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**THE DESIGN ISSUE**  
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# CHANGING RETAIL AT LIGHT SPEED

JOE JACKMAN,  
FRANK SCORPINITI  
AND THE REINVENTION  
OF REXALL

SHOPPER  
INNOVATION  
AWARDS  
WHO  
MASTERED  
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From your partners at:







That's Italy launches this month in Vaughan, ON, and acts as a prototype for future culture-based retail.

12

### Reinventing Rexall

The drug store battles back with a Jackman redesign

16

### Design Report

From big screens to small footprints, the future of retail design is here

26

### Shopper

#### Innovation Awards

Retail collaboration, P2P ingenuity and winning insights – Canada's top shopper marketing ideas

**4 Editorial** Diversity: starting the conversation • **8 Upfront** Building hype for Target's launch, breaking up with Banana Republic and how to know if you've been Twitter-hacked • **20 Diversity roundtable** Who has it, who needs it and what we're doing about it • **49 Royale** celebrates 50 years of softness (and cute kittens) • **52 Want to win at Cannes?** Experts break down how to take home a Lion • **54 The CASSIES** at the Ritz • **56 Forum** Frank Palmer on the ugly side of procurement and Emma Hancock on the need for craft • **58 Back page** Bensimon Byrne on what Facebook "likes" are really worth



#### ON THE COVER

Who are those helmeted men? Why, it's Frank Scorpiniti of Rexall (left) and Joe Jackman of Jackman Reinvention (right), who teamed up to reinvent the drug store chain. The cover concept symbolizes the lightening-fast speed at which they worked. It came to life with photographer Nigel Dickson, who also shot the "reveal" photo on p. 12. And they didn't even have helmet-hair – now that's professionalism.

## Diversity: not a black and white issue

**W**e may be stirring the pot again. In the U.S. there's been a lot of talk about the lack of diversity within the ad industry, specifically, the under-representation of black and Latino execs. This issue hasn't had the same spotlight here, and is less black and white.

Yet Canada has inequality, one area being the dearth of women in senior creative ranks. And while certain industry leaders have raised this as an issue that needs solving, there is no widespread acceptance that it's a problem, or even that it exists.

The pace of Canada's multiculturalism is accelerating (over the next two decades 28% of the population will be visible minorities), yet the mix of ethnicities in many agency boardrooms does not reflect the decades of change since the *Mad Men* era.

On the brand side, progress is more visible, and diversity is abetted by programs that address inclusion. Within organizations like P&G and PepsiCo, it's a veritable UN of branding. It makes business sense. If marketing is effective when it's built on great insights and when the messaging rings of authenticity, don't you have a better shot at success with more voices shaping the programs?

But at the most senior levels, progress is still needed. Unilever, for instance, has identified the need for more gender balance at the top, and has a program to find solutions for keeping and attracting women execs.

Over the next few issues, news editor Megan Haynes will tackle this elephant in the industry. Why? Because statistics show businesses with gender and cultural diversity at senior levels are more successful than their white male-dominated counterparts. In the case of marketing, an intimate understanding of the consumer is key to everything, so team diversity has obvious advantages.

Why now? Because the pace of change in Canada's consumer base is picking up steam faster than agencies are reflecting the new multicultural marketplace, and companies continue to lose talent by not creating welcoming environments. And finally, because some brands are taking steps to address these issues, so there are solutions to be shared.

As Nancy Vonk says in the roundtable (p. 20), "We are a creative industry. We should be able to figure out a creative solution." If your company has initiatives designed to address diversity in the workforce, let us know.

This issue's theme, shopper marketing, is one area where the benefit of a deep understanding of niche consumer preferences and cultural cues is very evident. Our annual design focus looks at the store of the future, identifying the societal and economic shifts retailers need to prepare for. Target's launch plans, and the cover story, Rexall's reinvention, highlight the fierce competition Canada's retailers face, and the speed at which change must happen. And finally, the first Shopper Innovation Awards winners are revealed. With a focus on collaboration and new ideas, the cases show what's working. And since a store-back strategy is starting to pay off outside the CPG realm, dig in. As always, we'd love to hear what you think.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*



EXECUTIVE EDITOR | MARY MADDEVER | mmaddever@brunico.com

CREATIVE DIRECTOR | STEPHEN STANLEY | sstanley@brunico.com

MANAGING EDITOR | EMILY WEXLER | ewexler@brunico.com

NEWS EDITOR | MEGAN HAYNES | mhaynes@brunico.com

SPECIAL REPORTS EDITOR | JENNIFER HORN | jhorn@brunico.com

COPY CHIEF & WRITER | GRANT SURRIDGE | gsurridge@brunico.com

CONTRIBUTORS | EMMA HANCOCK | FRANK PALMER | MAX VALIQUETTE

EXECUTIVE PUBLISHER | RUSSELL GOLDSTEIN | rgoldstein@brunico.com

ACCOUNT MANAGER | NEIL EWEN | newen@brunico.com

ACCOUNT MANAGER | KELLY NICHOLLS | knicholls@brunico.com

MARKETING CO-ORDINATOR | AIMEE ROSS | aross@brunico.com

PRODUCTION & DISTRIBUTION SUPERVISOR | ROBERT LINES | rlines@brunico.com

SENIOR MANAGER, AUDIENCE SERVICES | JENNIFER COLVIN | jcolvin@brunico.com

MANAGER, AUDIENCE SERVICES | DEBORAH BREWSTER | dbrewster@brunico.com

### ADMINISTRATION

PRESIDENT & CEO | RUSSELL GOLDSTEIN | rgoldstein@brunico.com

VP & EDITORIAL DIRECTOR | MARY MADDEVER | mmaddever@brunico.com

VP & CHIEF INFORMATION OFFICER | OMRI TINTPULVER | otintpulver@brunico.com

VP ADMINISTRATION & FINANCE | LINDA LOVEGROVE | llovegrove@brunico.com

VP & PUBLISHER, REALSCREEN | CLAIRE MACDONALD | cmacdonald@brunico.com

VP & PUBLISHER, KIDSCREEN | JOCELYN CHRISTIE | jchristie@brunico.com

### HOW TO REACH US

Strategy, 366 Adelaide Street West, Suite 100, Toronto, Ontario, Canada M5V 1R9  
Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870  
www.strategyonline.ca

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## AToMiC shift

**I**nnovation and collaboration are among the most important aspirational values to instill in today's organizations. They are also fast becoming significant differentiators among marketers looking to break through in this rapidly evolving multi-platform mediascape. With the close of submissions for the AToMiC Awards, a bold statement has been issued by the Canadian media, advertising and entertainment communities. Entries were up 47% (from a substantial

base, I might add), but more telling was the breadth of representation, from major media players to agencies to production companies.

It's a clear indication of what we already know to be true. Some of the most innovative advertising ideas are coming from new partners inhabiting non-customary positions in the value chain, with the key to success being a deep, well-orchestrated collaboration among a coalition of specialists.

We're thrilled to help shine a light on the programs that are crushing the status quo, but that's only one part of our mission. We've just announced the date of the AToMiC conference

(May 23), the most future-forward event that we dare program. Everyone in the business needs to understand how technology is changing the way we connect with consumers from both a strategic and tactical perspective. Because, even though ideas are media-agnostic, campaign effectiveness has never been more affected by operational execution and integration within the chosen media channels. And if you think this stuff is just for agency folks planning campaigns, keep in mind how many business models are now challenged by the radical shifts in media consumption driven almost exclusively by tech innovation (hello, retail).

So, if innovation and collaboration are baked into your job description, AToMiC is here to challenge your norms and catalyze a shift in your thinking. And, if you need to ground yourself in what's working today, try a few cocktails and take in the AToMiC Awards presentation immediately following the conference. A special thanks to our leading-edge advisory board for their ideas and guidance. You can check them out on the back cover of this issue.

Russell Goldstein  
Executive publisher, *strategy*, *Media in Canada* and *stimulant*

## UPCOMING EVENTS

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## BRANDS UP THE COOL FACTOR

By Jennifer Horn

**M**any brands attach themselves to facets of popular culture – from trends like “parkour” to hit films and hot celebrities – to come across as “cool by association.” However it appears that brand matchmaking of late has gotten more down-to-earth and personal, as brands attach themselves to real people who are “cool by profession.”

For example, with the help of Sid Lee, coffee maker Van Houtte coupled with experts of age-old crafts, such as barbering, hat making and analog photography to create a series of “Timeless Trends” online videos. The brand is connecting the dots between these crafts and roasting coffee by pointing to the similar expertise, precision and flair required for each practice.



Top: a cowboy hat-maker does his thing in a video by Van Houtte. Above: Lincoln searches for “Catalysts” of cool.

Australian winemaker Jacob's Creek has also dipped into content creation, partnering with experts in ice-cream making, underwater photography and poetry writing to create videos for its “True Character” series in the U.K., which captures the appeal of reality TV without the voting or dislikable hosts.

And then there is luxury car brand Lincoln, which recently partnered with the *Globe and Mail* to create a “Catalyst” contest, seeking individuals who stand out in artistic fields. Readers of the paper's Life section are asked to nominate an influential person to help them become a household name.

Jane Shkolnik, marketing communications manager of the Ford-owned company says the brand could have chosen to place ads in the automotive section, but it wants to be “synonymous with the passions that make people tick,” especially as it targets a younger luxury buyer who tends to

“make decisions according to what appeals to their passions, and not what they believe will impress others.”

Featuring “real people” in marketing can help create an authentic and credible brand, and more importantly, “connect with a consumer by appearing less corporate, less ‘big brand’ and a little more real,” says Mark Harrison, founder of TrojanOne, who has spent the past 20 years coordinating brand sponsorships. However, he cautions that companies “watch to not be too creative for their own good” and consequently miss the brand association mark.

## WOMEN LEAD CANADIAN CANNES JURY MEMBERS

By Megan Haynes

Five women and one man from Canada will judge the Cannes Lions this summer. At press time, the media jury hadn't yet been announced.

Leo Burnett CCO and CEO Judy John (pictured) will sit on the Film jury, while John St. CD Nellie Kim will judge the Cyber category. Wunderman CEO Trish Wheaton and One Advertising SVP/CD Karen Howe will sit on the Direct and



Promo & Activation panels, respectively. Lara Palmer, CD of Lara Palmer

Advertising will sit on the Design jury. And the sole man selected, Jean-Francois Bernier, president and CD at Alfred Communications, will judge the Radio category.

“It's a testament to their commitment to excellence and their devotion to redefining innovative communications in all its forms,” says Andrew Saunders, VP advertising sales, the *Globe and Mail* and chair of the Canadian Cannes board, on the 2013 jury picks.

On the female-centric sweep, jury selection committee lead Mary Maddever explains, “Obviously they were blown away by the calibre of the candidates. I'd love to see Canada's strong creative leaders recognized on the president front. We'd be neutral, like the Swiss. Next year it would be great if more than two of 16 juries are led by women.”



# DEAR BANANA REPUBLIC: IT'S NOT ME, IT'S YOU

Bensimon Byrne's managing director, strategy, ended his retail affair via a *strategy* online column. If you missed the buzz, here's the gist:

By Max Valiquette



So, Banana Republic, I'm afraid we're breaking up. There was a time when you were one of my go-to brands. Your clothes fit me well, and your style is pretty great – but mostly, you offered modern, decent work clothing for a guy in advertising.

But best of all, you felt (to use a word that we probably made up) aspirational. Even though I wasn't breaking the bank when I bought your clothes, I felt like I was buying something substantive. I was spending more than I would at your sister company, the Gap, but I was also getting better garments and a brand that felt more like me.

So I signed up for your e-mail offers.

I knew all my sizes so I could shop online with great confidence. You became more available to me, showing up in my inbox. I thought this meant that we were going places.

Then I started to get emails from you almost every single day. It wasn't just the frequency – it was the content. Everything was about a sale. At least three days a week, you sent me something. All sweaters 40% off there, 25% off here – every message had something in common: your brand is on sale. Always on sale.

