

The Complete Campaign

TODAY'S ADVERTISERS usually create campaigns that fit into their integrated marketing communication program. They don't create only an ad by itself. ►

CHAPTER LEARNING OBJECTIVES

- 1 Define situation analysis.
- 2 Explain creative objectives and strategy.
- 3 Discuss media objectives and strategy.
- 4 Discuss sales promotion plans.
- 5 Explain research posttests.

Advertising (a broad definition) may not be the first marketing tool used in an integrated marketing campaign for any brand. In Chapter 3, we focused on the premise that a brand is a living entity that is created through communication. It carries a history, which represents its accumulated capital, but it must continue to build new communication by asserting its presence, its sovereignty, and its territory. In doing so it must maintain a consistent identity. The four components (see Exhibit 22.1 as a refresher) are synthesized into an action plan for developing all communications for a brand (integrated marketing), including advertising, promotion, public relations, direct marketing, Internet, mobile, package design, buzz, and so on. There are a lot of options. Most advertisers and agencies view their marketing communications as “media neutral,” meaning there won't be a bias toward using advertising or any other specific discipline as the main communication tool in order to receive a maximum return on investment. In some situations, traditional advertising may not be needed in the plan, or, at least it is not what drives the plan. Advertisers' main concern is reaching every consumer's “touch point.”

Building a Campaign

In this chapter, we discuss how to specifically build advertising campaigns—*campaign* being defined by *Webster's* as a “series of planned actions.”

You've learned about the important components of the advertising process—development of strategy, media, research, print ads, and broadcast—all of which are extremely important. We don't generally think in terms of individual ads because most brand advertising depends on a series of ads run over a period of time—in other words, the campaign.

A Campaign Versus ADs

Marketers should understand brands are rarely built overnight. Success may be measured in years or decades. Coca-Cola wasn't built in a year. BMW has been the ultimate driving machine for more than 30 years. We can't get there with a single ad. Maybe we

EXHIBIT 22.1

A planning process for building a strong brand equity in marketing communications plans.



can get there with a strong campaign. More likely we depend on all the integrated communications from the company or brand to dovetail all other messages or impressions about the brand.

There is no magic time frame for a campaign. Yet, as a general rule, campaigns are designed to run over a longer period of time than an individual ad, although there are exceptions. The average length of a regional or national campaign is about 17 months, although it is not uncommon for a campaign to last 3 or 4 years, and a few campaigns have lasted much longer. Certainly, with new interactive capabilities to deliver messages (and efficient measurement), there may be many subcampaigns that may run shorter periods and be directed at “niches” or “mass niches.” Remember, the new pioneering stage from Chapter 3.

In 1929, DuPont started using the campaign theme “Better Things for Better Living Through Chemistry.” Fifty-five years later it was changed—“Through Chemistry” was dropped. That is building a lot of brand equity. Basically, the messages remained true to its original campaign premise. However, some campaigns need to change. Ford Truck Division dropped their “Ford Country” campaign after only 1 year and returned to its reliable “Built Ford Tough.” The automaker’s truck division decided that “Built Ford Tough” carried a punch similar to Chevy’s “Like a Rock,” and “Ford Country” hadn’t been able to deliver. The point is that advertisers must understand their product and consumers in a changing marketplace. There is no reason to change an advertising campaign for the sake of change. Many marketing experts believe many advertisers give up on many campaigns too quickly.

Changing Campaigns Risk

There is never a guarantee that the next campaign will be as strong, let alone stronger, than the original. And some companies grope for a better campaign over and over again with little success. For example, in the mid-1970s, Burger King had perhaps its most famous campaign, “Have It Your Way,” but decided it was time to change. So it

followed with 16 or more different campaigns, looking for success, from “Aren’t You Hungry for Burger King Now?” to “We Do It Like You Do It When We Do It at Burger King” to “Get Your Burger’s Worth.” In 2004, Burger King looked to the marketing—built around a revival of the chain’s venerable “Have It Your Way” slogan—and a menu of new products for a much-needed turnaround. Russ Klein, Burger King CMO, says Burger King is no longer flipping marketing strategies as often as burgers—having had new marketing executives and campaigns almost annually for the past 8 years. He says, “This team is absolutely committed to the ‘Have it Your Way’ brand position and campaign.”¹

Ken Roman, former CEO of Ogilvy & Mather Worldwide, suggests that even the most successful campaigns need refreshing over time. People change, products change, markets change. There are times when campaigns simply wear out because market or competitive changes require a new message.²

Pepsi-Cola has been known for advertising to the “Pepsi Generation,” but in the process different ad campaigns have been used to generate interest and success. Some are significantly different from previous ones, whereas others are simply tweaks in message or strategy:

Pepsi Generation Advertising Themes

1979 Catch the Pepsi Spirit

1982 Pepsi’s Got Your Taste for Life

1984 Pepsi. The Choice of a New Generation

1989 A Generation Ahead

1995 Nothing Else Is Pepsi

1997 GeneratioNext

1999 The Joy of Cola

2000 The Joy of Pepsi

2003 Pepsi. It’s the Cola

2007 It’s the Cola.

2009 Refresh Everything.com (not officially changed from It’s the Cola)

Remember in the advertising spiral in Chapter 3 we said that sometimes companies will try to expand targets with different kinds of promotional efforts. Snickers moved their campaign strategy from “hunger” to “satisfaction” because it is broader. The “Most Satisfying” campaign included television, viral, and outdoor. The television ad featured a troubadour who sang a Snickers ballad in a deadpan manner with an acoustic guitar. He was featured in the viral effort. The web was used as a conduit for devotees to create their own messages and write songs.³

Adding online advertising to a television campaign boosts brand awareness, but the inclusion does little to impact sales, according to a study by Dynamic Logic. Although broadcast ads upped the linking of a brand to a message or value proposition by nearly 13 points, the web added 7 points. Television spots increased the ability to influence purchase decisions by nearly 6 points, whereas the web only contributed a mere 0.4 point incremental boost. The web was stronger at raising awareness and association than influencing purchase decisions.⁴

Campaign Diversity

How would you as an advertiser handle diversity issues in a campaign? Separate campaigns for African Americans? Hispanics? Asians? What about for global products? This could become an issue.

In Chapter 4, we discussed targeting to different groups of people. In the 1980s and 1990s, advertisers began to be very conscious of using multiracial faces in their ads, if not targeting exclusively to a specific group—Asian, African American, Hispanic, and so on. Benetton, a global clothing chain, ads had a groundbreaking campaign in the 1980s highlighting models of many races, each one very distinct. Today, there are more than 7 million Americans who identify themselves as members of more than one race—the look of America has changed. Recently, the *New York Times* reported that among art directors and casting agents, there is a growing sense that the demand is weakening for traditional blond-haired, blue-eyed models. Many campaigns have purposely highlighted models with racially indeterminate features. The *New York Times* calls this “Generation E.A.: Ethnically Ambiguous.” Any campaign needs to bring together all the advertising elements we have discussed into a unified whole. This calls for an advertising plan. As we have emphasized, good advertising starts with a clear understanding of both short- and long-term marketing goals. These goals are often expressed as sales or share-of-market objectives to be accomplished for a given budget and over a specific time period.

With our marketing goals in mind, we begin to build the advertising plan with a situation analysis.

Situation Analysis

1 Define situation analysis.

To plan and create future advertising, we need to establish a current benchmark or starting point—this is the role of the situation analysis. It has two time orientations: the past and the present. In other words, it asks two basic questions: Where are we today, and how did we get here? The rest of the advertising plan asks the third basic question: Where are we going in the future?

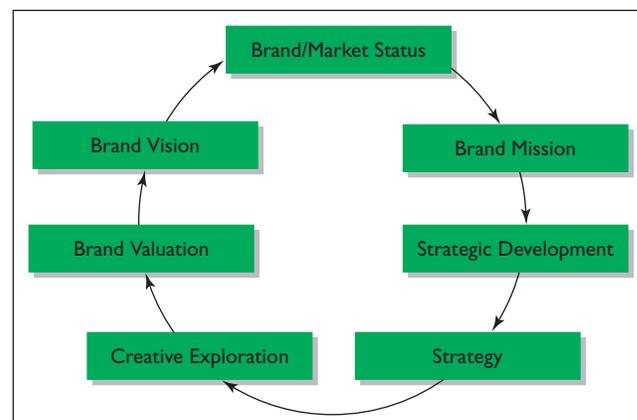
The situation analysis is the first step in developing a campaign. Exhibit 22.2 reminds us of the planning process discussed earlier in Chapter 3. There are strategic steps that must be taken in the planning process. Campaigns are planned; they don’t simply happen.

