Cassies 2004 Cases

Brand Name: 2004 Toyota Sienna

Winner: Auto & DIY—Certificate of Excellence

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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 9. Turnarounds.
Crossover Note 3. Core Equity versus Price & Promotion.
Crossover Note 16. When a campaign stumbles.
Crossover Note 6. Should the product be improved?
Crossover Note 27. Share of Mind. Share of Voice. Spending.
Crossover Note 20. Emotional versus Rational.
Crossover Note 12. Changing the Goalposts.
Crossover Note 1. What a Brand Stands For.
Crossover Note 11. The Eureka Insight.
Crossover Note 33. Changing the Target Audience.
Crossover Note 10. Conventional Wisdom. Should it be challenged?

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

Executive Summary

Results Period: April 2003 to March 2004.

Start of Advertising/Communication Effort: March 10, 2003.

Base Period: April 2002 to March 2003.

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What to do with the safest minivan on the market when it's going nowhere?

The March 2003 launch of the 2004 Toyota Sienna was the opportunity to re-position the brand, taking advantage of a significantly improved product. The Sienna had been "the safest minivan ever tested" since its initial launch in 1998. This "safest" positioning had initially been effective, but sales were now declining.

Who wants a minivan anyway?

Consumers want safety, versatility, quality, comfort, space, convenience, etc. in a minivan. But they all offer these. It was not until we explored motivations in the rapidly growing SUV segment that we discovered someone special: potential minivan buyers who could not face the life-stage reality that they had to buy a minivan. The growth of 7 and 8 seat SUVs suggested that many were buying these expensive vehicles as a minivan alternative.

Reading between the lines, buyers were choosing a minivan not because they wanted to, but because *they had to*. They would miss their previous vehicle for its style, prestige or the statement it made about them. *There is very little to aspire to in minivan ownership.*

A cool minivan? Isn't that an oxymoron?

This insight that minivan buyers may be reluctant, or worse, indifferent, led to our proposition: "the cool minivan." We didn't expect single young men to replace their sport sedan, but someone who formerly owned a sport sedan, and now needed a minivan, would definitely be interested.

Sales are up +82%. That's cool!

Sienna sales in our Results Period were up +82%, in a segment at -11%. Crossover Note 9. This growth (which is continuing beyond the Results Period) was not due to spending, as SOV declined. Canada also significantly outperformed the US, where the Sienna product was basically identical, but the positioning and advertising were different—supporting our conclusion that this is an advertising/positioning success.

Situation Analysis

a) Overall Assessment

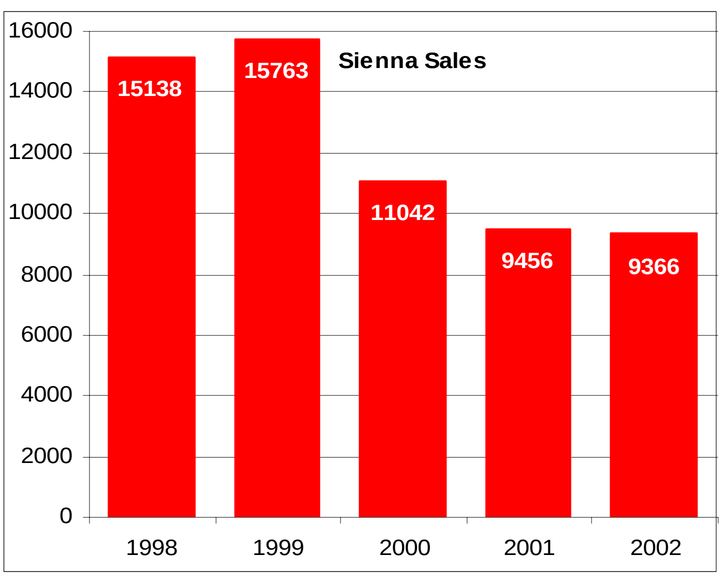
Chrysler created the minivan in 1984 and it was an immediate hit. It enjoyed fifteen years of growth, and minivans became the third most important segment in the auto industry, behind compact and intermediate sedans. The segment can now be considered mature, with sales stable at approximately 200,000 units a year.

