

REIMAGINING

5 *Iconic* AD CAMPAIGNS

FROM THE PAST





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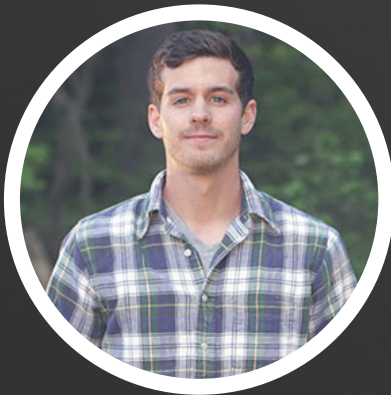
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INTRODUCTION.

Unlike today when consumers willingly associate themselves with their favorite brands by wearing logos and “liking” dozens of Facebook brand pages, consumer brands didn’t really exist prior to 1900, nor did they play a major role in self expression before the early 1960s. Although that would change in the coming decade, much of the media landscape mirrored the homogeneous nature of society’s culture. Everyone watched a handful of shows on just three TV networks; everyone listened to a handful of radio stations; and everyone read their one city newspaper.

With only a few forms of media, much of the industry’s focus was on creativity -- developing the big idea that would resonate with the greatest number of people. After all, with just a few commercials placed on each of the three television networks in existence, a marketer could reach the entire American population in a very short period of time.

Today, media choices are almost limitless. Culture has changed as well: Individuality is welcomed, and with over 1,700 TV channels and 14,700 radio stations, there’s a TV show and website for



every conceivable interest. While this is great for the consumer, it has made it exponentially more complicated for marketers to reach their intended audience. While modern day marketers have more granular targeting capabilities than ever before, there are innumerable media channels, social networks and devices to penetrate -- each with very distinct usage patterns that have to inform your marketing strategy.

Given how much marketing and advertising has changed, especially in the last 60 years, we thought it would be interesting to examine what made five classic advertising campaigns so successful in their time, and reimagine them had they taken place today. We reached out to a handful of advertising experts at various agencies to get their hypotheses on what these Mad Men and post-Mad Men era campaigns would look like if recreated today.

The ideas they came up with vary in scope and specificity, and in some cases, even oppose one another, but they all point to one motif: in order for advertising to make a big impact nowadays, it has to be interactive instead of interruptive, and cross-channel instead of single-platform.

Read on to learn what made five iconic campaigns so successful in their day and explore their hypothetical recreation under the lens of our modern culture and media landscape.



01
Chapter

CLAIROL

Clairol Pushes Boundaries With its 'Does She or Doesn't She' Hair Color Campaign in 1957

Original Brief.

In the 1950s, most women didn't dye their hair because doing so, for the most part, was reserved for women overly fixated on their looks, or of ill repute. Furthermore, the only place a woman could color her hair was in a salon, and the process took several hours. When chemist and co-founder of Clairol, Lawrence M. Gelb, brought that process down to a mere 20 minutes with his new product, he needed to convince women they could dye their hair without anyone being the wiser.



Original Ad Concept: Miss Clairol.

After seven years of research, Miss Clairol Hair Color Bath was introduced to the market in a primarily print-based ad campaign developed by Foote, Cone & Belding. Shirley Polykoff, the only female copywriter in the agency at the time, developed a tagline to convey just how natural the hair color looked: “Does she... or doesn’t she?”

The meaning behind the tagline was immediately understood by women, but not by men, who applied sexual connotations to the titillating phrase. So as not to alienate an important segment of their customer base -- hair salons --



the Miss Clairol ads began including the sub-head, “Hair color so natural only her hairdresser knows for sure!”

In the years that followed, the brand expanded their reach to younger women who weren’t just interested in covering up a little gray, but interested in having some fun. Subsequent ads carried taglines such as, “Every woman should be a redhead... at least once in her life,” and “Is it true blondes have more fun?”

Results.

The campaign was a runaway success.

In 1950, just seven percent of women admitted to dying their hair. Six years after the launch of the campaign, sales for the brand had increased 400%.



The Campaign Reimagined.

“

The foundation of this campaign was to empower women through choice. - Buffy McCoy Kelly, Creative Director, Tattoo Projects

”

As [Buffy McCoy Kelly](#), owner and creative director at a Charlotte, North Carolina-based agency called [Tattoo Projects](#) points out, “The foundation of this campaign was to empower women through choice.” That notion wouldn’t change if the campaign took place today. In fact, it would only be magnified thanks to the vast availability of self-serve information enabled by the internet, and the widespread self-expression enabled by social media.

Reframing the Hair Color Conversation Through Shareable, Visual Social Media for Top-Funnel Attraction.

To reframe the conversation about the typically taboo and uncommon practice of dying one’s hair, Clairol would have to create awareness about hair dying becoming acceptable. Additionally, they’d have to help women learn more about how to get started when curiosity strikes -- when they’re at

home alone, searching Google on “how to color my hair.”

To generate awareness about it being admissible to boost your confidence with a little hair color enhancement, Kelly envisions the current implementation of the Clairol campaign involving heavy photo sharing across social media channels. Photos of female celebrities of all ages with vibrant, yet natural-looking hair color, would be posted regularly to Facebook, Instagram and Pinterest. The photos would prompt fans and viewers to comment whether they believed the hair color appeared natural -- with a fitting question -- “Does she ... or doesn’t she?”

The campaign could also take shape in a custom Facebook application that would allow women to upload photos of themselves to preview what a variety of different hair colors and styles would look like on them, which could then be shared on their personal profiles for friends ‘like’ or comment on to help them decide what look is most flattering. The most popular hair colors and styles across the entire Facebook campaign could even be featured within the application and on a campaign landing page.



