

Cassies 2005 Cases

Brand: Leucan

Winner: Not for Profit—Certificate of Excellence

Client Credits: Leucan

Ginette Charest, Directrice Générale

Agency Credits: Marketel

Gilles DuSablou, Directeur de Création

Etienne Bessette, Directeur Artistique

Nathalie Lajoie, Service Tactique

Caroline Hamel, Conception du logo

Stéphane Laporte, Rédaction

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

- Crossover Note 1. What a Brand Stands For.
- Crossover Note 2. Brand Truths.
- Crossover Note 11. The Eureka Insight.
- Crossover Note 16. When a campaign stumbles.
- Crossover Note 18. Keeping it Simple.
- Crossover Note 22. Humour in a Serious Category.
- Crossover Note 24. Tough Topics.

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): 2003 and 2004.

Start of Advertising/Communication: May 2003.

Base Period for Comparison: 2002.

Leucan is a non-profit association providing services to Québec children with cancer, and their families. [Crossover Note 24](#).

From 2000 to 2002 donations had plateaued and needed new impetus. 2003 also marked Leucan's 25th anniversary, providing a further reason to revisit the communication plan.

This case describes a complete overhaul, with dramatic new advertising, and superb business results.

Donations grew by 42% in 2003, and another 22% in 2004. This meant that Leucan took in an extra \$1,965,300 over two years – in a market where many charitable institutions suffered downturns.

SITUATION ANALYSIS

Leucan is a non-profit organization founded in 1978. Its mission is to promote greater well-being and healing among children who have cancer—and to provide support, both financial and emotional, for their families. Over the past ten years, Leucan has diversified its programs and services. These include school awareness programs, summer camps, teen activities, support for research in paediatric oncology, and many other initiatives.

Headquartered in Montréal, Leucan has eight regional development committees, 5,000 members across Québec, and hundreds of volunteers.

In 1998, Leucan started a direct mail campaign that resulted in rapid growth in donations over the next couple of years. However, by 2000 donations had reached a peak, and in subsequent years they flattened out. [Crossover Note 16](#). 2003 marked the association's 25th anniversary, and this was the impetus to re-examine Leucan's message, media and image. There were several factors to consider:

- Leucan needed to attract new people to its pool of donors
- The name Leucan, while relatively well known in metropolitan Montréal, was not well-known elsewhere
- Even in Montréal Leucan was not necessarily associated with the institution's main focus: children
- Leucan was not well known in the corporate arena—a big opportunity area for increasing donations
- The Leucan logo had never been solidly established and did not sufficiently reflect the organization's core mission

STRATEGY AND INSIGHT

The strategy was built around several insights and opportunities:

The 25th Anniversary

We decided to use this as the springboard for new brand positioning, a new logo, and a completely revamped campaign. [Crossover Note 1.](#)

Focusing the Task

The target audiences resolved into six areas:

- Public at large
- Regions (key Québec area beyond Metropolitan Montréal)
- Corporations/Business Sector
- Political Arena
- Leucan volunteers
- Leucan families (beneficiaries)

Given the limited funds, we decided to focus the advertising campaign where it could work most efficiently: against the first three groups—the public, the regions, and corporations. Leucan staff would communicate with politicians, volunteers and families.

Understanding the Emotional Triggers

Non-profit organizations, especially those dealing with human illness, have a tendency to use misery to tug at the heartstrings of potential donors. Leucan did not want to do this. [\[See also the 2005 United Way Case.\]](#)

After all, the goal of Leucan is to make the lives of child cancer sufferers and their families more pleasant, more supported, and easier to bear. Since anything aimed at the public would be seen by the children, it was important to Leucan not to wallow in the pathos of their situation. [Crossover Note 2.](#) At the same time, the message had to encourage contributions. This demanded the following considerations:

- The image and message had to reflect both children and the results of Leucan's efforts
- They should be positive and hopeful, not negative and evocative of misery
- They must pack an emotional stimulus that the target audience relates to, and which motivates them to act