THE PRODUCT

Successful advertising and marketing begin with a good product or service. At this point, we need to analyze our product’s strengths and weaknesses objectively. Most product failures stem from an overly optimistic appraisal of a product. Among the questions usually asked are the following:

1. What are the unique consumer benefits the product will deliver?
2. What is the value of the product relative to the proposed price?
3. Are adequate distribution channels available?
4. Can quality control be maintained?

EXHIBIT 22.2
The Planning Cycle



Courtesy of BancorpSouth and Robinson & Associates.

BancorpSouth.
Right where you are
Wherever life leads you.

**The Excitement.
The Energy.
The Enthusiasm.**

Just 100 days ago Toyota Motor Corporation announced that the Wellspring Project site at Blue Springs would be the location of one of the most sought-after projects in the industrial world.

The air of excitement at the Tupelo High School Ruth Linsaker auditorium on announcement day February 27 was electric. The groundbreaking ceremony April 18 was stunning. And the reality of Toyota coming to Northeast Mississippi has generated enthusiasm and conversation unequalled in recent history.

Not only is Toyota coming with 2,000 or more jobs – many of their suppliers will follow them to this area and create even more opportunities.

This is the rebirth of the industrial era in Northeast Mississippi. Others will look to see why the world's leading automotive manufacturer selected Northeast Mississippi, and they will find the people, the spirit of cooperation and the public-private partnership that set us apart.

Today and tomorrow, as for the past 130 years, BancorpSouth will be "Right Where You Are," to meet the financial needs of business, industry and individuals as we continue to strive to reach the true potential this area and its people have to offer.

BancorpSouth
Member FDIC
Right Where You Are

Build it, and they will come...

What started as North Mississippi's own field of dreams in gently rolling hills and wooded land 10 miles northwest of Tupelo has become the site for the premier industrial project in the worldwide automotive industry. This week Toyota announced that the Wellspring Project at Blue Springs will be the location for its new Highlander automotive assembly plant.

Through a unique partnership involving Pontotoc, Union and Lee Counties, the work of the community developers, Mississippi's governor, and a public-private partnership spanning several years, Toyota selected Northeast Mississippi for one of the most sought-after projects in industrial development.

Best of all, Toyota selected Northeast Mississippi because of its people – their education, their energy, their efficiency, their work ethic.

**Welcome, Toyota,
to your new Mississippi home.**

BancorpSouth
Member FDIC
Right Where You Are

EXHIBIT 22.3

These ads have a similar, but different, look and are obviously part of the same campaign.

BancorpSouth ads provide a sense that they all come from the same company. Each ad is different, but each looks like it is part of the same campaign. Take a look at the two ads in Exhibit 22.3.

PRIME-PROSPECT IDENTIFICATION

The next step is to identify our prime prospects and determine if there are enough of them to market the product profitably. As discussed in Chapter 4, there are a number of ways to identify the primary consumers of our product.

Who buys our product and what are their significant demographic and psychographic characteristics? Can we get a mental picture of the average consumer? Who are the heavy users of the product—the prime prospects? Remember the 80/20 rule; do we need to find those market segments that consume a disproportionate share of our product and determine what distinguishes them from the general population? Finally, we need to examine the prime-prospects' problem. What are their needs and wants in the product or product type?

COMPETITIVE ATMOSPHERE AND MARKETING CLIMATE

We carefully review every aspect of the competition, including direct and indirect competitors. Which specific brand and products compete with our brand, and in what product categories or subcategories do they belong? Is Mountain Dew's competition 7-Up or Sprite, Sun Drop or Crush, or does it extend to colas, iced teas, and milk? If so, to what extent in each case?

During the recession in 2009, Subway, which is the nation's largest restaurant chain, had tremendous growth with a promotion of \$5 sandwiches. Because of its success, they made the promotion permanent for a handful of sandwiches. Their pitch to consumers was, "Five, five, five-dollar foot-long." They offered 12-inch sandwiches made right in front of you, just the way you like them, with any kind of bread, and as many toppings as you want. The promotion became the campaign. The success of this strategy became the yardstick for "specials" and sent McDonald's, Arby's, Quiznos, and others into the value

mode. McDonald's billboards in some markets featured a Big Mac, fries, and a drink pointing to a full meal at \$5.⁵ Years ago, Taco Bell started the "Value Menu" in fast food.

Creative Objectives and Strategy

2 Explain creative objectives and strategy.

At this point, we begin to select those advertising themes and selling appeals that are most likely to move our prime prospects to action. As discussed in Chapter 16, advertising motivates people by appealing to their problems, desires, and goals—it is not creative if it does not sell. Once we establish the overall objectives of the copy, we are ready to implement the copy strategy by outlining how this creative plan will contribute to accomplishing our predetermined marketing goals:

1. Determine the specific claim that will be used in advertising copy. If there is more than one, the claims should be listed in order of priority.
2. Consider various advertising executions.
3. In the final stage of the creative process, develop the advertising copy and production.

CREATIVE CRITERIA FOR CAMPAIGNS

Most advertising experts agree on the need for similarity between one advertisement and another in developing successful advertising campaigns. Another term, *continuity*, is used to describe the relationship of one ad to another ad throughout a campaign. This similarity or continuity may be visual, verbal, aural, or attitudinal.⁶

VISUAL SIMILARITY All print ads in a campaign should use the same typeface or virtually the same layout format so that consumers will learn to recognize the advertiser simply by glancing at the ads. This may entail making illustrations about the same size in ad after ad and/or the headline about the same length in each ad. A number of ads in campaigns have appeared throughout this book (e.g., Zippo, Chick-fil-A, Georgia tourism, Folks, Macon Symphony, Rusty Rooster Café, etc.). Each illustration in the Georgia tourism campaign (see Exhibit 22.4) ads is visually treated in the same manner, and there is a similar feel with the photographs, which occupy a similar location in each ad. The same with the "Macon. Discover it" campaign. For a different kind of client and reader, ads may use similar styles, but there is still definite continuity (see Exhibit 22.5). We have the same visual feel from ad to ad. We stress visual continuity—not sameness. These

EXHIBIT 22.4

An effective campaign presents the picture perfect idea and colors and great continuity from ad to ad.

The exhibit displays three Georgia tourism advertisements, each designed to look like a photo-booth print with a white border and a torn edge. The first ad features two photos of pandas: one climbing a tree and one eating bamboo. The headline reads "Discover a flourishing panda population" and "8,600 miles from China." The second ad shows a path lined with cherry blossoms. The headline reads "Discover the Cherry Blossom Capital" and "675 miles from Washington, D.C." The third ad depicts a golf course with a lake in the background. The headline reads "Discover courses inspired by St. Andrews" and "3,970 miles from Scotland." Each ad includes a small Georgia Dream Pass logo and a call to action at the bottom: "Keep Georgia on your mind. Sign up for your free Georgia Dream Pass at www.GaDestinations.org/Pass."

Megan Jean Sovern Copywriter,
Goodby, Silverstein & Partners, San Francisco

CAN ART EXIST IN ADVERTISING?

Only If You Sneak It in While No One's Looking

My sophomore year in college I did what no parent wants their child to do. I became a poetry major. My mother disowned me, my father turned to the bottle, and then I made a compromise. I declared advertising as my second major and convinced myself I could be a poet in copywriter clothing. And now as a copywriter at Goodby, Silverstein & Partners, I'm still hoping no one finds me out. I keep my poetry books hidden between advertising annuals in my office. And I only wear my beret and drink lattes in the safety of my own home. Is it hard living a double life? Sometimes. But I'm not alone. There are other writers, painters, musicians, and filmmakers doing the same thing. Here's how we (and maybe one day, you) can bring art into advertising.

- 1. Know when the time is right OR ELSE.** Not every assignment is an opportunity to "change the world." For example if you try to introduce poetry into a web banner for a financial institution, the conversation will go something like this. Poetry will say, "Hello, I'm poetry and I want to make you beautiful." And the web banner will say, "Shut the hell up. Just tell me if we have free checking." You will be humiliated. And your creative director will tell you not to come out of your office until you've thought about what you've done. But if you're given the chance to create a new campaign for a candy company founded on puns and smart characters with smart dialog, then by all means get on with your bad artistic self.
- 2. Know your audience and hug them 'til it hurts.** Men looking for a beer that's great tasting and less filling are not receptive to poetry. Well,

maybe some are, but they're very secretive about it. But don't let that discourage you. Audiences far and wide are looking to connect with something. And they least expect it to be an ad.