A concept similar to the “Does she ... or Doesn’t She?” photos could even play out in a series of YouTube videos. Kelly suggests Clairol create several interactive, choose-your-own adventure-style videos using YouTube annotations features. The videos would depict women of different ages and ethnicities doing normal activities, like meeting a friend for coffee or going out on a date, but some of the women depicted would have dyed hair and some would not. Video viewers would have the chance to guess by clicking on an annotation saying “She Does” or “She Doesn’t.”

If the woman depicted had dyed her hair, both annotations would link to another video revealing the woman at a salon or at home, dying her hair before going out. If she hadn’t, the next video would depict the woman, say, doing her normal beauty routine. Watching several videos would aim to convince viewers that hair dyed with Miss Clairol Color Bath truly does look “so natural” that you really can’t “know [if it was dyed] for sure.”

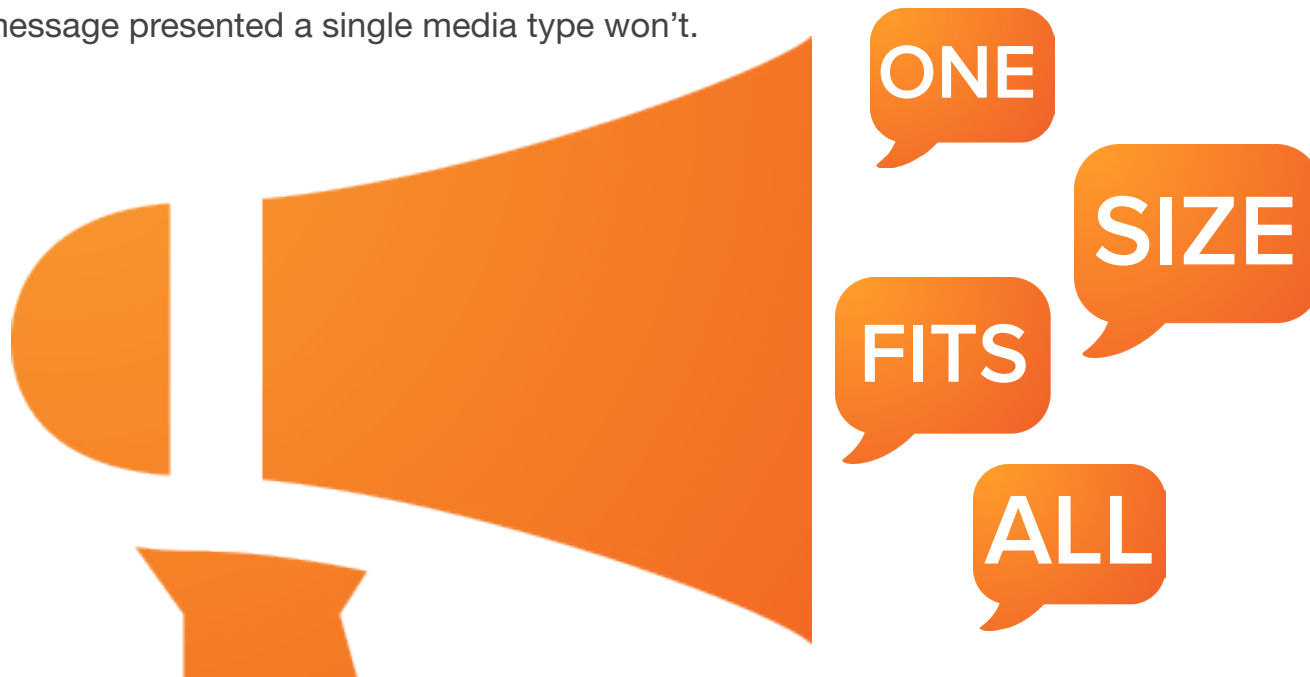
Provoking Mid-Funnel Pre-Purchase Behavior with Interactive Experiences, Downloadable Content, Landing Pages and Calls-To-Action.

All photos and videos, of course, would include a call-to-action to encourage viewers to click an accompanying URL, leading them to a landing page with additional calls-to-action that encourage visitors to shop Clairol’s ecommerce site, or learn more through downloadable ebooks or pamphlets on topics such as how to choose the right hair color for different skin tones.

Content and Context Tie It All Together.

While the original campaign was witty and got people talking, nowadays print ads alone wouldn't suffice. Visual media would have to be shared throughout the social web to attract top-funnel attention, but Clairol would also need to drive product trials, advocacy and sales through blogging and additional educational materials. By doing so, women who went searching for more information would find Clairol's content to help them make an informed purchase decision when they were much more ready to buy. Furthermore, content and calls-to-action on the campaign landing page would need to be tailored to the visitor based on information gathered through the Facebook application or a landing page form as well as her stage in the buying cycle.

Presenting the potential customer with the right content at the right time will get him or her to buy; a blanket message presented a single media type won't.



02 *Chapter*

VOLKSWAGEN

Volkswagen Convinces America That Less is More With its 'Think Small' Campaign in 1959

Original Brief.

