “mouth health” and Colgate got there first with Colgate Total, knocking Crest off its #1 perch. Crest responded with Crest Complete—and now the whole market has come full circle with a furious battle for whitening again.

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<sup>3</sup> Ironically, Crest had helped make this happen, by driving the whole market in this direction.

2. **Look at the goalposts.** If they really haven't changed, then it's likely that you just have a short-term stutter. But if they have, try to envisage the new game. See *11. The Eureka Insight*, and *12. Changing the Goalposts*.
3. **Think through the change needed.** See *6. Should the product be improved?* and *14. Refreshing a Continuing Campaign*.
4. **Change for the right reasons.** It's broadly true that long-running campaigns—kept fresh and relevant—are great brand-builders. And it's sadly true that new people, wanting to make their mark, change things for change's sake. But once in a while, wholesale change is right. Molson Canadian (Cassies I) was a niche player when it launched "What Beer's all About" in the late 80s. Canadian became mainstream, and displaced Labatt Blue as market leader. You'd think they'd keep going with "What Beer's all About." And they did for a few years. But tastes were shifting. To stay ahead of this, they launched "I AM" in the mid 90s (Cassies III). This was successful, but eventually it too ran out of steam. Canadian then re-incarnated again with "Joe's Rant." (Cassies 2001.)

More recently, though this time the need for change more obvious, Juicy Fruit destroyed its former image with the guitar-smashing campaign. (Cassies 2005.)

- 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 (we used to call it "video vampire"). But advertising that sells crudely runs the risk of being physically or mentally zapped.

When you assess advertising, your mental model will affect your attitude to brand linkage. But there are no simple 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 be expressed in a totally new way. If "familiar" is part of your mental model (knowingly or not) you run the risk of only approving advertising that has been seen before.

One of the (supposed) ways to ensure linkage is to say/show the brand name "early and often." This idea seems to have taken hold in the 60s.<sup>4</sup> 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, BMO, Scotiabank, Aero, Cottonelle, Prairie Milk, Réno Dépôt, Crescendo, Harvey's, K&G Stores, Energizer Lithium, Québec Lotto 6/49, United Way, Moores, Familiprix.

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

End of 6/49 Crossover Notes

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<sup>4</sup> This belief came out of Day-After-Recall testing. The technique has since been largely discredited, but debates continue about the role of recall, recognition, and the like. See *Crossover Note 13*.