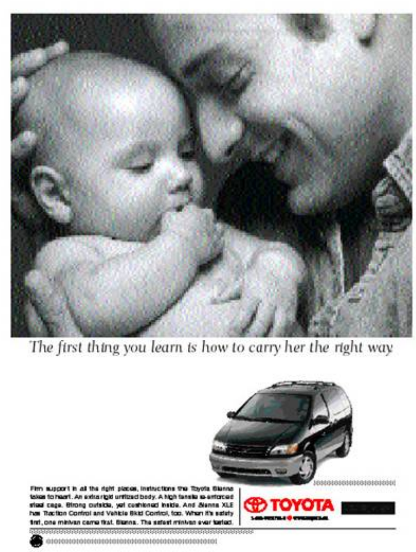
As creator of the segment, Chrysler was dominant. In the late 80s their share was as high as 80%. Currently, it is 38%, and on a long, slow decline as new competitors arrive. However, the 38% share still represents approximately $2.5 billion a year in sales, in a $7.4 billion segment. A quick mental calculation shows that Chrysler's SOM is higher than their share of dollar sales—a result of their focus on price.

The minivan segment is one of the most competitive in the industry, and one of the most expensive in which to be competitive. During 2003, Chrysler and their dealers spent more than $45 million on measured media for minivans. It's worth noting that the bulk of this was tactical, focusing on price and immediate sales. Crossover Note 3.

Toyota's history in the segment is checkered. They introduced a minivan in 1985, and the Previa was considered a radical and technical tour de force. But Toyota did not make a dent until the introduction of Sienna in 1998. This original Sienna was designed to be just like all other minivans. In fact, it was indistinguishable, with no market-leading features at all. However, because of the way it was designed and built it was significantly safer than the others in a collision. The Insurance Institute for Highway Safety (IIHS) considered it the best vehicle they had ever crash-tested, awarding that title from 1998 to 2002.

This led Toyota to a long-standing safety positioning for the Sienna. It was initially successful, netting a 7.5% share. But sales slowly declined, to 4% at the end of 2002. Crossover Note 16.





While minivan buyers note safety as their top priority in research, they vote differently with their cheque book. Chrysler had been successful in the past with a variety of segment-leading features (like the 4th door[1], seats on wheels, built-in DVD players, etc.), and all of the Big 3 survive on the back of tactical sale pricing. Success for these brands came despite the fact that some were not particularly safe, as demonstrated in IIHS crash tests.

Toyota designed the new 2004 Sienna to be a segment leader. Crossover Note 6. It would have more power than ever before, be significantly larger, and possess a host of features and tricks that were new to the minivan segment. In our first meeting to discuss the launch our clients proudly gave us a little byte of information. None of us knew at that time what we might do with it, but we all thought it was pretty cool:

The new Sienna would be faster than a Mustang!

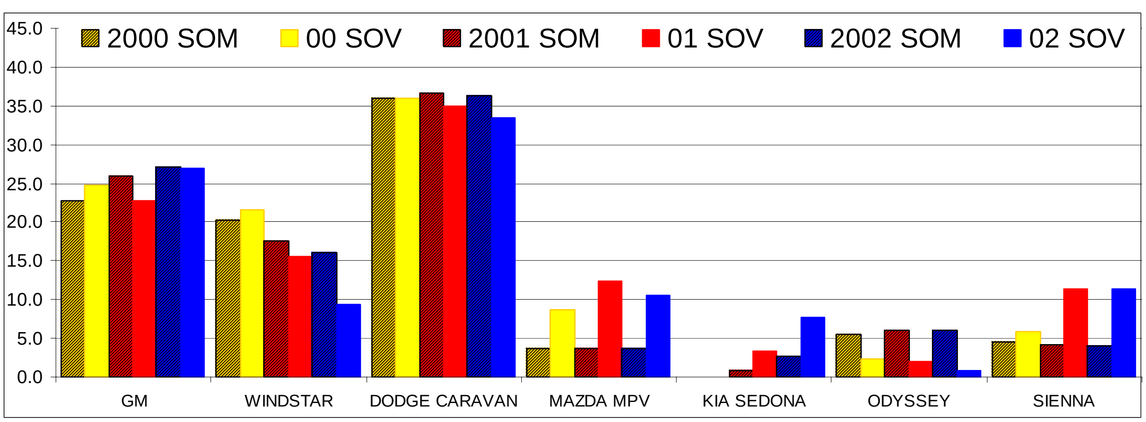
b) Objectives

With a fully competitive new product, our objective for the 2004 Sienna was to *double* market share while maintaining a premium price position. This meant increasing SOM from 4% to 8% in the first full year of sales, with unit sales at 16,000 for the year. Also, this was not a short-term grab. Year I had to pave the way for continued growth, with an objective of 20,000 units in 2005.

c) A Comment on Budgets Crossover Note 27**.**

Toyota had historically advertised at a higher level than warranted by SOM, and the budget was not increased for the launch. So, against Chrysler's $45 million, we would have to change the way people thought of the Sienna with less than ¼ of that. (We realize that this is an unusual segment, where $10 million can be considered a pauper's investment).