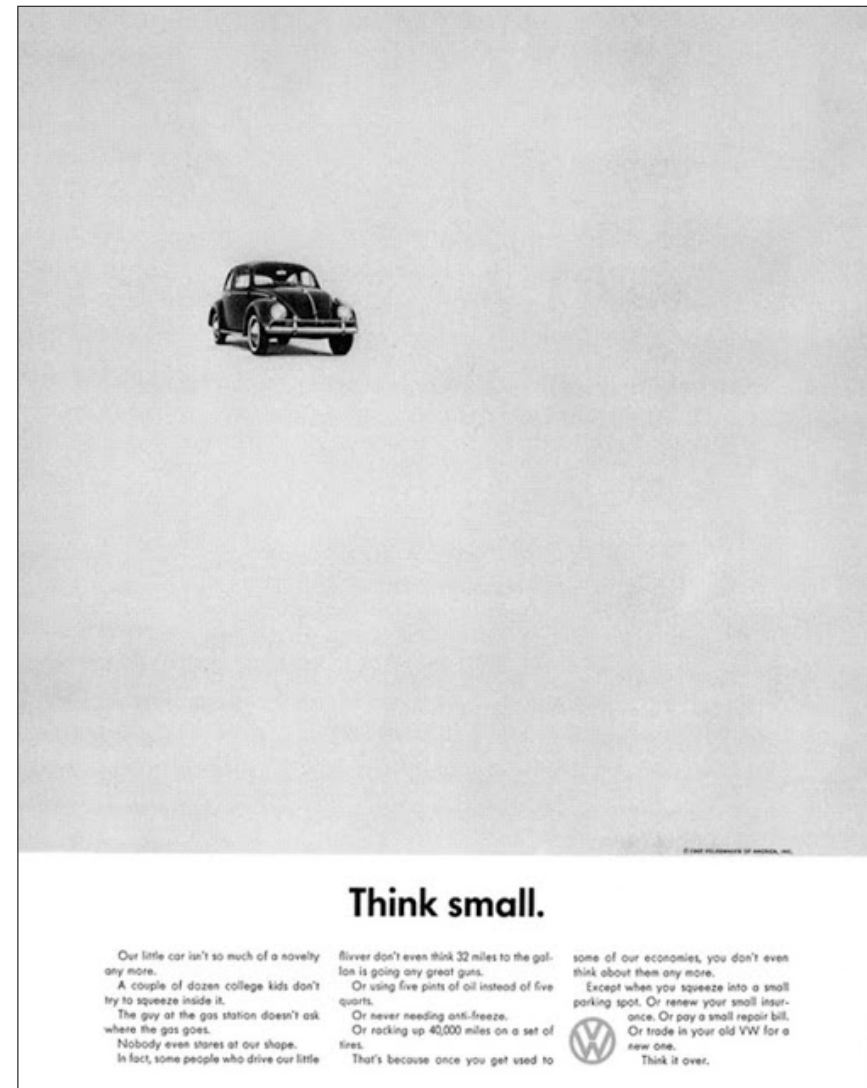
In post-WWII America, Volkswagen was trying to sell their imported, small Beetle when big American cars with giant tailfins ruled the road. Volkswagen had to play up the benefits of driving a function-over-form car in order to turn small size into a desirable quality, and stand out among the ubiquitous bigger-is-better mentality that had been adopted by most Americans and American car brands at the time.



Original Ad Concept: Think Small.

At the end of the 1950s, every car ad practically looked the same. Vibrant colors enhanced beautiful sceneries and smiling families, and the ad copy boasted faster and more luxurious features than the previous year's model. In 1959, when every advertisement exuded the utopian American Dream, copywriter Julian Koenig and art director Helmut Krone of Doyle Dane Bernbach decided to challenge the status quo with a taste of reality.

Koenig and Krone picked up on a rumbling dissatisfaction with having to keep up with postwar 1950s consumerism. When commenting



on the approach to the campaign, [Koenig said](#), “You could take an inverse delight in not having to keep up with the Joneses -- in not responding to Detroit’s planned obsolescence, in not being part of that repetitive, competitive culture.”

That’s why the “Think Small” ad depicted the VW Beetle as purposefully antithetical and unsexy. Black and white colors and bold headlines allowed VW to brazenly acknowledge that the Beetle was not the fastest, flashiest car on the market. Instead, it was reliable, fuel efficient and affordable. The print and [television ad](#) stood for more than practicality; It gave Americans an excuse to think differently than everyone else.

Results.

Despite the fact that the VW Beetle was a vehicle from Germany -- a country not exactly loved by Americans post-World War II -- the vehicle became one of the most popular, best selling cars of its time. The ad itself was [recognized by Ad Age](#) as the top campaign of the last century, and the campaign was renowned for helping establish Madison Avenue as the epicenter of creative genius.

The Campaign Reimagined.

“

Today, there would be a massive ‘Think Small’ digitally-driven movement to try to get people to appreciate the value of ‘small.’ - David Berkowitz, VP of Emerging Media, 360i

”

Differentiating VW Through Guerrilla Marketing and Lifestyle Content That Extends to the Social Web.

To have the same success today, San Francisco-based [School of Thought](#) Co-Founder and Creative Director [Tom Geary](#) proposed the VW campaign actually focus on thinking big: Geary suggested the current Beetle replace every Taxi in New York City for a period of time, or every limo at the Academy Awards. Consumer reactions could be captured on video, which could then be distributed to YouTube, Facebook, a landing page, and other outlets to extend the reach of the campaign.

On the other hand, [David Berkowitz](#), VP of Emerging Media at 360i, suggested VW continue with the original ‘think small’ approach. “Today, there would be a massive ‘Think Small’ digitally-driven movement to try to get people to appreciate the value of ‘small.’”

Nowadays, regardless of thinking big or small for top-funnel stunt marketing aimed at garnering awareness, VW would have to elaborate on its campaign meaning. In 1959, VW was able to create a brand movement by going against the grain of its American competitors and popular culture at the time -- a strategy previously unheard of. Moreover, VW made an impact because they could reach almost the entire American population through TV and print. Today, however, VW wouldn't just be competing against competitors for consumer mindshare; they'd be competing with the [BuzzFeeds](#) and Facebook photo albums of the world, all vying for consumer attention through digital and social channels.

