

When do we stop being young?

#AGEISJUSTANUMBER

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ESSILOR ENGAGES CONSUMERS IN A GLOBAL VIRAL CAMPAIGN AGAINST AGE CONDITIONING

With the #AgeIsJustANumber campaign (#AIJAN), Varilux®, Essilor's progressive lens brand, sets out to create a different outlook on aging. Through a digital campaign, #AIJAN aims to get across the message that age isn't a barrier to stop people from living their lives to the fullest.

The #AIJAN campaign kicks off with a short teaser film, inviting people to answer the question "when do we stop being young?" on a dedicated website - www.ageisjustanumber.com. Every age entered is matched to an inspiring video of individuals from 40-99 years doing anything from acrobatics, parachuting to skating. Just by asking the question, the campaign seeks to challenge people's own perceptions of age.





Already launched in the US and France, the #AIJAN campaign aims to de-dramatize presbyopia and help people who are facing changes to their vision after turning 40 to feel confident and keep doing the things they love no matter their age. The website offers links to further information about Varilux lenses and connects visitors to their local eye care professional for advice on maintaining sharp, clear and healthy vision. The campaign also benefits from social media activation with sponsored posts on social networks.

Essilor Group's Mission is improving lives by improving sight – accompanying people's visual health needs as they evolve at every age of life. Varilux® shares this mission through a 50 year focus on bringing instant sharp and effortless vision at all distances for people with presbyopia – a natural physiological change that affects everyone's vision. Sociological studies have found that people with more positive self-perceptions of aging lived 7.5 years longer than those with less positive self-perceptions of aging*. Through the #AIJAN campaign, Essilor hopes to show that age is just a number and no barrier to experiencing the full potential of life.

* Source: Levy, Slade, Kunkel & Kassel – 2002

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