

*Love*works®



LOVEWORKS
BY BRIAN SHEEHAN

Published by



To be released: **June 2013**

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Overworks[®]

**How the world's top marketers make emotional
connections to win in the marketplace**

Brian Sheehan



**powerHouse Books
Brooklyn, NY**



**“When dealing
with people, let us
remember we are
not dealing with
creatures of logic.**

**We are dealing
with creatures
of emotion.”**

Dale Carnegie

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*This book
is dedicated to
inspirational players
I encountered in
Saatchi & Saatchi
offices, and the
offices of their
clients, worldwide.*



Case Stories

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Kevin Roberts

CEO WORLDWIDE SAATCHI & SAATCHI

Fear drove me to create Lovemarks.

I had been a brand marketer for 30 years when I became CEO Worldwide of Saatchi & Saatchi and I saw that brands had become commoditized. Parity had invaded all elements of the marketing mix: price, design, quality, distribution, service, you name it. Excellence had become ubiquitous. Communications focused on performance, benefits, attributes. I saw growth curves becoming incremental; premiums eroding; products which were irreplaceable—but not irresistible. Technology had melted the event horizon and “new” had become “now”; consumer choices were becoming instantaneous, instinctive, intuitive. Above all, I saw that brands were serving corporations, the makers and marketers, and not consumers, the choosers and users. The question that formed in my mind was: “what comes after brands?” The theory was: ask a big enough question, and you might get a big enough answer.

In my years working with traders, retailers, in stores and souks, and directly with consumers, I had always felt the emotional qualities of a relationship were paramount. Trust and respect are essential but not enough; factors that we were to discover, such as mystery, sensuality, and intimacy, are at the heart of emotional connections.

And so Lovemarks was born.

Revolution starts with language and for us at Saatchi & Saatchi our world turned on this single word, this singular idea that brands could aspire to a higher order. Momentum turned into a movement: 250,000 books in print in 18 languages; dozens of academic papers; a brace of research studies; hundreds of conference speeches; hundreds of client campaigns; thousands of consumer stories coming into our website; magazine cover stories all over the world; a ten-part documentary series in China.

There was some resistance, shock, cynicism, and even outrage when the “L-word” was mentioned. My universal experience is that Lovemarks is an idea that people get at the first utterance. It has changed the way our clients view the marketplace. In yesteryear, marketing communications used to be about how impressive you were. Today it is about creating “priceless value” by answering the single question consumers have on their lips: “How are you going to improve my life?” Lovemarks helps us frame the conversations we have and the solutions we offer.

Brian Sheehan is the right person to be carrying this Lovemarks light fandango further down the road. He was a Saatchi & Saatchi ideas-man for 25 years, joining our New York agency right out of college and then taking on CEO roles in Japan, Australia, and at our Team One agency in Los Angeles where, among other achievements, he helped take Lexus to the number one position among luxury cars in America. I knew about Brian’s passion for education and when he came to see me in 2007 and told me he was taking a teaching position at America’s premier communications school at Syracuse University, I gave my full support believing that our journey together was unlikely to end there.



Lovemarks is not only evidence of his scholarship and storytelling, but also of the contributions by Saatchi & Saatchi people and clients and consumers who have helped build, validate, and perpetuate this idea. I especially acknowledge the partnership with powerHouse Books, gutsy independent publishers of Brooklyn, New York, who in our time together have survived eviction, fire, hurricane, and the tumult of the book publishing industry. This is our sixth book with Daniel Power and Craig Cohen and the relationship has been one of the sweetest I can imagine.

Lovemarks is a journey that continues to evolve, especially as social media and the participation economy grows into the fabric of every society. I believe that the role of business is to make the world a better place for everyone. *Lovemarks* is an idea that takes us further by creating brands that give purpose and sustenance to the life of business, and to the business of life.

Brian’s book shows how.

Kevin Roberts

This book has one purpose.

It is to provide tangible proof that when brands engage consumers’ deepest emotions—instead of just appealing to their intellects, or even their basest instincts—they win in the marketplace. These brands win because their customers don’t just respect them: they love them.

A cynic would say this is marketing sleight-of-hand, that people are paying more or buying more because of manufacturer image that adds no value in itself. On the contrary, the stories in this book will show that the brands that create the strongest emotional engagement provide tremendous value to their consumers. They provide empathy, understanding, inspiration, shared values, and education, among many other emotional benefits. And, they invariably provide great products, usually the best products in the market.

These brands do no less than improve the lives of their consumers via a powerful combination of superior product and emotional engagement. They are rewarded for this with higher sales, higher prices, and the most valuable market currency of all: the benefit of the doubt when they make a mistake. These special brands are called Lovemarks.

This book is built on the foundation of the book *Lovemarks: the future beyond brands* by Kevin Roberts, CEO Worldwide of Saatchi & Saatchi, published in 2004. That book had a big impact on marketing and advertising. But it has not been without controversy. According to Martin Bihl, erstwhile book review editor at *Advertising Age*, *Lovemarks* is still “one of the most polarizing books in modern advertising.” Many people love it for revealing what seems obvious and just as many deride it for apparently stating the obvious.

Lovemarks

♥
Mystery
Sensuality
Intimacy

Regardless of which side of the fence people are on, Bihl reminds us that *Lovemarks* clearly identifies the central question you will always have to ask yourself when you are working on an ad, a campaign, a strategy, a whatever.

“Will this make someone fall in love with this brand?”

When the *Lovemarks* book came out, Facebook was still a Harvard-based social network called “Thefacebook.” A lot has changed since then. Kevin Roberts talked about Lovemarks creating “Loyalty Beyond Reason.” In a digital world, where trying to create “advocates” for your brand is now second nature, Lovemarks seems, if anything, to have been ahead of its time.

