



Adspace CASE



Lynxjet – How to make a deodorant really take off

To view the TVC, go to www.youtube.com and search lynxjet


For those marketing men who pondered how to make a deodorant really take off, few would have thought of an aeroplane. Yet this was the vehicle Lynx chose to make sales soar. Lynx partnered with Jetstar to create a fleet of six Boeing 717 Lynx branded jets. These were to launch in time for Schoolies and fly the eastern seaboard across the summer holiday period.

However, these were no ordinary jets, just as the hostesses were no ordinary hostesses. These mostesses in their tight fitting gold uniforms embodied the ultimate in womanhood to the target market of males in their late teens to early 20's. Furthermore, Lynxjet launched with the young male-directed themeline, "Get on. Get off".

This was enough to create turbulence amongst Jetstar hostesses, who complained that the television commercials did not depict the hostesses in a positive or professional way. The unions, who were currently in enterprise bargaining negotiation with the airline, put pressure on Jetstar to rescind its agreement with Lynx and cancel the airline.

While the planes were grounded, the advertising idea still flew. Lynxjet was a mythical airline integrated across a number of marketing communication vehicles including television, ambient media, direct marketing, sales promotion and online. The television commercial dramatised this fantasy airline, where vivacious mostesses had pillow fights or attentively served Lynx burgers to hungry young men.

Dejan Rasci, Creative Director, Lowe Hunt said, "The whole myth of the airline worked really well. It was a fresh way of talking about Lynx, which have never done anything like this before, and full credit goes to Unilever for backing it".





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There were many who complained that the television campaign was sexist and it was actually banned in New Zealand. But the judges at Cannes, the most prestigious advertising festival in the world, thought that the campaign was clever and convincing and flew under the radar. Lynxjet was awarded a record haul of eight Lions - two Gold Lions and one Bronze in Direct Marketing, two Promotional Lions, one Bronze in Outdoor, one Bronze in Film, plus the Gold and the Grand Prix in Media for Universal McCann Sydney. The campaign picked up 31 awards globally, including D&AD London, AWARD and the Media Federation Awards.

One of the judges, Mark Tutssel, worldwide chief creative officer, Leo Burnett, said, "The challenge is no longer creating awareness; it is engagement. We need big, compelling ideas that ignite conversations, and Lynxjet from Unilever is such a case."

Young men liked the advertising as well, with market share increasing by 14.4% to 84.5% during the three months that the campaign ran. The websites attracted 658,000 hits. And the campaign attracted more than \$500,000 in publicity.

The airline, or was it the myth of the airline, allowed the deodorant to really take off.

Source: Gayle Kerr, "LynxJet: Making a young man's fantasy fly", in Belch, Belch, Kerr and Powell (2008) Advertising and promotion: An IMC Perspective, McGraw-Hill: Sydney; "Aussies on Cannes metal binge", AdNews, June 24, 2006; www.thinktv.com.au.

Questions

1. Is this advertising sexist or just well targeted to the men 18 to 24?
 2. What risks did the creative take in using such controversial images, such as the Mostesses pillow fighting? Were they justified? How would you justify them?
 3. What connection do these images have with deodorant? And the target audience?
 4. How can an ad be awarded as the best in the world by a panel of peers at the Cannes Advertising Festival, yet be banned as sexist in another part of the world? Which judge is right and why?
 5. Does advertising have to take risks just to get noticed?
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