Additionally, there would be no substantial investment in tactical advertising and sales promotion (discounting), leaving the bulk of the $10 million budget for brand advertising.



Chrysler has been dominant in SOM and SOV. Toyota has maintained strong investment in advertising for Sienna over time, but overall SOV had been weak relative to the market leader.

[1] See the Chrysler NS Minivan case in Cassies III.

Strategy & Insight

Consumers say that safety is the most important feature of a minivan. But we noticed in focus groups that they do not act with safety in mind. Many talked fondly of trips with the kids playing Monopoly on the floor, while mom made sandwiches on the dashboard. Memories like these were cherished. Safety may be what everyone acknowledges, but other things motivate them more strongly, and on a much more emotional level. Crossover Note 20.

We also noticed that many owners spoke fondly of their previous vehicle, and said they bought a minivan because they had to. We wondered what alternatives they explored. First-time buyers come mostly from the compact and intermediate sedan segment. They also come from entry-level luxury sedans and sport coupes. This fits the logic that people buy a minivan once they have children, or too many for the vehicle they really *desire*.

We then switched focus and looked at first-time SUV buyers. Crossover Note 12. They are largely similar people; except that they are not willing to mortgage their ego or self-image for a minivan. This was a clue. It's difficult to find research saying people buy SUVs to *avoid* buying a minivan, but what if that was happening? We went with our instinct that this was true, based on the many people we know who say they will *never* drive a minivan.

Our positioning began with the thought "what if we had a minivan that people *wanted*, rather than just a box on wheels that fulfilled their needs?" Could we make our minivan as interesting and desirable as an SUV? The answer is no. But with the competition focused on versatility, features and price we could make Sienna *the most desirable minivan.* Remember that nugget - the new Sienna would be faster than a Mustang!

Our creative position became "the cool minivan." Crossover Notes 1 and 11.

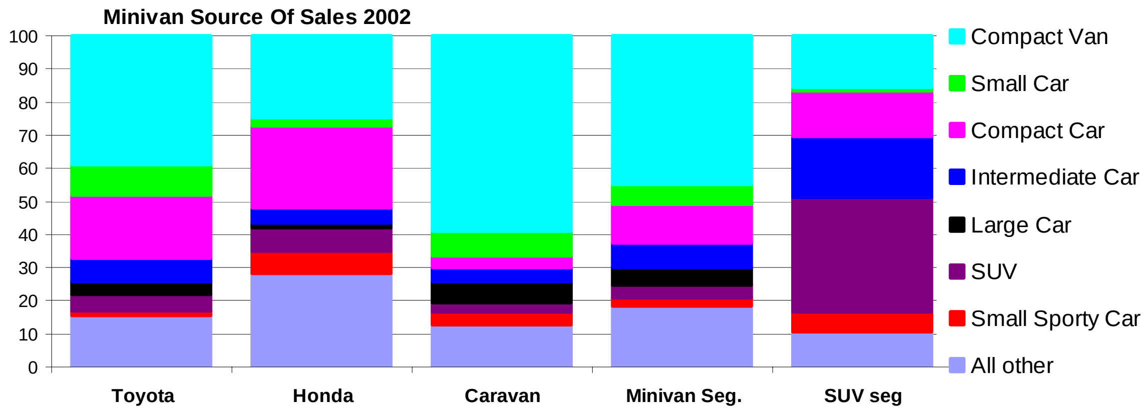
We argued about whether a minivan can actually be cool, but agreed that cool is relative; that there would definitely be interest in a minivan that was more stylish and exciting than others.

The source of these insights was not the minivan segment, but study of where minivan buyers come from and where they go if they decide not to buy. In other words, our insights were not based on who the current consumer *is*, but rather, who they *could* be. Crossover Note 33.

This allowed us to market the 2004 Sienna in a way that was new to the segment, and avoid direct competition with the established players.

This introduced the question of source of sales:

The three key competitors each had a significantly different source of sales picture.



Toyota, Honda, and Chrysler each have a different Source of Sales. Honda is least dependent on existing minivan owners, while Chrysler is most dependent on them. Growth in SUVs is partly due to the fact the minivan segment is unable to hang on to its customers.