The goal here is not to cheerlead, but to prove. In chapter one, we will review the basic precepts of Lovemarks theory. We will also review quantitative support for the value they create. Together, they are persuasive, but prove little conclusively. One can always argue with theory and especially with research statistics.

The cases in the following chapters will prove a lot however. We will see real world application and hard results. We will see how some of the world’s greatest marketers, including Procter & Gamble, General Mills, Diageo, Toyota, and InBev, and brands including Pampers, Guinness, Lenovo, and T-Mobile have used deep emotional connections to build their businesses in markets throughout the world. In each case, the agency behind the campaigns was Saatchi & Saatchi, a company with 6,000 people whose stated focus is...

“To fill the world with Lovemarks.”

Lovemarks

01

This chapter is a brief review of the fundamentals of Lovemarks theory, the tools it supplies, and the research that supports it. It is partnered with a short case story about Procter & Gamble's Swiffer brand. Swiffer took one of Lovemarks' key tenets and brought it to life in a compelling way.



Lovemarks Redux

Lovemarks theory is based on a simple premise: human beings are powered by emotion, not by reason.

This is the essence of the Lovemarks argument. If you want people to take action—whether for something momentous, like voting for a president, or seemingly mundane, like buying one brand of facial tissues over another—you need to appeal to their emotions.

Neurologist Donald Calne perhaps said it best:

“The essential difference between emotion and reason is that emotion leads to action while reason leads to conclusions.”

How can we create the kind of appeal that makes people feel inspired or laugh or cry? First, we must realize that brands don’t just get it by asking. They start by giving love, demonstrating that they love the people who buy them. The sea change comes when brands stop thinking about their customers as “them” and start thinking about “us.” When marketers make this change, they start rewarding their customers every day with brand experiences that have special resonance in three key areas: mystery, sensuality, and intimacy.

Of all the potential aspects of emotional resonance, perhaps none is more important than the sense of mystery that comes from great storytelling. Annette Simmons, an expert in storytelling, puts it precisely: “When you tell a story that touches me, you give me the gift of human attention—the kind that connects me to you, that touches my heart and makes me feel more alive.”



Mystery is:

- Great Stories
- Past, Present, and Future
- Tapping into Dreams
- Myths and Icons
- Inspiration



Sensuality activates:

- Sight
- Sound
- Smell
- Touch
- Taste



Intimacy shows:

- Commitment
- Empathy
- Passion

Stories have huge value in business as well. They look in the right direction: at people. You cannot tell a story without characters and emotion and sensory detail. Even the dumbest chicken-crossing-the-road jokes have it. And stories capture us faster than the most elaborately produced annual report.

Sensuality is another aspect of emotional engagement that too many brands ignore. Lovemarks ask, “What does our brand smell like, taste like, look like, sound like, and feel like?” These are not easy questions, but the best brands find answers. If they are not in the food or perfume business, most marketers don’t immediately think that taste or smell are relevant. But taste and smell are surefire ways to stretch your brain about your brand. Walk through any mall in America and you can smell Hollister from a mile away (you can hear it at a slightly shorter distance), it is also the only store that actually invades the corridor space with its red-tiled porch. Hollister gets sensuality.

“When you think about it, love is based on inspiration. We are inspired by brands for the same reason we’re inspired by the people we love, because they have principles and treat me like a human being who is intelligent and has feelings. They show empathy and bring joy to my life.”

Juan Carlos Rodriguez
Executive Creative Director
Badillo Nazca Saatchi & Saatchi

The Love/Respect Axis

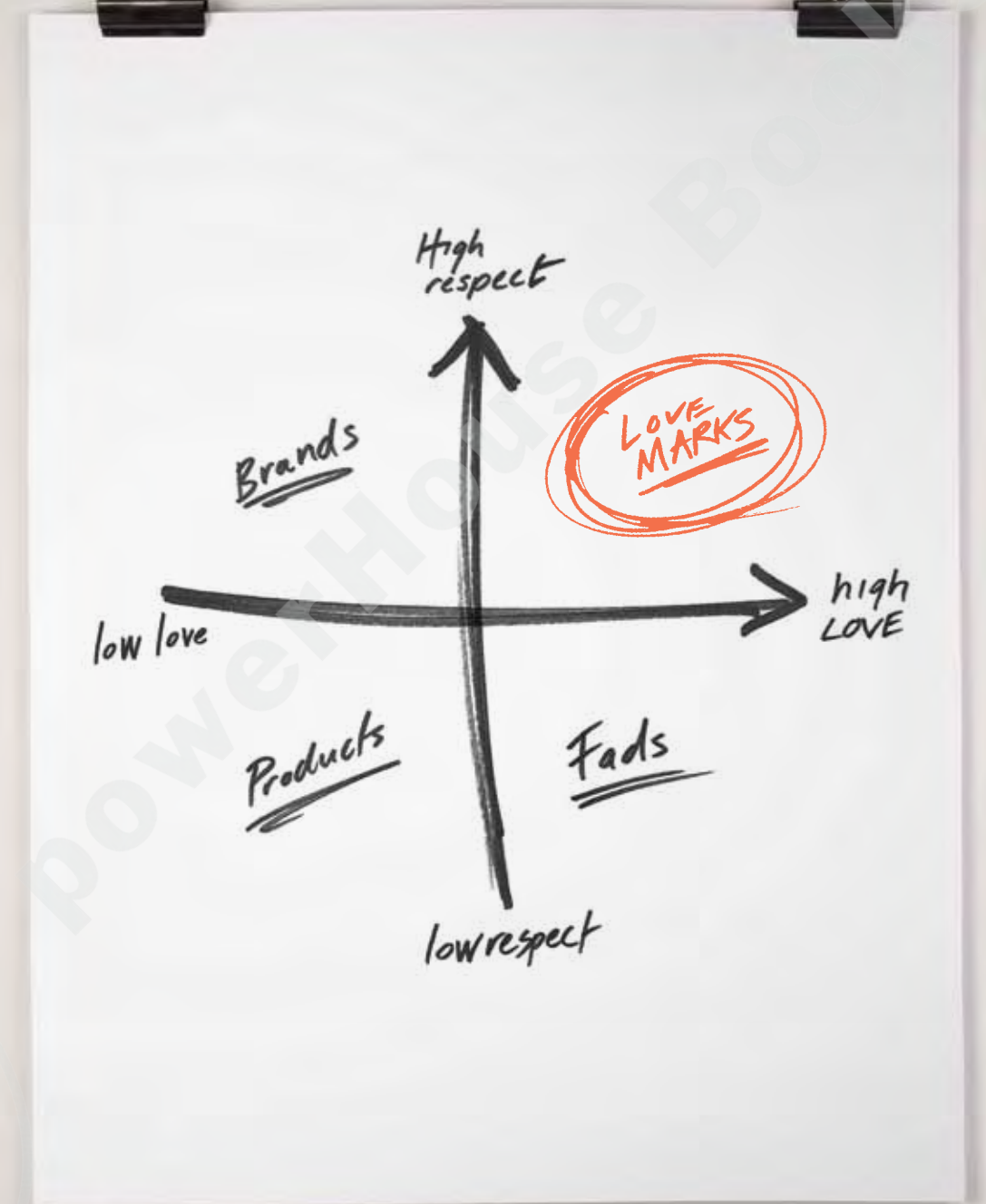
How do you know when you have gotten there?

