

Cassies 2007 Cases

Brand/Case: SickKids Believe

Winner: Events, Seasonal and Short-Term—Silver

Client Credits: SickKids Foundation.

Paula Roberts, VP Strategic Communications

Agency Credits: Ethos JWT

Wahn Yoon, Senior Consultant, Ethos JWT
Chilion Benedict, Consultant, Ethos JWT
Andy Brokenshire, VP Executive Art Director, JWT
Dean Hore, VP Associate Creative Director, JWT
Sarah Moran, VP Strategic Planning, JWT

Crossover Notes: All winning cases contain lessons that cross over from one case to another. David Rutherford has been identifying these as Crossover Notes since Cassies 1997. The full set for Cassies 2007 can be downloaded from the Case Library section at www.cassies.ca

Crossover Note 2. Brand Truths.
Crossover Note 5. The Total Brand Experience.
Crossover Note 32. Internal Marketing.

To see creative, go to the Case Library Index and click on the additional links beside the case.

EXECUTIVE SUMMARY

Business Results Period (Consecutive Months): October 2006 – December 2006.
Start of Advertising/Communication Effort: October 2, 2006.
Base Period for Comparison: Fiscal 05/06 (ending Mar 06) & Oct – Dec 2005.

Canadian charitable fundraising has never been more competitive than it is now. The number of registered not-for-profits increases each year, while the proportion of Canadians who give to charity remains largely the same. Larger not-for-profits have launched very public marketing and lottery campaigns to attract attention and dollars, and the term “strategic marketing” has become commonplace in the charitable world.

In this climate, in 2005, SickKids Foundation announced an unprecedented \$500 million fundraising goal by 2010. That year also saw the successful re-launch of the brand, marked by a campaign that won a Cassies Silver in the not-for-profit category. The campaign helped propel the Foundation to a \$70 million fundraising goal, and to position the institution as the leader in the hospital and children’s health categories.

For 2006/7, the Foundation did even better. It achieved the best month, best quarter and best year in its history.

SITUATION ANALYSIS

a) Overall Assessment

SickKids is world renowned. It has been responsible for countless world-changing discoveries. Many of the most respected clinician-scientists in the world have been trained and/or work at the hospital, and children from around the world come for treatment when all else fails. SickKids Foundation is the largest non-governmental granting agency in child health in Canada, and has raised hundreds of millions of dollars since its inception in 1972. Though the public views the Hospital and Foundation as one brand, the client in this case is the SickKids Foundation. This was the situation:

An Over-Communicated Public: Issues from climate change to global poverty to obesity to AIDS in Africa were increasingly on the public’s radar screen. Major events, even rock tours, focused on raising awareness and funds, and celebrity gossip was peppered with references to the issues that stars embrace. And this was only a fraction of the clutter.

A Competitive Sector: Walks, runs, lotteries and “a-thons” were overwhelming the sector. To succeed, an organization had to be distinctive, top-of-mind and emotionally irresistible.

An Attitude That Somebody Else Will Do It: After the 2005 campaign, SickKids was as visible as ever in the Greater Toronto Area. However, this awareness caused the misperception that “other people” were taking care of the problem. It was imperative to counteract this.

The Burden of Being a World Leader: People tended to think that a world leader like SickKids would de facto be well funded, and therefore not need their support.

b) Business Objectives

- To further elevate the awareness, importance and profile of the SickKids brand
- To hit record revenue for fiscal 2006-07 i.e. \$79 million

c) Annual Campaign Media Budget

- \$1-2 million
- Coverage: Greater Toronto Area, Hamilton

STRATEGY & INSIGHT

We ran focus groups in Toronto, Hamilton, Peterborough, and Kitchener/Waterloo. The audiences that were the most receptive were, unsurprisingly, those with children under 18 living at home, or grandparents. Additionally, women were more receptive than men to images and stories about children in need, and were more likely to make the majority of charitable giving decisions. As a result, we focused on two audiences:

Mom-preneurs: Women with children under 18 living at home—educated, physically & socially active, heavily involved in their children’s lives, running their households like businesses, and making contributions to a variety of charities each year. These women had the motivation, resources and energy to engage with causes such as SickKids and involve their friends and family as well.