Parts of the SUV picture looked relevant to us. We were also envious that Honda was less reliant on "compact vans" for its sales. It seemed there was an opportunity to avoid direct competition with Chrysler—the dominant brand and the most reliant on previous minivan owners for sales—and instead source sales from other segments.

Execution

After resolving our reservations over whether or not a minivan could be "cool" (by combining instinct and ad-hoc personal research with traditional marketing data), we set implementing this positioning.

The creative idea was to present new Sienna as a fantastic new luxury-sport sedan.

If the creative seems somewhat derivative, that is intentional. In fact, that's the idea. We used the clichés of luxury-sport sedan advertising to create a personality for Sienna that is completely contrary to what a minivan is supposed to be. Crossover Note 10.

Television and print (in fact all launch materials) had the look of what consumers expect from a new luxury-sport sedan. For the first month, print showed Sienna only from the front – you couldn't see its huge minivan flanks. Television showed Sienna careening sideways across a desert at 100 mph—while we presented the usual facts about how fast it is (usual for luxury-sport sedans, that is: 0-60 mph times, horsepower, etc.) For most of the commercial it is not apparent this is a minivan. All of the launch advertising had the attitude of the lead headline; "Minivan? Says who?" So we were all pleased with ourselves when the Canadian auto journal, World of Wheels, headlined their rave review of the Sienna a few months later with "Minivan? Says us."

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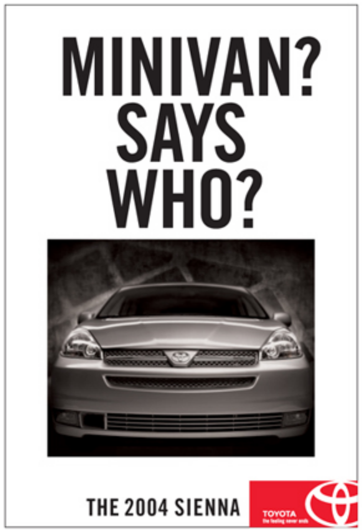
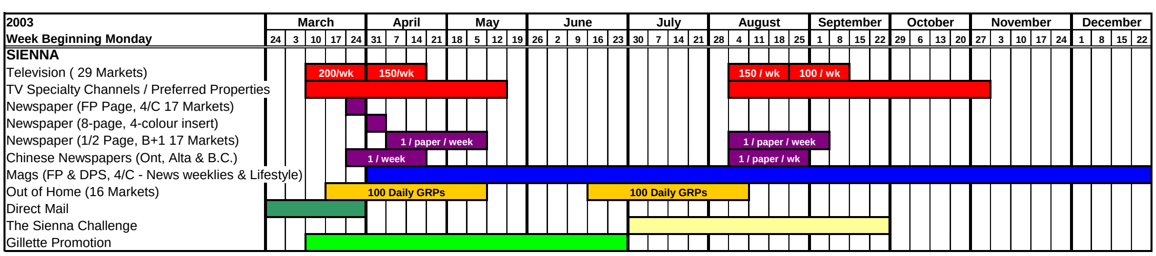


In a nod to buyers who also shop in the SUV segment when considering a new family vehicle, we also created print ads focusing on the available 4-wheel-drive, and on Sienna's ability to carry 4x8 sheets of plywood back from Home Depot.

The media plan could be regarded as a strong launch in the automotive sector, but Sienna's SOV would be dwarfed by other key minivan contenders.

