

# Cassies 2005 Cases

**Brand: CIBC Run for the Cure**

**Winner: Government & Advocacy—Silver**

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**Crossover Notes:** All winning cases contain lessons that cross over from one case to another. The notes for this case are as follows, and are attached. The full set can be downloaded from the Case Library section at [www.cassies.ca](http://www.cassies.ca)

**Crossover Note 2.** Brand Truths.  
**Crossover Note 11.** The Eureka Insight.  
**Crossover Note 14.** Refreshing a continuing campaign.  
**Crossover Note 20.** Emotional versus Rational.  
**Crossover Note 24.** Tough Topics.  
**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): 2001–2004.**

**Start of Advertising/Communication Effort: August 2001.**

**Base Period for Comparison: 2000.**

This is the story of a collaboration between a national financial institution looking to focus a portion of its charitable contributions, and a charity needing the resources of a national network to communicate their message.

The case can be a model for corporate/charitable partnerships. Charitable organizations increasingly need the participation of corporate Canada. And corporate Canada's brands have much to gain from these partnerships as well.

CIBC is one of Canada's significant philanthropists. A strategic decision was made to concentrate on a cause that mattered most to employees and customers. This partnership was the result.

The case focuses on the "Pinnie" campaign, which launched in 2001 and has run each August - October through 2004. Each year, participation rates, and funds raised, have reached new records. Meanwhile, the banks' image has improved among employees, customers, and Canadians in general. [Crossover Note 32](#).

## SITUATION ANALYSIS

As a marketing campaign serving two organizations, this case is best made with two parallel stories.

### CIBC

CIBC consistently exceeds its target of donating 1% of pre-tax profits, the benchmark for corporate philanthropy in Canada. In 2004 alone, CIBC donated \$44 million.

CIBC's strategy is to support communities where employees work and live. This has led to contributions in health, education, community, arts and culture, the environment, and the United Way. In 1992, CIBC became a sponsor of the Run for the Cure. Later, CIBC surveyed employees and found that breast cancer was their most important cause. Armed with this knowledge, CIBC became the Run's title sponsor in 1997.

Association with the Run offered additional benefits too. As with all banks, CIBC was seen by many as a large, impersonal institution—despite being one of Canada's leading philanthropists. CIBC's objectives, therefore, were to:

- Make the Run more successful (year-over-year participation and donations).
- Enhance CIBC's image among employees and the general public.

## Canadian Breast Cancer Foundation (CBCF)

Established in 1986, the CBCF is dedicated to the fight against breast cancer, and is the leading national volunteer-based organization in Canada. CBCF works to fund, support and advocate relevant and innovative research; education and awareness; early diagnosis and effective treatment; and a positive quality of life for those living with breast cancer. CBCF created The Run, and it has become the biggest day of breast cancer fundraising in Canada.

The Run has corporate sponsors, and a limited amount of donated media, but it is a continuing challenge to rebuild awareness and participation each year. In addition, other charities have created similar events: Canadian Cancer Society’s “Relay of Hope,” the “Terry Fox Run,” “Taking Steps against Breast Cancer,” and “Weekend to End Breast Cancer.”

Partnering with CIBC enabled the CBCF to build awareness, and build the Run for the Cure brand. At the same time CBCF got access to a national community network through more than 1,100 CIBC branches in over forty communities.

The objectives of the CBCF were to:

- Build participation rates, year over year
- Build donations, year over year

## STRATEGY AND INSIGHT

In 2000, before the launch of the “Pinnie” campaign, TV creative for the Run was based on employee participation, with the line “For the fourth year in a row, our employees will show their idea of how to make a company run.” While this was ownable, we felt a cause that is so emotionally charged should have a more personal approach. For example:

- **Many participants had direct or indirect experience with breast cancer.**

Quantitative research showed that the primary motivation (42% of responses) for participation was “personally touched by cancer” *Source: CIBC RFTC Sponsorship Research, Jan 2001, Northstar Research Partners.*

- **Most participants had a very strong emotional connection to the event.**

We noticed that a number of participants attached photos to their running shirts. These were photos of friends or family members who have had breast cancer.

We wanted an emotional connection that would inspire new and returning runners to participate. The notion of “inspiring” was optimistic. Breast cancer often leaves sufferers feeling alone and afraid—with friends and family feeling helpless. However, the event is an opportunity to bond with a like-minded community. **Crossover Note 2.** Some enter alone; many come as groups. The Run is a way to take action.