You found an interested customer and got him to willingly connect to your brand. But the shopper marketing part of your business is the enemy of your overall brand equity, and that's what drew me to you in the first place.

You're not aspirational anymore: you're throwing yourself at me. And somehow, the way I see you has mirrored the way you see yourself. You're now a discount brand – something I'll take if the deal is good enough.

And therein lies the lesson for all brands that treat their shopper marketing as something different from their brand work. The quick discount may move product, but the relentlessness of that discounting in an online space can remove any aspirational qualities of the brand that your customer loved in the first place.

So if you have excess product to move, I recommend letting another brand that is all about discounting do it for you. Work with Gilt Group or MyHabit online, for instance – great brands get rid of their excess product through these discount resellers and don't lose their luster.

Or work with a company like Style Democracy that does warehouse sales and pop-ups that allow you to move huge amounts of product at a low price without compromising your own equity.

More than anything, remember that retail marketing and brand messages are part of an increasingly connected ecosystem.

For you and me, BR, though, it's just too late. I like how inexpensive you are, of course, but I just don't feel the same way about you anymore. The magic is gone. And it's not me, it's you.

## 10 SIGNS YOU'VE BEEN HACKED

The social media landscape still has a bit of the Wild West feel to it. With the recent Burger King and Jeep Twitter hacks, it seems more vigilance is called for. Both brands noticed the breach within 15 minutes (Jeep within two, according to reports), but if you aren't watching your social feeds as closely, here are 10 early signs that your brand's social media accounts may have been hacked.

- 1) Your number of followers has jumped 300%.
- 2) Google Alerts says you've started appearing on all the best creative blogs...but you haven't actually launched anything lately.
- 3) Your followers are commenting on how funny you've become.
- 4) You don't remember approving that social media contest promising a \$1 million prize that people keep messaging you about.
- 5) Someone in an Anonymous mask has been hanging around your office.



PHOTO BY ZIGAZOU76

- 6) Your last 10 posts look something like, "My brand sucks. Click this link if u agree!!!!@!!!! <http://definitelynotavirus.com>."
- 7) Your mother calls worried you've lost your job. She read on Facebook that your company has been sold to your competitor.
- 8) A picture of your mascot eating the competitor's product becomes your Instagram cover shot.
- 9) The aforementioned competitors start tweeting they have "nothing to do with" your brand's account.
- 10) Your disgruntled intern locks himself in a closet with a laptop and suddenly your social media passwords don't work anymore. **MH**

# ON TARGET

BUZZ KEEPS BUILDING AS THE RETAILER PREPARES TO OPEN ITS DOORS

By Megan Haynes



**A**t 5570 Explorer Drive in Mississauga, tucked behind PepsiCo's head office sits Target's brand new headquarters. Its iconic red bull's eye is the first thing you see in the lobby, with splashes of red adorning the walls and carpets. On the fourth floor, employees can visit the "merch store," and buy everything from different sized Bullseye mascots

to Target t-shirts. Sadly, the store is currently sold out of Target Scrabble, says Lisa Gibson, public relations for Target. But who would have time to play Scrabble? Gibson says in the ramp-up to the March grand opening, everyone is practically living on coffee and vitamins.

"I'm not even doing the vitamins – I should be though," says Target's director of marketing Livia Zufferli.



It's been a busy nine months for Zufferli who was plucked by a recruiter from her position as a partner at Toronto-based agency Capital C to lead Target's marketing team of 40 for its Canadian launch.

Mere weeks before it opened its doors, Target unveiled its first TV spot and started promoting its Red Card loyalty program digitally.

The retailer kicked off its first "Introduction to Canada" spot at the Academy Awards, extending its "Target loves Canada" message through its launch ads by KBS+P, with Carat handling media and Veritas on PR.

The TV spots star Bullseye, and follow him as he travels across the country and takes in iconic sites while

a reworked version (by Canada's Dragonette) of *Mister Rogers' Neighbourhood's* theme song plays. Print and OOH spots will be customized for each province and territory, featuring local landmarks with the tagline "Can't wait to meet you, neighbour."

"Our whole approach is 'we are so excited to come to Canada,'" says Zufferli. "With all our experiences throughout [2012], like the Holiday Road Trip or Bullseye Beach, it's about [promoting that] we're excited to be in all pockets of Canadian communities, to get to know our future guest. We're taking that same sentiment to continue the storyline for our broadcast spot."

The Oscars were a good match for the brand, she says, adding that the audience aligned with its key demographic, and that while the actual show can be counted on to pull in a big audience, the dialogue that extended beyond the traditional broadcast made sense to tap into as well – especially considering Target's robust social media presence. It has more than 805,000 Facebook fans – surpassing Canada's existing big box retailers, such as Walmart with 589,000 fans or Canadian Tire with 737,000 fans – and 37,000 Twitter followers at press time.

Though the Oscars was the first big paid promotional push from the retailer, it certainly hasn't been dormant on the engagement front. The retailer first kicked things off with a one-day pop-up shop in Toronto back in February 2012, drawing a crowd of 1,500, and followed that up with sponsored beach days across Canada, a hotel takeover for Toronto's International Film Festival, and ended the year with a Holiday Road Trip, driving a Target-branded bus across the country. "There's a

**Top:** print ads will be customized for different cities.

**Above:** director of marketing Livia Zufferli. **Opposite page:** Bullseye makes his Canadian debut.



strong awareness of Target in Canada,” says Zufferli. “But we wanted folks to tangibly experience the brand and understand what makes Target different, [so] we focused on experiential activations in 2012 because we didn’t have stores to drive folks to.”

Even before the company’s marketing ramp-up, 61% of Canadians were looking forward to shopping its aisles (according to a 2011 study by KubasPrimedia), a number that was even higher among Canadians who had shopped at the store across the border, so it appears that Canadians are excited about Target too.

Nowhere was this excitement more apparent than in its loyalty card distribution among Canadians. Despite not having a physical location, 30,000 Canucks had Target’s Red Card in their wallets as a result of cross-border shopping, before it became available in Canada.

The no-fee Red Card, which gives customers a flat 5% discount on all purchases, will play an increasingly important role in the marketing message as well, as the brand begins to promote it to Canadians.

“We wanted folks on that very first shopping experience to reap the rewards instantly. Enabling people to sign up



for the cards online was a great way to get them prepared,” says Zufferli.

The promotion for the card kicked off Jan. 31, with an online stop-motion video that walked people through how to apply for the two types of cards (debit or credit), what it can be used on and where.

Target’s U.S. marketing team with its 50+ year history has a strong “big data” system in place to help implement programs like predictive marketing (even gaining some notoriety when a *New York Times* article highlighted its ability to predict pregnancies of female customers as early as the first trimester based on shopping habits), but Zufferli says the infrastructure in Canada isn’t as robust yet. It also hasn’t dipped into the world of e-commerce – an area that’s growing fast in the Canadian marketplace – with no immediate plans to open up an online shop, though she does say it’s part of the “digital road map.”

While the marketing team will need to ensure the initial excitement of having a nearby Target doesn’t wane and that customers are turned into repeat shoppers, its main focus, Zufferli stresses, is ensuring Canadians take that first trip.

“Folks knew we were coming in 2013. [Since] the calendar turned to Jan. 1, there’s been an anxious excitement,” says Zufferli. “I just want to honestly sit in the store when we open and watch people come in. I just want to see how they react, what they think and [see] they are excited.”

## COUNTRY STYLE’S SUNNY REBRAND

By Jennifer Horn



With its brown and olive green colour scheme, and menu boards that lack blown-up food imagery to induce salivation, Country Style stores were starting to look outdated.

Before agency Lg2 was handed the reins to design a new experience for its first non-Quebec client, Jason Chaney, VP strategy, says the QSR was headed toward becoming more of a quick-serve deli than a charming café, and lacked the warmth of the small town vibe reflected in its name.

Historically, the chain depended on its coffee products to drive store traffic, but with McDonald’s having entered the market with its own java beans, and intense competition from Starbucks and Tim Hortons, Country Style decided to differentiate by shifting its focus to the most important meal of the day.

Extensive research done prior to the rebrand found the “consistent frustration [among consumers] was that the breakfast menu ends when they need it most,” says Chaney. So the brand responded by launching new advertising in mid-February that highlighted its all-day breakfast menu. Billboards read, “Breakfast time is whenever you’re reading this” and radio spots aired at times when competing QSRs switched over to their lunch menus.

A complete redesign of in-store materials saw the agency inject brighter colours into the previously two-tone store. Chaney says the agency “wanted to bring a notion of connection and friendliness into the graphical elements” of the advertising and in-store materials, as well as deliver a more contemporary versus classic country design. “The [redesign] is about carrying through that friendly, personable relationship that you would usually see in the countryside or small town,” he adds.

The sun iconography, as well as warmer yellows and softer blues on menu boards, coffee cups and bags, give the overall look of the store a personality jolt, while simultaneously mirroring the brand’s strategic shift in its menu focus.

# REINVENTING THE DRUG STORE

**JOE JACKMAN  
BRINGS HIS HIGH-SPEED  
RETAIL MAKEOVER FORMULA  
TO REXALL**

BY GRANT SURRIDGE

**O**n a Tuesday afternoon in early February, office workers stream in and out of the newly designed Rexall store in the depths of downtown Toronto's First Canadian Place. Walking in beneath the brand's new turquoise-teal backlit logo, customers are greeted with a cold-stand full of fresh fruit and yogurt snacks, as well as a large open area by the main checkout that gives the store an almost supermarket-like feel. To get to the pharmacy at the rear, you pass shelves lined with items representative of Rexall's new product offering: fat-free jellybeans and gummy bears, and the new private label "Be.better," which includes items like a glass cleaner labelled as containing "no nasty chemicals."

Frank Scorpiniti (left), the CEO of Canada's second largest pharma-retailer, says the fast-moving changes at Rexall involve far more than a new logo and some redesigned stores. The brand is undergoing what he describes as a complete reinvention that touches all aspects of the business. Rexall faces a "burning platform" in its category. Pitted against dominant number-one player





Shopper's Drug Mart, an ever-expanding Walmart and new entrant Target (not to mention food retailers like Loblaw expanding into pharma), Rexall encountered another curveball over the past two years as the government set limits on what pharmacies were allowed to charge for generic drugs. The brand required not only new sources of revenue but also new ideas.

Internal changes were also sweeping the brand. Rexall's parent, the privately held Katz Company, sold off the majority of its franchisee-owned pharmacies (such as its I.D.A. and Guardian brands) to the McKesson Group for just under \$1 billion last year, allowing Katz to focus on the remaining 430 Rexall and Rexall Pharma Plus stores in Ontario and the western provinces.

So Rexall decided to change how it defines itself and what it means to its customers, and it had to do it really fast. Enter Joe Jackman.

Jackman (opposite page, right) helped found the retail design firm Perennial in Toronto in the late 1980s, consulting for a variety of brands, before leaving to work as a marketing executive at Loblaw in 2005. Two years later he founded his own "brand reinvention" company. In 2008, Jackman's company took the dated, underperforming Duane Reade pharmacy chain in New York City and transformed it into a growing business that was purchased for roughly \$1 billion by industry giant Walgreens less than two years later. Scorpiniti (who joined Rexall in April 2011 and named CEO in February 2012) was part of the Duane Reade management team. In October 2011, the two men began working together again on how to reimagine the Rexall experience.

After Jackman Reinvention undertook its initial assessment of Rexall, it learned the brand had high awareness and trust in most parts of the country, but on important measures like market share, it trailed behind Shoppers Drug Mart. After sifting through data gleaned from focus groups, consumer research and discussions with the brand's employees, Jackman describes "goosebump moments" that sprung from two realities: first, Canadians wanted to live healthier,



beyond just the food they eat, and second, governments were turning to pharma-retailers to deliver more health care services to alleviate rapidly rising costs.

Suddenly Rexall had the beginnings of a new brand strategy centred on a "healthy choice" positioning. And changes came even faster than usual for a Jackman reinvention. Less than eight months after the first sit-down with Jackman, a newly branded store opened in the Richmond Adelaide Centre in downtown Toronto, testing some of the ideas being hatched.