Nike brought aspiring athletes a hero by sculpting Michael Jordan into a modern-day David. His voice stands as strong as his figure and people chant his name not only in worship but also in hopes that one day a crowd will chant their own. And they aren't the only ones. Housewives needing appreciation, environmentalists searching for progress, college students looking to lead the culture of cool all need voices and we represent them.

Yes, we sell stuff, but we also have a social responsibility. You're given 30 seconds and an 8½ × 11 sheet of paper, to make an impact, not only on sales numbers but also on your audience. Will they remember your work? Will they feverishly tear out your ad and tape it to a wall? Will they love your work so much they want to become involved in the brand? I hope so because when this happens art has collided with advertising and there's no turning back.

- 3. To make artful ads, you must fill the well with art, not ads.** Ad people make the fatal mistake of looking at ads to find inspiration. DO NOT DO THIS. Ad annuals are great for seeing what else is out there. And they make incredible bookends. But they don't hold the answers you're looking for when beginning an assignment. If anything, they will simply piss you off. If you need help getting started, go to the movies. Pay attention to where people laugh, gasp, or



Megan Jean Sovern

cry. Also mind the parts where they get up and go to the bathroom. Read a book, magazine, or bathroom stall. A professor told me once to read the *New York Times* every Sunday and I try. And if I don't, I leave it on my coffee table so I look incredibly smart when guests are over. You should do the same.

If you're an artist, look to other artists to elevate your thinking. I read more than I write and I'm a stronger writer for it. By studying how other writers use their voices, I've learned how to raise my own.

You're carving out a style, a niche, a something no one else can replace or copy. You're weaving your art into your career and people will want to marry you because you're smart and original and rich. Trust me.

And, well, I guess if I have any other advice, it's to not get too caught up in this great big ad world. Art isn't created under the pressure of deadlines and creative directors. It surfaces when you least expect it. So don't stare at a screen for hours on end. Start with a canvas, a blank page, a note, or a scene. Then open your secret drawer, get out that beret, and create something that will scare your parents. Because it's really about freaking out your parents. Ultimately it always is.

Courtesy Megan Jean Sovern.

(a-c) Courtesy of Bright Ideas; (d-e), Courtesy Adler Chomsky & Warshavsky (Grey, Israel) and Delonghi

I discovered rock 'n' roll.
Leah Yeller, a local photographer, found a whole lot of soul at the Georgia Music Hall of Fame. Just point, click and smile as you explore local interests and make new connections at www.discovermacon.org. The resourceful new website is your expert interactive guide to Macon's community services, organizations and events.
What have you discovered lately? Send us your personal photos, videos and stories about Macon. For inspiration and ideas, find more than you were searching for at www.discovermacon.org.

I found my balance.
Ballet teacher Pamme Jimmar keeps kids on their toes in the Bibb County after-school program. You can explore local interests and make new connections at www.discovermacon.org. The resourceful new website is your expert interactive guide to Macon's community services, organizations and events.
What have you discovered lately? Send us your personal photos, videos and stories about Macon. For inspiration and ideas, find more than you were searching for at www.discovermacon.org.

I found a sweet spot.
Young executive Jamie Weatherford continues his family's legacy at Crown Candy. You can explore local interests and make new connections at www.discovermacon.org. The resourceful new website is your expert interactive guide to Macon's community services, organizations and events.
What have you discovered lately? Send us your personal photos, videos and stories about Macon. For inspiration and ideas, find more than you were searching for at www.discovermacon.org.

EXHIBIT 22.5

These ads have a lot of continuity.

examples pertain to print, but the look could easily be carried over to television or direct marketing (see Exhibit 22.6). Strong continuity from medium to medium can strengthen the communication. This also applies to all the elements of integrated communications (promotions, the web, etc.).

Another device is for all ads in a campaign to use the same spokesperson or continuing character in ad after ad. Still another way to achieve visual continuity is to use the same demonstration in ad after ad from one medium to the other. UPS has used the same brown as a way to keep a little continuity.

VERBAL SIMILARITY It is not unusual for a campaign to use certain words or phrases in each ad to sum up the product's benefits. It is more than a catchy phrase. The proper objective is a set of words that illuminates the advertising and encapsulates the promise that can be associated with one brand only. UPS not only uses the "brown" trucks and uniforms since 1920 but also everyone knows "What brown can do for you." Chevy trucks used "Like a Rock," for more than a dozen years.

Here are a few campaign phrases that have worked:

Mmm mm good.

CAMPBELL'S

The ultimate driving machine.

BMW



EXHIBIT 22.6

There is continuity from one interactive animation to another.

We'll leave a light on for you.

MOTEL 6

Good to the last drop.

MAXWELL HOUSE

Imagination at work.

GE

Pepsi used the words “You’re in the Pepsi Generation” to help position it among a younger audience and make Coca-Cola appear to be an old-fashioned brand. But it didn’t limit all the upbeat, self-assuring benefits of membership of being part of the Pepsi Generation to people between 13 and 24 years of age; it opened it up to everybody—everybody wanted to be in the Pepsi Generation. It wasn’t a point of time in years; it was a point of view. No matter what your age, you could be part of the Pepsi Generation. Today they don’t use the same words, but the feeling they are trying to achieve is very similar. In the mid-1970s, Federal Express started their package delivery business. Their tagline (and brand promise) expressed exactly why they were in business, “When it absolutely, positively has to be there overnight.” Great words and great strategy make great campaigns. Here are a few other words and classic campaign strategies:

Aren’t you glad you use Dial? Don’t you wish everybody did?

You’re in good hands with Allstate.

American Express. Don’t leave home without it.

Have it your way at Burger King.

Is it true blondes have more fun? Be a Lady Clairol blonde and see!

You deserve a break today, at McDonald’s.

Nike. Just do it.

Repeating the benefits, theme, and key copy points in ad after ad bestows continuity across all media and helps to build brand personality.

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Introducing a new restaurant by Folio:

Rusty Rooster Cafe
breakfast • lunch • dinner

Now Open

Dine-in • Carry-out • Drive-thru

1605 Hwy. 20 West
McDonough, GA 30253
770-898-1408

I-75, exit 218, 1/2 mile west on left (across from Kohl's)

Over a dozen veggies!

rustyroostercafe.com

\$3 Off Two Meals (Lunch or Dinner)
Purchase any two entrees from our regularly-priced menu at lunch or dinner and receive \$3 off the total check. Offer expires 8/15/09. #881143
Limit one coupon per party per visit.

FREE Breakfast Biscuit with Drink Purchase (breakfast)
Purchase a drink and receive a BREAKFAST Biscuit for FREE. Offer expires 8/15/09. #881144
Limit one coupon per party per visit.

FREE Combo Upgrade with any Breakfast Biscuit or Sandwich
Purchase any BREAKFAST biscuit or Sandwich & receive the Combo Upgrade for FREE (sausages & small drink with biscuit - small fries & small drink with sandwich). Offer expires 8/15/09. Limit one coupon per party per visit.

\$5 Off Picnic (all day) Choose From:
• 8 or 10 pc. Mixed Chicken Picnic • or
• Combo Picnic - 8 pc. Mixed Chick & 4 pc. Country Fried Steak
Picnic includes two veggies, tatered and a gallon of famous iced tea. Offer expires 8/15/09.

Breakfast served 6 am until 11am • Lunch and Dinner: Sunday - Thursday until 9pm • Friday - Saturday until 10pm

Introducing a new restaurant by Folio:

Rusty Rooster Cafe
breakfast • lunch • dinner

Now Open

Dine-in • Carry-out • Drive-thru

Breakfast served until 11am

Lunch and Dinner:
Sunday - Thursday until 9pm
Friday - Saturday until 10pm

1605 Hwy. 20 West
McDonough, GA 30253
770-898-1408

Call ahead for quick carry-out service!

rustyroostercafe.com

Introducing a new restaurant by Folio:

Rusty Rooster Cafe
breakfast • lunch • dinner

Now Open

Dine-in • Carry-out • Drive-thru

1605 Hwy. 20 West
McDonough, GA 30253
770-898-1408

I-75, exit 218, 1/2 mile west on left (across from Kohl's)

Over a dozen veggies!

rustyroostercafe.com

\$2 Off Two Meals (Lunch or Dinner)
Purchase any two entrees from our regularly-priced menu at lunch or dinner and receive \$2 off the total check. Offer expires 8/15/09. #881143
Limit one coupon per party per visit.

FREE Beverage with Breakfast
Purchase biscuit or breakfast plate and receive a FREE Medium beverage. Offer expires 8/15/09. #881144
Limit one coupon per party per visit.