For this reason, the campaign would have to expand on the notion of anti-consumerism and simplicity to truly become a brand worthy of identifying with before and after purchasing a Beetle. VW would have to stand for a different yet admirable lifestyle that valued individuality, practicality, efficiency and reliability beyond vehicle preference. VW actually steered its advertising in this direction in 1969 in a TV ad called "[The Funeral](#)" that extolled frugality. More recently, VW continued this approach with their "[Think Blue](#)" campaign aimed at encouraging environmentally conscious behavior beyond driving. VW could take this even further today by creating educational content that actually helps Americans live more meaningful, healthy, productive, and happy lives.



Increasing Consumer Propensity to Buy With Self-Serve Aspirational Content.

As in the Miss Clairol campaign, photos and trailer videos, in addition to blog posts, would serve as digital breadcrumbs to lead viewers back to a landing page where they could fill out a form to watch documentaries or download ebooks on branded and lifestyle topics, such as how to mimic people who live life to the fullest, how to eat healthier, how a Beetle is made, or how to extend the life of your very own Beetle.

In an effort to get consumers to value the little things in life, Berkowitz suggested VW host a photo contest on Instagram using the hashtag #thinksmaill. Photos would have to depict less being more for the photographers to be entered to win their own VW. “Of course, just a small number of prizes would be available,” Berkowitz said.

On YouTube, ten-second videos could tease longer VW-branded films created by, in Berkowitz’s words, “one of the world’s smallest filmmakers, [Martin Scorsese](#).”

On the cause-related front, Berkowitz suggested VW partner with [Indiegogo](#) to “round up contributions of \$0.01-\$0.25 for an environmental cause to demonstrate the massive impact of thinking small en masse.”



With individuality and personalization being the major themes in all Volkswagen content, subtle calls-to-action would encourage viewers to take individuality further by using an interactive tool to personalize and price their next Beetle.

Content and Context Tie It All Together.

It's not as easy to make a big impact today, even with a juxtapositional idea. In order to get prospective customers to think of the Beetle first the next time they're ready to buy, the modern day version of the VW campaign would have to translate "thinking small" into numerous utilitarian, spreadable ideas that could play out in a diverse set of digital channels and media types.

Furthermore, VW would have to learn how site visitors were absorbing and sharing their content. Site visitors would be able to subscribe to the aspirational content that mattered most to them, but if they weren't interested in how to be more frugal, they wouldn't be sent emails about how to save money on gas, nor would they be presented with similar topics on the VW website.

By drawing a line in the sand and creating helpful content, brands can strengthen the tie they have with like-minded consumers, and weaken their relationship with dissenting ones -- ultimately attracting and nurturing much more qualified buyers.



03

Chapter

KEEP AMERICA BEAUTIFUL

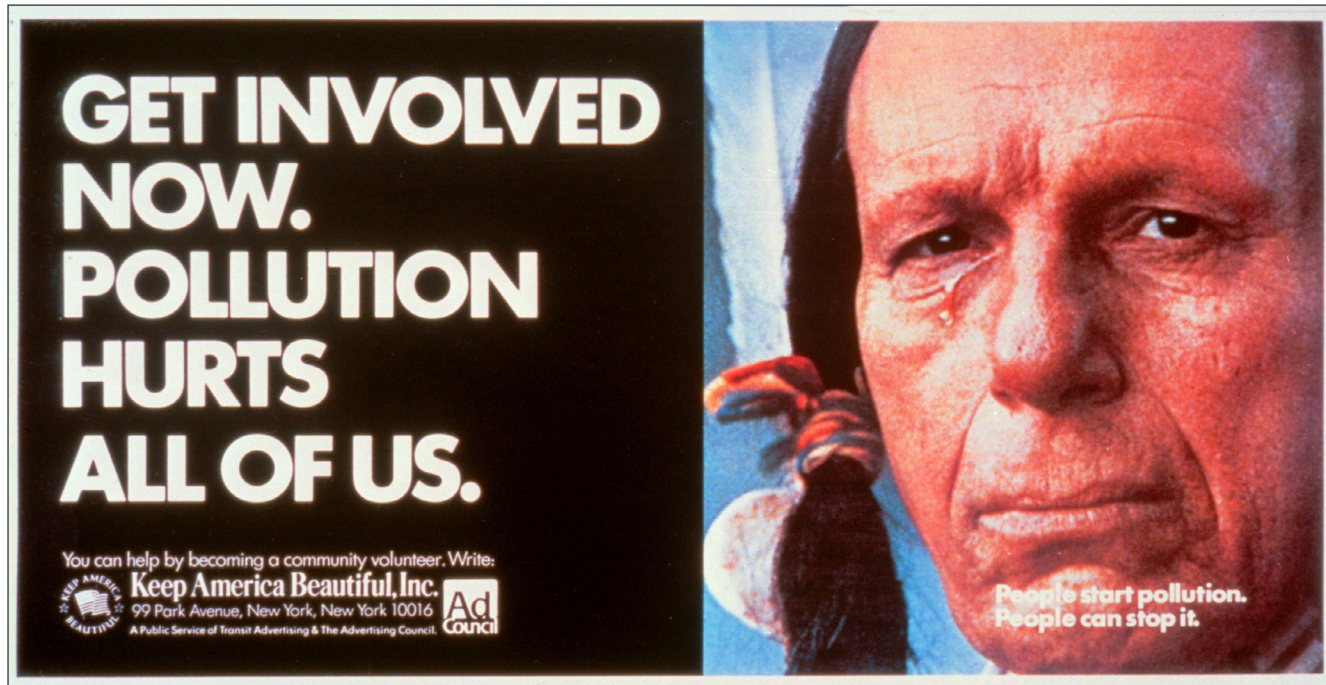
Keep America Beautiful Rallies Anti-Littering Advocates
With its Pollution PSA in 1971

Original Brief.