This led to the “Pinnie” campaign. **Crossover Note 20.**

## EXECUTION

Awareness needs to be built and re-built quickly, following a 10-month hiatus. But the budget is relatively low for a national campaign, totaling just over \$1 million in media and production in 2004. This was why we evolved the Pinnie campaign. The Pinnie is a powerful icon. As something attached to your body (like a badge) it is deeply personal. It is also emotionally compelling, and the line “I’m running for... / Who are you running for?” differentiates the Run from other events. **Crossover Note 11.**

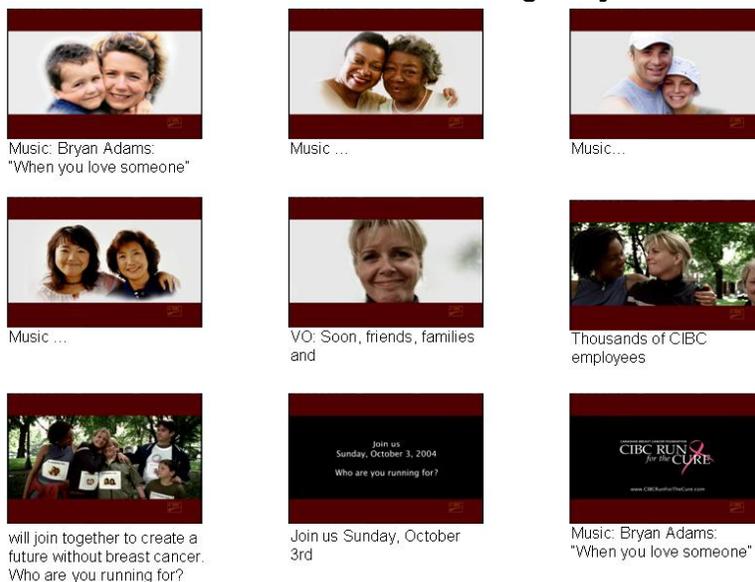
We made many tweaks over the years to address new learning and to keep the advertising fresh. However, the key branding elements have not changed: **Crossover Note 14.**

### Exhibit: Newspaper advertising: 2001 through 2004



Television and newspaper form the core of the media mix. Television delivers mass reach and the emotional message. Newspaper announced the regional run sites.

### Exhibit: 2004 Television Advertising Storyboard



Collateral and POS material also played an integral role, with Run registration centres at CIBC branches. Collateral included:

- Posters on the interior and /or exterior of 1,100 branches across the country
- Entry forms
- Instant Teller messaging (CIBC has the largest ABM network in the country)
- CIBC.com
- IVR (Interactive Voice Response) for customers using telephone banking
- Account statement stuffers
- Visa statement stuffers (CIBC Aerogold is the #1 Card in Canada)

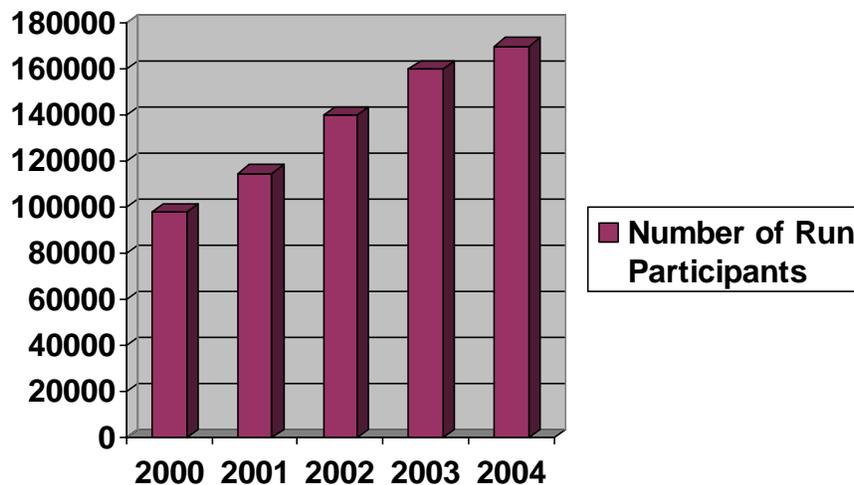
## **BUSINESS RESULTS**

### **CANADIAN BREAST CANCER FOUNDATION**

The Run has been consistently successful for the CBCF. Their success is measured against their two key objectives, participation and donations.