Vibrant Grandparents: Couples with grandchildren under the age of 18 in their lives and living nearby. They are well-educated, physically & socially active, have disposable income, are well-travelled and are likely to invest in their grandchildren’s future in a variety of ways.

The research showed that these audiences were particularly receptive to the story of a child in need. We therefore focused on vivid portraits of SickKids patients in the midst of their struggle, or who had recently conquered an illness. They were vulnerable and yet hopeful, even defiant. **Crossover Note 2.** The famous “Believe” tagline was also extended to “Believe. Donations Make the Difference.”

For media, we examined the habits of Mom-preneurs and Vibrant Grandparents and selected the following channels:

- Magazines – An intimate medium, where our audiences spend quiet time.
- Malls – Where Moms make multiple, extended visits, and are highly likely to see large banners and posters.
- Appointment TV – News and other scheduled TV viewing.
- Specialty TV – Shows and networks, such as the Life Network and HGTV, that are highly popular with Moms and Grandparents.
- Internet – Websites that correspond to the most popular magazines in our media buy.

The campaign was also highly integrated. Patient stories from the brand campaign appeared in the fall direct mail campaigns. The Foundation website also had patient stories and profiles prominently displayed, allowing donors to learn about the personal journeys of the children and their families. Overall, all major communications channels carried the look, feel, messages and stories of the brand campaign. **Crossover Note 5.**

CREATIVE EXECUTION

A selection of creative is outlined below.

Magazine

Four executions, shot in the hospital, featured real patients holding signs with captivating headlines. Some of the ads featured donation reply cards – aligned to the imagery.




One of the four magazine executions



Its reply card

Newspaper

We encouraged readers to visit SickKids' Holiday Giving Guide – the flagship feature of shopsickkids.com that allows people to support the hospital by purchasing Believe branded merchandise for loved ones for the holidays.



Will buying
something from our
Holiday Giving Guide
help sick children?
You better
it.

This year give a gift that will really make a difference. The hand-stamped, sterling silver necklace pictured above is just one of the many special gifts you'll find online in our SickKids Holiday Giving Guide. You'll find dozens of ways to give. Everything from unique gifts and greeting cards to party planning ideas and tribute programs. And best of all, proceeds help sick children get healthy. Be sure to shop our Holiday Giving Guide online today at sickkidsfoundation.com/holiday or call 1-800-661-1083.

SickKids
Believe. Your Gifts Make a Difference.

Mall

The magazine concept was made larger than life through three executions in 15 malls across the Greater Toronto Area. Direct Dialoguers (canvassers) were deployed to several of these malls to leverage the presence of the ads.



Television and Cinema "Lean on Me" :60

The 60-second TV ad, which had aired predominantly as a 30-second spot the previous year, resonated deeply with the target audience. Set to Bill Withers' "Lean on Me," it features researchers, doctors, surgeons, nurses, parents, and patients throughout the hospital singing along with the lyrics. At the end of the spot, we cut to "Please give generously" and then the tagline "SickKids. Believe. Your donations make the difference." The 60-second spot also aired in cinemas throughout Greater Toronto, as well as on select websites, where a customized ending encouraged viewers to click through to the SickKids website to donate.



Internet

Four different Flash executions ran on key websites, encouraging people to click through to SickKids and make a donation. Once at the site, they could read the stories of the kids, watch the television commercial, and pass along the link to friends.



Banner on Hospital

A 58-foot ad ran across the top of the hospital, on the heavily trafficked side.



MEDIA EXECUTION

The campaign was in market from October 2 to the end of December 2006. It was also calibrated to support fundraising by SickKids Foundation during its holiday drive.

	October					November					December				
Television	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Cinema	■	■	■	■	■	■	■	■	■	■					
Mall	■	■	■	■	■	■	■	■	■	■					
Magazine	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
Online	■	■	■	■	■	■	■	■	■	■					
Newspaper											■	■	■	■	■

BUSINESS RESULTS

For fiscal year 2005-06 (ending March 2006) SickKids Foundation had increased revenue to a first-ever \$70 million.