"Usually in the first four to six months there's a lot of research, a lot of conversations with a brand's customers and senior management," says Paul Clark, senior partner and CMO at Jackman. "That's the window when strategy is developed and there is a large collaborative aspect to it...With Rexall we moved very quickly because we opened our first store in about eight months. As the strategy was baked, we put a lot of the elements into the [first] store and learned from that. You can wait forever to get it right, but if you know where you're going, you can put it into place and adjust as you need to."

The new Rexall aims to be a go-to destination for people seeking a holistic approach to better living. Its pharmacists are encouraged to consult with customers (Scorpiniti refers to them at times as "patients") on their overall health and offer

advice when necessary. Shelves are stocked with a new private label line of healthier foods, environmentally friendly household goods and expanded beauty offerings.

"We're going to put a special emphasis on our healthy choices, and that's what's going to be different from everybody else," says Clark. "[Rexall] will now be offering more healthy products than can be found in most any other drug store across the country."

And there are new stores too: they're brighter, more airy, and adorned with the brand's new "Feel Good Approved" symbol on products, flyers and displays. Gone are the bright blue and orange colours, replaced with a turquoise-teal scheme.

With the brand's redesigned flyer and in-store magazine *Feel Good* displayed prominently throughout (not to mention all staff members decked out in "Feel Good" t-shirts), it's clear the idea is to persuade people that Rexall is a destination for healthy living.

And it's working. At the nine reinvented stores, "results are surpassing expectations."

"We have a job to do, and that's to help Canadians feel good every way, every day. It's a noble purpose because life isn't easy and the brand can make a difference," Jackman says.

*Strategy* spoke with Jackman and Scorpiniti about the reinvention process and progress.

## FRANK SCORPINITI, CEO, REXALL

How long have you been working with Jackman Reinvention?

We began our collaboration in the fall of 2011, and had our first new-brand store in the Richmond Adelaide Centre in downtown Toronto in March 2012. We were creating a brand vision, which took several months. At the same time we were deciding what the retail environment had to look like to support that new brand vision.

We were doing a parallel process to further accelerate the changes for our consumers. We did what we call a “listening tour” that was outside the Jackman process. We asked our pharmacists and store managers, “What do customers want?” We also put out a number of surveys to our employees internally.

is our line of vitamins, which are from natural sources and dye- and gluten-free. We learned that these are the things our customers want. We also have a line of snacks, some are gluten-free, some are kosher. There are hundreds of new SKUs that complement the concept of “Better for you” or “Better for the environment.” We also have things like environmentally-friendly detergent and window cleaner.

Second, we looked at the services we currently offer our customers and how we could enhance those. We were enthusiastic about supporting the government’s desire to give pharmacists the authority to give flu immunizations. We wanted to make sure we could tell Canadians that they could come to

immunizations this year. We’re about 10% of the pharmacies in Ontario and the amount of flu shots we gave is about 80% of all those in the marketplace. That’s the power of alignment and of creating the right environment for our consumers.

And finally, when you walk into one of our nine new stores they look materially different from our current Rexall stores. The flow of the aisles, the products, the offering, the lighting, the way it comes to life complements our new products and services.

What is the biggest challenge you’re facing right now in your category?

The government is looking for ways to save money in health care and they have changed the payment model for pharmacies significantly. It is the biggest challenge to our business today, but it is also genuinely the biggest opportunity. It is forcing us to re-examine every part of our business.

What’s compelling is that the government is asking us to do more. Flu shots are just one small example of the government saying if a pharmacy with thousands of points of care can be activated to do more than it does today, it’s a tremendous resource to reduce wait times for patients and make communities healthier. With a quarter of a million Canadians immunized at Rexall alone, certainly we have saved lives. More of those opportunities are on the way. For example, in [Saskatchewan] our pharmacists are prescribing without a physician for minor ailments, so patients don’t end up in an emergency room.

Are we going to see any new mass campaigns from Rexall?  
[Our communications strategy] is on the web, it’s in the flyer and



Jackman looked at all aspects of the business. Describe the changes at Rexall. First, Canadians are aspiring to better health at every age group. We looked at that and said, “there are products we can offer that will help our customers get there.” We launched a [private label] line called “Be.better.” These products all have certain attributes that are better for your health. One example

Rexall and get a flu shot any time, any day, no appointment necessary. Why is that important? It supports where we are trying to go, which is creating an environment where it’s easy to feel good about your health.

Every day we have to provide those services in a predictable and consistent manner. Rexall pharmacists in Ontario have provided 200,000 flu



## JOE JACKMAN, FOUNDER AND CEO, JACKMAN REINVENTION

it's in the stores. On radio, most recently in support of our new direction, we've had a tremendous amount of impressions created for our "Any time, any day" no-appointment flu campaign across the country. In conjunction with the launch of "Be.better" we had a significant amount of radio supporting that.

How many new stores will you open?

When we look at reinventing ourselves at retail...those things take time, but our nine stores act as centres of gravity and creativity for bringing products and services to life.

So, all of the stores we'll open in the future will look like these new ones and so will the ones we renovate.

The products and services and in-store components of marketing and signage, brand voice, private brands – those permeate the entire company.

We can leapfrog what takes more time, in this case the construction, and get that enthusiasm in our business.

How do you approach reinvention?

Phase one is developing a fact foundation, moving through strategic questions and getting answers that both ourselves and the management team are aligned to. Then we can start to craft strategy and make it something tangible.

We're believers that strategy should be done by people with hands on levers: the CEO and his or her leadership team. If I'm an architect of strategy I know why things got built and I'm more likely to support those things because I was part of the process.



So you continue working with brands as the strategic changes are rolled out?

We do not see Rexall or our other engagement partners as clients, that implies a service business. [We don't say,] "Hey, we're going to do a bunch of stuff for you and then carry on our way." We structure our deals so that we are partners. We have a vested interest in the outcome. We don't go away once the strategy is defined, which is more of a conventional consulting model. [There is no,] "Here's the binder, it's got a lot of stuff in it. Good luck with that." Because we're in the reinvention business, we're very practiced at all the moving parts that have to get aligned. It's heavy lifting. Our partners would say we have experienced people that have been down this road before. We help save time in that manner.


What opportunities did you find for Rexall to differentiate itself?

Generally, retailers aren't keeping pace with the desire Canadians have to learn more about how to lead happy, healthy, fulfilled lives. There are lots of sources for them to buy a lot of stuff and get information, but there are opportunities for retailers to add value in areas of healthful living and well-being. It's a big need and therefore a big opportunity.

What customer profile is typical of the new Rexall?

Canadians are on a journey to more fully engage with their health and [how they] care for themselves and their families. For those who want to make changes in their lives, [Rexall] will be an increasingly valuable partner as they move along the journey. It's not always massive changes, more often small changes lead to bigger shifts.

What's the biggest challenge moving forward now?

There's a great expression, "If we don't like change we'll like irrelevance even less." The greatest challenge is moving away from what was done in the past and getting to new ways of doing things. That is the work of reinvention. All the other stuff is pretty straightforward. Getting people to lean into it and compress the time to do it is difficult. Time is not on our side in any retail reinvention. 

# Design Report

The store of the future

BY JENNIFER HORN

Retail prognosticator Keith Anderson and creative strategist Brian Priest have a theory, which they've been sharing with retailers and shopper marketing execs at various industry think-fests. They're telling everyone to start planning now for five drivers of change set to throw a proverbial wrench into the works for retailers designing stores.

They reckon the strongest forces affecting retail business models – from merchandising to marketing – are society, technology, economy, industry and political systems (STEIP). Within this framework, Anderson, VP at RetailNet Group and Priest, SVP creative at Upshot in the U.S., point to the exodus of suburbanites to cities, acculturation of immigrants and high-speed advancements in technology as a few influencers driving change on retail store blueprints.

Retailers also need to design their stores to more specifically target each of the different generational cohorts – Boomers, Gen X and Millennials, Priest says. Expect to see more stores overtly designed to meet the needs of an aging population, just as some Asian retailers have done with shopping carts that double as walkers or magnifying glasses on shelves, adds Anderson.

While such offbeat tactics aren't as prevalent in Canadian retail today, *strategy* looks at retailers that are introducing more forward-thinking elements of design in their stores such as smaller footprint shops, customization tools and even cultural hubs.

## TECHNOLOGY

### SPORT CHEK TECHS UP



Sport Chek's digital haven in Toronto was designed to be a testing ground for new technology in retail.

It's the end of the brand-driven retail world as we know it.

"Back in the '90s, it was always about the brand driving the design [of a store]," says Priest. "Now, it's the shopper." Technology has equipped them with the tools to shop whenever and wherever they please, and retailers are instinctively responding with retail design that provides the same fundamental experiences they'd find in the online world, he adds.

For Canadian retailer Sport Chek, that means constructing a 12,000-square-foot store wired with digital screens from end to end, as well as installing tools that enable shoppers to design their own products, such as shoes, sunglasses and hockey jerseys. When the FGL Sports-owned retailer launched its first Retail Lab in Toronto earlier this year, Michael Medline, president and CEO of the company, said the store was built to be a "conduit between customers and their favourite brands" and a hub for the retailer to test and learn from the latest in technology.

The store is a digital mecca with its 140 Samsung screens, ranging from small tiles in tables to larger 55" screens that demonstrate product features. Consumers can scan for coupons using NFC and interact with, for example, Adidas-created content such as its Twitter feed and product features through touch-screen tech.

However, it's the customization tools, such as the "build your own Reebok" shoe kiosk where customers can design the look and feel of their shoe, or the Sidas ski and snowboard boot insert tool that makes a 3D map of a person's foot to create a custom-made boot insert, which Priest says will drive customer "assurance and confidence" in the store's ability to provide them with bespoke products. "They're tools that educate and help define choice by making customized products for you," he says. "It's the sort of technology that makes selection easier."



## SOCIAL

# THAT'S ITALY (IN A STORE)

When in Vaughan, ON, there's plenty opportunity to do as the Italians do. That's because in the culture-rich city of roughly 300,000 residents, 15% speak the mother tongue, compared to an average of 2% across Ontario. This makes it a favourable destination for Italian fashion and clothing distributor Lino Grasso to set up his first Canadian shop.

That's Italy will open its doors on March 28 in a 15,000-square-foot retail space featuring 16 mid- to high-end Italian designer brands. In the centre of the store, surrounded by each brand's shop-in-shop, will be a café and cocktail lounge area. The store is meant to mimic Milan's famous "quadrilatero della moda" (Italian fashion district) with its streets lined with stores and cafés.

"We're trying to capture the culture through fashion and lifestyle, and this includes the clothing as well as food, drink and music," says Phil Falcone, director, strategy and creative, Zebra Design Studios. Falcone's agency was tasked with bringing the store (which was designed by Italy-based Brugnatto Shop Interiors) to life through its branding, marketing and promotional efforts.

The "society" driver of change in Anderson's framework identifies diversity as being a high-impact



force on how retailers design stores today, from adding bilingual signage to celebrating cultural holidays. He believes big chains looking to target ethnic groups can learn from smaller, independent stores that "hire from the community, stock the brands that their shoppers grew up with, and celebrate the same cultural calendar and family milestones" – most of which That's Italy plans to do.

Each brand in the store is new to Canada, but well recognized by Italians, and the staff is of Italian descent or has some connection with the community, Falcone says.

A Toronto DJ with ties in the Italian community is working

with the retailer to program music to play in the store, and the retailer is working closely with the clothing brands to keep prices at a comparable level. "We don't want to give the Italian experience at Canadian prices."

The store certainly isn't exclusive to Italians, says Falcone, hoping to win over those not from the community with a relaxed atmosphere created by a staff of personal shoppers who help customers put together outfits while they wait. "This is the Italian way of living, taking things slower and enjoying life, and it really transcends the shopping experience."