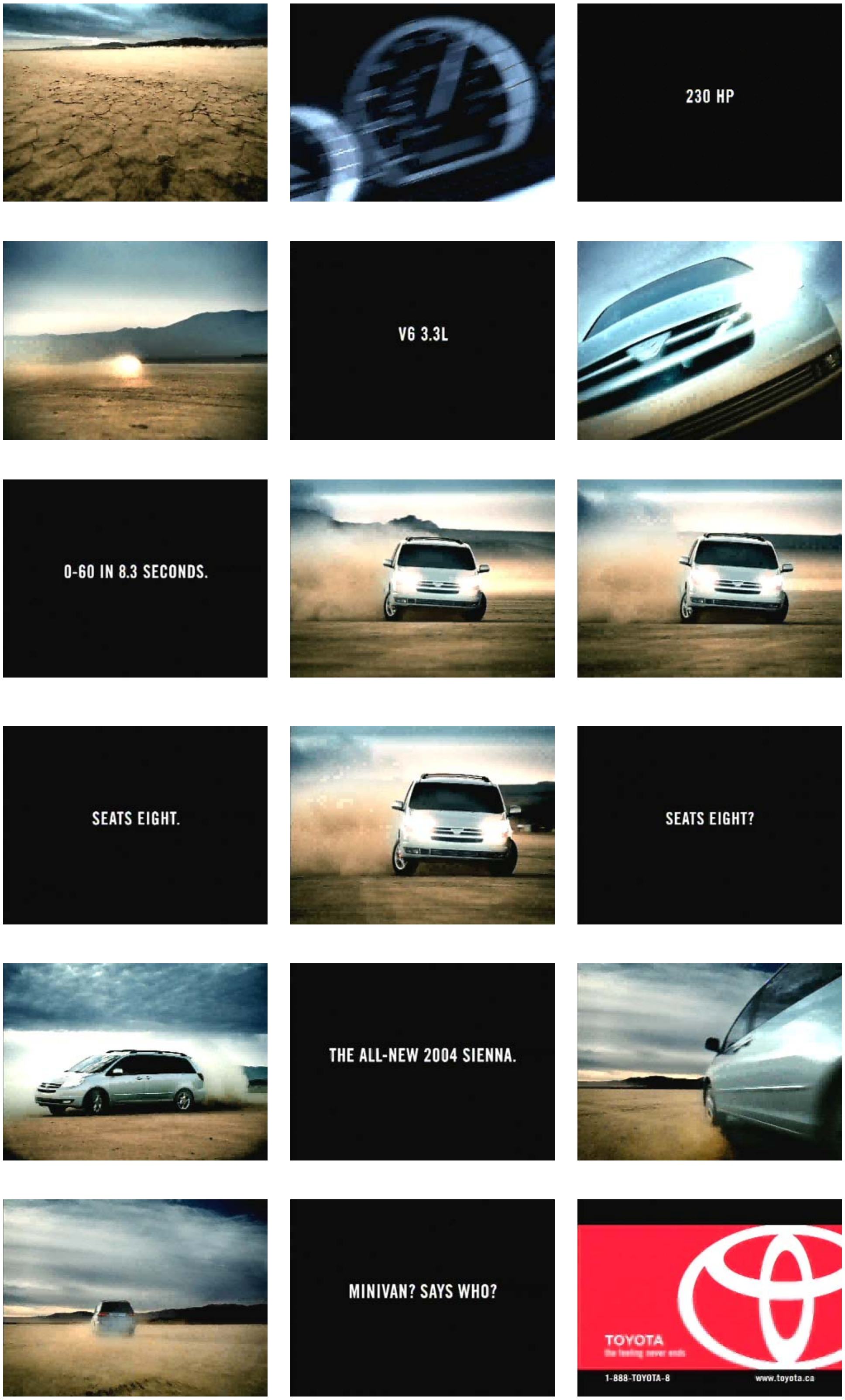
Advertising launched on March 10, 2003, with a 6-week television flight in 29 markets at strong weight levels and Out of Home (backlit posters) in 16 markets. Print advertising began 2 weeks later, with full-page newspaper ads in week one, followed by an 8-page newspaper insert. Magazines began in April and ran through to the end of the year, along with two flights of advertising in Chinese language print. A second flight of TV and newspaper ran in the 3rd quarter of 2003.



The main TV launch was preceded by a Direct Mail program aimed at existing Toyota minivan owners, along with owners of Corolla and Camry sedans. Brand-loyal Toyota owners like to be the first to hear news of a new model. This Direct Mail material became the newspaper insert used during the second week of the advertising campaign.

Toyota Sienna :30 second TV – "Slide"

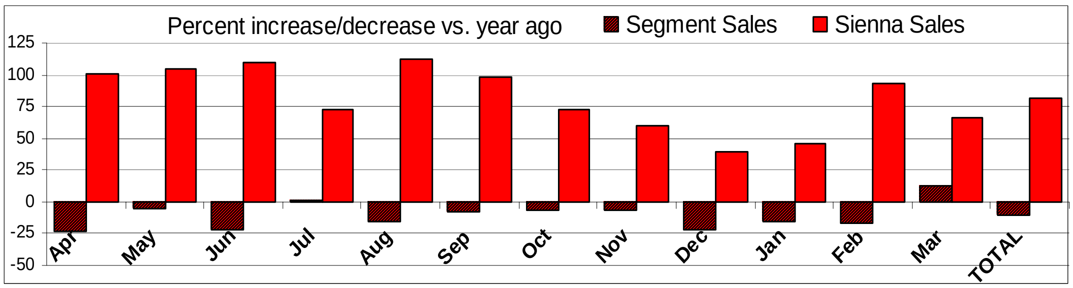
(music throughout in background – no voiceover)



Business Results

1. Sienna enjoyed an immediate turnaround, with unit sales up +82% for the launch year, in a segment that declined -11%. SOM was 8.8%, vs. the objective of 8 %. Unit sales came in at 17,439, ahead of the 16,000 objective, which was already aggressive, i.e. based on doubling share. The remainder of 2004 shows Sienna well on its way to the 2005 goal of 10% SOM and 20,000 in unit sales.