Creating a Powerful, Provocative, Positive Selling Idea

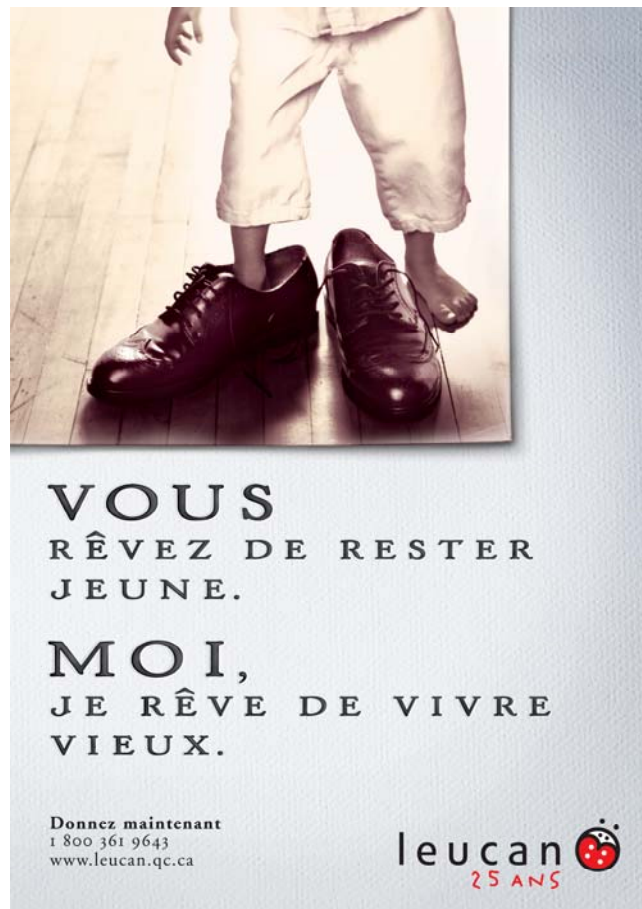
The fortunate among us who have never suffered the trauma of having a child with cancer can sympathize with those who have, but not empathize. As with most charities, Leucan faces the barrier of today's lifestyles: busy people who are preoccupied with their own concerns. They rarely put themselves into the shoes of the children grappling with this terrible malady. And if people don't empathize, they don't donate. It's that simple.

We needed to jolt target audiences into seeing the implications of childhood cancer, and what Leucan is doing. At the same time, we had to be upbeat and hopeful.

The single heart-stopping fact of childhood cancer is, at its simplest, that many of these children will not live to grow up. **Crossover Note 11.** We mourn any life prematurely claimed by illness or accident, but the theft of a whole lifespan—of hopes, dreams, aspirations unfulfilled—is particularly hard to bear. It's why society needs organizations like Leucan, and why we should give with all our hearts to save, prevent, heal, and where that is not possible, support those who need its help. This led to the following compelling message:

Vous rêver de rester jeune, moi je rêve de vivre vieux.
(You dream of staying young. I dream of growing old.)

The visual is evocative, positive, hopeful—and while it demonstrates the seriousness of the message, it brings the smile that it always does, when even a healthy child does it. **Crossover Notes 18 and 22.**



Poster

Redesigning the Logo to Better Reflect Leucan's Focus

The 25th anniversary was the perfect opportunity to revitalize and refocus the public's understanding of Leucan's mission, and the ideal timing to launch a new logo. Leucan asked that the design be easily memorable, simple to grasp and most importantly, that it reflect their true beneficiaries, the children.

In 1996, children suffering from cancer had produced pictures and designs, and these related strongly to the image of a ladybug. Leucan had used a ladybug haphazardly on letterhead and other materials. Then in 2002, it was formally adopted as the official mascot. The ladybug is a symbol that children love, and it also has connotations of healing. This derives from the fact that it is related to the scarab beetle, an insect that represents regeneration in ancient Egyptian and other mythologies.

The agency redesigned the symbol and created a logo for all subsequent communication, both external and internal.



Previous logo



New logo

EXECUTION

Given the campaign idea, we used visual media. As a non-profit organization, funds were limited and supporting partners helped defray the costs of media, strategic development and creative work.