Breakfast served 6 am until 11am • Lunch and Dinner: Sunday - Thursday until 9pm • Friday - Saturday until 10pm

Introducing a new restaurant by Folio:

Rusty Rooster Cafe
breakfast • lunch • dinner

Now Open

Dine-in • Carry-out • Drive-thru

1605 Hwy. 20 West • McDonough, GA 30253 • 770-898-1408

I-75, exit 218, 1/2 mile west on left (across from Kohl's)

Over a dozen veggies!

rustyroostercafe.com

Breakfast served 6 am until 11am • Lunch and Dinner: Sunday - Thursday until 9pm • Friday - Saturday until 10pm

Coupon offers →

Courtesy of Lane Bevil-H-Partners and Rusty Rooster Cafe.

EXHIBIT 22.7

Each of these ads is introducing a new restaurant and each says so. They also use a lot of continuity so readers can begin recognizing their ads.

We have shown a number of the Rusty Rooster ads earlier in this text to give you a real taste of its campaign. These ads introduce a new restaurant and say so. Ads also use visual, verbal, and attitudinal similarity (see Exhibit 22.7).

Campaigns need to be flexible so they can carry from ad to ad. Baby Gap used a verbal concept that could be endless. Here are a few examples:

- Baby Gap is gift.
- Baby Gap is newborn. A, B, C
- Baby Gap is spring.

AURAL SIMILARITY You can create aural continuity in broadcast, if you desire. You may use the same music or jingle in commercial after commercial. Using the same announcer's voice in each ad also helps build continuity—a classic is "This is Tom Bodett for Motel 6." The same sound effect can make a campaign very distinctive. Avon used

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Courtesy of McRae Communications.

the sound of a doorbell for many years in its “Avon Calling” advertising. Maxwell House used the perking sound for its Master Blend commercials, giving an audible campaign signal. Mazda simply used Zoom Zoom!

ATTITUDINAL SIMILARITY Some campaigns have no theme line that continues from ad to ad. What they do have is an attitude that continues from ad to ad. Each ad expresses a consistent attitude toward the product and the people using it. The commercial’s attitude is an expression of brand personality. The “Pepsi Generation” campaign was more than words. It communicated an attitude to younger consumers and older consumers. We cannot leave out the Nike shoe campaign that said, “Just Do It”—or its swoosh campaign.

Everyone agrees that Nike is one of the strongest brand names in the world and not only because it sells great products. Its presence and identity are so strong that many people want to connect with the brand. It signifies status, glamour, competitive edge, and the myriad intricacies of cool. It is this description that is communicated in every message, no matter to whom it is directed. Nike’s secret of success resides along a delicate and emotionally charged progression that connects the company, the consumers, and the abiding fantasies that are tethered to sports.⁸ In true integrated marketing fashion, its personality is communicated to all—from employees, to stockholders, to consumers. It is conveyed through its corporate culture, as well as through its advertising.

Defining an attitude doesn’t have to exclude visual or verbal continuity. The Georgia Film, Music & Digital Entertainment Office today has visual continuity (see Exhibit 22.8) for ads aimed at a niche market.

Media Objectives

Although we have chosen to discuss creative strategy before media objectives, both functions are considered simultaneously in an advertising campaign. Creative planning

EXHIBIT 22.8

These ads were aimed at the film, music, and entertainment industries.

3 Discuss media objectives and strategy.

and media planning has the same foundations—marketing strategy and prospect identification—and they cannot be isolated from each other. Media attempts to be “media neutral.” The media plan involves three primary areas: strategy, tactics, and scheduling.

MEDIA STRATEGY

At the initial stages of media planning, the general approach and role of media in the finished campaign are determined:

1. *Prospect identification.* The prime prospect is of major importance in both the media and the creative strategy. However, the media planner has the additional burden of identifying prospects. The media strategy must match prospects for a product with users of specific media—both traditional and alternative. This requires that prospects be identified in terms that are compatible with traditional media audience breakdowns.
2. *Timing.* All media, with the possible exception of direct mail, operate on their own schedule, not that of advertisers. The media planner must consider many aspects of timing, including media closing dates, production time required for ads and commercials, campaign length, and the number of exposures desired during the product-purchase cycle.
3. *Creative considerations.* The media and creative teams must accommodate each other. The creative team must know where the ads or messages will go. Media has to be creative in finding a way to reach and engage consumers.

MEDIA TACTICS

At this point, the media planner decides on media vehicles and the advertising weight each is to receive. The question of reach versus frequency may be addressed and appropriate budget allocations made. And media needs to be creative in their efforts. Remember the wedding crashers that dropped cards in the gift boxes? Healthtex supported Kohls with the ads shown in Exhibit 22.9.

MEDIA SCHEDULING

Finally, an actual media schedule and justification are developed, as described in the example in Chapter 7.

THE PROMOTION PLAN

As with any integrated communications planning, the promotion plan for consumers is discussed very early, and its relationship to the advertising plan (and other communications activities) is determined. Promotion activities may involve dealer displays, in-store promotions, premiums, cooperative advertising, and coupon offers.

4 Discuss sales promotion plans.

EXHIBIT 22.9

These ads are mobile.



Once a theme for communications has been established, creative work is begun on the promotion material, which is presented along with the consumer advertising material for final approval. Naturally, advertising and promotion materials reinforce each other. Once the promotion material is approved, the production is carefully planned so that all the promotion material will be ready before the consumer advertising breaks.

Other Integrated Elements

Recently Mountain Dew slashed its media budget significantly. It increased its investment in branding subcultures such as action sports (the Dew Tour), *indie* music, and video games. The main focus for Mountain Dew was finding ways to bring the brand to life that go beyond the classic notion of reach and relevance, that is, 30-second spots.⁹

Don't forget the importance of every aspect of your IMC functioning as one voice. You need to maintain focus on the brand or positioning throughout the marketing mix. Toyota introduced its Yaris to 18 to 34 year olds through a lot of platforms hoping 30 percent of the buyers would be younger than 30. To reach the younger audience, the marketer had to make sure the Yaris was everywhere these consumers spent time. Instead of portraying who would be driving it, the communications always featured the car front and center. The media plan was basically a screen-based plan. They launched it over mobile phone service, with 26 episodes of *Prison Break* available to Sprint customers; each 2-minute "mobisode" was preceded by a 10-second ad. Later ads appeared on the web with a contest of consumer-generated commercials, a profile on MySpace.com, a custom community on Facebook.com, video games, and integration of the product into FOX's comedy show *MadTV* through a series of sketches. The target does consume mass media; they just don't consume it in a broad-scale sense.¹⁰ This was a creative media plan involving a series of integrated messages.

So the range of IMC is endless and should be seamless. With packaging, remember Tiffany's blue box—a symbol of luxury. And brand characters may become brand icons and be a part of the program: Ronald McDonald, Wendy, the Exxon Tiger, Jack of Jack-in-the-Box, the Pillsbury Doughboy, and AFLAC's duck. Don't forget endorsers or spokespersons. Every piece of marketing communication can be integrated, including every piece of your web effort.

Getting the Campaign Approved

We now have a complete campaign: the ads, the media schedule, sales promotion material, and costs for everything spelled out, ready for management's final approval. For that approval, it is wise to present a statement of the company's marketing goals. The objectives may be to launch a new product, to increase sales by x percent, to raise the firm's share of the market by z percent, or to promote a specific service of a firm. Next, the philosophy and strategy of the advertising are described, together with the reasons for believing that the proposed plan will help attain those objectives. Not until then are the ads or the commercials presented, along with the media proposal and the plans for coordinating the entire effort with that of the sales department.

What are the reasons for each recommendation in the program? On what basis were these dollar figures calculated? On what research were any decisions based? What were the results of preliminary tests, if any? What is the competition doing? What alternatives were considered? What is the total cost? Finally, how may the entire program contribute to the company's return on its investment? Those people who control the corporate purse strings like to have definite answers to such questions before they approve a total advertising program.

Research—Posttests

5 Explain research posttests.

The final part of the campaign entails testing its success. Posttesting falls into two related stages. In the first, the expected results are defined in specific and measurable terms. What do we expect the advertising campaign to accomplish? Typical goals of a campaign are to increase brand awareness by 10 percent or improve advertising recall by 25 percent.

In the second stage, the actual research is conducted to see if these goals were met. In the case of some interactive ads we have almost instant metrics. Regardless of what research technique is used (e.g., test markets, consumer panels, etc.), the problem is separating the results of the advertising campaign from consumer behavior that would have occurred in any case. That is, if we find that 20 percent of the population recognizes our brand at the end of a campaign, the question arises as to what the recognition level would have been if no advertising took place. To answer this question, a research design is often used as a pretest. The pretest is intended not only to provide a benchmark for the campaign but also to determine reasonable goals for future advertising.