## TECH: CLEARLY CONTACTS LAUNCHES A SOCIAL STORE



Online retailer ClearlyContacts.ca plans to launch a store in Vancouver with a similar personalized approach to Sport Chek. The company's first physical shop will open this spring with a service that the brand already offers online. Inside, there will be a "virtual station" with a webcam for people to have their picture taken and uploaded. From there, they can (virtually) try any frame in the database and share their images with friends on social media, says Aaron Magness, VP marketing at the company.

"We've found that over 10% of glasses [are purchased] after a person uses the virtual station," he notes, adding that the store will help to educate shoppers of the tool that already exists online and hopefully lead them to make their second and third purchases on the website.

## ECONOMIC

# BIG BOXES TAKE ON THE CITY

Rona's next generation of "satellite" stores puts your local hardware shop to shame. Coming in at an average of 6,000 square feet (comparable to the old Blockbuster stores) with a modest selection of about 7,500 products, online kiosks to access another 30,000 SKUs, as well as specialized services such as installation, project design and financing – these small stores certainly have big bite.

By the end of the year, Rona will have 10 of the smaller footprint stores in market, with four already up-and-running in Ontario, Quebec, Alberta and B.C. "We have plans to open [satellite] stores in key downtown areas around the country," says Karim Salabi, EVP marketing at the retailer.

And with nearly seven out of 10 Canadians living in one of the country's 33 metropolitan areas, and with Toronto, Montreal and Vancouver accounting for 35% of



**Right:** Rona's new satellite stores are tight on space, but the retailer combats this with online kiosks for products not stocked.

**Below:** Sobeys is another example of a store with a smaller-footprint urban model.

bang for their buck, retailers are challenged to design stores that most efficiently use the limited retail space.

Sobeys Urban Fresh stores, placed in smaller downtown city locations, best utilized the space by introducing vertical merchandising and scaled-down carts.

to do quick house repairs.

But what about bulkier items such as windows and doors not able to fit in the smaller floor space? To keep these big-ticket items moving, Rona has special order desks for shoppers to browse thousands of items online and have them delivered to their home within 24 to 48 hours. "The real game-changer is that the physical inventory no longer determines the store offering," says Salabi.

The retailer's shift away from the big-box store format (of which it currently has 80), also includes an upward adoption of small suburban "proximity" stores, says Salabi. In these 35,000-square-foot locations, shoppers can wander about a wider space, and speak with more qualified staff on the floor and behind a service desk that sits at the heart of the store. Salabi notes the hitch of larger big-box stores with about 100,000 square feet of retail space is that it can be "challenging for the consumer to really feel like there's service available, no matter how many people you put on the floor." 



Best Buy is also downsizing, having recently shuttered 15 big-box stores with plans to open small-concept "web stores" and kiosks dedicated to its

mobile products and services.

Rona's urban satellite store was designed (with Sid Lee Architecture) to speak to the mission-oriented shopper, imitating a convenience store layout with its cash counter and service desk sitting at the entranceway and aisles running perpendicular. It also only stocks top-selling items, and caters to homeowners who need paint, hardware and electrical tools

the population (according to the 2011 Canadian Census) – Rona's timing couldn't be better.

"The population migrations are not favourable for larger retailers," says Anderson of the biggest issue reflected in the "economic" driver of change. Higher real-estate costs in cities, compared to the 'burbs, can be a disincentive for some retailers looking to downsize, he says. So to get the biggest

With files from **Grant Surridge**





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# DIVERSIFYING A WHITE MAN'S WORLD

BY MEGAN HAYNES

How does a lack of diversity in the senior ranks impact strategy, creativity and the bottom line? **"It's a brain drain."**

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## PANELISTS



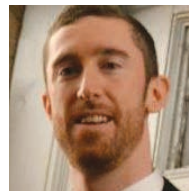
**Aldo Cundari**  
Chairman and CEO,  
Cundari



**Susan Lloyd**  
Senior director, talent,  
Loblaw



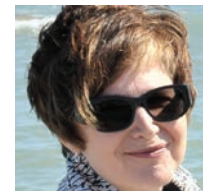
**Alison Leung**  
Marketing director, brand  
building and co-chair of  
WIN, Unilever



**Matthew Logue**  
VP strategy and partner,  
S&E Sponsorship Group



**Mary Maddever**  
Editor in chief, strategy  
magazine (moderator)



**Nancy Vonk**  
Founder, Swim

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**A**ccording to Statistics Canada, women make up 58.3% of the workforce, and as of 2006 (the latest statistics available), 61% of post-secondary graduating students. Visible minorities (excluding Aboriginals) make up 16.3% of the workforce, and 16.2% of the total Canadian population. This number is expected to rise to 28% by 2031.

Despite having proportional representation at the lower ranks, women and visible minorities make up only a fraction of senior management positions (29% and 5.2% respectively, according to a joint study by Deloitte and Carleton University, and another by the Conference Board of Canada). These numbers drop even further at the CEO and board member levels (as low as zero in some sectors, such as manufacturing).

While companies appear to have made great strides in creating a diverse workforce, at the top end, it's still a white man's world.

That lack of decision-making diversity does not pay off. Studies vary, but companies with a diverse leadership often out-perform by as much as 47% in terms of revenue compared to similar companies with white, male-led boards and management. So why then, despite the economic argument for diversity at the top, are companies struggling to fill senior positions with women and minority groups?

Within the marketing world, creative agencies still largely look like they did in the '60s, dominated by men in president, CEO, CCO positions while the names topping the creative credits that cross *strategy's* desk tend to be male-dominated. In fact, of the 300

creative directors on last month's Creative Report Card, only 44 are women – that's 14%. That doesn't even reflect the national average for women in middle manager positions.

On the brand side, women and visible minorities appear to have better representation. Companies like Campbell and Loblaw have long had programs and networks designed for marginalized groups. However, even TD – hailed by the Corporate Knights Diversity Leadership Index as the most diverse Canadian company – maintains a board that is only 38% female. Better, but still not proportional. Further, out of 492 Canadian Fortune 500 companies, only 27 have a female head or CEO.

But efforts are pointing to a change. In 2009, Unilever's global CEO, Paul Polman, announced his desire to increase women in leadership positions, stating the qualities they bring to the table (such as authenticity in leadership and long-term planning abilities) are a good business argument, and its Women Interactive Network is rolling out some ambitious plans to help get there.

*Strategy* set out to examine the issue of diversity (or lack thereof) and its impact on creative, strategy and the bottom line. So to kick things off, we invited folks from the industry to discuss the issue.

Check back in April and May, when we look at the business case for diversity at senior levels and search for real-world solutions.



**Maddever:** Research has shown companies that have a very diverse and balanced group [at the senior management level] do better. In the areas of advertising and marketing, where people are charged with coming up with insights, there are really good business reasons to make sure that the teams have all of the knowledge and deep cultural understanding that they need to talk to the many ethnic communities in Canada. On the brand side, there is great diversity with programs that are welcoming. On the agency side, there are some that are good, some that are not. In areas such as creative, it seems to still be very male-dominated. It is important for everyone to see senior roles as something they can shoot for. I think when we're looking at diversity at agencies, it's an issue when all the senior creative directors are white guys.

**Logue:** In my direct experience it has not been an issue. I work at a small agency, we have representation from multiple ethnicities and there's a female partner, male partner, different sexualities. When I look at the brands I work with, certainly there's not an issue at those companies. I work with an organization on their hockey program, and all the senior leads are female.

**Cundari:** When I hire, my biggest criteria is I don't hire stupid people. I'm not going to force a mandate. Eighty percent of my office is now women. Even in our creative group, we've found a pretty even balance. I would say the senior guys are still male, but ethnically we're completely

diverse. And all the bright stars we have now – all the juniors – are women. But there's a point in their career where they're doing so well and boom! They're gone.

**Vonk:** I had a late realization in life that gender is a problem. Just because I haven't had a problem with it doesn't mean there isn't something going on. The problem is certainly not evident in schools – there are probably more women graduating than men going into our field and tons of women in the industry – but there is undeniably a mass exodus at the point where [women] should be stepping into

get to the high schools and create conditions of success for people who are a bit more marginalized. We are a creative industry. We should be able to figure out a creative solution to stem the tide.

**Logue:** But why is it an issue? I think a group full of men could market to women and a group of women could market to men. I don't think it has to do with sex. As a marketer, it's your job to market to your demo.

**Maddever:** On a practical level there are things you're going to miss. If you don't have the same inherent knowledge, you're not going to get

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**12%:** ESTIMATED INCREASE IN PRODUCTION ACCORDING TO THE AUSTRALIAN GOVERNMENT, IF THE BOARDROOM GENDER GAP WERE ELIMINATED.

SUCCESSFUL START-UPS LAUNCHED BETWEEN 1997 AND 2011 IN NORTH AMERICA HAD **TWICE** AS MANY WOMEN IN SENIOR MANAGEMENT POSITIONS THAN THEIR UNSUCCESSFUL COUNTERPARTS (DOW JONES).

BUSINESSES IN EUROPE AND ASIA WITH HIGHER THAN AVERAGE FEMALE EXECs WERE **47%** MORE PROFITABLE THAN THEIR COMPETITORS (MCKINSEY).

DIVERSE BACKGROUNDS CREATE **“CONSTRUCTIVE CONFLICT,”** WHICH LEADS TO A “MORE THOROUGH STRATEGIC DECISION-MAKING PROCESS AND ORGANIZATIONAL OVERSIGHT” (DIVERSECITY).

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the more senior roles. It bears a lot of consideration because it's a brain drain.

When I was CCO, I know how hard it was to find any black people. I think it's dangerous to make sweeping generalizations, of course. I know it's such a crisis in the U.S. that ad organizations are trying to

to the same place as quickly.

**Leung:** But to support Matt's point, the creative team that worked on OB tampons are men. I don't think we can generalize to say that men can't market tampons, or women can't market cars, [but] it's easier if you get your period.



FORMER LOWE ROCHE CREATIVE TEAM SIMON CRAIG AND JP GRAVINA WERE THE DUO BEHIND JOHNSON & JOHNSON'S MULTI-AWARD WINNING **O.B. "APOLOGY" CAMPAIGN**. BUT CEO MONICA RUFFO SAYS OF THE DOZEN OR SO TEAM MEMBERS WHO WORKED ON THE CAMPAIGN, HALF WERE WOMEN, INCLUDING THE LEAD STRATEGIST, ACCOUNT MANAGER AND BRAND LEAD.

**Vonk:** Dove's famous spot was done by two men, but they were well served by being part of a diverse team. It's never about one creative person being the hero. If you don't say, "I want to see a bit of rainbow action going on here," you get into the problem of telling yourself, "No, we all think differently. We all happen to be the same colour and gender, but we think differently." I don't think that's a healthy model.

**Logue:** I don't think the opposite is healthy either.

**Vonk:** I never hired for colour or gender. But I do think there's room for us to step back and say, "Can we all come out ahead if we look at root problems and create more opportunities for a bigger group to come to the party?" I think it comes down to the will of the leader.

**Leung:** Globally, Unilever is trying to get women into senior leadership roles. We sponsored a women-in-networking conference in October, and our global CEO was the keynote speaker. He made it very clear that "I'm not doing this because it's the right thing to do; I'm doing this because it's right for business." He talked about the three attributes women bring to business. They're usually more authentic leaders, more flexible and collaborative, and think longer term. And all of those things are good for Unilever. So [he said] "I need 60% of leadership to

be women, because I want those values in my company."

We have a committee called Women's Interactive Network (WIN) and I'm a co-chair. The mandate is to increase the engagement of women and retain key female talent. What I've seen is women self-selecting themselves out, either not staying with the company or saying, "I'm not going to go any further, I'm staying right here." Our opportunity [at Unilever] is how do we keep these talented women between the ages of 30 and 40 (prime family/child care years) fulfilled and staying with the company so they can continue to add value and progress.

**Vonk:** I think the issues that are working against mom's favour are equally not helping the guys either. Why shouldn't a guy be as engaged in their child's upbringing

as their partner? I think an even bigger opportunity is to find new ways of doing business that ends the penalty of being a parent. This is where creativity can come in. It calls for a more creative idea.