#### **1) Participation figures show consistent gains**

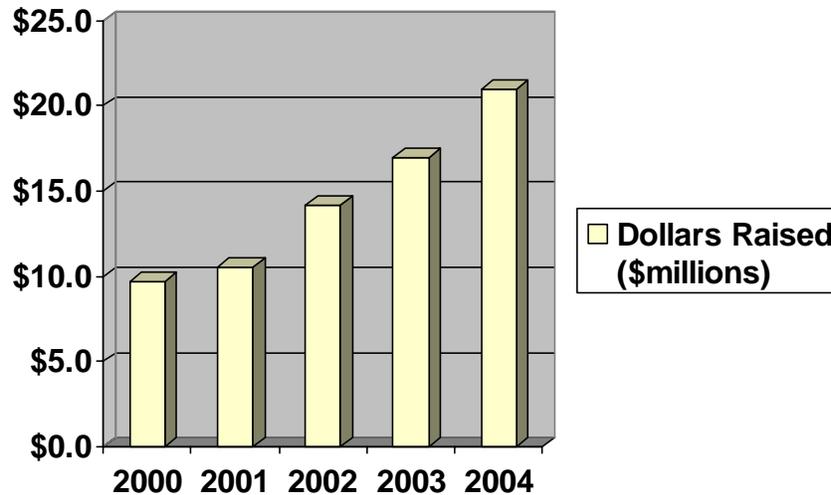
The number of participants increased every year, reaching a high of 170,000 people in 2004, up 73% from the 98,000 participants in 2000).



*Source: Canadian Breast Cancer Foundation*

## 2) Donations are rising steadily

Donations increased every year to a new high of \$21 million in 2004, a 98% increase from the \$10.6 million raised in 2000.



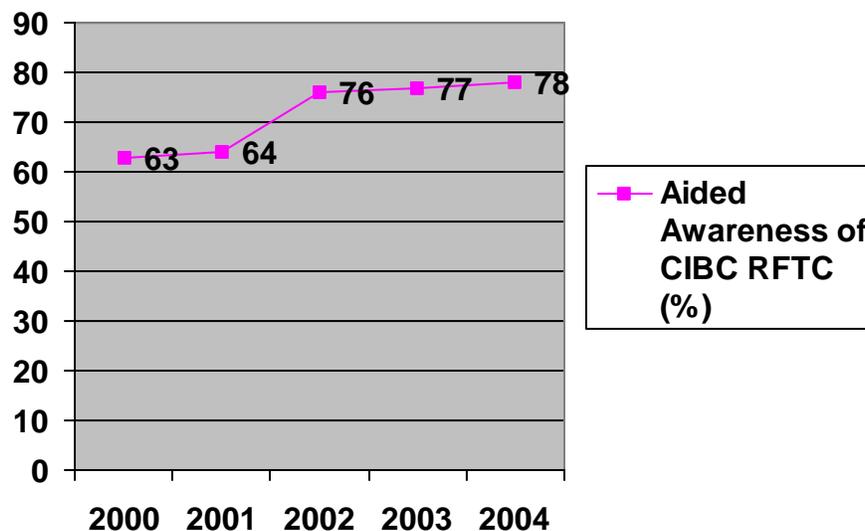
Source: Canadian Breast Cancer Foundation

## CIBC

Awareness of the CIBC Run for the Cure has increased steadily. Perceptions of CIBC have improved among employees, customers and Canadians in general.

### 1. Awareness is building

Awareness of RFTC continues to climb, reaching an all-time high of 78% in 2004.



Source: CIBC RFTC Sponsorship Research (Nov. 2004), Northstar Research Partners

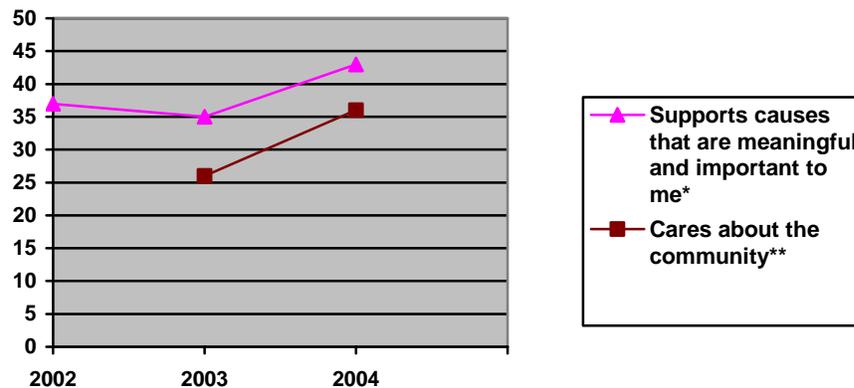
## 2) CIBC demonstrates that what matters to employees matters to CIBC