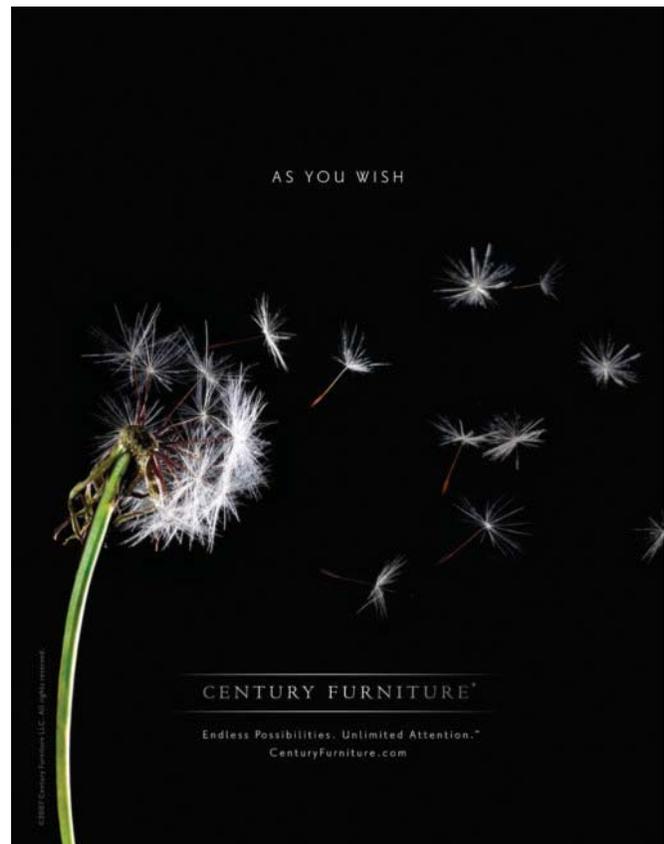
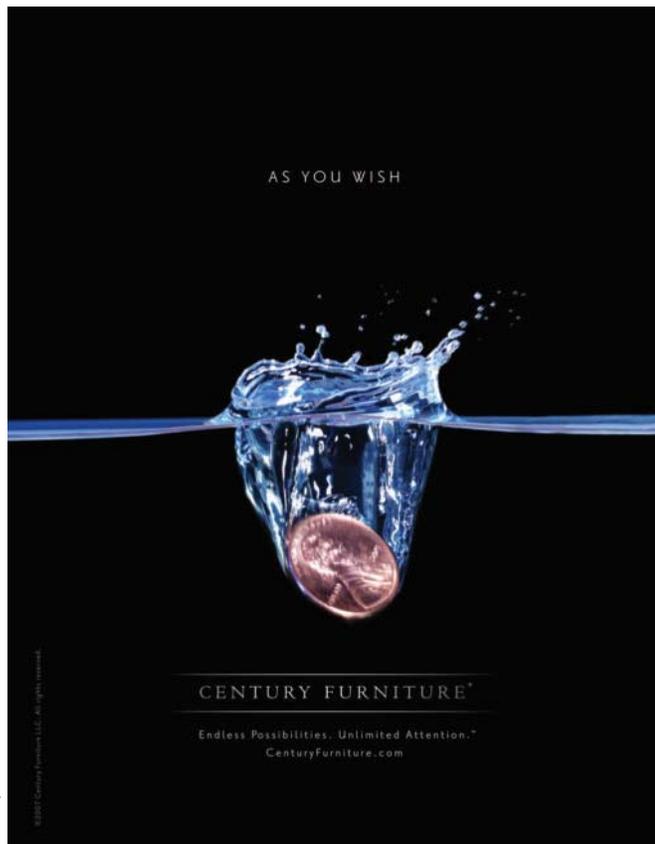
CAMPAIGN PORTFOLIO

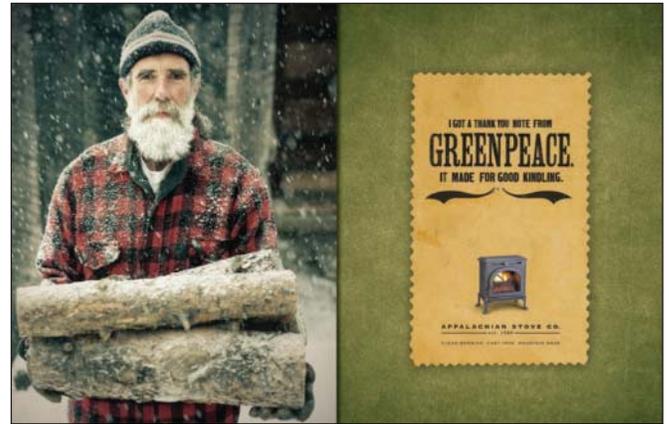
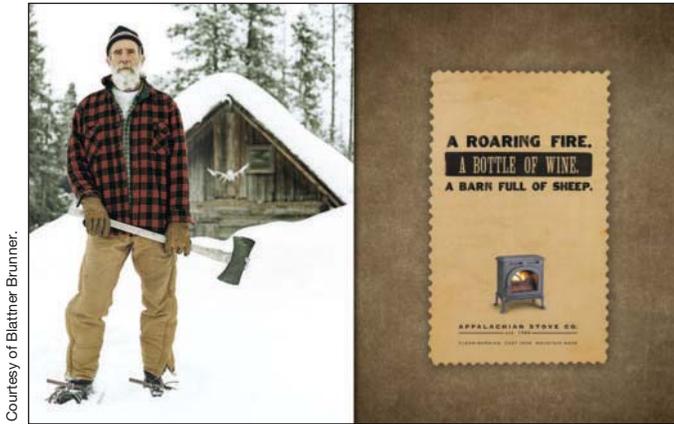
CENTURY FURNITURE Furniture ads can only show several pieces of furniture in an ad. How many furniture ads have you seen without furniture peering at you? Not many, I bet. This campaign throws out a lot of “endless possibilities” and “unlimited attention.” Driving readers to CenturyFurniture.com. Exhibit 22.10 shows two of the campaign ads.

EXHIBIT 22.10

The dramatic photos and verbal treatment helps communicate verbal benefits.

APPALACHIAN STOVE COMPANY The Appalachian Stove Company campaign is highly visual, but its humorous copy is large enough to attract readership and lead the eye to the product (see Exhibit 22.11).



**EXHIBIT 22.11**

Each of these clever large illustrations and heads attract attention to the stove.

SUMMARY

The steps in preparing a national campaign for a consumer product are the following:

- 1 Situation analysis
 - a. Product analysis
 - b. Prime-prospect identification
 - c. Prime-prospects' problem analysis
 - d. Competitive atmosphere and market climate
- 2 Creative objectives and strategy
 - a. Determination of specific copy claims
 - b. Consideration of various advertising executions
 - c. Creation of ads and commercials (and other integrated communications)
- 3 Media objectives
 - a. Media strategy—includes prospect identification, timing, and creative considerations
 - b. Media tactics
 - c. Media scheduling
- 4 Promotion plan (and/or other integrated programs)
- 5 Campaign approval
- 6 Research posttests

In general, advertising campaigns need to have similarity from ad to ad. It may be visual, verbal, aural, or attitudinal. Campaigns should be designed to last and not be changed simply because you are bored with them.

REVIEW

1. What is the basic purpose of an ad campaign?
2. What is ad continuity?
3. What is involved in the situation analysis?
4. What are some of the means of guaranteeing continuity in a campaign?

CASE STUDY

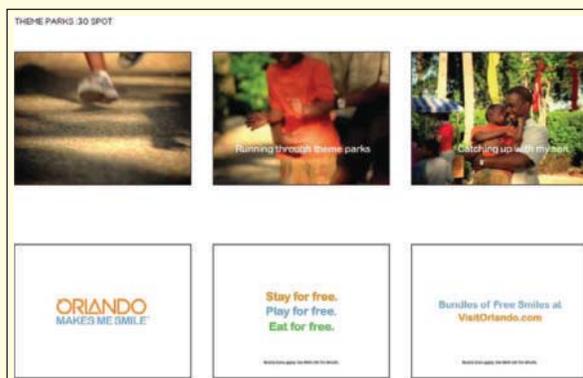
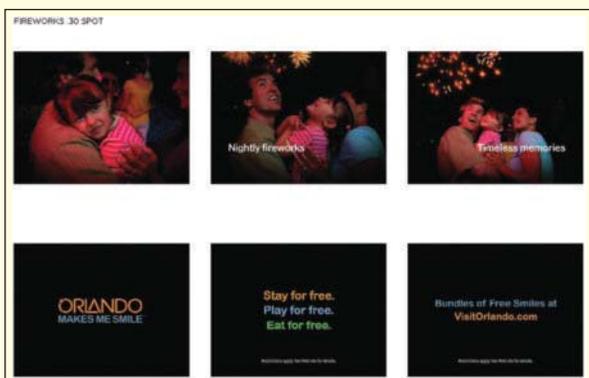
Orlando/Orange County Convention and Visitor's Bureau, Inc.: They Use the Symbol in Their Promotions and Logo, "Orlando Makes Me Smile"

BACKGROUND

The home of Walt Disney World Resort; Universal Orlando Resort; SeaWorld Orlando; and world-class golf courses, shopping, and resorts, Orlando is one of the top travel destinations in the world and is famed for its many attractions and sunny Florida weather. Tourism is Orlando's leading industry, with approximately 50 million visitors annually and an economic impact of \$29.6 billion.