We are proud to report that for fiscal year 2006-07, SickKids Foundation raised \$81.449 million, an increase of \$10.544 million (or 14.9%) over the previous record.

Most significantly, during October-December 2006 (the period of this case) SickKids raised \$28.38 million, the most successful quarter in its fundraising history. As well, in January-March 2007 SickKids raised another \$22.074 million, which was 16% above the same period the year before. (The campaign continued to run in malls through January and in select magazines.)

The campaign was also clearly breaking through:

- Traffic on the Foundation website increased 435 per cent vs. the same time in 2005.
- Ad awareness was high (Millward Brown SickKids Report, February 2007)
 - 66% of the target were aware of the campaign
 - 70% remembered correctly that the advertising was for SickKids
 - 96% found the advertising believable
 - 87% understood from the advertising that SickKids relies on their donation
- Target audiences felt a real sense of pride when thinking about giving to SickKids – a strong emotional driver
- SickKids was significantly more likely to be identified as the only organization that would be considered for future donations
- SickKids was the only organization in the competitive set that saw an increase in proportion of donors compared to the pre-wave

The campaign also demonstrably helped fundraising effort. [Data were supplied.]

CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

The October – December 06 quarter (when the campaign ran) corresponded to the best quarter in the Foundation’s history. December, the most important month in the year for fundraising, was the best month of fundraising in the Foundation’s history.

SickKids Foundation staff also reported anecdotally that their fundraising efforts yielded significantly better results because of the effect of the campaign. **Crossover Note 32.** Donors were more receptive, helping the work in corporate giving, one-to-one gift acquisition, direct mail, street canvassing, and online.

Finally, and significantly, senior executives from two of the world’s great children’s hospitals – Great Ormond Street Hospital in London, England and Boston Children’s Hospital – have been to SickKids Foundation recently to learn about their marketing and advertising work.

INTRODUCTION TO CROSSOVER NOTES — CASSIES 2007

[For SickKids]

Each year I update these Crossover Notes. If you've read this cover note before, you can skip it. If not, it's worth a quick read.

My career started with a seven year sentence in brand management at Procter & Gamble. Then I clambered up the ladder at O&M, becoming President and later Vice Chairman, all of this in Toronto. Then I set up as a consultant.

P&G and O&M were passionate about "lessons learned" from advertising effort, and so was I. All the Cassies cases have great lessons in them, though at the pace we work today these lessons are not necessarily easy to find.

I was thinking about this as I was editing Cassies 1997, and I had the idea for Crossover Notes. They started as bite-sized footnotes pointing out lessons that "cross over" from one case to another. Then, as time had gone by, they've evolved to what we have today.

You can use Crossover Notes in two ways. Although they weren't designed as a crash course in advertising, they are worth reading as a whole. You can also dip into them selectively. The headings on the next page will help you choose.

I've tried to be even-handed on controversial issues, but here and there you will sense my point of view. For this I thank the Cassies for not editing their Editor.

We now have close to 200 published cases. And I hope I've helped pass some of the learning on.

David Rutherford

Toronto: January 2008.

For more on brand-building see *Excellence in Brand Communication*—by leading Canadians from across the marketing and advertising spectrum. See also *Vulcans. Earthlings and Marketing ROI*, commissioned by the ICA, and published by Wilfrid Laurier University Press.

See www.ica.adbeast.com.

INDEX OF CROSSOVER NOTES FOR CASSIES 2007

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1. What a Brand Stands For.	
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The Notes for this case are marked ✓ and come next.

Note: Cassies uses “advertising” in its broad sense. It not only stands for advertising through the main media of broadcast, print, out of home etc. Where appropriate, it also stands for Direct Marketing, PR, Interactive Marketing, Buzz Marketing, Event Marketing, Product Placement etc.

SICKKIDS CROSSOVER NOTES FOR CASSIES 2007

- 2. Brand Truths.** Successful advertising (in fact all successful communication) resonates with its audience. As a marketer, you may want people to believe that you have the best-tasting coffee, but simply saying, “I have the best-tasting coffee” will not usually get the resonance you need. One school of thought believes in saying the obvious as loudly and even as crassly as you can. We could call it the Bad Boy syndrome. Another has led to the idea of Brand Truths. These operate on a deeper level than simple claims. One of the top UK agencies described the process as “we interrogate the product until it confesses its strength.”