Campaign Dates and Costs

Some portions of the campaign were in-market for most of the year, but the majority was concentrated in two flights, in May and October of 2003 and again in May and October of 2004. The total for both campaigns totaled \$104,000.

Core Mass Media Campaign

Mass media were used to cover Montréal and the regions of Québec and the public at large. The corporate business audience would also be exposed, especially in Montréal.

Mass media included:

- Bus panels
- Bus shelters
- Autoroute billboards and electronic billboards
- Consumer magazines
- Screens in major shopping centres (Dancast)



Billboard

Corporate Campaign

We also directed specific efforts here. This included:

- An e-mail message to 100,000 Québec companies
- Business magazine ads
- A themed flyer in all communications mailed to the business target audience

Targeted Consumer Effort

Leucan also leveraged its own events, its database and, with the support of partners, other events where people gather in large numbers. This effort included:

- Themed banners at every regional event organized by Leucan
- Two themed direct mailings to the database
- New visuals on the home page of Leucan's website
- Leucan imagery at the giant La Ronde theme park (with the support of Six Flags) and at the Mondial SAQ International Fireworks Competition (with the support of the Société des alcools de Québec and Six Flags)

In addition, we had a series of promotional items featuring the new logo. Volunteers sold these in pediatric oncology centres, and at all Leucan-sponsored events in Québec.

BUSINESS RESULTS

The results of the new campaign were immediate and substantial.

	2002	2003	2004
Montreal	791,000	1,171,800	1,282,900
Ex Montreal	900,600	1,226,900	1,666,900
Total	1,691,600	2,398,700	2,949,800
% change vs yr ago	n/a	+42%	+23%

CAUSE & EFFECT BETWEEN ADVERTISING AND RESULTS

As is most often the case with non-profit organizations, there is no research to prove the specific results of ad campaigns.

However, Leucan has been able to isolate all of the elements which could be affected by the campaign and linked these to the donations which could legitimately be allocated to the advertising. These are the only results recorded in the preceding section. *Funds coming in through other means have been subtracted.*

The only change was the new campaign. Nothing else could have driven the results so successfully, particularly in a market that is more competitive than ever.

End of Case. Crossover Notes follow.

INTRODUCTION TO CROSSOVER NOTES — CASSIES 2005

[For Leucan Quebec]

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.

INDEX OF CROSSOVER NOTES FOR CASSIES 2005

All Cases	Leucan Quebec
1. What a Brand Stands For.	✓
2. Brand Truths.	✓
3. Core Equity versus Price & Promotion.	
4. Business Strategy dictated by the Brand Positioning.	
5. The Total Brand Experience.	
6. Should the product be improved?	
7. Fighting for the Same High Ground.	
8. Classic Rivalries.	
9. Turnarounds.	
10. Conventional Wisdom—should it be challenged?	
11. The Eureka Insight.	✓
12. Changing the Goalposts.	
13. Immediate vs. Long-Term Effect.	
14. Refreshing a continuing campaign.	
15. Baby with the Bathwater.	
16. When a campaign stumbles.	✓
17. Turning a liability into a strength.	
18. Keeping it Simple.	✓
19. Great minds think alike.	
20. Emotional versus Rational.	
21. Likeability.	
22. Humour in a Serious Category.	✓
23. Problem versus Solution.	
24. Tough Topics.	✓
25. Brand Linkage (when should the brand name appear).	
26. Awareness Alone.	
27. Share of Mind, Share of Voice, Spending.	
28. Media Learning.	
29. Pre-emptive Media.	
30. Reach and Frequency versus Large-Space Impact.	
31. Transcending Advertising.	
32. Internal Marketing.	
33. Changing the Target Audience.	
34. Longer and Broader Effects, and A Closing Thought.	

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

LEUCAN QUEBEC. CROSSOVER NOTES. CASSIES 2005.

1. **What a Brand Stands For.** People in real life hardly give the deeper meaning of brands a second thought. They know that some appeal more than others. They may have a sense that brands jostle for their attention. But that's about it. They certainly don't agonize over what is the essence of this, or the abiding truth of that.