Lovemarks are not created overnight. Marketers need to know where they stand in the beginning, and how well they are doing along the way to building a Lovemark. To help them, Kevin Roberts created the “Love/Respect Axis.”

This tool allows companies to measure how much consumers respect their brands versus how much they love them. Low respect and low love? You are a commodity. Low respect and high love? You are probably a fad. High respect and low love? You are a solid brand with a big opportunity. High respect and high love? You are a Lovemark.

Call it Lovemarks or call it something else, but the pressing question for 21st-century marketers in a digital world of social networking and brand advocacy is how to engage people so they embrace and proselytize your brand. The answer to that question: move from the top left hand quadrant to the top right.

Lovemarks theory makes intuitive sense, but how do we know it really works? Well, that’s what this book is all about. I will show how it works every day for some of the best marketers and brands that have a laser focus on building strong emotional connections with their consumers.



Swiffer Gets in “Touch”

In 1999, Procter & Gamble (P&G) created a new category—the “Quick Clean” category—with Swiffer. The Swiffer Sweeper offered an alternative to traditional mops for wet floor cleaning, brooms for dry floor cleaning, and feather dusters for dusting. Swiffer became a big success.

Over 10 years, it grew to annual sales over half a billion dollars. Swiffer’s legion of fans loved the ease and the effectiveness of the product. But by 2011, sales were beginning to stagnate, in large part because it was increasingly hard to convince consumers who had not already adopted Swiffer.

The underlying problem was that many consumers found it hard to understand how the product—which came in a small rectangular box on the shelf and required assembly—could do the same thing as their trusty mops, brooms, and dusters, only better.



Swiffer’s traditional box

The key to success was to understand the power of a Lovemarks principle: sensuality, more specifically the sense of touch. Of all the senses associated with love and loyalty beyond reason, being able to touch and be touched can evoke some of the strongest emotions. Shoppers want to be able to touch the product they are going to buy, especially when it relates to taking care of their family and cleaning their home. The box packaging prevented many shoppers from making a tactile and emotional connection to Swiffer. They couldn’t really imagine how it would work. This was the product’s biggest barrier to new trial.

Saatchi & Saatchi X in Springdale, Arkansas, handles P&G’s shopper marketing program with America’s largest retailer, Walmart. Together, the three companies worked to find a solution. They were a potent combination. Over the past few years, some of the most innovative and inspiring work in shopper marketing has resulted when these three put their heads together.

What they came up with for Swiffer was an “out of the box” solution. In other words, they planned on making the product available in its final assembled form instead of a small box.

But it wasn’t going to be easy. Shipping the product as a preassembled stick was much more difficult. And displaying the product would take a complete redesign of the retail aisle.

P&G solved the packaging and shipping issues. Saatchi X solved the display issues and put together an engaging multimedia communications plan. Walmart prepared to execute it in-store. By 2011, after testing each aspect of this new approach, Swiffer was ready to get in touch with a whole new group of potential users in a big way.

The product was now available in an aisle that had been completely redesigned around Swiffer’s new preassembled sticks, and color-coded to differentiate Swiffer’s varied products. The advertising campaign was also a joint effort. Many of the communications carried both Swiffer and Walmart branding. The effort included print ads, circular ads, online banner ads that showed the product bursting out of its pack, and commercials highlighting the new Swiffer section—“redesigned with you in mind”—on Walmart’s in-store TVs.

Swiffer also scored a coup by announcing the redesigned Quick Clean aisle on an episode of the popular daytime talk show, *The View*. The show was perfectly targeted at Swiffer’s core female target, many of whom watched the show when they were cleaning the house.

To help convert interest into trial, the new packages had overt messaging about Swiffer’s money-back guarantee under the theme “Put Your Money Where Your Mop Is.” According to Doug Van Anel, global creative director at Saatchi X, “Emphasizing the money-back promise, which is standard business practice for both P&G and Walmart, added fuel and significance to the more tactile product and the aisle redesign.” Now there was simply no reason not to try it for the first time!