I was once the Brand Manager on Tide, and when we were asked, “What does Tide stand for” we said, “Superior cleaning. Not whitening. Not Brightening. Not Fabric Care. Superior *cleaning*.”¹

Superior cleaning was the religion on Tide, and Tide delivered, despite the cliché that all detergents are alike. But this was only a glimmer of the Brand Truth. If you “interrogated” Tide the most startling truth was the *intense belief* of Tide users. This came to life in the immensely successful “Two for One Swap” campaign. Hidden cameras watched as women who had just bought Tide were offered two boxes of another good detergent in exchange. They adamantly refused, delivering off-the-cuff endorsements that no copywriter could ever have written. The campaign ran for years, and only came to an end because of its success—women knew it so well that the “candid camera” interview became impossible. Many Brand Truths are also insights, and for a list see [11. The Eureka Insight](#) and [12. Changing the Goalposts](#).

- 5. The Total Brand Experience.** Brands have always been built at “every point of contact” with the consumer, but this turn of phrase is relatively new. It arrived partly because the explosion of media choice has shifted marketers away from a “mass” mentality, and partly because of the growth of services. The way we are treated by a retailer, restaurant, bank or telco has more effect than an advertisement. So all the “points of contact” have to be managed skilfully.

Cassies cases have historically been about advertising in its traditional sense, but they are evolving to include “every point of contact.” At its highest level ([Crossover Note 4](#)) this is more than communication, but most of the time “every point of contact” is part of Integrated Marketing Communication. This itself is more profound than making sure everything has the same “look and feel” — for the obvious reason that what works in one medium doesn’t necessarily work in another.

One of the agencies tries to capture the overall “experience” under the umbrella of an “organizing idea.” All the disciplines then work to achieve their goals in the way that works best in their medium. Of course, if certain words, pictures, icons, slogans etc. work in more than one medium, they will be used. The point is not to force fit. Various cases have referred to the total brand experience. They include:

¹ P&G defined “what the brand stands for” by a document they called the Creative Strategy. In those days, if anyone dreamt that the Tide Creative Strategy should include whitening, brightening etc. it was seen as an offence against all that was holy. Since then, P&G has changed its views, and now takes a broader view—as recent Tide advertising for fabric care and Tide-with-Febreze attest.

- Cassies III: Richmond Savings.
- Cassies 99: AGF Funds.
- Cassies 2001: Clarica, Clearnet, i-wireless.
- Cassies 2002: Bank of Montreal, ED, Lipton Sidekicks, Scotiabank, Sloche.
- Cassies 2003: Bubba, Dodge SX 2.0, Irving's Coffee, Manitoba Telecom, MINI, United Way, Univ. de Montréal.
- Cassies 2004: Zumanity, Desjardins, Fam Channel, Gaz Metro, Réno Dépôt.
- Cassies 2006: WestJet.
- Cassies 2007: Cashmere, SickKids, Coors Light, WestJet, TDCanada Trust.

32. Internal Marketing. When the Cassies started in 1993, internal marketing, as an idea, hardly existed. Now it's seen as a crucial part of brand-building, and it had an important role in most of the cases listed under *5. The Total Brand Experience*. Laurie Young and Guy Stevenson give a spectacular example in the ICA book *Excellence in Brand Communication*:

Between 1990 - 1995, British Airways flew every employee from around the world to London, in batches of 100, to explain the idea behind the World's Favourite Airline campaign. The brand idea wasn't just about serving business travelers. It meant treating coach passengers (World Traveler Class) with great respect and dignity, because their once-a-year trip most likely had more emotional impact than any trip a frequent business traveler took. And British Airways was the world's most profitable airline during that era.

In Cassies 2005, Harvey's, United Way, and Familiprix touch on this topic. WestJet, Sick Kids, Royal Bank, and Purlolator so in Cassies 2006. SickKids, WWF, Capital G Bank, WestJet (again) and Canada Trust do so in Cassies 2007.