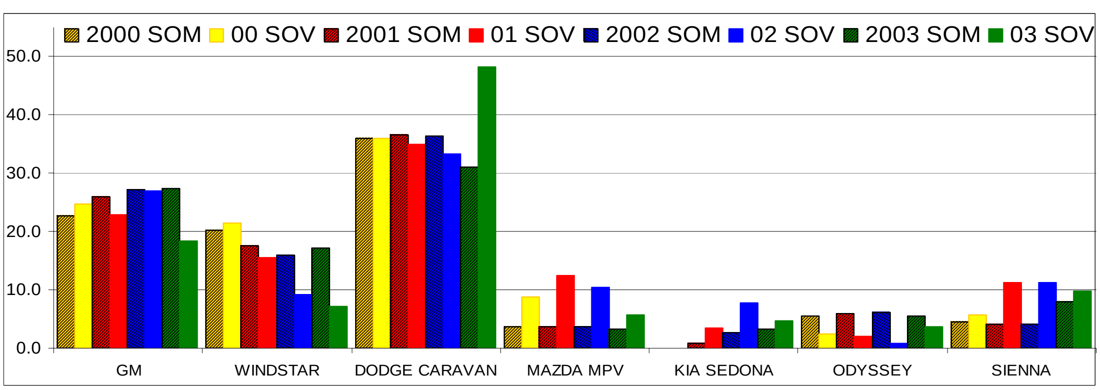
   As a result of all these gains, Sienna dollar volume for the launch year increased approximately $300 million, to over $600 million.



Sienna sales comparison – Base Period versus Results Period (*April '02 – March '03 vs. April '03 – March '04*)														
Month	**Apr**	**May**	**Jun**	**Jul**	**Aug**	**Sep**	**Oct**	**Nov**	**Dec**	**Jan**	**Feb**	**Mar**	**TOTAL**	**Growth**
Sienna Results Period	1591	2240	1947	1816	1616	1290	1350	1184	1025	825	1059	1496	**17439**	**+82%**
Sienna Base Period	791	1094	929	1055	762	653	783	742	731	567	548	903	**9558**	
Segment Results Period	16635	21757	19768	19416	17975	19169	14907	13230	14309	9290	10266	20583	**197305**	**-11%**
Segment Base Period	21513	22982	25325	19293	21652	20845	16103	14044	18391	10834	12500	18477	**221959**	

2. Dollar sales in the segment declined during this period from over $7 billion to $6.2 billion, partly due to the -11% in sales volume, and partly because the average selling price for minivans declined about $300 a unit, as a result of heavy discounting by the Big 3. The Sienna sales increase of +82%, and corresponding dollar volume increase, underscores success at maintaining Sienna's premium price.

3. Where did Sienna make its gains? Chrysler were off -26%, Ford -21.5%, GM -13.4% and Honda -24.9%. During a year of segment declines and aggressive price wars between the Big 3, Sienna took business from all key players.



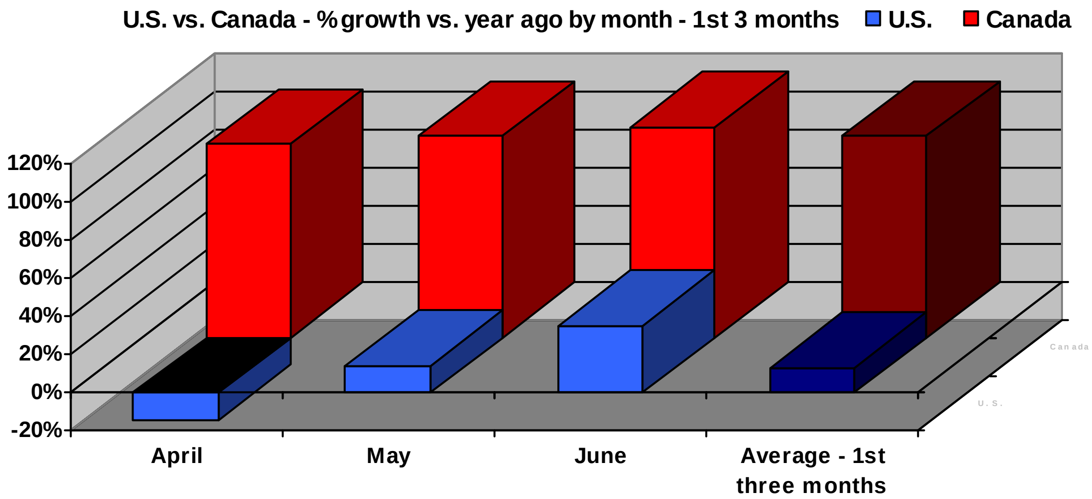
Showing Cause and Effect between Advertising and Results