Swiffer and Walmart reinvented the Quick Clean aisle

The new packaging and communications improved the clarity of Swiffer. It made the brand more intuitive. It allowed shoppers to understand which specific Swiffer product they needed, in a split second rather than a minute or two. This helped change shoppers into buyers.

Out of the Box Equals Off of the Shelf

The P&G, Saatchi X, Walmart triumvirate grew the Quick Clean category at Walmart by nearly double the rest of the category growth at other retailers.

Swiffer’s package transformation and the re-invention of the Quick Clean category has become a testament to the power of great shopper marketing. It has been cited by the *Wall Street Journal* and the campaign won both gold and silver Effie awards for shopper marketing. It is a literal example of thinking outside the box.



Swiffer’s success is a testament to the power of dialing up love by making products more sensual.



Xploring

02

This chapter features case stories for Guinness and UNICEF. The common ground for these stories is their creative use of research. Both brands eschewed the kinds of research that is done in false environments, like focus group facilities. Instead, they used a proprietary type of ethnographic research that Saatchi & Saatchi calls “Xploring.” Xploring gets to the truth of how people really behave versus what they say they do.



Guinness: Africa Falls in Love

The year is 2003. In the city of Douala, in the West African nation of Cameroon, a motorcade is on the move.



A good-looking, slim, and athletically built black man is sitting atop an open 4X4 as thousands of people line the street waving and cheering. Young men and burly security guards sprint alongside the car in the sweltering heat and dust.

Is he a political leader, a world famous singer, an African soccer hero? No. Is he a famous actor? Sort of. His name is Cleveland Mitchell and he plays a character named Michael Power, whose job is to help Guinness sell beer—actually beer's darker and heartier cousin, stout.

In order to understand this phenomenon, and the magnitude of what Guinness has achieved in terms of an emotional connection with its drinkers from 2003 right up to today, we need to look back over a decade. In fact, we need to look all the way back to 1998, when the character named Michael Power was born.

Guinness' Challenge

By 1998 the Guinness brand was already well known in Africa. The product sold there was Guinness Foreign Extra Stout, a slightly stronger and more bitter brew than the Guinness stout drunk in some other parts of the world.

It was respected by many. It was even similar in color and bitterness to many traditional African tonics. The Guinness brand's challenge was to significantly increase sales by transforming respect for the product into love.

Specifically, Guinness wanted to double sales in Africa by 2005.

The agency for the Guinness brand in Africa is a combination of Saatchi & Saatchi's London office (where the strategic planning is done) and Saatchi & Saatchi's South Africa office (where the creative is developed). The Guinness brand's advertising runs in a number of African markets, where local Saatchi agencies also provide support. The biggest markets are Nigeria, Ghana, Cameroon, and Kenya. The smaller markets include Ivory Coast, Gabon, Benin, Togo, Uganda, Tanzania, and Burkina Faso. However, Nigeria is the biggest market by far.

To set the stage, it is important to know what life in countries like Nigeria was like in 1998 and to a large degree even today. There is the obvious. Nigeria has the largest population in Africa at over 160 million people. It is an economically challenged country. Its per capita income is below \$3,000 and many people earn less than \$2 per day. A bottle of Guinness sells for 40% of that, or 80 cents. Back in 1998, Nigeria's infrastructure was inchoate. Very few people had televisions, and access to any kind of entertainment content was scant. Few African men were icons in film or television.

Against this backdrop, the Guinness team decided to do something positive to inspire consumers. They introduced two big thoughts in their advertising. The first was that there is "greatness" inherent in Africa, in general, and within African men in particular. The greatness and quality of black men parallels the greatness and quality of the world's most famous black beer. The second thought was even more inspirational. For Africa and its men to succeed, they needed to "believe" in their greatness. These combined thoughts, as executed in its marketing programs, have driven the brand's success for the last 13 years.

It may even be reasonably suggested that the Guinness brand has actually helped inspire the men of Africa to better lives. That might sound like marketing malarkey, but as we will see, it is not an unrealistic claim.

The Michael Power Campaign

Step one in Guinness' approach was the introduction of "The Action Adventures of Michael Power." Michael Power was in essence an African James Bond. Commercials featured Bond-like evil geniuses, boat chases, and plane explosions. Michael Power rescued innocents in peril, got out of the tightest of tight places, and always came out on top, with a bottle of Guinness never too far away.

On an entertainment-starved continent, Michael Power became a phenomenon. He was an icon of African cool, but more importantly a role model who communicated that African men could be admired and could achieve greatness too. As Graham Cruikshanks, Saatchi & Saatchi South Africa's deputy managing director, put it:

"Michael Power became the quintessential man of Africa, a beacon of hope and inspiration to millions of people."

The commercial films were so popular that some African TV stations ran them as free programming. At the height of the campaign's popularity, Guinness produced a full-length Michael Power movie, called *Critical Assignment*. The film was shot in five African countries using only local actors and crew.



Michael Power: the James Bond of Africa

The movie was wildly popular in Africa. It was also distributed in the rest of the world. It opened the New York African Film Festival at The Lincoln Center, and it won the Jury Prize for best feature film at the Hollywood Black Film Festival. The film, which focused on the world's water crisis, also gained endorsement from the United Nations Environment Program (UNEP) and carried the UNEP logo.

The Michael Power campaign ran for seven years from 1998 to 2005, which is a long time for a single campaign. Brand awareness in key countries reached 95%. Michael Power's awareness stood at 93% across the continent (versus 98% for Nelson Mandela). Awareness for the movie alone, in Nigeria for example, was 89%. In Ghana it was 81%.

The Guinness marketing team has a research measure that is akin to measuring love (i.e., "What percent of people adore the brand"). After the movie ran, adoration increased by 22%, to 61% of Nigerians surveyed. Those who adored the brand were more numerous than all other groups combined.