**Leung:** Unilever is [becoming] agile. That means you don't have to sit in your office nine to five, Monday to Friday. If you want to work from home, you work it out with your manager. What we've said is we trust that you'll get the work done and you decide where, when and how you work. It was a mind shift change. When someone on my team said, "I want to work from home, one day a week," I had to say, "I know I need to let you do that." And I realized I completely trust her. The job always gets done.

**Lloyd:** [For flex time] we have some of the same policies in our corporate

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ACCORDING TO A 2002 CONFERENCE BOARD OF CANADA STUDY, WOMEN ARE MORE PRONE TO USE COMMITTEES, ESPECIALLY IN WEIGHING LONG-TERM PRIORITIES AND SETTING THE STRATEGIC DIRECTION OF THE COMPANY, SURPASSING MEN IN THEIR ATTENTION TO AUDIT AND RISK OVERSIGHT. ANOTHER 2007 STUDY IN THE *ACADEMY OF MANAGEMENT JOURNAL*, FOUND THAT WOMEN, AS MORE ACTIVE CONSUMERS, CAN MORE EASILY COMMUNICATE CONSUMER VIEWS DURING MEETINGS.

A REPORT BY TORONTO'S DIVERSECITY PROJECT FOUND THAT ETHNICALLY DIVERSE LEADERS OFTEN BRING NEW PERSPECTIVES AND EXPERTISE THAT PROPELS INNOVATION AND CAN HELP ATTRACT NEW INVESTORS AND SKILLED WORKERS.





# THREE MEN AND SIX WOMEN MADE UP THE TEAM BEHIND DOVE'S EVOLUTION SPOT.

office. One group it's helping is people with young children. It's okay because you're at home and you're able to balance and you don't feel like you're contributing less than others in the office.

**Cundari:** About five years ago, I had this idea that we were a service business so you have to be there five days a week and then [women on] mat leave would come back and ask for a four day a week [schedule] and I'd say no. We'd lose people. I didn't know any better then. So I said, let's try it. We had four ladies on four-day weeks, and I realized they were putting five-day weeks in. Technology does not allow them to walk away from their job. The biggest hurdle we have is collaboration. We're trying to implement new tools to do desktop-to-desktop conferencing. It seems to be working to a point – some people are still visual. I don't know if it will solve everything.

**Vonk:** If you have the right employees it can work. But having the open mind to try things and be open to experiment is a great first step for the employer. And to make employees feel that they're welcome to come forward with what they need to succeed [is of equal importance]. I knew one woman who just had a baby and went to her boss and said, "I'm supposed to be in Vancouver for six weeks. Can I take the baby?" And it was fine. It doesn't have to be revolutionary.

**Lloyd:** I think you have to be careful that [only looking at family] prevents businesses from looking at other issues that are underlying [the lack of diversity at senior ranks] as well. It's certainly a large percentage [leading to the problems.] But there are other

systemic things that are no-brainers. When we look at our store leadership, we assumed it was family obligations [pulling women out]. What we found was a drop off on training, sometimes in the "fresh food training." The women are often in the non-fresh, non-produce, non-meat departments, and store leaders require this knowledge. [Now we have] a "fresh" training program and we try to ensure women are taking advantage of it.

**Leung:** Rather than focusing on what percentage [of senior leadership] is female, we're really focused on preventing women from self-selecting themselves out. A few years ago, if you were a female brand manager and said, "I just want to stay at this level," we would have said, "I don't know if there's a

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LUXEMBOURG-BASED REGUS PLC FOUND THAT **43%** OF CANADIAN COMPANIES OFFER SOME SORT OF FLEX TIME, AND 66% OF BOSSES SAY IT SAVES THEM MONEY.

future for her.” Now we say, “What can we do to keep her here so that in a couple years she’s still around.”

**Logue:** Do men participate in WIN?

**Leung:** Yes! We want to include men. Everyone is welcome. And the great thing we found is that a lot of the things women want, men wanted too. [In WIN] there are four pillars. First, a workforce pillar, which is all about attracting and retaining top female talent – networking is a part of that. It’s also got the mentorship program. So every assistant brand manager or brand manager will have a mentoree. Everybody can use it.

The next pillar is about workplace, and it’s about driving the inclusion of women with policies. So things like agile [hours],



Leung participates in PR firm Edelman’s GWEN initiative, a diversity-based networking event.

flextime programs, child care. We did a crappy job with maternity leaves. No one would call [those women]. No one would talk to them. No one would invite them to anything. And then we realized, why wouldn’t we want them to still feel connected to Unilever? Now they have buddies and sponsors. We want them to feel like they’re being taken care of.

## A CARLETON AND DELOITTE STUDY FOUND THE TOP 10 BIGGEST BARRIERS FOR WOMEN SEEKING LEADERSHIP POSITIONS ARE:

- GENERAL NORMS AND CULTURAL PRACTICES
- PATRIARCHAL OR MASCULINE CORPORATE CULTURE
- LACK OF ROLE MODELS
- LACK OF FLEXIBLE WORK SOLUTIONS
- LACK OF OPPORTUNITIES OR CRITICAL WORK EXPERIENCE AND RESPONSIBILITY
- LACK OF ADEQUATE WORK/LIFE BALANCE POLICIES
- LACK OF NETWORKS AND MENTORING
- LACK OF COMPANY LEADERSHIP COMMITMENT TO DIVERSITY
- LACK OF TARGET SETTING FOR PARTICIPATION OF WOMEN
- LACK OF ACCEPTANCE OF THE USE OF DIVERSITY POLICIES AND PRACTICES

Then we have [a] marketplace [pillar], which attracts female workers, saying, “Hey, Unilever is a great place to work if you’re a women.”

The last pillar is about [building a female-focused CSR push in the] community, because we are focused on our sustainability program.

We don’t have a committee for ethnicity. I know when you look at our global people survey, we’re pretty diverse. People feel included, they don’t feel discriminated against. I know we don’t track sexual orientation, but we do have the pride committee that has a similar objective to WIN.

**Lloyd:** [At Loblaw] we piloted a “Day in her shoes” [program]. Female and male executives, who are trying to understand the experience of female store managers, shadow for the day. It’s not that her job is different, but it’s a chance to dialogue in a casual way. We also have a senior director of diversity and inclusion [with a team] tasked with developing strategic initiatives that are business-focused and that provide exposure for both men and women. [We realized] the lens

through which you identify talent needs to be fairly broad. If you apply a diverse lens, you will get a diverse group.

**Logue:** That’s not just a reflection of women in the room. It’s a reflection of men who want women in the room.

**Vonk:** I never found [the lack of diversity] to be something people sat around and talked about. Especially if you’re successful yourself, you think it’s no problem.

**Leung:** I find it’s changing though.

**Lloyd:** I think there is more dialogue – but probably not enough yet – because people are learning how to have the conversation and the business argument is a safe way to lead things. I think it can be an uncomfortable topic. You need to know how to have the conversation.





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**CALGARY** - May 8

**OTTAWA** - May 14  
**HALIFAX** - May 16  
**WINNIPEG** - May 7

*Newly  
Updated!*



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**MONTRÉAL** - Feb 27, June 5, Nov 12  
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**HALIFAX** - May 10  
**CALGARY** - May 24  
**WINNIPEG** - May 16

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**TORONTO** - Mar 14, May 14, Nov 7  
**VANCOUVER** - Mar 12, May 21, Nov 5  
**MONTRÉAL** - Mar 15, May 6, Nov 8  
**OTTAWA** - May 7

**CALGARY** - May 23  
**HALIFAX** - May 9  
**WINNIPEG** - May 15

*Newly  
Updated!*



## PAID SEARCH MARKETING (in-person)

**TORONTO** - May 1, Oct 22  
**VANCOUVER** - May 8  
**MONTRÉAL** - Mar 4

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Updated!*



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# THE NEW RETAIL

## SHOPPER INNOVATION AWARDS 2013

What makes people buy what they buy? With store aisles packed with products vying for attention, innovative shopper marketing can mean the difference between a passerby and buyer.

As brands put more focus on their retail presence and the path to purchase – and as mobile and social affect that journey – manufacturers, retailers and their agency partners have stepped up on the innovation and collaboration front.

Unveiled at an award show during *strategy's* Shopper Marketing Forum on March 5 at the Hilton in Toronto, the inaugural Shopper Innovation Awards celebrates breakthrough programs from brands and retailers that really challenge the shopper marketing status quo and show the way forward.

From out-of-the-box retail to CSR-centric programs, here are the ideas and executions that swayed the industry, and shoppers.

*Cases edited by Jennifer Horn.*





GRAND PRIX • GOLD INTEGRATION

# MasterCard styles a city

**Credits:** Client MasterCard; Agency MacLaren McCann; Head of marketing Lilian Tomovich; CDs Sean Davison, Mike Halminen; ADs Robert Kingston, Jeremy Lenz, Simon Tuplin, Matt Howe; CWs Jason Levine, Ron MacDonald

When MasterCard Canada became a sponsor of Toronto Fashion Week in 2011, it signaled a commitment to high-fashion. But the credit card co. needed to find a way to activate at the retail level.

Toronto is not regarded as a fashion hub like Paris, Milan or New York, yet various Toronto neighbourhoods are hotbeds for fashion, carrying their own unique style. So MasterCard created a retail program called Stylicity leveraging both the spring Fashion Week and the unique offerings of Toronto's neighbourhoods to frame the city as a destination for all things fashionable.

Working with MacLaren McCann, the brand recruited fashionable Toronto retail stores, restaurants and spas in key neighbourhoods to offer cardholders exclusive discounts and experiences that coincided with the event.

Creative was a reflection of each neighbourhood's unique street-style and fashion, with TSAs and wild postings featuring real people styled in their own wardrobes. Recognizable locations in the heart of each neighbourhood served as the backdrop, and executions were interspersed with maps highlighting nearby Stylicity locations.

The Style Reporter, a first-of-its kind fashion supplement was distributed in the *Toronto Star*, at World MasterCard Fashion Week and in fashion-conscious neighbourhoods. The piece featured offers and included editorial created by key influencers, such as Pink Tartan founder Kimberley Newport-Mimran.

Media drove to a Stylicity blog, where local fashion bloggers posted about their experiences and directed readers to where they could find their next meal or purchase. Facebook, Twitter and Pinterest integrations also

helped spread the word.

The goals were to lift MasterCard transaction volume at Stylicity partner locations and create broad consumer awareness and participation, establishing Stylicity as the retail program associated with World MasterCard Fashion Week.

Because this was a new program, the benchmark was an increase in normal spending versus the same period the year prior. The campaign exceeded expectations, with a 600% increase in unique MasterCard usage, a 71% increase in gross dollar volume spend on cards and a 78% increase in the number of transactions.

The Stylicity blog received more than 10,000 unique page visits, double the expected number. Facebook likes increased by 400% and Twitter followers rose to 5,200 from next to none. In addition, Stylicity partners nearly doubled (99 from 52) compared to the fall 2011 pilot.



## GOLD INTEGRATION

# Loblaw serves up summer



Summer barbecuing is a beloved tradition for Canadians. As the weather changes, shoppers fill their baskets with summer essentials, such as burgers, buns and condiments. Loblaw wanted to establish its stores as a community hub during the season, launching its inaugural “Summer is Served” affair.

The event kicked off with the President’s

Choice BBQTown tour in April of 2012, created in partnership with Shaw Media, with Launch! and Mosaic Group on the execution. The national promotion encouraged Canadians to nominate and vote for their communities online for a chance to win a stand-alone barbeque event which included a concert from Canadian band Hedley, as well as a Guinness World Record attempt at the “Most hamburgers assembled in an hour” and a donation of \$25,000 to the President’s Choice Children’s Charity. Nine communities were nominated, with Chatham, Ontario winning the grand prize event held in August at Tecumseh Park.

The retailer took the promotion closer to stores for those who missed out on the tour, launching the CheckOut program in over 100 store parking lots across the country and surprising shoppers with samples of President’s Choice ice cream,

Schneider sausages, Pepsi and Banana Boat sunscreen. Shoppers also had the chance to win a Fiat. The event extended to approximately 800 stores nationally with flyer and digital integration, in-store sampling, special offers and point-of-sale signage to clearly identify summer essentials.