CIBC employees are showing commitment through remarkable participation. Last year, 10,500 CIBC employees friends and family formed *Team CIBC*, raising \$2.5 million. In fact virtually every CIBC employee participated, through donations, CIBC fundraising events, participation in the Run, or in the administration of Run Day.

## 3) Perceptions of CIBC are improving among customers and Canadians in general

Brand tracking research shows that CIBC brand attributes improved significantly among customers as well as Canadians in general.

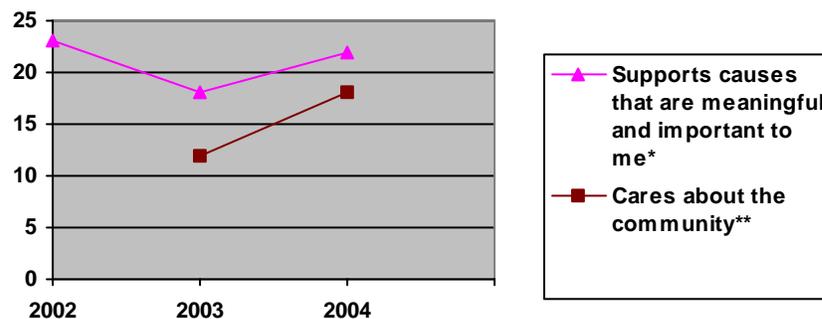
### CIBC Brand Image among Customers – Trended



\*This attribute was first measured in 2002

\*\* This was first measured in 2003

### CIBC Brand Image among Canadians in General – Trended



Source: Trended Q4 CIBC Brand AdGraph

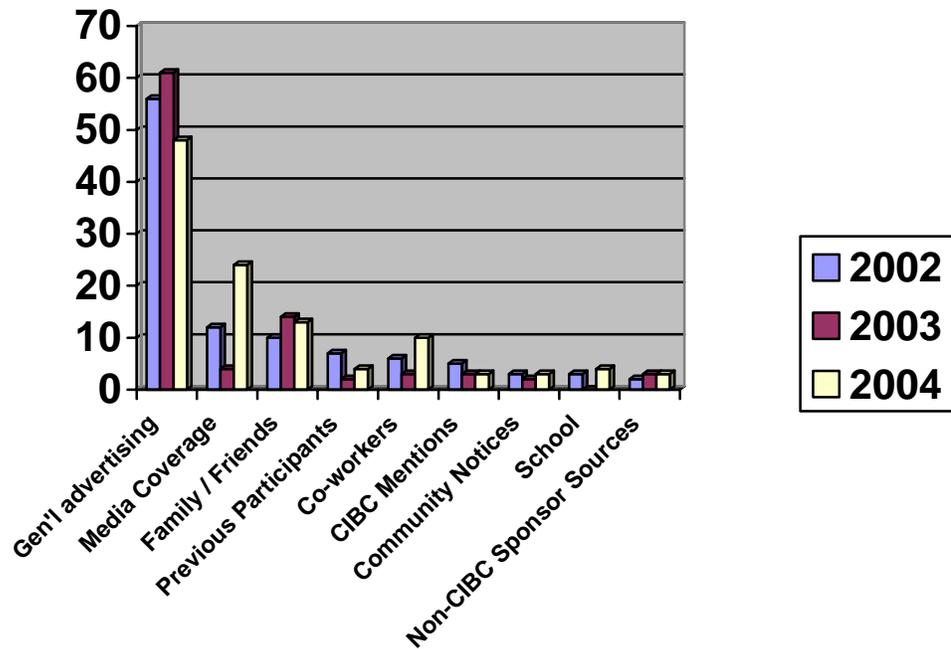
In addition, a survey conducted among Run participants showed that 53% of Run participants' impression of CIBC improved knowing CIBC was the title sponsor.

## CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

### 1. Advertising is the number 1 method of learning about the Run for the Cure

About half of respondents give advertising as their source of learning about the Run. (It's worth noting that fewer respondents mentioned "advertising" in 2004. This corresponds to a 21% drop in media spending that year.)

#### Methods of learning about the Run among those aware of the RFTC (unaided)



Source: CIBC RFTC Sponsorship Research (Nov 2004) Northstar Research Partners  
(New question in 2002)

### 2. Advertising links strongly to CIBC

2004 Run television advertising had a brand link of 19 (compared to the Financial Norm of 7) and brand link ratio of .70 (compared to the Financial Norm of .24)

	"Pinnie"	Ipsos –ASI Financial Norm @ 500 GRPs
Prompted Recall	27	29
Brand Link	19	7
Brand Link Ratio	.70	.24

Q: I am going to read you a description of a television commercial.  
Please tell me if you can remember seeing them recently, or not?  
Do you recall seeing this ad on TV recently? Just to check, which company was this ad for?

Source: Q1 05 CIBC Brand AdGraph

### **3. Advertising produces a very attractive ROI**

In 2004, the CIBC Run for the Cure had a ROI of \$19.62, the strongest ROI to date, up from \$13.62 last year. In other words, every dollar that CIBC contributed to advertising the Run (media and production) equated to almost \$20 in donations for the cause.

In summary, the Run for the Cure continues to be successful. The collaboration gives the CBCF marketing resources and a grassroots community presence. The CIBC helps deliver unprecedented participation and donations, and this does not go unrewarded. Employees, customers and Canadians in general recognize CIBC's commitment to the community, supporting causes that matter.

End of Case. Crossover Notes follow.

## INTRODUCTION TO CROSSOVER NOTES — CASSIES 2005

[For CIBC Run for the Cure]

Crossover Notes have been going for several years, and now run to 28 pages.

We used to attach a full set to all cases, but to save a few trees, we now include only the Notes particular to any case.

The idea of Crossover Notes occurred to me while I was editing Cassies 1997.

I was a consultant by then. Before that I had reached the category manager level at P&G (what they quaintly called the Associate Advertising Manager). I had then clambered up the ladder at O&M, eventually becoming President and later Vice Chairman—both in Toronto. P&G and O&M were both passionate about “lessons learned,” and so was I. In those days (it seems hard to believe now) we felt rushed off our feet. But we did have time to study if campaigns were working or not, and come to conclusions about why.

There are lessons, like gold dust, in all the Cassies cases. So in 1997 I decided to extract them. This started with bite-sized footnotes about lessons that “cross over” from one case to another. And the idea kept growing. It is still anchored to winning cases, but I also draw on other thinking for more complex issues.

You can use Crossover Notes in two ways. Although they didn’t start out 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 over 150 published cases. They’re a growing body of experience. I hope I’ve helped pass some of the learning on.

*David Rutherford*

*Toronto: December 2005.*

***For advice on brand-building see Excellence in Brand Communication—authored by leading Canadians from across the marketing and advertising spectrum.***

***It is published by the ICA. See [www.ica.adbeast.com](http://www.ica.adbeast.com).***

## INDEX OF CROSSOVER NOTES FOR CASSIES 2005

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The Notes for this case are marked ✓ and come next.

## CIBC RUN FOR THE CURE. CROSSOVER NOTES. CASSIES 2005.

- 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 is to say the obvious as loudly and 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 it 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*."<sup>1</sup>

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 detergent in exchange. They adamantly refused, delivering off-the-cuff endorsements that no copywriter could ever have come up with. 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](#).

- 11. The Eureka Insight.** These feature in many cases. Some examples:

- Oh Henry! None of the gut-fillers had tried to own hunger, even though it was the high ground for the category. Cassies II. See also [Crossover Note 7](#).
- Buckley's. Rather than side-step their bad taste, Buckley's relished it. Cassies III.
- Chrysler. Minivans were "my most expensive household appliance." Even so, *emotion* was the key to an immensely successful launch. Cassies III.
- Philadelphia Cream Cheese. In research, people often do not own up to what they really want, which in this case was "permission to indulge." Cassies III.
- Richmond Savings. Almost everyone hated banks, but it still took insight to turn this into the "Humungous Bank." Cassies III.
- Eggs are natural, but in word-association tests, consumers did not say so. (See [12. Changing the Goalposts](#).) The farmer campaign brought "natural" to life.
- Sunlight. Getting dirty is fun. This is diametrically opposed to the conventional wisdom, dominated by Tide, that clean is good and dirt is bad. Cassies 99.
- Fido in Cassies 99. In an echo of Apple vs. IBM, Fido saw that consumers needed the human touch. See also Clearnet and "the future is friendly" in Cassies 2001.
- Diet Pepsi in Cassies 2002. They found a way to be youthful without being too young in the "forever young" campaign.
- Listerine in Cassies 2002: healthy gums, after a century talking about bad breath.
- Pro•Line in Cassies 2002: Appealed to non-experts with "Anyone can win."

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<sup>1</sup> P&G defined "what the brand stands for" by a document they called The Creative Strategy. In those days, if anyone even dreamt that the Tide Creative Strategy should include whitening, brightening etc. it was seen as an offence against all that was holy.

- Aero. Saw the power of “melting” in Cassies 2003.
- Crown Diamond. Used the fact that men hate to paint in Cassies 2003.
- Super 7. Ignored the political correctness of being tasteful. Cassies 2003.
- Cottonelle. Talked to women as women, not as “family.” Cassies 2004.
- Quebec Milk. Saw the blindingly obvious. That just asking people to drink more milk might cause it. Cassies 2004.
- Toyota Sienna. Realized that the answer lay not in what minivan buyers do, but in what SUV buyers do. Cassies 2004.
- Irving’s Cruisin’ to Win. Saw the power of *small* prizes. Cassies 2005.
- Crescendo. Like Oh Henry! saw unoccupied high ground. Cassies 2005.
- Butter. Saw a way to use “natural” to connote taste and health. Cassies 2005.
- Anti-Smoking. Saw the power of “Stupid.” Cassies 2005.
- Jergens Ultra Care. Saw a way to reposition skin. Cassies 2005.
- Whiskas saw things from the *cat’s* point of view. Cassies 2005.
- Moores used the fact that their target audience hates shopping. Cassies 2005.
- Harvey’s realized the significance of The Grill.
- Quebec Lotto 6/49. If 6/49 winners are so generous, be nice to them.
- United Way saw power in the Hand icon.
- Leucan realized that there is still hope, despite childhood cancer.
- CIBC Run for the Cure saw the power in the Pinnie idea.
- Juicy Fruit saw how to build a new image by (almost literally) destroying the old one.
- Quebec Milk saw power in the obvious—if one glass is good, two are better.
- Plus virtually all the cases in *Crossover Note 10*.

**14. Refreshing a continuing campaign.** When I was at P&G and O&M, all the big advertisers and their agencies thought in terms of campaigns. If you presented new advertising, and got the comment “that’s just a one-off,” it was the kiss of death.

In those days, a campaign was usually defined by television. There would be one commercial, or a pool, refreshed over time. Nowadays, a campaign is more complicated. But it’s fair to say that we (clients and agencies) still believe that campaigns are the right/best way to build a brand.<sup>2</sup>

Recently, the idea of “the brand relationship” has taken hold. This is the notion that we treat brands like friends. Brand Truths can come out of this type of thinking, as can other insights.

Relationships can be very different, but for most people, the good ones are based on things like trust and consistency, though not dullness and predictability. This has led to the idea that brands should present a consistent face over time (assuming, of course, that they are standing for the right thing.)

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<sup>2</sup> A young creative friend said to me, “where does the belief in campaigns come from? Young people want constant change. What’s wrong with a stream of one-off ideas?” This would have been heresy at one time, and perhaps still is. But it’s food for thought.

There is still the question, though, of what is a campaign? At one time, packaged goods advertisers (and some agencies) believed in strict pool-outs. But campaigns don't have to be so formatted. The following list doesn't pretend to be exhaustive (some campaigns don't lend themselves to being categorized) but it starts at rigid end of the spectrum, and extends to the holistic. All versions have their successes and failures, and I hope this will help free up some of the rigid thinking:

- **Strict Pool-Out.** Campaigns like "Who wants Gum? I do. I do." There is a repeated format, often with a USP demo or slogan. Some people think this type of advertising is passé. Others remember it fondly.
- **Hall of Fame Pool-Out.** Some think pool outs are dull, predictable and clichéd. Not necessarily. The 20-odd year campaign for Hamlet cigars in the UK is rigidly formatted, but spectacularly creative and effective. Familiprix is the same.
- **Situational Pool-Out.** These don't have the format of the strict pool out but still have a clear connection between executions. Diet Pepsi's "Forever Young" and Pro•Line's "Anyone can Win" are examples. Huggies "Happy Baby" is one of the longest-running. Clearnet/Telus is in this camp too.