In 1961, the Keep America Beautiful organization partnered with the Ad Council and Burson-Marsteller to develop a campaign aiming to educate Americans about the environmentally harmful effects of rampant litter and pollution. [Early renditions](#) of the campaign featured a character named Suzy Spotless who would scold her father for littering and encourage Americans to do their part in cleaning up after themselves. In 1974 on Earth Day, America was introduced to the next version of the ad starring Iron Eyes Cody, who would later become widely known as, “The Crying Indian.”



Original Ad Concept: Iron Eyes Cody.



Iron Eyes Cody, played by Italian-American actor, Espera Oscar de Corti, appeared in a [television ad](#) with the tagline, "People start pollution. People can stop it." In the ad, Iron Eyes Cody is seen paddling his canoe down a river sprinkled with trash, passing by factories spewing smoke into the sky. He pulls his canoe up onto the river bed where he sees more trash and witnesses a driver throwing trash out his car window. The ad closes with a close up of Iron Eyes Cody shedding a tear.

Results.

The campaign led nearly 2,000 people to write Keep America Beautiful every month, asking how they could help local litter efforts. In the end, the campaign is attributed to having reduced litter by 88%.

The Campaign Reimagined.

“

You in the red Patagonia. Yes, you. I know its New York, but how about picking up that trash? If we wanted trash, we'd be watching Jersey Shore. - Tom Geary, Co-Founder, School of Thought

”

Leveraging the Speed and Public Nature of Social Media to Draw Top-Funnel Awareness to Adverse Effects of Pollution.

“You know what would happen if Chief Iron Eyes Cody was on the street and someone threw their trash at him? He'd take their photo and put it on Instagram, and then tweet that out to shame the culprits,” said Berkowitz.

Geary took this public shaming concept further by suggesting Keep America Beautiful take over a jumbotron in Times Square to televise live camera footage of anyone blatantly littering or walking by trash on the street without picking it up. In addition to the footage, an audio voice would call out the

occasional litterbug with playful messaging akin to, “You in the red Patagonia. Yes, you. I know its New York, but how about picking up that trash? If we wanted trash, we’d be watching Jersey Shore.”

Shaming litterbugs on jumbotrons and through photos, videos and blog posts on social media channels is one way to get the not-so-aware to become cognizant of the adverse effects of littering and pollution. Sharing breathtaking photos and videos of pristine landscapes all over America and encouraging potential polluters to “keep them that way” is another.



Convincing the More Concerned to Take Action Through Storytelling and Calls-To-Action.

For people who are already more concerned about littering and pollution, anti-pollution advocates would travel around to different American neighborhoods and pen a diary-like blog to tell the stories

of successful pollution reduction and trash relief efforts. Keep America Beautiful could also blog about topics like “10 Simple Ways to Reduce Your Carbon Footprint” or “How to Reduce Waste in the Home.” The blog posts would encourage readers to watch longer form videos and view more detailed fact sheets that underscore the severity of littering and pollution, further priming them through calls-to-action to pledge their participation to an activist group in their local area.

Content and Context Tie It All Together.

Not every American would be ready and willing to help do their part to reduce litter and waste, much less voluntarily join a trash relief effort in their neighborhood. Keep America Beautiful would have to create content for all stages of the [conversion funnel](#) to reach the vast majority.

Through advertising and social media, Keep America Beautiful could help people become aware the littering epidemic. For people already aware and curious about how to actually change their behavior, downloadable educational content would appear in search engines or in their inbox when they were looking for it. The people more willing to take action wouldn't receive emails telling them how many sea turtles die every year from ingesting plastic grocery bags; they'd receive emails informing them that three of their Facebook friends had already signed up to pick up trash at a nearby park on Saturday, and so should they.

04

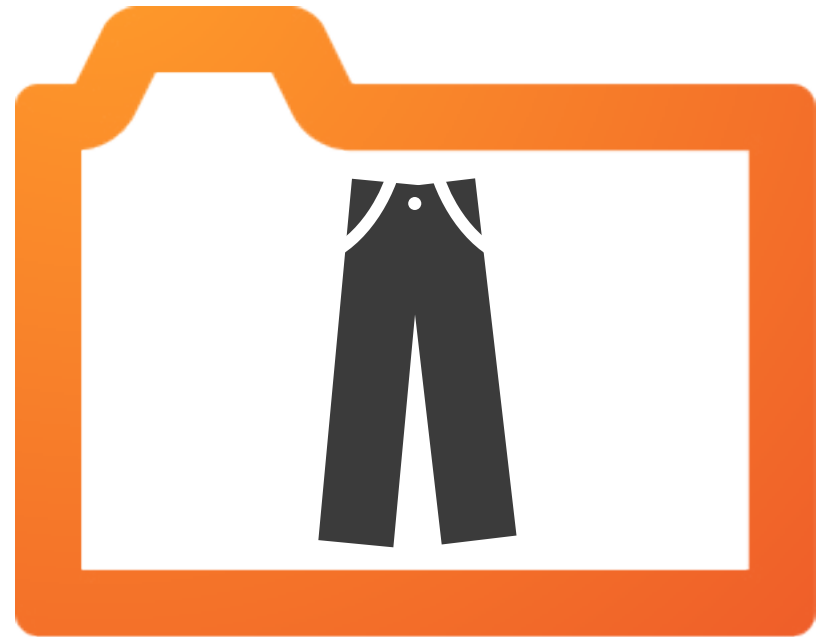
Chapter

CALVIN KLEIN

Calvin Klein Sparks Controversy With Sexually Suggestive Brooke Shields Ads in 1980