Results showed “Summer is Served” was a success, with President’s Choice BBQTown generating 83 million mass media impressions, over 850,000 consumer intercepts and 150,000 deep experiences. In total, more than 130,000 President’s Choice product samples were distributed to approximately 47,000 attendees. In addition, the CheckOut program generated over 37,000 consumer intercepts and 23,000 deep experiences, and approximately 530,000 samples of President’s Choice and national brand products were distributed to over 53,000 attendees.

**Credits:** Client Loblaw Companies; Agencies Launch!, Mosaic Group; Shopper marketing Wes Brown, Melissa D’Amico; Brand marketing Ryan Brown, Roxanne Nodello; Media Fiona Gallagher

## SILVER INTEGRATION • SILVER ORIGINAL IDEA

# Maynards customizes candy



Candy is the ultimate impulse buy, and so the category is highly competitive with new products introduced every day. Overcoming the challenge of category competition was only half the battle for Maynards, which was also looking to build umbrella brand affinity

and awareness amongst elusive millennials.

Thanks to reality TV and YouTube, we live in a world where anyone can be famous. Many young people are cultivating themselves as pseudo-celebrities and have a deep desire to be discovered. The “Make Your Face a Maynard” program capitalized on this obsession.

The campaign, created by The Hive, invited consumers to engage with Maynards by giving them the chance to become an actual candy, sold in stores across Canada. A cast of silly characters were featured in OOH that spanned transit, malls and movie theatres, alongside TV spots and online ads. Special packaging and in-store displays rounded out the brand experience, and all

communications drove to the Maynards Facebook page where they could digitize their face into a Maynards candy.

The campaign ran from mid-July to the end of September 2011, generating over nine million earned media impressions. Over 50,000 new fans joined the Facebook page to create thousands of candy faces, and after the program ended, an additional 50,000 new fans joined the page to plead with the brand to bring back the contest for another year. More importantly, the program drove purchase intent (+22%), unaided brand awareness (+24%), relevance (+16%) and uniqueness (+24%), surpassing expectations.

**Credits:** Client Mondelez Canada; Agency The Hive; Director of marketing Mackenzie Davison; Brand manager Jessica Sheth; CCO Simon Creet; AD Brad Van Schaik; CW Klint Davies



**GOLD** ORIGINAL IDEA • **GOLD** TECH BREAKTHROUGH • **GOLD** TARGETING

## McDonald's takes on the skeptics



As people become more informed about food production, the new battleground for the QSR industry is the perception of food quality. McDonald's has long been confident in its food, practices and procedures, however consistently low food quality scores revealed that some were not as confident.

The QSR found that food quality advertising actually fuelled negative

perception, so McDonald's enlisted Tribal DDB to help target consumers who actively question the provenance and nutritional value of its food.

The only way people would start to listen to McDonald's was if it actively acknowledged consumer concern during the consideration and pre-shop phases of their path to purchase. This insight led to an integrated campaign across web, television, in-store and outdoor that provided shoppers who had questions with unfettered and unfiltered access to the company.

A website allowed Canadians to ask any food-related question they wanted, and received answers within three days. The brand created shareable video responses. "Behind the scenes at a McDonald's photo shoot" achieved 8.1 million views, "What is in the sauce that is in the Big Mac?" garnered 2.5 million YouTube views and

"How McDonald's Canada makes their world famous fries" racked up close to 2.1 million at press time.

The brand received more than 18,000 questions, exceeding the campaign target by 600%, and the site generated more than five million Canadian interactions with an average engagement of four minutes, and over 13 million YouTube channel views.

Food quality perception metrics have exceeded all expectations. An independent study showed that the top three measures for food quality perception among the brand's target improved by 70%, 31% and 39%, respectively, translating into increased pre-shop purchase intent. The campaign also saw a startling 48% improvement in overall opinion of McDonald's among lovers, haters and fence-sitters combined.

**Credits:** Client McDonald's; Agency Tribal DDB; CD Louis-Philippe Tremblay; Strategists Jason Chaney, Kevin McHugh; CWs Ryan Lawrence, Ian McKenzie, Tiffany Chung, Sanya Grujicic; ADs Benson Ngo, Derek Blais, Kara Wark, Amy French

**SILVER** ORIGINAL IDEA

## Gotstyle reinvents online shopping



In today's busy world, a man doesn't always have the time to shop in stores, so Gotstyle The Menswear Store enlisted its AOR Dorsey/Holme Experience to

extend shopping beyond the retail store by leveraging the latest video chat technologies.

With Gotstyle's video-based shopping service, which launched in October 2012, customers could video-call the store using Skype or FaceTime, and connect directly with an expert stylist to guide them through a live shopping experience. After selecting an outfit, the customer could pay via credit card and request delivery anywhere in Toronto's downtown core.

The launch of the video shopping service was supported by the "Naked Man" YouTube video, which garnered nearly 30,000 views online in less than three weeks, and aired in rotation on the

main jumbo screen at World MasterCard Fashion Week in Toronto. A shorter version of the video also played in Cineplex theatres prior to the premiere screening of the James Bond film *Skyfall* and a "Naked Man" Facebook and online videogame launched in November to further promote the service. The campaign has garnered significant earned media, and consumers embraced the video shopping service, which subsequently led to significant incremental revenues for the store.

**Credits:** Client Gotstyle The Menswear Store; Agency Dorsey/Holme Experience; CD Gary Holme; Strategist Stephen Dorsey; ADs Gary Holme, Jay Melnychuk; CWs Gary Holme, Jay Melnychuk, Joseph Nanni

## GOLD CUSTOM RETAIL

# Holt Renfrew looks young at 175



Holt Renfrew wanted to target younger, influential shoppers, so working with Infield Marketing, the retailer surprised pedestrians with an interactive execution,

intended to “shock and awe” a youthful audience. To celebrate 175 years of Holt Renfrew style, “Random Acts of Fashion” was created, with the Hot@175 Mobile Tour pop-up shop visiting seven different Canadian cities in September 2012.

The execution transformed street spaces into a fashion frenzy. Consumers walked the eight-foot runway leading into a Holt Renfrew showroom where they could model limited-edition sweatshirts, each produced by a different designer from around the world to celebrate the retailer’s anniversary.

In addition to the designer threads and musical stylings of an on-site DJ, the pop-up shop also featured six televisions, each equipped with their own personal listening

device, featuring the designer’s story and inspiration behind the sweatshirts.

The mobile tour connected Holt Renfrew with a younger consumer presenting the brand as spontaneous, and after the one-month city-wide tour, the retailer tracked more than 74 million impressions and close to 19,450 consumers engaged with the retailer on the street. Revenue was up, with the Holt Renfrew generating \$112,500 in sales.

**Credits:** Client Holt Renfrew; Agency InField Marketing Group; President Chris Wilson; Director Kristy Matheson; Account executive Crystal Pape

## SILVER CUSTOM RETAIL

# Purina hooks pets up with new homes



Nestlé Purina PetCare partnered with the PetSmart Charities of Canada in 2010 to create an adoption program. The goal was to raise awareness of (and find “forever homes” for) the thousands of homeless pets at shelters and rescue groups.

PetSmart stores introduced cat adoption centres where visitors could interact with kittens and cats in need of a home. Store windows, walls and pet cages were marked with sponsorship signage, introducing Purina Pro Plan and MAXX Scoop as the official food, litter, bowls and litter pans sponsors.

Pet adopters received a starter kit with more than \$200 worth of coupons from Purina. A postcard in the kit drove consumers to join

Purina’s online community at Mypuppy.ca or Mykitten.ca, providing information and resources to help them care for their new pet. A free bag of Pro Plan puppy or kitten food was supplied to create more loyalty to the brand and drive consumers back to the store.

In addition to the adoption centres, the brand also supports the PetSmart Charities of Canada’s “National Adoption Weekends,” where local adoption agencies team up with PetSmart to bring homeless pets to stores and Nestlé Purina brand ambassadors interact with visitors to find the right product for their new pet.

**Credits:** Client Nestlé Purina PetCare; Specialty pet trade marketing manager Susan Shorgan; National trade marketing manager Anil Rege; Marketing managers, PetSmart Charities Britta Kelly, Jason Raper





## BRONZE CUSTOM RETAIL

# Eukanuba reinforces its pet expertise



To win over premium pet food consumers as well as new puppy owners, P&G-owned brand Eukanuba decided to reinforce its position as “Trusted by Experts” with the

help of its key retailer Mondou in Quebec.

With more than 70 years in the market, and over 50 stores across the province, Mondou is trusted by pet owners. The retailer's Mira Foundation, which has a high awareness in Quebec (95%), has provided handicapped people with guide dogs free-of-charge for more than 30 years. And Eukanuba has supported the foundation for over 15 years, supplying free food to Mira pets in training.

Partner agency SVM developed an exclusive, tailored in-store campaign (spanning window poster, dangler, pallet talker and floor paw print signage, as well as a flyer ad) to connect with shoppers. The

POS was installed in every Mondou store in Quebec and remained in stores beyond the initial four-week period.

By leveraging this strong partnership and bringing it to stores, a powerful connection between shoppers and Eukanuba was created and the brand was established as being trusted by experts.

**Credits:** Client Procter & Gamble; Agency SVM; Sales director, pet care Marielle Houde; Account manager Vanessa Théorêt; CD Paul Fayad; AD Catherine Lamarche

## GOLD BRAND NEW! • SILVER IN-STORE ENGAGEMENT

# Metro enters a new Hémisphère



Metro was about to launch a new line of exclusive, high-quality wines and needed to convince Quebec consumers that the wines at the grocery stores were as good as those purchased at the Société des alcools du Québec (Québec's liquor stores).

Metro's target consumer is women

with children, between the ages of 25 and 54. She loves to cook and try new things, but she doesn't have much time and appreciates practical solutions.

When Metro launched its Hémisphère line of wines (selected by expert sommelier Patrice Tinguy) in October 2012, the strategy was to use the sommelier's credibility and the wine's country of origin to showcase its high quality and exclusivity, as well as suggest ways to enjoy it.

The stores were used as the primary media for this campaign, with section designed by ZIP communication for the Hémisphère line. Special displays and posters were installed, and Metro's website and weekly flyer included specially created content and sections. Wine tasting events

were held, and QR codes on displays led consumers to a microsite that gave detailed information about the wines.

Taste tags were used to help shoppers find their perfect wine match, and a colour code directed them to wines from their favourite region. Metro's four Hémisphère wines did well against other wines in store, consumers gave positive feedback during taste tests, and sales surpassed expectations at the launch and have been growing ever since.

**Credits:** Client Metro; Agency ZIP communication; CD Michèle Leduc; AD Marie-Claude Boulais; Client services Fanny Martin; Production Vicky Blain

SILVER BRAND NEW!

## Wendy's petitions for poutine



Wendy's Canada was considered somewhat late in the game when it decided to launch poutine in April of last year. The cheese-curd-dripping-with-gravy meal had experienced a surge in popularity amongst Canadians thanks to niche, upscale pouteries.

New product launches are often supported with large production budgets,

but in this case, the brand had less than \$300,000. To amplify the reach with PR, the restaurant created a campaign to have poutine declared the "National Dish of Canada," supported by an online "Poutition" that lived on the Wendy's Canada Facebook page, inviting people to "like" the page to sign the petition. Wendy's involvement in social media at the time of the launch was minimal, and the challenge for partner agency MacLaren McCann was to grow the Facebook page from a fan base of less than 16,000 to 50,000.

A YouTube video communicated the history of the poutine and the brand developed a line of Poutition merchandise such as t-shirts, buttons and lawn signs. To drive store traffic and encourage sampling, poutine coupons were given

to all participants. In-store point-of-sale signage featured QR codes that connected users to a mobile version of the Poutition. The bilingual campaign was supported by a national radio spot, a digital media buy, localized OOH and a TV commercial.