In 1984, the Orlando/Orange County Convention and Visitors Bureau, Inc. (Orlando CVB) was formed as a private, not-for-profit corporation dedicated to promoting the area as one of the world's premier leisure, convention, and business destinations.

Since its inception, the Orlando CVB has seen Orlando grow and thrive from a one-time city of orange groves with a bright future to a renowned vacation kingdom for adults and families and one of the largest convention locations in the country. As a result of the continuous efforts of the Orlando CVB, Orlando continues to top the charts for travelers worldwide.

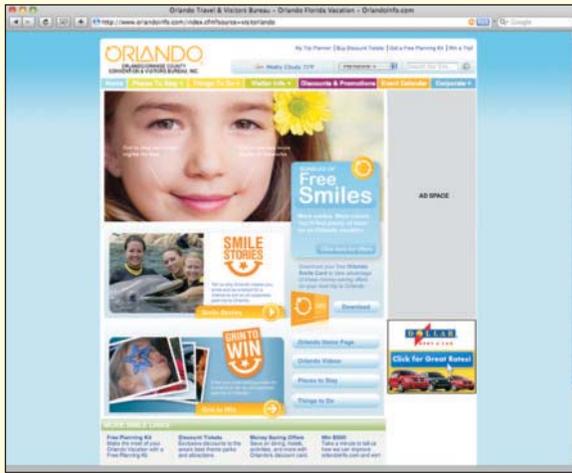


OBJECTIVE

Research commissioned by the Orlando CVB in 2008 revealed the need to create an overall positioning strategy for Orlando that focused on the personal connections created and the emotions travelers experienced when visiting the destination.

The Orlando CVB partnered with Push, an advertising, branding, and interactive agency based in Orlando, to create an advertising strategy and creative execution to support the new relationship-centric brand positioning termed "Where Relationships Thrive."





By focusing on the different kinds of relationships between travelers, the Orlando CVB hoped to encourage perceptions of and an increase awareness of Orlando as more than simply a family destination. The plan was to expand its reach to include pre- and postfamilies (such as couples and empty-nesters) in the leisure segment, as well as business travelers, thus showcasing an experience that could be enjoyed by everyone.

According to research conducted by Meredith Corporation Travel Marketing Group, 70 percent of women are key decision makers in travel plans, and four out of five women say a vacation where they travel at least 50 miles from home is a “must have.” Based on these facts, women were a main target for the Orlando CVB. Specifically, the campaign’s target consumer audience consisted of women, aged 25 to 54, living east of the Mississippi, with a household income of more than \$75,000.



BRAND STRATEGY

Push, tasked with developing strategy and creative for the Orlando CVB, turned to the most indicative symbol of the joy one experiences from a thriving relationship—a smile.

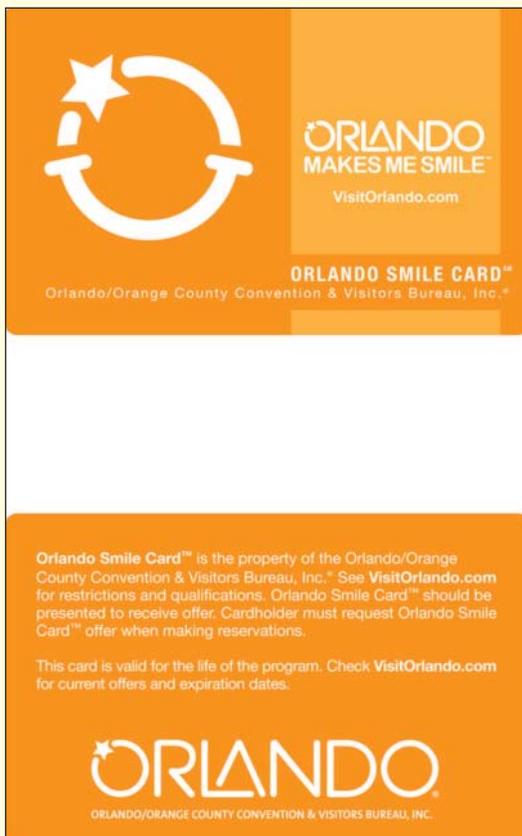
The resulting campaign, “Orlando Makes Me Smile,” was created to serve as more than simply a tagline; it was to be a timeless statement for Orlando. The personalization of the statement with the word choice of “me” rather than “you” allowed for a greater first-person connection with consumers.

When it came down to developing the campaign into creative executions, Push found inspiration from a surprising source: Mark Twain.

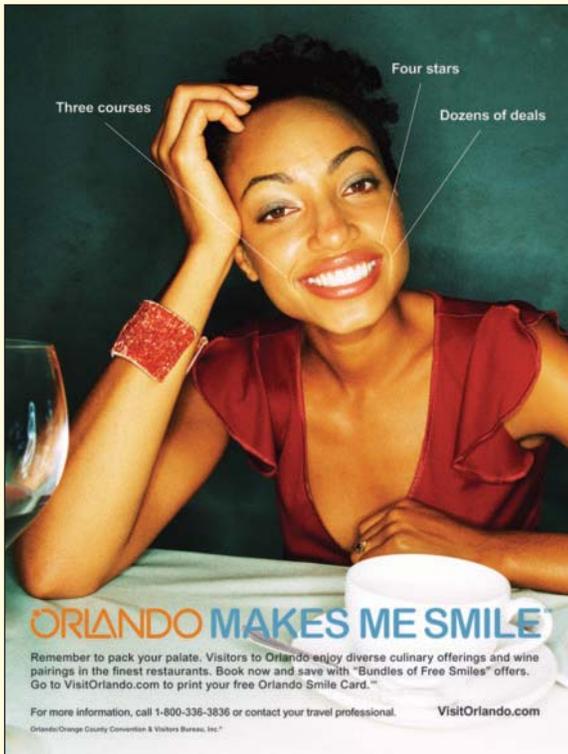
The infamous American author once said, “Wrinkles should merely indicate where smiles have been.” Push’s chief creative officer, Chris Robb, saw an instant connection for Orlando’s new campaign and realized a direction for the creative through a literal interpretation of Twain’s famous words.

As a campaign about relationships, “Orlando Makes Me Smile” features images of individuals on their own or with others, each one with a smile on his or her face. Their smiles, and the wrinkles or dimples resulting from them, tell stories of wonderful experiences in Orlando. Each joyful expression is connected to a specific statement about why that person is so happy.

For example, one of the initial print advertisements featuring a young girl lists a number of popular theme park attractions to explain one side of her smile, and on the other side, just one note of great importance . . . a spa day with her mom. Such



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emotional connections are key to the campaign, which is targeted toward women who, as major household decision makers, are the ultimate travel planners.

IMPLEMENTATION

“Orlando Makes Me Smile” officially rolled out on one of the most joyous nights of the year, New Year’s Eve 2008, when the campaign was featured for thousands to see on a giant jumbotron screen at Boston’s famous “First Night” celebratory event. Concurrently, it went on display in New York’s Times Square on a digital outdoor board.

At the start of 2009, a fully integrated plan launched, comprised of co-op magazine, co-op TV, print and interactive online display advertisements, promotions, online marketing, branding of the Orlando CVB web site, publicity initiatives, and cooperative partnerships.

To reach the target audience of women, “Orlando Makes Me Smile” ads ran in popular magazines for the demographic such as *Better Homes and Gardens*, *Ladies Home Journal*, and *Budget Travel*.