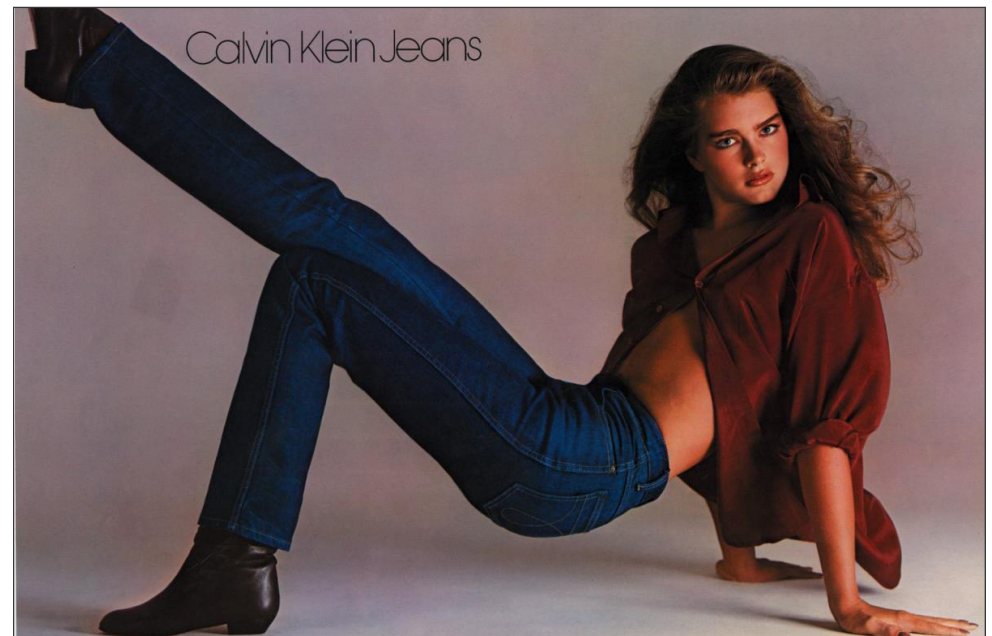
Original Brief.

In the early 1980s jeans had become much more than something a blue collar worker wore to work. Fashion brands like Gucci and Calvin Klein got into the game by marketing their jeans as high fashion wear. Calvin Klein wanted to position the brand as youthful, playful, sexy and appealing to youth. At the time, actress Brooke Shields fit that mold perfectly.



Original Ad Concept: 'Nothing Comes Between Me and My Calvins.'

In 1980, at the age of 15, Brooke Shields was hired by Calvin Klein to appear in a series of print and [television ads](#) shot by Richard Avedon. In one of the ads, Shields is found contorting herself upside down while solving a math problem. In another, she listens to a man many years her senior prattle on about her beauty -- all while the camera slowly slides up and over her body. In a third, Shields shocks the TV networks by sitting on the ground with her legs spread widely, whistling as the camera traces her long legs. When the camera arrives at her face, she stops whistling and tells the audience, "You want to know what comes between me and my Calvins? Nothing."



Results.

Controversy aside, the campaign worked wonders, boosting sales to \$2 million per month.

The Campaign Reimagined.

“

It's interesting how fresh these Shields spots feel. [The 'Nothing Comes Between'] ad really was at the forefront of controversial brand video. A meme before there were memes. Maybe Calvin Klein could just dust [the campaign] off and relaunch it.” - The Perlorian Brothers

”

Placing the 15-year-old Brooke Shields in sexually-charged positions was a bit edgy for 1980. Even with today's jaded, seen-it-all culture and the [all-too-predictable use of sex appeal](#) in Calvin Klein's advertising given their approach over the last thirty years, the Brooke Shields ads would likely still raise an eyebrow if released for the first time today. Advertising filmmakers [The Perlorian Brothers](#) agree: “It's interesting how fresh these Shields spots feel. [The 'Nothing Comes Between'] ad really was at the forefront of controversial brand video. A meme before there were memes. Maybe Calvin Klein could just dust [the campaign] off and relaunch it.”

Let's say that's what Calvin Klein did.

Helping Prospective Customers Express Themselves Through Relatable, Social Experiences.

If Calvin Klein spruced up the video quality of the Brooke Shields spots and relaunched the campaign today, there'd have to be more to it than several TV commercials and print advertisements. The video ads would be posted to YouTube for self-serve viewing pleasure, and the print ads would morph into countless visual images posted to Calvin Klein's Facebook page and Instagram account.

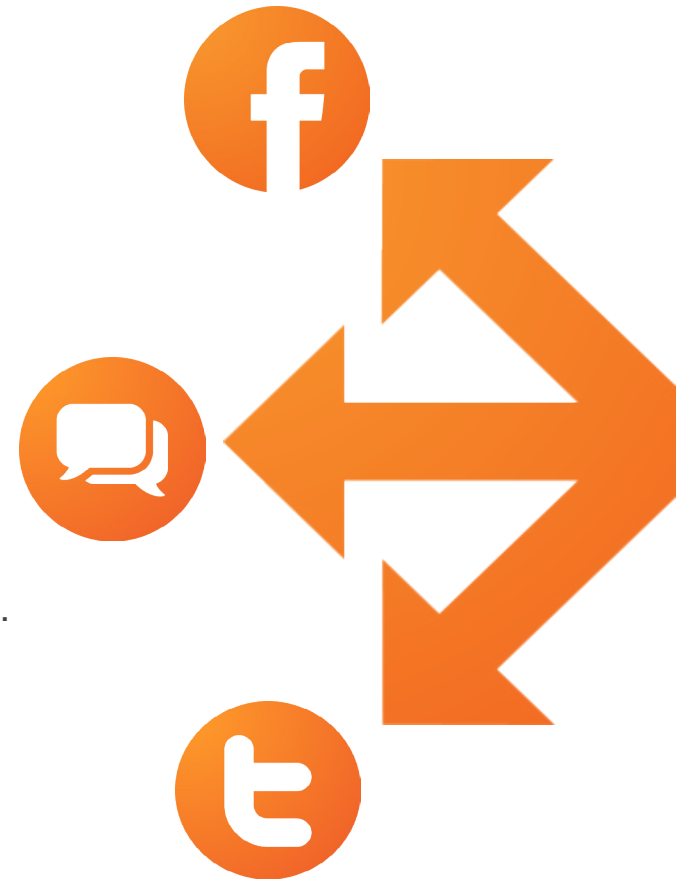
As in the original campaign, Brooke Shields' sex appeal would be used to draw eyeballs, but in today's version, the brand could extend the life of "Nothing comes between me and my Calvins" to mean more than a double entendre.