The campaign exceeded all objectives and helped redefine the role of social media for Wendy's Canada. It generated over 17 million media impressions, the brand's Facebook following increased by 279%, and share of voice in social conversations related to poutine jumped to 63%, surpassing the goal of 20%.

**Credits:** Client Wendy's Canada; Agency MacLaren McCann; Regional marketing director Lisa Deletroz; CDs Mike Halminen, Sean Davison; Group CDs Dave Stubbs, Marc Melanson, Duncan Porter; AD Isabelle Santiago; CW Aaron Woolfson

BRONZE BRAND NEW!

## Friskies designs a launch with Steven & Chris



To launch Friskies Indoor, a range of products specifically for indoor cats, the brand partnered with CBC celebrity

designers Steven Sabados and Chris Hyndman, and introduced a contest that prized one Canadian with a "\$10,000 room makeover, specially designed by Steven & Chris, for you and your cat."

With the help of The Think Tank, Friskies' promotion was brought to life in-store through television displays in the pet aisles of national retailers such as Walmart and Sobeys. In addition, major retail chains featured flyers with Steven & Chris introducing the Friskies Indoor product.

The contest microsite and videos (featuring the style gurus giving viewers design tips for a home with indoor cats)

were created to aesthetically reflect the style sense of the designers while promoting the Friskies product. The site also featured a blog by leading Canadian veterinarian Margie Scherk on a variety of topics.

The contest surpassed expectations with more than 70,000 entries and over 240,000 page views. And the promotion helped rejuvenate the Friskies brand, with its dry food product delivering a growth of 42%, while Friskies wet food grew by 5%.

**Credits:** Client Nestlé Purina PetCare; Agency The Think Tank; Trade marketing managers Reid Barla, Anil Rege; Account executive Sheldon Abreu; Account director Sherri-Anne Jackson

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## GOLD IN-STORE ENGAGEMENT

# Keurig brews a sample solution



Research conducted by agency SVM for Green Mountain Coffee Roasters (GMCRC) Canada and its Keurig brewing system found that consumers saw the machine as fast and easy. However, they did not see it as a better-quality, high-value option or believe that the single-serve coffee was

fresh, had a superior taste or better aroma than traditional brewers.

To counter this, SVM developed a new self-serve Keurig sampling unit with K-Cup packs to be used in the deli section of supermarkets. Two different size units were created to accommodate different kinds of retailers, and included instructions to educate shoppers about the product and how to use the single-serve system.

The unit allowed shoppers to sample a variety of coffees, and it generated traffic and buzz for the product. The year after a pilot project, the brand installed a sampling prototype in Sobeys stores.

Research showed that 98% of shoppers liked the Keurig self-serve concept in their store's coffee section and preferred the

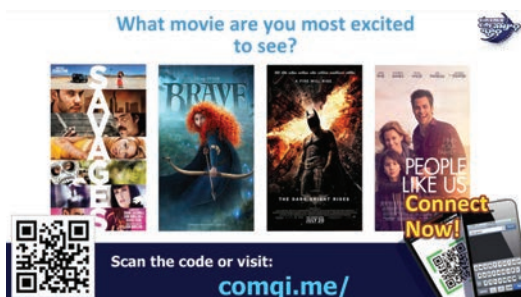
layout and process over supermarkets' traditional coffee service. Freshness (60%), coffee selection (53%) and convenience were the key benefits mentioned.

For retailers, the addition of an eye-catching brewing system in their coffee section enhanced the shopping experience and created opportunities to attract new customers. And GMCRC Canada benefited from the value-added visibility outside the regular coffee aisles in retail locations.

**Credits:** Client GMCRC Canada; Agency SVM; Director trade marketing Martin Rivard; Account director Elfi Morin; Account manager Virginie Lacroix

## BRONZE IN-STORE ENGAGEMENT

# ComQi issues a Passport for digital play



ComQi's Passport was created to bridge the virtual and physical retail environments by allowing consumers to interact with content and messaging on digital screens using

their smartphone. Content on the screen is paired with a unique QR code, which users can scan to access product information, coupons, loyalty programs and interactive gaming. It can also incorporate social media sites, including Facebook, Twitter and Foursquare, so that consumers can share their experiences with friends.

Consumers have access to way-finding information, "what's on" listings and specific offers, with some companies also integrating queue management, reservations and ticket purchasing

systems. The Passport differentiates itself from other mobile-focused applications in that it uses HTML5 technology to allow rich web-based apps to run on any device, therefore consumers never need to install an application on their phone.

**Credits:** Company ComQi; CEO Ajay Chowdhury; CTO Max Stevens-Guille; President, North America Stuart Armstrong



## GOLD CSR

# Nestlé Purina ups its eco-profile



In 2010, Nestlé Purina created a national program called “Paws for the planet” in which the brand donated funds to Evergreen, a national organization that aims to conserve and restore natural landscapes and degraded environments. Since its launch, Purina has contributed over \$280,000 to the non-profit.

In 2012, research showed that a strong creative concept was required if the brand

was going to get consumers to take more notice of the program. Consumers loved the concept of giving back to the environment, but they also asked, “What’s in it for me?”

Working with The Think Tank, Purina introduced an “Eco and pet-friendly backyard makeover” contest to the third edition of its “Paws for the Planet” program, where each unique entry triggered an additional \$5 donation to Evergreen (to a maximum of \$25,000). Pawsfortheplanet.ca hosted the contest and provided tips for pet owners looking to reduce their pet’s eco paw print.

It was supported by 9,300 in-store displays, all created with sustainable certified corrugate, and the program was featured in major retailer flyers as well as OOH. Purina employees and Evergreen volunteers rolled up their sleeves to create a “pet friendly green space” at their non-

profit’s head office, planting over 250 native plants, shrubs, trees and flowers.

A PR media tour featured Clarine Lee-Macaraig from Evergreen providing eco and pet-friendly backyard tips, and was picked up by CP24, *Rogers Daytime Toronto* and *Daytime Peel*. The message generated over 10 million impressions.

The concept proved to be a success, with the microsite receiving more than 44,000 unique visitors and half a million page views. More importantly, Purina hit a donation amount of \$75,000 in the first five weeks of the 13-week campaign. The funds helped Evergreen execute programs such as a planting initiative that helped improve the health and quality of York Region’s parks, as well as the Austin Drive Park project in Markham, where volunteers removed invasive plants from the area.

**Credits:** Client Nestlé Purina PetCare; Agency The Think Tank; Trade marketing managers Ashley Emmett, Anil Rege; Senior account manager Emily Polson; Account director Sherri-Anne Jackson

## SILVER CSR

# Loblaw protects oceans for tomorrow



The world’s oceans are a main source of protein for almost a billion people, but today, nearly 80% of the world’s fish stocks are either exploited or depleted.

The state of the oceans is not fully understood and sustainable seafood is not high on a customer’s priority list when

it comes to supporting CSR initiatives, making it a challenge for Loblaw to engage its customers on the topic.

Three years ago, the retailer launched its Oceans for Tomorrow sustainable seafood initiative, with the commitment to source 100% of seafood sold in stores from sustainable sources by the end of 2013. It’s been collaborating with the World Wildlife Fund (WWF), the Marine Stewardship Council (MSC) as well as independent marine science advisors, government agencies and seafood vendors.

Previously, the majority of MSC certified products sold in Loblaw’s stores were private labels. But in late 2012, two key national brand vendors, High Liner and Bento Sushi, came on board with

products that showcased the MSC logo on packs. With more items in stores across departments and brands carrying the same clear and consistent MSC message, an opportunity to build a strong consumer awareness campaign presented itself.

Loblaw created a two-week promotional event, supported by flyers, extensive in-store signage and demonstrations (with visits from the High Liner Captain) in over 500 stores, as well as online, PR activations and promotion through NGOs and the retailer brand partners’ own channels.

The campaign garnered five million media impressions to date, there was a significant increase in consumer engagement, and sales growth versus last year on MSC certified items was up 35%.

**Credits:** Client Loblaw Companies; Senior director, sustainability Melanie Agopian; VP sustainable seafood Paul Uys; SVP corporate affairs Bob Chant

## BRONZE CSR

# Desjardins facilitates fiscal responsibility



Desjardins created a tool that would help Canadians control their own financial prosperity.

Financial institutions typically focus on education, while the real problem is actually behavioural. So with the help of Lg2, Desjardins created the first-ever Canadian Personal Finance Index – a comprehensive scale that provides an assessment of a person's ability to manage their own finances.

Findings from an online survey of 3,000 respondents pinpointed Canadians' behavioural strengths and weaknesses when it comes to managing their finances. It also delivered findings specific to

demographics (age, gender, province, marital status, income), thereby allowing Desjardins to tailor specific tools for each group.

Available online, the self-evaluation tool helped Canadians assess and improve their personal financial management skills, acquire responsible habits and ensure greater and more sustainable financial freedom. One year after its launch, more than 76,000 Canadians had used the tool.

**Credits:** Client Desjardins Assurances Générales; Agency Lg2; Communication marketing advisor Mylène Berthiaume; VP/CD Marc Fortin; CD interactive Jennifer Varvaresso; ADs Éric Bouchard, Denis Brodeur; CW Jean-François Perreault

## GOLD LOYALTY

# James Ready rewards the awesome



Between 2010 and 2011, the gap between discount and mainstream beers was thinning, as the minimum price increased and big brands were offering more deals, more often. The changing landscape eroded the price advantage that James Ready historically enjoyed, and the brand was at

risk of losing drinkers.

The objective for agency Leo Burnett was to protect brand erosion by building a connection with JR drinkers, and the challenge was to do it with a limited budget using James Ready-owned assets.

To bring attention to its fans' affinity, James Ready introduced a Facebook-first – the James Ready Awesome Awards – which included categories such as the “Awesomest Tattoo,” “Awesomest Furniture Made of 2-4s,” and “Awesomest James Ready song.”

Fans posted hundreds of entries on its Facebook wall, and the brand invited them to see the nominees and winners revealed

in a four-part, near-live award ceremony hosted on the social site. Before the show, fans posted comments sharing their award show outfits and made winner predictions. By watching the show live, people could win prizes such as a “five-of-a-kind” t-shirt, an industrial-grade hot dog roller and even have pizzas delivered to their front door. In the end, the brand shipped 17 solid gold Awesome Award trophies to its most loyal and vocal fans.

The campaign received hundreds of picture and video submissions and the brand saw a 365% jump in page views as well as a 107% increase in people talking about the page.

**Credits:** Client James Ready; Agency Leo Burnett; CEO/CCO Judy John; CD Lisa Greenberg; Creative group heads Anthony Chelvanathan, Steve Persico; AD Mike Morelli; CW Marty Hoefkes





## GOLD LOYALTY

# James Ready spells out fan following



Over the years, James Ready has surprised drinkers with up to 600 items and messages (such as board game pieces or fun ways to save money) underneath its beer bottle caps. Not only did the caps generate big buzz, but they also provided James Ready advocates with genuine collector pieces.

Working with Leo Burnett, the brand launched a campaign in June 2011 with an in-case newsletter, messages behind bottle labels and a Facebook post that introduced the James Ready Spelling Bee Lottery. Each new cap featured a letter, number or form of punctuation. Drinkers were encouraged to save the game pieces and then visit the James Ready Facebook page at a specific date and time.

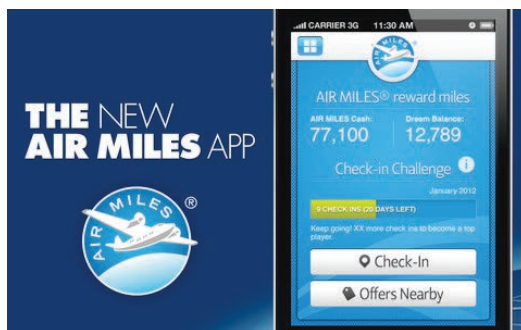
On July 26, James Ready posted a video featuring a word and prize. The first person to post a picture of the word spelled out with their collected beer caps won. The promotion ran until mid-December, with a total of 44 video posts.

Fan following grew by 24% despite having no paid media support, the page generated a Facebook engagement score of 19% in the first month, and people returned an average of 2.1 times to engage with the content.