Understanding how the U.S. economy affects travel decisions, the Orlando CVB took advantage of the many values the destination has to offer and worked with Push to create a “Bundles of Free Smiles” promotion connected to the campaign. By simply downloading an Orlando Smile Card from the campaign’s consumer online splash page, visitors were treated to numerous destination-wide offers, from free hotel night stays to kids eat free programs, free special events, and more. The dedicated “Orlando Makes Me Smile” splash page, which is a microsite on VisitOrlando.com, also featured special campaign-related content to assist visitors in planning an affordable vacation, including information on free and inexpensive activities, a searchable database of affordable places to stay, and an events calendar that highlighted events throughout Central Florida.

RESULTS

Although still a relatively new campaign at the time this case study was composed, significant results have been seen in a short period of time. Not only awareness of, but also interest in, Orlando as a destination has grown—all in only a 4-month period.

The Orlando CVB’s web site, which features “Orlando Makes Me Smile” branding, surpassed its unique visitors goal by more than 16 percent. When evaluating its unique visitors month over month, comparing the same time period in 2009 versus that before the campaign in 2008, the increase of unique visitors was more than 27 percent.

Tens of thousands of Orlando Smile Cards have been downloaded, and even more web site-related offers have been printed.

More than 150 of Orlando CVB member companies and organizations participated in the program through related advertising and promotions. As a direct result of their participation, these members received nearly 50,000 more click-throughs from the “Orlando Makes Me Smile” splash page.

With the successful domestic launch of “Orlando Makes Me Smile,” the Orlando CVB decided to take the campaign beyond borders throughout the rest of 2009 to reach potential visitors from Brazil, the UK, Ireland, and Canada.

Courtesy of PUSH and the Orlando/Orange County Convention & Visitors Bureau, Inc.

CASE STUDY

Smokey Bones Bar & Fire Grill

BACKGROUND

Smokey Bones Bar & Fire Grill first opened its doors as Smokey Bones BBQ & Grill in 2000. Darden Restaurants, which owns and operates large brands such as Olive Garden and Red Lobster, launched Smokey Bones with the goal of creating a national barbecue chain.

After 8 years of building and expanding Smokey Bones, Darden Restaurants sold the brand to Sun Capital Partners, a private-equity firm with a restaurant portfolio including Boston Market and Sweet Tomatoes. At the time, Smokey Bones was seeing declining traffic and sales, and Sun Capital Partners wanted to breathe new life into the brand.

INSIGHT AND CHALLENGE

Following the sale from Darden Restaurants to Sun Capital Partners, Smokey Bones searched for an agency to help increase its sales. It hired Orlando-based advertising, branding, and interactive agency, Push, as its agency of record.

Through experiential research, it was determined that Smokey Bones's log cabin theme did not resonate with many guests, nor did it connect well with the barbecue focus. It also was not reflected cohesively across the brand through marketing or advertising initiatives.

Seeing a need for Smokey Bones to change its positioning, Push recommended that the restaurant first work on building a strong brand to increase longevity and growth and then focus on sales as a long-term goal.

Target Audience

Smokey Bones's traditional audience consisted of families or an older demographic that enjoyed barbecue food and discount dining in general. Unfortunately, because of its heavy nature, most diners do not consume barbecue food on a regular basis.



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To ensure that Smokey Bones was reaching an audience it could grow with, Push looked to consumers who were motivated by the social aspects of dining, rather than the food itself, and, therefore, were prone to dine out more often.

Consumers with this frame of mind were deemed “social starters” and designated as the ideal target group for Smokey Bones because of their expendable income and propensity to dine out. As per the term (social starters), these individuals are focused on having social lives, meeting people, and appreciating places that cater to the different needs for being social . . . be it a night out or a casual drink.

SOLUTIONS

To remove the heavy barbeque focus from Smokey Bones and cater to social starters by repositioning the brand as an exciting experience with a bar focus, Smokey Bones BBQ & Grill was rebranded as Smokey Bones Bar & Fire Grill.

The following objectives were put in place to kick-start the new brand:

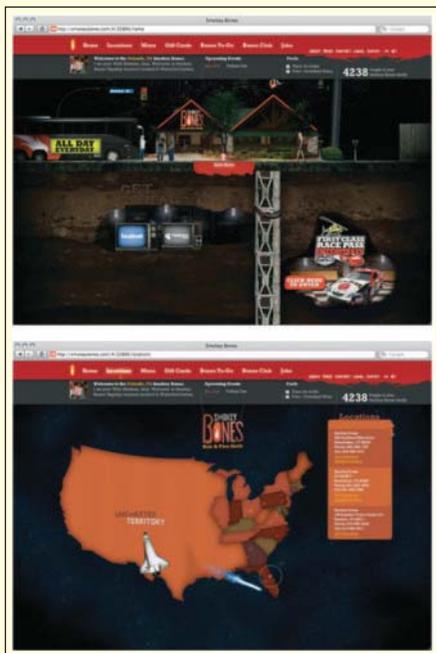
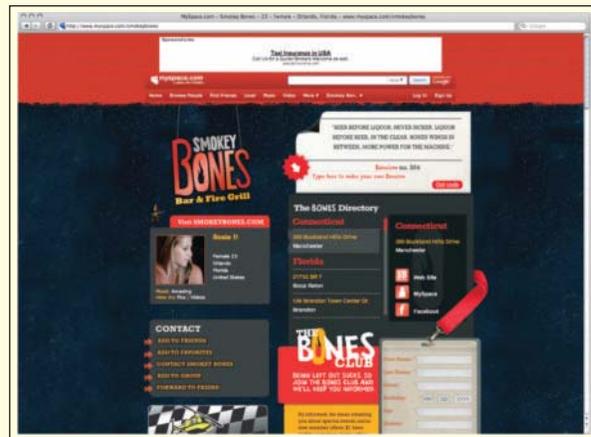
- Open up the bar through design changes and focus on the bar in marketing and advertising materials in order to encourage and increase alcohol sales.

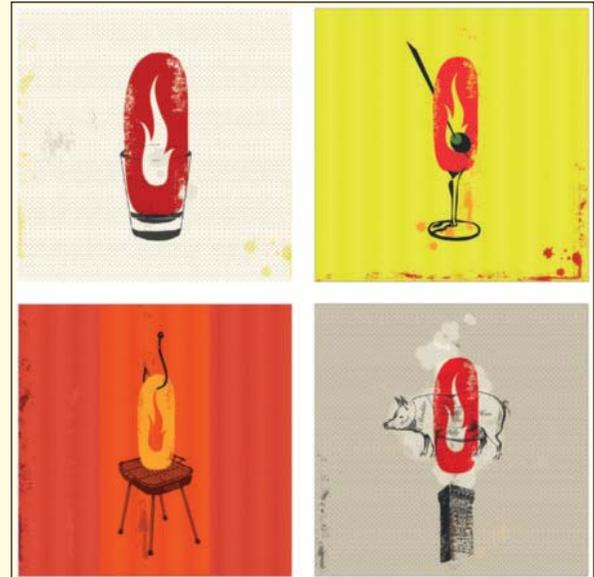
- Use social media tools and recreate the Smokey Bones web site to drive social starters to the site, with the goal of increasing traffic by 20 percent.
- Build Smokey Bones’s consumer database and encourage consumer loyalty by increasing membership to the Bones Club (a free-to-join incentives club).

Open Up the Bar

Smokey Bones began rolling out rebranded restaurants, featuring a new atmosphere and a bar focus. A new logo, menu, and signage, among other collateral, were created to showcase this new personality across the board. In addition, Push created a brand training video to educate staff about the brand transition.

Smokey Bones also began sponsoring and partnering with local sports teams and clubs, offering group drink specials on game days.





Social Media and the Web

Since the rebranding of individual Smokey Bones locations was occurring in stages, it was integral that the new brand be implemented through the medium that is most important to social starters. Rather than concentrate on traditional advertising, Smokey Bones aimed to reach its social starter audience through social media. A new web site (SmokeyBones.com) was developed and launched in early 2009. The site was unique in that it localized each visitor's experience, so regardless of whether a local Smokey Bones had been rebranded, it still reached potential guests with the brand's distinct energy. A total of 68 subsites were created, one for each Smokey Bones restaurant in the country. By entering their ZIP codes, visitors were instantly linked to the site for their closest Smokey Bones location.

This localized experience was overseen by a teammate at each Smokey Bones who was designated as "web host" or "web hostess." The web hosts were put in place to infuse their own personality in the brand and control content for local store pages on the main restaurant site, as well as on their own individual Smokey Bones-branded Facebook and MySpace pages (a first for any national restaurant brand).



Bones Club

The Bones Club needed to reach social starters for inclusion in its e-mail and mobile database. Push created a restaurant-use-only iPhone application for the exclusive use of web hosts. The hosts could use the iPhone application to sign up guests for the Bones Club, edit member information, and easily upload images taken with the iPhone to their local Smokey Bones web site.