But branding goes deeper than we in marketing may realize. Before marketing was even thought of, branding was part of life. Everything from national flags, to coinage, to the uniforms on soldiers, boy scouts and Supreme Court judges, to the plumage on peacocks (human and otherwise), is a form of branding. Business had an early example in the 1800s when Harley Procter of P&G heard a pastor quote a biblical text about ivory palaces. Goodbye Procter & Gamble White Soap. Hello Ivory. More recently, Tom Peters published *A Brand Called You*. And Tony Blair tried to re-brand the UK as "Cool Britannia."

A brand, in the fullest sense, is hard to define. Dictionary definitions tend to focus on the trademark aspect, and yes, branding does involve some sort of identifying mark. But this misses the point. What makes a brand valuable?

The answer is The Advantage of Belief.¹ Charles Revson of Revlon famously said, "In the factory we make cosmetics. In the store we sell hope." In other words, a brand is not a product; it's what people believe about a product. These beliefs can be immensely powerful. The most astonishing is the placebo effect. In clinical trials, many patients respond to the "sugar pill," even when they have serious diseases. We see the same thing with blind and identified product tests. With a strong brand, the preference jumps. (See *What's in a Name* by John Philip Jones.) And when the Advantage of Belief takes hold, it leads to a long list of benefits:

- | | |
|-----------------------------------|---|
| a) Customer loyalty | e) Facilitating brand extensions |
| b) Higher price | f) Withstanding competitive attack |
| c) Higher cash flows | g) Motivating staff and attracting new talent |
| d) Higher long-term profitability | h) Potentially augmenting the stock price |

This doesn't, of course, answer the question, "how do you build these beliefs?" There are widely varying notions, but most agree on the basic principles: (1) stake out what the brand can and should stand for (2) stick with this over time (3) evolve to account for lessons learned and market changes.²

This can't be done by empty promises. We have to assess what consumers want against what the product delivers—and tell the story better than competitors do. We have a melting pot of perceptions and reality to work with. All the "brand" ideas are there to help—Brand Image, Equity, Personality, Character, Essence, Relationship, Footprint, Truth, Soul, Identity, and so on—along with old faithfuls like Positioning, Focus of Sale, USP, Features, Attributes, Benefits and Values. Whatever the terminology, though, "what the brand stands for" is critical.

¹ This is a phrase of mine, though the idea that a brand is "more" has been described by many authors.

² How do you do this, and evolve? See *Excellence in Brand Communication*: www.ica.adbeast.com

- 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*.”³

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.”
- Aero. Saw the power of “melting” in Cassies 2003.
- Crown Diamond. Used the fact that men hate to paint in Cassies 2003.

³ 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.

- 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*.

16. When a campaign stumbles. This might be a momentary stutter and (if we were clairvoyant) we would know what was needed to make a minor fix. But it might be the first clue that something is going off the rails. In this situation, the pressure can lead to snap (and wrong) judgments. The best answer usually comes from a blend of experience, judgment, intuition, vision, and research. Here are some pointers.

1. **Dig deep into trends and tastes.** You could be on the wrong side of a tectonic shift. They can be massive. “Made in Japan” used to mean a cheap, shlocky, knock-off, and North American business took years to see what was coming. *Crossover Note 6*. Consider Listerine. “Always a bridesmaid, but never a bride” started life in a Listerine advertisement, reflecting a bad breath positioning that had been in place for as long as anyone can remember. But a shift was happening, towards the idea of a healthy mouth. (See Cassies 1995 and 2002). Something similar has happened in toothpaste. At one time, Pepsodent (“you’ll wonder where the yellow went...”) was the leader, and whitening was the high ground. Crest came along with fluoride (and dental association endorsement). This transformed the market, and Pepsodent slid into history. Over the next generation, though, cavities stopped being the problem they once were.⁴ The market started to shift towards “mouth health” and Colgate got there first with Colgate Total, knocking Crest off its #1 perch. Crest responded with Crest Complete—and now the whole market has come full circle with a furious battle for whitening again.

⁴ Ironically, Crest had helped make this happen, by driving the whole market in this direction.