This category also includes spectacular executions like "Manhattan Landing" and "Face" for British Airways, though it can be hard to keep coming up with ideas this big. Kit Kat is a different type of example, where the "break" continues, and the challenge is to keep it up to date.

- **Icons.** These can anchor a campaign (Maytag Man, Marlboro Cowboy) or be a property (Tony the Tiger, Pillsbury Doughboy). Some see icons as a yesterday idea, but I think that's a mis-call. Absolut Vodka uses its bottle as an icon, and it's brilliant. The Familiprix pharmacist is hilariously effective.
- **Spokes-people, and Spokes-animals.** Dave Thomas and Colonel Sanders, god rest their souls, are examples, as is Morty the Bison for Manitoba Telecom.
- **Storytelling with continuing character(s).** The Oxo family in the UK is a long-running examples. Bartles and Jaymes was a wonderful success story in the US. Personalities have been very successful in Quebec e.g. the Pepsi and Listerine Grand Prix winners in Cassies I and II.
- **Music-Based.** Music sometimes goes beyond a supporting role, and becomes part of the brand character. Soft Drinks, Cars, Fast Food, and Beer have all built campaigns this way. In packaged goods, becel's "young at heart" campaign would be an example.
- **Consistent "Voice and Attitude."** These campaigns are held together by something more subtle. Perhaps the most impressive was Volkswagen in the 60s. Individual executions were different (serious, comical, ironic, dramatic) but they all had the Volkswagen voice and attitude. Brands like Nike are in this category. Benneton is an extreme example.
- **Same core message. Customized execution.** To people with a strict "pool-out" mindset, this hardly qualifies at all. But the overall effect can be very powerful. The best Cassies example is the 4-year Dove Case from Cassies III.<sup>3</sup>

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<sup>3</sup> Another example is Budweiser in Quebec. Its 10-year campaign has always been centred on rock 'n roll, but it has always evolved.

The campaign started in late 91 with "Litmus," a strikingly simple demonstration, with no people or voice over—just haunting music, and some supers. Then came a raucous candid-camera commercial of focus group women doing the litmus test for themselves. Then a talking-head scientist who invented Dove. Then another demonstration—similar in style to "Litmus," with the haunting music again.

The first three executions are so different that some people would not have approved them. Given the subsequent results, that would have been a pity. What holds it all together? The continuing promise of mildness. A scrupulously honest and consistent brand character. And an element of surprise in each execution. Note, though, that there are no continuing slogans or visual icons.

More generally, It's an open question whether today's obsessively short-term attitude is causing us to lose the drive we once had for great campaigns. I hope it isn't.

**20. Emotional versus Rational.** There's a great quote that "a brand is a bundle of meanings." Many of these meanings are rooted in emotion rather than reason, so if we showed a Vulcan a typical Creative Strategy (especially one from the packaged goods companies in their heyday) he would be puzzled. The key consumer benefit is always rational, and the rationale is, well, rational too. Our Vulcan would say that it is not logical to be so logical, because Earthlings are, well, not logical.

It's worth asking why Creative Strategies are this way. First, there's the tendency to assess issues analytically rather than intuitively. This was fertile ground for the ideas of Claude Hopkins, writing *Scientific Advertising* in 1922, and Rosser Reeves, writing *Reality in Advertising* in 1960. The resulting hard-sell advertising appealed to the mentality of many North American advertisers. Hard sell then had enough successes to make the beliefs self-fulfilling. Selective perception expunged the failures.

Others, led by Bill Bernbach, argued for a more intuitive approach, and recently the "emotion" approach has shone more brightly on the radar screen. But even today, there are Creative Strategies that just tuck the emotional benefits in under Brand Character, or don't mention them at all. I used to make that mistake. When I was Brand Manager on Tide we said implacably that Tide stood for cleaning. At an unwritten level, we knew that Tide also stood for *trust*, but this emotional benefit did not appear in the Creative Strategy—and we could easily have overlooked it.