RESULTS

Smokey Bones Bar & Fire Grill is an all-new Smokey Bones.

The new Smokey Bones experience was created by changing any and all consumer touch points within the brand into something interactive, exciting, and personal. As a result of the new collateral and image projection through social media, this change was evident even in locations that were yet to be fully re-branded. In addition, social starters began hearing the message.

Here are some initial achievements for Smokey Bones at the time of composition of this case study:

- Alcohol sales exceeded Smokey Bones's first quarter 2009 expectations.
- Saint Patrick's Day 2009 was marked by the highest alcohol sales in the brand's 10-year history.
- Traffic increased to SmokeyBones.com by 50 percent, which surpassed the original goal of a 20 percent increase.
- Consumers picked SmokeyBones.com as their favorite restaurant web site, awarding Smokey Bones the esteemed 2009 Webby People's Voice Award.
- Smokey Bones's social networking efforts resulted in a network of thousands of MySpace and Facebook friends across all Smokey Bones locations.
- The Bones Club membership went up by more than 30 percent in only 2½ months.

Thanks to a strong, cohesive brand and a set strategy in place, Smokey Bones is experiencing excellent results and continues to see its social starter audience grow.

Courtesy of Push and Smokey Bones Bar & Fire Grill.

Western Hemisphere Travel Initiative

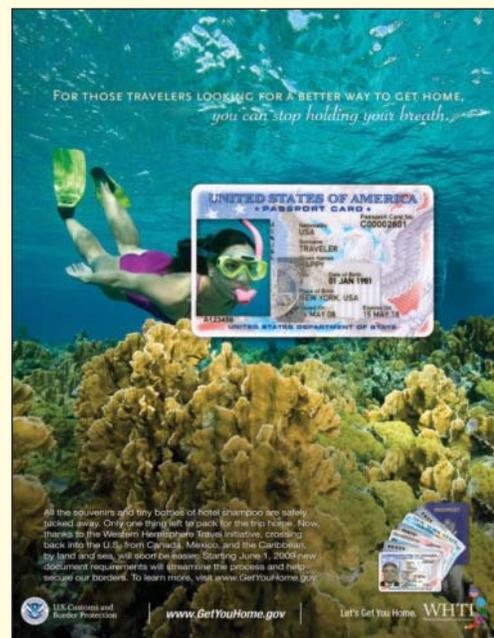
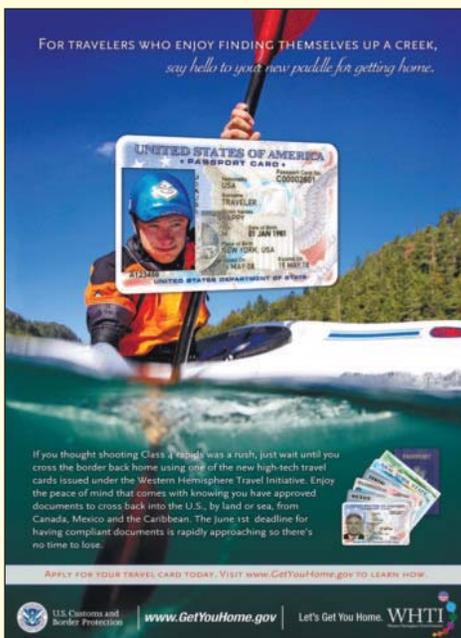
U.S. Customs and Border Protection (CBP) and the Department of Homeland Security partnered with Elevation, a Washington, DC-based advertising firm, to launch a massive public outreach campaign in late 2008. The campaign was the result of CBP implementing a 9/11 Commission recommendation to create a faster and more reliable way to identify and process the more than 790,000 people crossing the border through U.S. points of entry (land and seaports) each day. The new program, dubbed the Western Hemisphere Travel Initiative, or WHTI for short (pronounced “witty”), created new travel document requirements for Americans and Canadians entering the United States by land or sea from Canada, Mexico, Bermuda, or the Caribbean. The campaign’s goal was to educate the traveling public about the new requirements and which compliant documents they would need before the program went into effect in June 2009. The campaign was rolled out in three phases:

1. “Improving to Keep You Moving” The “Improving to Keep You Moving” introductory campaign delivered local messages in border-crossing markets about upcoming construction to outfit crossing stations with new technology during the summer of 2008. The purpose was to acknowledge that there would be travel delays associated with the construction but to remind travelers that it would all be worth it to have more efficient and more secure border-crossing stations.

2. “Let’s Get You Home—Phase 1” Phase 1 of “Let’s Get You Home” was a broad, multifaceted national and international campaign that began in the fall of 2008 and sought to introduce the WHTI program to travelers and direct them to a central web site where they could learn which document was right for them and how to apply for it. The campaign used beautiful imagery of travelers in various environments and had a very warm, inviting, and patriotic tone. The goal was to be disarming and not authoritative and to celebrate traveling. By applying for a WHTI travel card, not only were the travelers helping streamline the process for themselves but they were also performing a duty to their country to help further secure our borders.

2. “Let’s Get You Home—Phase 2, A Call to Action” Using national TV coupled with spot market TV, radio, newspaper, magazine, online, and public relations in border states, the second phase of the “Let’s Get You Home” campaign began in spring 2009 and delivered a direct call to action, reminding travelers that it was time to apply in order to meet the June 2009 deadline.

Phase 3 used humor to discern between the “haves,” those with compliant WHTI documents, and the “have-nots,” those without the documents. The spots showcased the high-tech cards by having cards attached to compliant travelers with their live-action faces seen through the photo



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window in the cards. The tone of the campaign was often described as very “un-government like.” CBP and Homeland Security chose to lead travelers by the hand rather than dragging them in to become compliant.

CAMPAIGN COMPONENTS

Following are some of the campaign components of the WHTI program.

- TV spots ran on NBC and the Travel Channel and were produced with the ability to substitute state-specific enhanced drivers licenses (EDLs) for microtargeted flights.
- Radio in spot market, border-crossing states began to run.
- Print ads ran in *Time*, *Newsweek*, *Travel & Leisure*, *Condé Nast Traveler*, *Budget Travel*, newspapers, and so on.
- Outdoor billboards were placed along the borders.



- Online advertising was placed on travel sites such as Travelocity and Orbitz, including the following:
 - Banners
 - Rich-media banners with geotargeting to pinpoint where the user was logging-in from.
 - Flash video banners where the person inside a travel card would climb out.
- The web site www.GetYouHome.gov was launched.
- The WHTI widget for XP, Vista, and Mac computers was offered.
- Radio public service announcements could be heard in Canada and the United States, including the following:
 - Voice-overs by Shirley Myers and Glenn Frey
- Posters appeared in and on the following:
 - Ports of entry
 - Departments of Motor Vehicles
 - Amtrak stations
 - City buses
- Spanish-language TV (including Telemundo and Univision), radio, microsites, billboards, and tearsheets began running ads.
- The Canada campaign “Know Your Border” included ads on French-language TV, public service announcements, on microsites, and on tearsheets.





RESULTS

Initial indications suggest that the campaign has had great success. There was a strong correlation between ads (flights, insertions, online ads, and outdoor) and the number of web visits to the specially created web site www.GetYouHome.gov. According to Quantcast, web visits went from an insignificant amount in December 2008 to nearly 160,000 monthly visits in April 2009.

Local markets targeted to reach frequent travelers in border markets include the following:

- Northern border
 - Seattle
 - Detroit
 - Buffalo
 - Burlington
 - Bangor
- Southern border
 - San Diego
 - Yuma
 - Tucson



- El Paso
- San Antonio
- Laredo
- Brownsville

Courtesy of Elevations, Ltd., Washington, DC, Credits: President, CEO: Jim Learned, Account Service: Pablo Izquierdo, Gregg Rappaport, and Tiffany Goodyear, Project Management: Jim Learned, Creative Director: Matt Herath, Creative Director/Copywriter Hispanic: Rodolfo Hernandez, Creative Director Canada: Terry O'Riley, Art Directors: Alex Dobert and Mike Martin, Copywriters: Matt Herath and Mike Martin, Interactive Designer: Alex Dobert, Interactive Flash Design: Toolbox #9, Atlanta, Georgia, TV Director: Sam Crawford, ZOO Pictures Los Angeles, California, TV Producer: Darrin Ball, TV Editor: Jeff Jay, Jam Edit, Atlanta, Georgia, Sound Engineering: Mixology Lab, New York City, Compositing: Pirate Sound, Toronto, Canada, Web Video Production: Magick Lantern, Atlanta, Georgia.