It's not too much of a stretch to say that finding the perfect pair of jeans can be more difficult than finding the perfect boyfriend or girlfriend, right? So it's not uncommon to treasure the pair of jeans that fit you better than any other pair you own. Once you find your best friend or soul mate, you'll never want to leave their side. Similarly, once you find the right pair of Calvin Klein jeans, you'll never want to take them off, and that's the key message the denim brand would aim to convey.

In a cross-channel social media campaign on Facebook, Instagram, and Twitter, Calvin Klein could position their jeans on the level of importance a significant other, family member or pet by turning the campaign's tagline into a fill-in-the-blank contest. Fans and followers would be encouraged to complete "Nothing comes between me and my ____" with the one person or thing they couldn't live without -- whether their Calvins or their best friend. The most salient resulting user-generated content and stories -- especially those involving a pair of Calvin Klein jeans -- could be highlighted on a landing page or in a series of blog posts for additional exposure.

Now, because finding the perfect pair of jeans can be a complete headache, there's a lot Calvin Klein could do to make the search a lot easier. And they should want to, because according to [research conducted by Cotton, Inc.](#), consumers are willing to pay more for jeans that fit better and last longer.



Drawing Potential Buyers Closer to Purchase With an Interactive, Personalized Shopping Experience.

To help customers find the ideal fit, the brand could take its online pant fit guide a step further by building a virtual dressing room that would allow women and men to upload a full body photo of themselves so Calvin Klein could figure out their body type and automatically suggest and preview the right denim styles.

In addition to providing personalized style recommendations and allowing potential buyers to preview what a pair of jeans looks like on them,

the tool would allow users to share their dressing room images to Facebook or through email so the prospective buyer could get approval from his or her friends. Photos shared from the tool would be branded with a CTA encouraging the users friends to try the virtual denim dressing room for themselves.



Additionally, the dressing room app would gather information about their pant size, preferred pant style, and preferred denim washes and colors. The information would be used to send segmented and personalized emails to prospective buyers when new styles that fit their preferences became available or went on sale online or at a nearby store. Through email and within the app, the user-provided information would also be used to present additional downloadable content on topics such as “The X Pant Styles that Flatter the Pear-Shaped Body Type” or “How to Make Your Jeans Last Longer.”

Content and Context Tie It All Together.

Paying gobs of money for more sex-infused print ads and commercials may or may not create more demand for skinny jeans. It must be working in some way, otherwise Calvin Klein wouldn't [still be doing it today](#). Regardless, eye candy alone is not enough to make Calvin Klein a go-to denim brand; [they're in last place](#) among the top ten.

By focusing on making consumers' lives easier, better, or more enjoyable in some way, Calvin Klein stands a better chance attracting devoted, repeat customers. Personalizing and simplifying the shopping experience for prospective buyers is one way to do just that. A twenty-something shopper who wants to appear more desirable to the opposite sex and has a birthday around the corner can and should be communicated to entirely differently than a forty-something trying to mix up her professional wardrobe. If it's easier for shoppers with disparate needs to find that perfect fit at Calvin Klein than anywhere else, Calvin Klein stands a better chance becoming a preferred brand.

05

Chapter

WENDY'S

Wendy's Creates an Everyday Catchphrase With its
'Where's the Beef?' Spot in 1984

Original Brief.

Wendy's was in a challenging financial situation in the early 1980s. They needed a quick turnaround. It was decided the focus would be on the beef and the fact Wendy's beef was cooked fresh and never frozen. And that is was cooked at a lower temperature that didn't drain all the juice out of the meat.



Original Ad Concept: 'Where's the Beef?'

Who doesn't remember [Clara Peller](#)? In 1984 at the age of 81, Peller was cast by Dancer Fitzgerald Sample to appear in a [Wendy's commercial](#). The ad carried the now-famous line uttered by Peller -- "Where's the beef?"

In the ad, Peller played one of three elderly ladies who enter a fictitious fast-food restaurant called Big Bun, and marvel over a tiny burger sitting atop a giant bun. While two of the ladies find the burger amusing, Peller blurts out, "Where's the Beef?" Peller uttered the phrase in several more Wendy's commercials and the line became an instant catchphrase across America.



Results.

The campaign -- and the phrase -- were credited with increasing sales 31% to \$945 million worldwide in 1995. Of the campaign's success, Wendy's SVP [Denny Lynch said](#), "With Clara we accomplished as much in five weeks as we did in 14 and a half years."



The Campaign Reimagined.