Sales volume rose by leaps and bounds. Guinness doubled its sales in Africa by 2003, two years ahead of schedule.

“Reach for greatness”

Where to From Here?

How do you follow success on this level? Could Guinness possibly drive emotional engagement even higher in the years to come? Unbelievably, the answer was yes. Guinness was about to create an even more powerful campaign.

One way Saatchi & Saatchi helped Guinness figure out what the next step should be was to conduct “Xploring” research. Xploring is Saatchi’s trademarked name for a special type of qualitative research it has pioneered. It has proven extremely effective for the agency and its clients for uncovering meaningful consumer insights, especially in developing markets. In 2006, Saatchi published a book about their insights from Xploring in the world’s biggest developing market: China. It was called *One in a Billion*.

Unlike the standard focus groups or one-on-one interviews, which usually take place in false environments like research facilities or shopping malls, Xploring is a type of research commonly called “ethnography,” where researchers get actively involved in observing people in their real day-to-day lives. Unlike most ethnography, however, Xploring starts with no preconceived notions or structured questionnaires. Its goal is to go deep into a country and the psyches of the people who live there—which in developing countries often means putting on backpacks and hiking boots.

The ultimate objective of Xploring is not to answer predetermined—and therefore leading—questions, but to provide intimate portraits and stories that snap a picture of the country’s typical consumers into sharp focus. Xploring emphasizes the authentic, the immediate, and the emotional. It allows consumers to tell their own stories. In Africa, the fortitude needed to do this properly was extreme. Not only is the continent vast, but lack of infrastructure meant that Xplorers needed to be hearty, tenacious, and deeply dedicated. According to Charlie Finnigan, Saatchi’s lead planner on the Guinness account, “Over the years, our Xploring trips have involved talking to everyone from panel beaters, market traders, and factory workers to politicians, tribal chiefs, university lecturers, writers, and Nollywood [Nigerian Film Industry] film directors.”

But it is worth it. As Graham Cruikshanks said:

“A huge amount of our creative understanding comes from Xploring. It invariably leads us to something interesting and compelling, and enhances the creative process.”

A Drop of Greatness in Every Man

The Xplorers found out that life in Africa was invariably tough, but that people drew inspiration from anything that signaled their ability to rise above their circumstances and make more of their lives. This source of inspiration was combined with an insatiable optimism in Africa and an unwavering belief that success could be around any corner. In fact, every single person at Guinness and Saatchi & Saatchi who was interviewed for this story expressed that they were inspired, quite personally, by the incredibly positive spirit of the African people and cultures they encountered in their Xploring research.

These key research findings reinforced the dual communications foci of “greatness” and “believe,” but they pushed them in a new direction. Previously they had been wrapped in a fictional character as a source of idolized inspiration—a catalyst behind renewed momentum and crucial at the early point of the brand’s evolution. Now they would be focused on real African men who achieve greatness by improving their lives and the lives of their communities every day. Greatness would no longer be about Michael Power; it would be about the “Drop of Greatness in Every [African] Man.” Guinness was a great beer for great men, and the brand exhorted every man to “Reach for Greatness.”

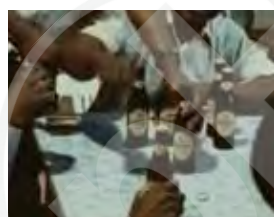
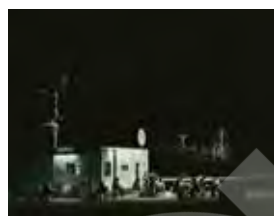
The campaign came to life in 2006 with a commercial about a man named “Udeme,” who realized his dream to become a pilot. The commercial was narrated by his close friend.

He tells us:

“My friend Udeme is a great man. When he was a boy, his teacher asked him where he dreamed of working. ‘There,’ he said..

[as the narrator looks up to the sky],

and he was good to his dream. He knew that if there was one thing we have a lot of it is sky, big, beautiful sky. In the whole of Africa, he couldn’t think of a better place to work...”



Visually, the shots of Udemé flying his small plane are a celebration of the beautiful vastness that is Africa. And he is not just flying for fun: he is making deliveries of crucial supplies to people in remote areas. He comes home to meet his friends in the local bar. As he tips his bottle, he likes to say, “Let the beer see the sky, but not for too long.”

What kind of impact did this softer, more personal approach to greatness have? “Udemé” was voted one of Nigeria’s all-time favorite commercials. More importantly, the commercial became a staple of popular culture, entering the vernacular in myriad ways. “Udemé” has become a nickname for Guinness. Patrons often say, “I’ll have an Udemé please!” It is also common to hear drinkers toast by saying,

“Let the beer see the sky.”

John Pallant, Saatchi’s executive creative director for Europe, Middle East, and Africa, believes the commercial was an excellent example of the mystery, sensuality, and intimacy that are cornerstones of Lovemarks:

“Mystery in the sense that these characters have depth, and there is a real sense that they have lives beyond the commercial, about which we are intrigued to know more. Sensuality in the very rich production values, a celebration of the spectacular beauty of Africa—its landscapes and its music. And intimacy in its understanding of what is important to African men, and the resonance of the language.”



{ This film won a D&AD Silver award in the film craft category. **}**

Udemé in his airplane delivering vital supplies

Tribes

04

This chapter features case stories for Pampers and Cheerios. The common ground for these stories is how they marshalled a wide array of creative resources in one place at one time with a sense of mission and focus. They did it by convening what Saatchi & Saatchi calls a “Tribe.” In each case, the Tribe was able to deliver an inspirational creative idea that helped the brand connect better with existing and new customers. In doing so, it also helped each brand surmount significant marketing problems.



Photo: Ackerman + Gruber

Pampers Performs a Miracle

“Whatever we can do to make life a little better for a baby, we will do.” That is Jodi Allen’s mantra.