One could make a case that the 2004 Sienna was dramatically improved—enough that a significant sales increase would be achieved by default. Also, that having a significant marketing budget for a launch like this makes the assurance of success even greater. So what did we do to deserve consideration for winning at the Cassies?

First, the sales turnaround occurred immediately after the start of advertising, indicating that at least there was awareness of a new Sienna model, even if later growth could be attributed to the greatly improved product. This awareness was achieved despite a slight decline in advertising SOV during our Results Period.[2]

Second, and most convincing, is the comparison of Canada to the US, where they launched the same product into the same market segment, with equivalent competitive effort. The key difference was the creative positioning. The US presented Sienna "designed by kids, for kids." Creative focused on new features designed to make family life easier; for example a fold-flat rear seat, roll down windows in the rear doors, DVD player with wireless headphones, middle seats that could be close together or far apart, depending on intra-family strife. While the U.S. positioning is charming, in our opinion their focus on features put them in the thick of battle with all the other brands.

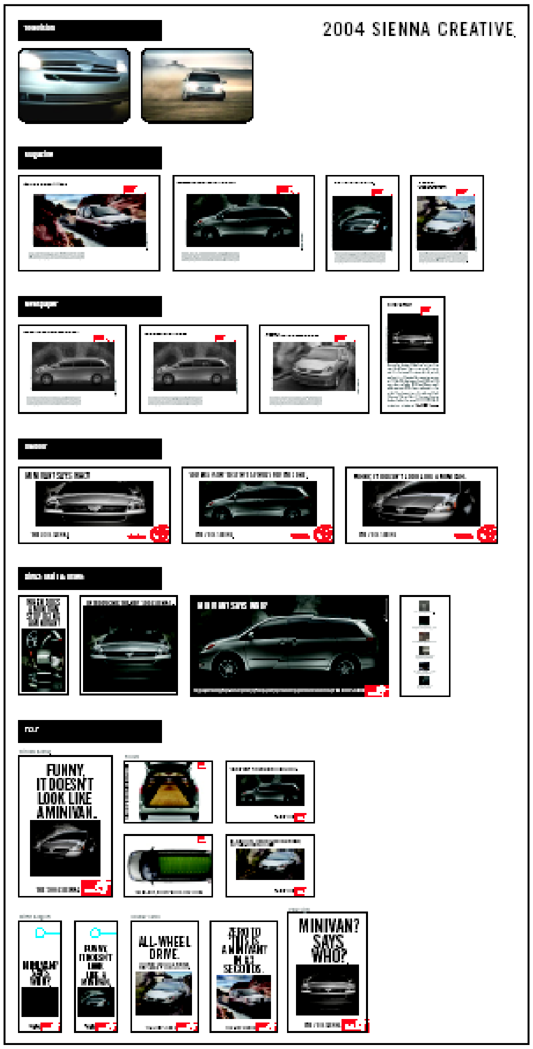
Comparing the first three months of Sienna sales, post-launch, the US were up a +13%, while Canada was +105%. In fact, Sienna sales in Canada are now more than double the usual 1 to 10 ratio that stands as yardstick of Canada to US sales.