“

Wendy's would need to beef up the web. Online and on mobile devices, takeover rich media ads would be nothing but a massive image of a juicy Wendy's beef patty and the question, 'Where's the beef?' Nothing else, not even a logo. - David Berkowitz

”

The “Where's the beef?” campaign aimed to promise potential customers that Wendy's burgers were superior to those of its rivals. Nowadays, with [declining consumer trust in business](#) and [traditional advertising](#), a promise like this one wouldn't be as persuasive on its own -- even if backed by enough advertising dollars to permeate every possible communication channel.

Using Paid and Organic Search to Attract Visitors and Prospects to Social and Mobile Properties.

The essence of inbound marketing is to attract customers to one brand over another through magnetic marketing. Being magnetic means being findable, accessible, and helpful anytime a potential customer decides they're ready to learn more or make a purchase. For a fast food

brand like Wendy's, drawing on-the-go customers into the drive through relies not only on having a desirable product and a strong web presence, but also on being more convenient than other available choices -- being faster, easier, and actually nearby at the moment hunger strikes.

That's why top-funnel marketing tactics, such as advertising or creating informative content about the differences between Wendy's beef and McDonald's beef would have to be coupled with making Wendy's more findable through mobile and local search engine optimization. People have a greater propensity to buy when searching for locations while on a road trip or around the corner. By ensuring each Wendy's location can easily be found on mobile via Google, Yelp, Foursquare, and within a proprietary mobile website and app, Wendy's increases the likelihood of becoming part of the consideration set at a hungry customer's point of need.

In order to create top-of-mind awareness to get future burger eaters searching, though, "Wendy's would need to beef up the web," according to Berkowitz. "Online and on mobile devices, takeover rich media ads would be nothing but a massive image of a juicy Wendy's beef patty and the question, 'Where's the beef?' Nothing else, not even a logo."



The ubiquity of rich media, display and pay-per-click ads coupled with a complete lack of branding would spark curiosity, and an influx of social conversations and Google searches for terms like “where’s the beef,” “giant burger patty,” “online beef ads” and other similar terms. If users clicked on the ads, they’d be end up on wheresthebeef.com.

When users searched, they’d find an array of search-optimized and interactive content from wheresthebeef.com that creatively explains the campaign and why Wendy’s beef is superior than that of its competitors. One interactive experience on the microsite would be “the world’s easiest 8-bit game” according to Berkowitz. “But instead of displaying big-bunned, tiny-patty burgers, there would be a single, giant Wendy’s burger with an oversized beef patty, and game players would have to identify where the beef is.”

Facebook users would be able to play the game within an app embedded in a custom tab on the Wendy’s Facebook page as well. Upon winning, game players would be rewarded with a discount coupon and would be prompted to share a post or tweet informing their friends that they had “found the beef.”

Using Email and Mobile to Help On-the-Go Customers Find and Buy “The Beef.”

The primary call to action across all web properties would encourage visitors to download the official Wendy’s mobile app so prospective customers could create a profile, opt-in to receive push or email

notifications when nearby “the beef” (a Wendy’s location), and customize and save their favorite Wendy’s menu items to order and pay for when nearby or in-store. Data about meal preferences and location could be mapped to the primary POS system and used to send mobile or email specials and coupons tailored to the individual customer and their purchase history.

Content and Context Ties It All Together.

Broadcasting that Wendy’s beef is more fresh and juicy than rival brands may keep Wendy’s top-of-mind, but that doesn’t change the fact that convenience has major influence on the purchase decision. The modern day version of the “Where’s the beef?” campaign would have to pair its promise of quality with on-the-go utility. First, ads and social conversations would create awareness, but turning web traffic into foot traffic requires making life easier for the customer (i.e. the mobile app) while also creating opportunities for Wendy’s to collect more behavioral data to increase the relevancy of their marketing content and communications even more.

Turning existing customers into repeat customers can be as simple as changing an email subject line from, “Wendy’s beef is fresh, never frozen,” to “We know you’re a big fan of the Baconator. Here’s two dollars off your next one.” Which do you think customers would prefer?”



CONCLUSION.

The biggest difference between campaigns of yesteryear and campaigns of today is that advertising from the past could be one-size-fits-all. When the traditional media landscape consisted of nothing more than a dozen TV channels, radio stations, newspapers and magazines, advertisers could bet with confidence that they could get their message across. Besides, consumers didn't know there was a better way, nor did they possess DVRs, Do Not Call lists, or pocket-sized portals to all the world's information so they could circumvent brand promises that seemed too good to be true.

Nowadays brands don't find customers. Customers find brands. And it's not as a result of a cold call that interrupted dinner, a TV commercial that distracted them from Mad Men, or a stack of direct mail stuffed in their mailbox. Customers find brands through searching the web for information when they want it, and by gathering information from a trusted circle of peers both online and off. Translating traditional advertising to the web involves more than turning billboards into banner ads: Marketers have to create [marketing people love](#).

People love marketing that's more about their needs than the brand's needs. People love marketing that's trustworthy. People love marketing that presents the right information at the right time.

In order for Clairol, VW, Keep America Beautiful, Calvin Klein, and Wendy's to create the same impact today as they did in the past, they would need to do more than launch a Facebook presence. They'd

need to do more than repackage their once tried-and-true, outbound advertising campaigns into equally-as-interruptive digital ad formats.

Brands big and small need to [create digital experiences](#) and present [dynamic content](#) that draws prospective customers into and through the purchase funnel. How? With [messaging and delivery that's informed by the digital footprints they leave behind](#) -- the explicit and implicit clues into who they are, what communication channels they prefer, what information they're looking for, and when they might be ready to buy.

Does your marketing interrupt what people want to consume -- or is it the very thing people want to consume?



REACH CUSTOMERS THE INBOUND WAY: WITH CONTENT & CONTEXT.

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