In 2010, Jodi was Procter & Gamble’s North American vice president and general manager for baby care. Making life a little better for babies had driven everything she and her team did every day for Pampers. But that year she and her team encountered a problem—a big problem.

It started with the launch of one of Pampers’ most innovative products: Pampers DryMax diapers. On paper, this shaped up to be one of Pampers’ most successful launches ever. The new diaper was 20% thinner and twice as absorbent as Pampers’ regular diapers. They were the thinnest and driest diapers on the market. They spelled more comfort for babies: more comfort for wearing and more comfort from wetness.

Then something went wrong. A small but vocal group of moms started clamoring to bring back the old diapers. At first, they did not like the new design changes. Soon after, they claimed that the new diapers gave their children a significant burning diaper rash caused by chemicals in the Drymax diaper. By way of Pampers’ Facebook site and a variety of social networking sites, the moms’ accusations spread like wildfire across the globe. News stories began to pop up. Investigations were launched. Consumer advocacy groups were openly challenging Pampers.

Pampers had done extensive product testing before putting the product on the market. However, they took the complaints very seriously. These were moms talking. P&G went to extreme lengths to understand the concerns and to recheck the product’s safety with both external and internal experts. During their detailed investigation, the Pampers team could not find a single baby who experienced skin safety issues, beyond normal levels of diaper rash, as a result of DryMax. In general, no diaper can guarantee one hundred percent that your baby will never get a diaper rash, and Pampers had never made that claim. In the end, the team was convinced by what they had learned that the Drymax product was perfectly safe.

But it did not matter.

Consumers were skeptical, and Pampers’ reputation was on the line.

Worst of all, many moms were questioning whether Pampers had the best interests of their child in mind. This was not the dream launch Jodi Allen and her team had envisioned.

They knew they had a better product, but they were losing the hard-earned trust of the moms who bought it. Trust was a particular issue with mothers of newborns—who are the lifeblood of the diaper business—because many were choosing a diaper for the first time.

The brand team knew they had never stopped working to make life better for babies. It was in their DNA. They had to find a way to make moms regain their trust in the brand. As Allen (a mother of four) said,

“If they just knew the people behind the brand. Babies are what we love. If we were doing anything to harm babies we would stop. On the flip side, if there was anything more we could do to help them, we would.”



Cliff Francis and the Tribe members review hundreds of creative ideas they generated

The Pampers Tribe

The Pampers brand had a black eye. It is P&G’s biggest brand, and the pressure on client and agency to find a solution was tremendous. To help chart the way forward, P&G and Saatchi & Saatchi used one of their most potent tools, the “Tribe.” A Tribe is Saatchi terminology for getting a diverse group of creative and strategic thinkers—often from different parts of the companies, or even outside the companies, and from around the world—to an offsite location for a few days to focus on a single big issue or opportunity. The diversity, isolation, and focus of such a team allows people to avoid getting caught up in daily distractions, and to focus on matching the core values of the brand to the needs of its consumers. In the case of Pampers, this group would allow the brand to refocus on what had made Pampers a Lovemark to begin with.

Deborah Mills, Saatchi's brand agency leader on Pampers, described the Tribe—which met in a downtown Manhattan hotel—as the collection of “an amazing group that really clicked—thinkers and creatives, brand people and non-brand people, clients and non-clients.” Jodi Allen briefed the group and joined it at key junctures. The Tribe was moderated by Cliff Francis, Saatchi's worldwide creative director on P&G. Francis felt very confident about this group because it had the three elements that he believes lead to success:

- A good brief
- Motivated participants
- Open-minded clients who want great things

One thing Cliff and the team knew was that the answer would be something emotional. The brand had already done lots of rational communication to say that DryMax was safe, but the issue was trust, and trust is as deeply emotional as you can get.

The Tribe got to work and developed literally hundreds of communications ideas. Jodi Allen rejoined the group at the end of the first day and told them, “You haven't pushed it far enough.” She knew instinctively that extraordinary circumstances call for extraordinary ideas. Now was no time to play it safe.

The team agreed and went back to work on day two to come up with something special. They realized that their job was really nothing more than communicating the values that Pampers had always lived by, its undying focus on the welfare of life's most special people: babies. Getting this right would remind moms why Pampers had been trusted for so long.

At the same time, the team was hoping to modernize the image of the brand. Research had shown that people characterized the brand as highly professional, but a little stiff and didactic, perhaps more like a competent nurse than a loving mother.



Pampers celebrates all babies...

Where Miracles Come From

By the end of day two, the Tribe had landed on a simple yet powerful idea. It would not be an explanation of what Pampers was about; it would be a powerful and deeply considered point of view from the brand about how special babies are, no matter where they come from. It would be Pampers' DNA on film. It was called the “Miracles” campaign. That night, Cliff Francis took the idea and wrote it up as a manifesto to kick off day three.

The manifesto led to one of Pampers' most evocative campaigns. The core component of the campaign was a 60-second film that would run on YouTube and selected television programs. The film was a celebration of every kind of baby and every kind of family. It had a sensibility that was far removed from Pampers' stiff and somewhat formal image. It was contemporary and touching, and showed an honest love of babies—all babies. As Deborah Mills said later, “Every time we showed the film to a room full of people, there would be people crying.”

Visually, the film reflected the truth of modern families by showing, for example, a teenage mom, a mom in her late forties, a pregnant woman in a wedding dress, and an embryo being fertilized in-vitro. It also showed all kinds of babies, like a premature baby, triplets, a Down's Syndrome baby, and a mixed-race baby. Concurrently, the words of Cliff's manifesto flashed across the screen:

Whether he is planned or not.

Whether she is 3 months early or 10 years late.