Make sure your mental model of advertising rings true to what people are really like. Often, we are too rational, which could be tragic. John Bartle of Bartle Bogle Hegarty (the UK agency famous for creativity that works) calls for us to think in terms of the

### ~Unique Emotional Proposition~

Agencies and clients factoring this in more than they used to, but it still doesn't get pride of place. Given what we are learning about Emotional Intelligence, this strikes me as illogical, and lord knows what a Vulcan would say. Here are winners that *could* have focused on the rational, but chose emotion:

- Cassies III
  - Chrysler NS Minivan. It had functional improvements, but the campaign was heavily infused with emotional benefits.
  - Philadelphia Cream Cheese. The Angel campaign captured the emotional benefit of "permission to indulge," along with the rational benefit of 60% less fat than butter or margarine.
- Cassies 99
  - Richmond Savings. The Humungous Bank campaign.
  - AGF Funds. The "what are you doing after work" campaign charmed its way into people's pocketbooks.
  - becel. With hard-hitting print, and a strong doctors/nutritionist plan, it reached #1. They then wanted to get on TV, but regulators forbade hard-hitting claims. This led to the "young at heart" campaign, and spectacular long-term business growth.
  - Clearnet MiKe. It appealed to the self-image of its pragmatic, project-driven target audience.
  - Fido. It includes rational benefits, but the main pull is user-friendliness.
  - St-Hubert tapped into chez-nous.
  - Sunlight captured the joy of getting dirty.
  - Wonder Bread. They could have sold on taste + nutrition, but instead used the joy of childhood.
- Cassies 2001
  - Joe's Rant made us proud.
  - Clarica made it all look simple.
  - Clearnet gave us the future is friendly.
  - Kraft tugged at our heartstrings with KD moments.
- Cassies 2002
  - Manitoba Telecom gave us Morty, the talking bison.
  - The Bank of Montreal and Scotiabank made us smile.
  - Campbell's gave us the less-than-perfect family.
  - CFL fanned the flames of rivalry.
  - Diet Pepsi and Five Alive gave us back our youth.
  - ED made us think.
  - Home Furnaces tickled the fancy of an older audience.
  - Nautilus gave us joie de vivre.
  - Philly showed us that a less-than-perfect angel was still working.
  - Pine-Sol took a quirky look at keeping the house clean.
  - Sidekicks gave the family a helper.
  - Sloche appealed to teen rebelliousness.
- Cassies 2003
  - The SAAQ campaign scared us to death.
  - Manitoba Telecom showed that Morty the bison was still working.
  - Toyota Matrix went for emotion rather than reason.
  - Sola Nero made wine youthful and hip.
  - Viagra was, well, Viagra.
- Cassies 2004
  - The United Way cast off its "administrative" image.
  - Cottonelle talked to women as women.
  - Gaz Metro dealt with the fear of Gas.
  - Prairie Milk appealed to teens' need for growth.
- Cassies 2005
  - Toyota Sienna positioned itself as the cool minivan.
  - Smoking is just "Stupid."
  - Energizer Lithium found that the rational approach was not working.
  - Coricidin II had to find a way to get a blood pressure benefit across.
  - Activia had to do the same with the "digestive" benefit.
  - Run for the Cure, perhaps not surprisingly, found that emotion was appropriate.

**24. Tough Topics.** The Cassies don't have a lot of cases about complex social issues. However, we do have the following:

- Quebec's "Buckle Up" campaign in Cassies I.
- The Heart and Stroke Foundation in Cassies I.
- Oxfam Canada in Cassies II.
- Goodwill Industries in Cassies II and III.
- ABC Literacy in Cassies III.
- Big Brothers Vancouver in Cassies 99.
- Erectile Difficulties in Cassies 2002, and Viagra in Cassies 2003.
- SAAQ anti-speeding in Cassies 2002.
- Bait Cars and United Way in Cassies 2003.
- Elections Ontario in Cassies 2004.
- The "Stupid" campaign against tobacco in Cassies 2005.
- United Way, Leucan and Run for the Cure in 2005.

*Note: The British and Australian databases have more cases on tough topics.*

**32. Internal Marketing.** When the Cassies started in 1993, internal marketing, as an idea in its own right, 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.

End of CIBC Run for the Cure Crossover Notes.