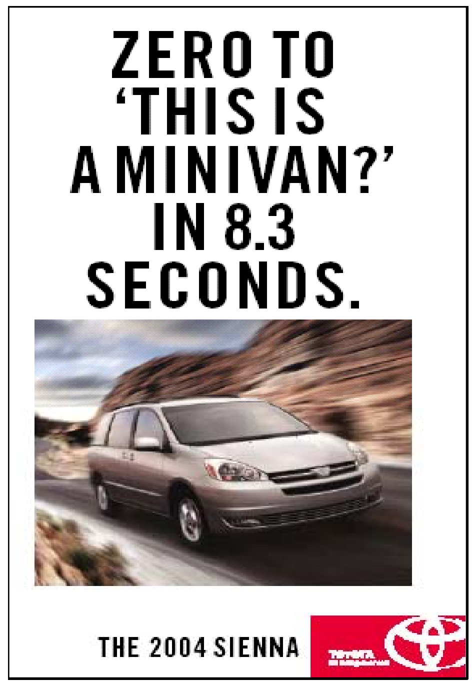


Comparison of Sienna Sales in U.S. Versus Canada - 1st three months					
	Apr	May	Jun	TOTAL	Growth
Canada 2003	1591	2240	1947	5778	+105%
Canada 2002	791	1094	929	2814	
U.S. 2003	6025	9171	10484	25680	+13%
U.S. 2002	6970	8032	7733	22735	

[2] Ed: It's also axiomatic, in this and many categories, that product alone will not give this level of growth.

A clever poster was created for dealership sales meeting rooms to show off Toyota's advertising support for the new Sienna. A thumbnail of each communication piece was included.





More attitude

End of Case. Crossover Notes follow.

INTRODUCTION TO CROSSOVER NOTES — CASSIES 2004

[Toyota Sienna 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.

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5.	The Total Brand Experience.	
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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.	(✓)
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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

TOYOTA SIENNA. 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.

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.

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.

10. Conventional Wisdom—should it be challenged? (cont'd)

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.

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.

11. The Eureka Insight (cont'd).

- 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."
- 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.

16. When a campaign stumbles. This might be a momentary stutter and (if we were clairvoyant) we would make a minor fix, and keep a long-running campaign going. But it might be the first clue that something is going dangerously off the rails. There's no crystal ball, and the pressure of the situation can lead to snap (and wrong) judgments. The best answer usually comes from applying 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: a remorseless re-shaping that transforms everything. Tectonic shifts 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.* The entire geography of marketing and communication is a tectonic shift, with the added thrill that the tectonic plates are moving fast. In terms of brands, 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.[4] 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.

2. **Look at the goalposts**. If they really haven't changed, then it's likely that you just have a short-term stutter to fix. 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. **Make 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, make change 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. This put Canadian in the mainstream, and it took over from Labatt Blue as market leader. You'd think they'd want to keep going with "What Beer's all About." And they did for a few years. But they realized tastes and trends 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, and Canadian re-incarnated again with "Joe's Rant," as described in Cassies 2001. See also *15. Baby With The Bathwater*.

Note: Many "turnaround" cases have faced issues of this sort. In Cassies 2004, Desjardins, Quebec Milk, Kit Kat and Sienna would be examples.

[4] Ironically, Crest had helped make this happen, by driving the whole market in this direction.

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.

27. Share of Mind, Share of Voice, Spending. We usually measure spending and SOV. Everything being equal, SOV is important. But there are many times when things are *not* equal. What do we know about weight versus creative content? Split-cable markets show that extra-spend tests work quite often, but far from all the time. The conclusion is that weight alone is not enough. This is why Share of Mind (what gets through) is a better measure than Share of Voice (what is spent).

A host of studies show that creative effectiveness has more leverage than media weight.If you have effective creative, increased media *may* [5] work. But without proven creative, there is not much point in spending more. This field is far more complicated than a Crossover Note can cover. If you are interested, you should go to the WARC website and find papers by Lodish, Jones, Blair, Ehrenberg, McDonald, Feldwick, Hollis and others. You'll find a kaleidoscope of views, from guarded agreement to withering attacks cloaked in academic politeness. A good place to start is the paper that summarizes the split-cable results: *General truths? Nine key findings from IRI test data,* by Lodish and Lubetkin, Admap 1992.

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.[6]

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[5] The reason for the "may" is that most models of media effort show diminishing returns as weight increases past a hard-to-find optimal level. See also *28. Media Learning*.
[6] Not a Cassies case, but I've been told anecdotally that it was very effective.

ADDITIONAL (✓) CROSSOVER NOTES

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.]

14. **Refreshing a continuing campaign.** When I was at P&G, and O&M, all the big advertisers and 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 "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.[7]

    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.)

[7] 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.

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 such ideas coming. Kit Kat is a different example, where the idea of “break” continues, and the challenge is to keep it up to date.
- **Icons.** These can anchor a campaign (Maytag Man, Marlboro Cowboy) or be a property (Tony the Tiger, Pillsbury Doughboy). 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[8] 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.

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

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