Whether he has a young mom or a surrogate.

Whether she is through IVF or adoption.

Whether she has special needs or a lot of needs.

Whether she learns one language or two.

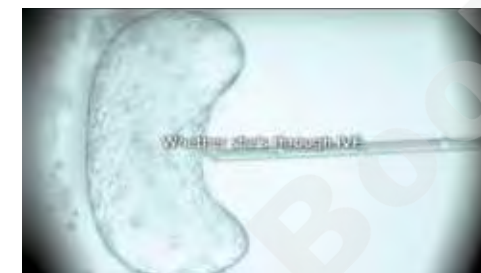
Whether his family is close by or far away.

However it happens.

Pampers believes every baby is a little miracle...

To celebrate...support...and protect.

Pampers.
For Every Little Miracle.



...no matter how they come into the world

Thank You Pampers

The team quickly realized they had something special. Aside from teary-eyed responses in internal meetings, YouTube views grew apace, reaching a total of over 1.7 million views. It soon became the most highly-viewed Pampers video online, ever. Discussions about the video started popping up all over the web, especially on mommy blogs and forums. As a result, Pampers gained 240,000 new Facebook members in just four months. Media picked up on the story, helping Pampers gain over 450 million media impressions. Twitter alone generated over 26 million impressions.

But the response went even deeper than the Pampers team could have imagined. Before long, Pampers started receiving thank you letters, emails, and postings from parents who were representative of many distinct lifestyles and situations. They wanted to voice their appreciation for being recognized. Many of these parents felt under-served or ostracized by society, popular culture, and even brands. They found Pampers' affirmative message satisfying and liberating.

Here is an excerpt from one letter received:

“You see, my daughter has Down’s Syndrome and this time last year I could not even say those five words let alone write them in a letter. I was suddenly a part of a community I knew nothing about...and never saw. I was becoming aware of the way that people looked at us when we were out and began to dread being ‘outed’. People can be so tactless at times and even though I think that my daughter is beautiful, extra chromosome and all, it says a lot to open an email for a national campaign and see a little girl that looks like your baby. I thought, ‘Someone thinks she’s beautiful,’ and felt the tears. So thank you P&G for caring enough for the DS community and for all other children born with special needs for putting one of our children front and center and not tucked away in a sidebar. Our children are beautiful. It speaks to the character of your company that you would debunk public perception and allow our ‘normal’ to be shown to the world.”

There are times when commercial communications are elevated. When they actually matter. This was one of those times. Deborah Mills put it succinctly: “The film was seen by many as giving a voice to those who have been overlooked. Pampers was in tune with a new vision of what it meant to be an ‘average’ family.” The film became a catalyst that changed the consumer dialogue from negative crisis reaction to positive baby welfare appreciation.

Pampers was back where it needed to be. It was a champion for newborns. As a result, sales and share increased, especially for the Swaddlers product for 0–6 month old babies and new moms, which went to all-time highs.

Positive online sentiment about the brand grew 300%. The campaign’s highest return on investment (ROI) was in the social space. Brand scores for “trust” and “would recommend to a friend” went up sharply.

Steve Rothman, Saatchi’s global planning director on Pampers, put it this way: “It’s not just what you sell, it’s also what you stand for. Moms reconnected with Pampers because we shared their values. We always had. We just had to remind them, vividly.” This was the right balance for a company that consistently challenges itself to have the best product performance while staying true to its values for all of its brands in every category.

The impact of this campaign was felt throughout P&G. In their internal “People’s Choice” award competition, as voted by the company’s employees, the film won first place as the favorite ad of 2011. That was no small feat, since it was up against competition like the Cannes award-winning Old Spice campaign. John Brase, P&G’s North American marketing director for baby care, said he had never been prouder to be part of a campaign. He went on to say: “‘Miracles’ transformed our organization. It has influenced everything we have done since as a brand-building community.”

Top P&G executives, like Martin Riant, group president of global baby care, and Marc Pritchard, global brand building officer, brought the film with them on their global sojourns. They highlighted that Pampers had not just been solving a problem, but reasserting and redefining its roots and its core. As Pritchard put it, “The fruits are in the roots. When we connect the brand’s passion to what consumers are passionate about, everybody wins.” The fact that 2011 was Pampers’ 50th anniversary was a perfect time to get in touch with the brand’s roots, captured by the words, “50 years of Celebrating Miracles.”

Miraculous Missions

A complement to the “Miracles” campaign is the “Missions” program. The program fosters consumer participation by encouraging people to pledge small acts of “celebrating, supporting, and protecting” newborns and parents. The idea is to pay-it-forward for new moms. An example of a pledge might be, “I pledge to make dinner for a new mom.” Once participation thresholds are met, Pampers jumps in with a “miraculous response.” Sometimes the response is broad, like a Groupon for social responsibility. Other times it is more personal. For instance, one miraculous response was a Mothers Day Event where Pampers threw 1,000 baby showers with gifts for moms who otherwise would not have had the means for such a celebration.

The “Miracles” film was integral to creating this online movement. The reaction of the mommy blogger behind “The Shopping Momma” is typical. She has a page dedicated to the Missions program. This is how it starts:

“I am so delighted to have a small part in the Pampers Miracles campaign. When you learn more about it—and watch the tear-jerker video below—I think you’ll understand why. And, the good news is you can participate, too.”

There is a tremendous lesson here. Even the best brands stumble and experience troubled times. If, like Pampers, they have strong values and never stop striving to do the right thing, they will emerge stronger than ever.