2. **Look at the goalposts.** If they really haven't changed, then it's likely that you just have a short-term stutter. But if they have, try to envisage the new game. See *11. The Eureka Insight*, and *12. Changing the Goalposts*.
3. **Think through the change needed.** See *6. Should the product be improved?* and *14. Refreshing a Continuing Campaign*.
4. **Change for the right reasons.** It's broadly true that long-running campaigns—kept fresh and relevant—are great brand-builders. And it's sadly true that new people, wanting to make their mark, change things for change's sake. But once in a while, wholesale change is right. Molson Canadian (Cassies I) was a niche player when it launched "What Beer's all About" in the late 80s. Canadian became mainstream, and displaced Labatt Blue as market leader. You'd think they'd keep going with "What Beer's all About." And they did for a few years. But tastes were shifting. To stay ahead of this, they launched "I AM" in the mid 90s (Cassies III). This was successful, but eventually it too ran out of steam. Canadian then re-incarnated again with "Joe's Rant." (Cassies 2001.)

More recently, though this time the need for change more obvious, Juicy Fruit (almost literally) destroyed its former image with the guitar-smashing campaign. (Cassies 2005.)

18. Keeping it Simple. We've all been to a presentation that was so complicated that nothing registered. In other words, we know from real life that KISS works. But when it comes time to approve a creative strategy we get overtaken by the urge to cram everything in. This has to be resisted. P&G say that you have to "feel the pain of leaving things out." Trout & Ries give similar advice.

Scott Bedbury (of Nike and Starbucks, and himself a client) blames clients for the habit. He points out that it's hard to see what's wrong with adding another benefit or copy point. But it's also hard for an agency to say "we should leave it out" when the client says, "let's leave it in."

There's a sub-set of this when a brand has an emotional benefit *and* a rational claim. Examples are (1) Philly in Cassies III with "permission to indulge" and "60% less fat." (2) Scotiabank in Cassies 2002, wanting to sell individual services while improving overall image (3) Campbell's Soup in Cassies 2002, wanting to modernize its image, while getting nutrition facts across. Something has to give—and the more points there are, the lower the impact of each. This is where experienced research companies can help. They have evidence about the trade-offs involved.

The points so far have been at the Creative Strategy level, but the execution should also be simple—or, said better, *simple for the audience to take in*.⁵ The danger is that we know what we are trying to say, and so may not realize that an ad is unclear. I've also seen directors complicate commercials, in an effort to make them "more interesting." Overall, though, virtually all Cassies advertising is simple.

⁵ Simplicity is not simple as it used to be—in the sense that Direct Marketing relishes multiple copy points, provided they have selling power. Also, the notion of "the brand" involves layers of meaning. That said, a piece of communication must still be easy to take in.

22. Humour in a Serious Category. It doesn't make sense to trivialize what you are trying to sell, but this does not mean that humour cannot sell in serious categories.

Money is serious stuff, but Richmond Savings (Cassies III) blew the doors off with its "Humungous Bank" campaign. Other examples include Buckley's, Claritin, and Goodwill in Cassies III; Fido and AGF in Cassies 99; Clearnet and Manitoba Telephone in Cassies 2001; Familiprix and Université of Montréal in 2003; Miller for Mayor and Elections Ontario in Cassies 2004. The "Stupid" campaign, Leucan, and Familiprix I Cassies 2005.

The two financial cases in Cassies 2002 (Bank of Montreal and Scotiabank) both use humour. As of Cassies 2003, I was saying that the financial category had thrown off its "serious" straightjacket. And in Cassies 2004 the Desjardins case-writer suggests that the pendulum had swung too far, pointing out that virtually all the Quebec banks are using humour.

Sometimes humour must be avoided, even when there must be a strong temptation to use it. Jokes about erectile dysfunction are an easy laugh, but not to men who have the problem. So the ED campaign in Cassies 2002 was conspicuously serious. But by the time we get to Viagra ("Good Morning" in Cassies 2003) the mood has become distinctly jaunty.

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.

End of Leucan Crossover Notes.