Jodi Allen said it best in the beginning:

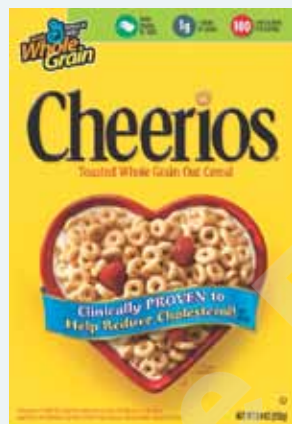
“Whatever we can do to make life a little better for a baby, we will do.”

Jodi Allen attributes the campaign’s success to something she has always told her children:



“If you have good values that you stand by, you can overcome any issues, crises, or problems that you need to face.”

Cheerios Reclaims the High Ground



Another compelling example of a Tribe being used to refocus a Lovemark is Cheerios. Launched in 1941, Cheerios is an American icon. For decades, the brand has been one of America's best-selling cereals, and one of the best-selling products at parent company General Mills. For many, its yellow box evokes strong emotions and memories of family and childhood. It is a food that everyone from toddlers to adults has in common.

By 2011, the brand had been focused for some time on a dual strategy. One focus was on Cheerios being a great first finger-food for infants. The second, where the most effort was going, was its heart-health benefit, highlighting that the whole grain oats in Cheerios can help lower cholesterol. This was a great competitive point of difference, and the brand had been successful with the message. Over time, however, business growth began to slow. A brand that had had such a rich emotional heritage was being defined too narrowly on a functional health benefit. The big risk was that, over time, Cheerios might be seen by younger consumers as slightly medicinal, as opposed to heartwarming, fun, and tasty.

Thierry Ibri, Vice President of Marketing for Cheerios, summarized the situation as follows: "We were so focused on the specific needs of moms and baby boomers that the brand was playing smaller than it was in reality. The brand was bigger than that for consumers. We wanted to regain the love and get our mojo back."

The Saatchi & Saatchi team's first step was to get a grip on how consumers were feeling about the brand. They conducted social listening on the web, following relevant blogs and social media conversations to see what people were saying about the brand in their own words. According to Amy Martin, who was Saatchi's lead planner on the account, "What we heard was a lot of people talking about a million reasons why they loved this brand; and they were all emotional reasons." For example, one woman talked about how she moved home with her parents temporarily because her husband was transferred in his job. The first thing she saw when she went in the kitchen was the yellow Cheerios box and it made her feel instantly that everything was going to be okay.



"The Harvest" Tribe members arriving in a Minneapolis oat field

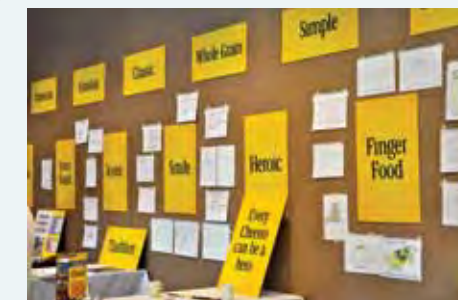
The team then pulled together a Tribe, which they nicknamed "The Harvest." It met for three days in a field 90 minutes south of Minneapolis, where some of Cheerios' oats were grown. The group included many people who had worked on Cheerios and others who had not. There were dozens of people involved, including agency creative teams, planners and account people, digital professionals from partner agency Zeus Jones, clients from General Mills, and public relations people. Despite the 100-degree temperatures in mid-summer, Martin referred to it as "a dream briefing, where a diverse team of some of our best minds put their heads together to come up with a breakthrough solution." The specific brief was simply stated:

"Give people a reason to love Cheerios again."

The Tribe focused on everything they knew about the consumer and the product itself. They were even briefed by an expert on oats, whom they took to calling "Handsome Jeff." They were blown away by Jeff's knowledge for the intricacies of the subject and his passion for it.

The idea that came out of the Tribe, interestingly enough, was connected closely to an idea that was created as initial stimulus for the Tribe. The Cheerios creative team had put some posters together to help set the mood for the meeting. One board featured the word "SMILE," in Cheerios' typeface, on the brand's distinctive yellow background. The "i" on the word "smile" was dotted by a Cheerio.

When the team saw the boards, they had a strong gut feeling that the core idea captured something true and important about the brand. Seeing a single word on a yellow background with a Cheerio for punctuation was incredibly simple and powerful. According to Peter Moore Smith, the creative director on Cheerios, and the man ultimately responsible for developing the campaign, "We came up with lots of great ideas in the Tribe. They were all about the hundreds of ways people eat and love Cheerios. The goal was to remind people about them as honestly as possible. We had to capture them simply and just get out of the way." Smith and the team realized their best creative executions married with the simple graphic words on yellow background were a magic combination.



The internal stimulus boards for the Tribe

The team took to calling the idea the "Simple Power" campaign. As Amy Martin said when discussing the ads, "You didn't know why you loved them; you just felt it emotionally. And that's what being a Lovemark is all about."

Thierry Ibri agreed. He felt the emotional connection. Importantly, he also realized that the idea had the potential to unify what had previously been two separate streams of messaging into a single stream that would appeal to boomers, moms, and just about everyone else who had ever eaten Cheerios.

Loveworks

**How the world's top marketers
make emotional connections
to win in the marketplace**

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Published in the United States by powerHouse Books,
a division of powerHouse Cultural Entertainment, Inc.
37 Main Street, Brooklyn, NY 11201-1021
telephone 212 604 9074
e-mail: info@powerHouseBooks.com
website: www.powerHouseBooks.com

First edition, 2013

Library of Congress Control Number: 2012955755

Hardcover ISBN 978-1-57687-640-4

Art Direction and Design:
Kane McPherson, Saatchi & Saatchi Design Worldwide

Printed and bound in China through Asia Pacific Offset

10 9 8 7 6 5 4 3 2 1

LOVEWORKS
BY BRIAN SHEEHAN

Published by



To be released: **June 2013**

This PDF of *Loveworks*
is only a preview and an uncorrected proof.

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