**Credits:** Client James Ready; Agency Leo Burnett; CEO/CCO Judy John; CD Lisa Greenberg; AD Anthony Chelvanathan; CW Steve Persico; Group account director Natasha Dagenais; Account executive Rebecca Simon

## BRONZE LOYALTY

# Air Miles gamifies loyalty



The Air Miles Reward Program redesigned its iPhone and Android mobile app to include a “Check-in Challenge” feature that

ranked members according to how often they checked-in at partner locations, with the top collectors awarded bonus Air Miles points. The app provides collectors with a convenient way to earn reward miles, as well as browse its more than 1,200 Air Miles partners.

More than 94% of existing iPhone app users upgraded to the new one within the first month of its launch, and the integration of the “Check-in Challenge” feature increased engagement by over 1,500% in the first few weeks.

A campaign announcing the new app

for launched in February 2012 and was picked up by more than 50 media outlets, generating up to 60 million impressions. It was also named the number one Lifestyle app and one of the Top 25 Free Apps in the iPhone and Android app stores.

**Credits:** Client LoyaltyOne; Agency Plastic Mobile; Associate director and strategy leader Erin Waldie; CEO Sep Seyedi; President Melody Adhami; CD Jason Hyde

## GOLD OUT-OF-THE-BOX RETAIL

# RBC reinvents 'retail' banking



The financial services category – perceived as complex, intimidating and conservative – is a difficult one to transform. The challenge for RBC was to develop a new consumer-friendly model that would encourage product exploration and interaction with its staff.

First launched in October 2010, RBC introduced a new retail format and technologies to empower customers to discover options and ask questions.

The RBC retail stores include interactive merchandising zones that allow clients to discover ways the bank can help them to achieve their goals, and interactive large screen discovery tables and tablets enable clients to explore financial questions.

Instead of long hallways leading to closed doors, the bank introduced open spaces where customers were encouraged to interact with the technologies. RBC staff members were on the floor ready to answer questions and provide advice, and events and seminars were held to educate

potential and existing clients.

Results, when compared to RBC's previous branch design, showed a 30% increase in client experience scores, a 36% increase in its competitive rating and a 10% increase in the likelihood that consumers would recommend RBC to family and friends, all supporting a national roll-out.

**Credits:** Client RBC; Chief brand, communications officer Jane Broderick; SVP marketing, channel strategy Neil McLaughlin; VP, marketing services, transformation Alan Depencier; VP channel strategy Lawrence Spicer

## SILVER OUT-OF-THE-BOX RETAIL

# Walmart inspires outdoor living



To drive sales of its outdoor living brands online, Walmart turned the "showrooming" phenomenon to its advantage. Working with agency Mediative, the retailer created an interactive online experience replete with lifestyle and shopping content.

Walmart's Outdoor Living Centre (OLC) microsite featured interactive buying tools, tips and advice, inspirational lifestyle

content and top product recommendations, all related to the grilling, barbeque and patio product categories.

During the peak period for outdoor living shopping, OLC outperformed the retail department. Consumers who viewed products after visiting OLC were 73% more likely to purchase versus those who only visited individual department pages. The microsite attracted new shoppers, and its success resulted in a second collaboration between Walmart and Mediative to launch the Walmart Editorial Auto Centre.

Traffic was driven by shopper needs and inspiration, rather than product details –

resulting in more than 90% of impressions coming from outside the department. Customer feedback indicated that OLC increased the likelihood of visiting a Walmart store location. Online traffic and sales increased, with 172,000 visits and 113,000 product views on Walmart.ca, and 3,000 orders as a direct result of the microsite.

**Credits:** Client Walmart Canada; Agency Mediative; Senior director, publisher relations Ben Rodier; Head of creative services Cate Cadbury; Senior manager, digital Galina Boutvilovski; Director, digital marketing; Drew Cashmore; Marketing manager Jeff Tate



## BRONZE OUT-OF-THE-BOX RETAIL • BRONZE TECH BREAKTHROUGH

# Sobeys spawns an emotional app



Sobeys wanted to create a new way for shoppers to navigate and discover meal inspiration that acknowledges a deep emotional relationship with food. The result was “Moodie Foodie” – the first app that matched a person’s mood to their food.

The app, created by Leo Burnett, serves up food inspiration based on how the person is feeling – from flirty, feisty and playful to carnivorous,

experimental and “hangry” (angry because you’re hungry). The app emphasized and reinforced Sobeys’ passion for food and provided a form of genuine utility the consumer couldn’t get anywhere else.

The app was designed to have users participate in building the different mood and food categories, essentially having them help feed the growth of the app. Moods and foods can be shared with friends on Facebook or Twitter – driving more downloads and participation. And a multi-platform media campaign supported the launch to create awareness.

Within the first few days of launch, it became the second most downloaded app

in Canada in the iTunes Lifestyle section. There were over 20,000 downloads in its first month, achieving Sobeys’ goal of making it to the iTunes “What’s Hot” list, and more importantly, engagement is high with new foods and moods being added by users every day.

**Credits:** Client Sobeys; Agency Leo Burnett; CEO/CCO Judy John; CDs Lisa Greenberg, Shirley Ward-Taggart; ACD Ian Kay; AD Mark Nilsen; CW Jennifer Smith

## GOLD PACKAGING

# James Ready immortalizes fans

IMMORTALIZING J.R.'S AWESOMEST DRINKERS ON BOTTLES.



James Ready wanted to recognize and reward its loyal customers, so it launched a campaign that immortalized 100 of the brand’s most ardent fans with their pictures on the back of its beer labels.

Created by Leo Burnett, the campaign launched with a call-to-action, asking JR drinkers to post (on the brand’s Facebook page) reasons why they’re the most “Awesomest James Ready fans.” For example, one fan showed his loyalty by tattooing the James Ready logo on his arm, and another crafted an elaborate throne made out of JR cardboard cases. The brand’s followers could vote for their favourite submission and 100 of the top entrants had their picture turned into a commemorative label on James Ready beer bottles, which were then sold in stores across Toronto.

The “Drinkers of Awesomeness Bottles” campaign was designed to reward drinkers

for their loyalty without investing in paid media, and it received hundreds of submissions on Facebook and generated earned media thanks to press outlets picking up the story.

**Credits:** Client James Ready; Agency Leo Burnett; CEO/CCO Judy John; CDs Lisa Greenberg, Shirley Ward-Taggart; ACD Ian Kay; AD Mark Nilsen; CW Jennifer Smith





## SILVER PACKAGING

# Maison Orphée highlights function over flavour



Maison Orphée, a producer and importer of high-end oils, realized that to survive, it would have to broaden its distribution beyond boutique grocery stores.

The brand's products were priced highest in its category, creating a listing barrier with category managers at Loblaw, Metro, Sobeys, IGA and Super C in Quebec, Ontario and B.C.

Compared to the boutique grocery store shopper, the supermarket shopper does not have the same in-depth knowledge of refined oils, such as flavour characteristics, different types or how to use them in the kitchen. This

insight led Maison Orphée's agency, Lg2, to change its product labelling from describing the product inside the bottle, to ways it could be used in meals, such as sesame oil in Asian-style stir-fries, extra-virgin olive oil for salads and pestos, and grape seed oil for cooking, frying and fondues.

The packaging transformation convinced supermarket buyers to list Maison Orphée products in stores. Despite a drop in SKUs from 56 to 35 and zero investment in advertising, sales saw an increase of 67.93% since the brand redesigned its labels.

**Credits:** Client Maison Orphée; Agency Lg2; VP/CD Claude Auchu; CW Sophie Bordes; Designers Serge Côté, David Kessous, Cindy Goulet; Director group account Catherine Lanctôt; Group account Ingrid Roussel, Marion Haimon

## BRONZE PACKAGING

# Maynards knits new candy icon with ubiquitous packaging



Competitive pressures from Maynards' direct competitor Wrigley were strong, and the share gap between the two was tightening. Maynards needed to fight back, so it launched a new sour candy called "Granny Smith" which also became the inspiration for

a new character of the same name and the centrepiece of Maynards' marketing efforts.

Working with The Hive, the brand created packaging for the namesake candy that included graphics that looked as though the bag had been knit by Granny Smith herself. Maynards supported the product launch with an out-of-home campaign that literally showed Granny Smith on shelves and in vending machines, which ran across billboards and transit media. In addition, the brand tapped into a cultural phenomenon by creating a "Sour Granny Smith" meme, which appeared as wild postings in urban cores and online.

The campaign ran from May to July, and Granny Smith has also made recurring appearances on Maynards Facebook and YouTube pages. The video has over 230,000 hits, and the campaign was picked up by BuzzFeed, Creativity and Funny Or Die, and sparked conversation on Reddit.

**Credits:** Client Mondelez Canada; Agency The Hive; Director of marketing Mackenzie Davison; Brand manager, Maynards Jessica Shet; CCO Simon Creet; AD Brad Van Schaik; CW Klint Davies



## GOLD PATH-TO-PURCHASE

# Doritos gets Jacked



Doritos Jacked chips are 40% bigger, bolder and thicker than regular Doritos. So PepsiCo amped up the product's introduction, by orchestrating a hijacking launch concept using an "alternate reality game" created by Capital C that essentially blurred the online and real world together. Even though the game was fictional, it had real consequences.

The Doritos Jacked story's antagonist, the Micro Munchers Association of Canada (MMAC), was a mysterious group whose sole purpose was to promote and celebrate "micro foods." The conflict between the chip and association started in April when Doritos Jacked accidentally launched on the inaugural Micro Muncher Appreciation Day.

In retaliation, the Doritos Jacked Facebook page was taken over by the fictional association, with a video showing a Mini Cooper Countryman hijacked with the Jacked chips inside. There was a list of demands for the Doritos community to meet, such as playing online games, in order to earn enough "Compassion Points" that would help release bags of Jacked and clues to the Mini Cooper's location.

In the second week of the campaign, the MMAC rewarded Doritos fans by setting up a giant projection screen for them to play multi-player games, as well as giving away 300 bags of Jacked Doritos and 250 t-shirts. The association gave the remaining

Jacked bags to a handful of "hardcore" fans at campuses across the country. They were then challenged to distribute the product samples in a creative way that reflected its bigger, bolder and thicker attributes.

After three weeks of demands, the MMAC released the final clue to the Mini Cooper's location. One fan cracked the code using Google Maps, discovering an image of the car hidden on the streets of Tiny, Ontario – the Micro Munchers' hometown – and taking home the keys as a reward.

Doritos' approach paid off, with over 75% of the Doritos community aware of the new product as well as a Facebook following increase of 30,000 fans. Over 40,000 consumers engaged with the Facebook app, for an average of 8.5 minutes, and the brand's sales increased dramatically within the first five weeks.

**Credits:** Client Frito Lay Canada; Creative agency Capital C; Media agency OMD; Experiential marketing agency Redwood Strategic; Creative planner Bennett Klein; Senior AD Donovan Bond; CW Rick Ames

## BRONZE PATH-TO-PURCHASE

# Fruité gets animated with Dreamworks



Fruité wanted to build on its licensing deal with Dreamworks by leveraging the studio's *Madagascar 3* movie launch. So the brand created hype around a new consumer-chosen flavour and established Fruité as an exciting brand within the Lassonde portfolio.

To capitalize on the pre-launch period of the film, Fruité worked with Draftfcb to build a contest that invited customers to vote for their favourite *Madagascar 3*-inspired flavour, which launched during the summer.

Customers could vote through Facebook or on a microsite where they could also interact with the brand through games and enter to win prizes, with a trip to New York City to help with the film premiere up for grabs.

The campaign saw more than 50,000 votes during the promotional period, around 38,000 codes were submitted for instant prizes, and 32.5% of visitors to the microsite played the online games.

**Credits:** Client Lassonde Beverages Canada; Agency Draftfcb; CD Anne-Marie Blouin; AD Catherine Blair-Timothy

## SILVER SMALL BUDGET

# Stride Gum targets teens at Mac's



Facing declining sales in an increasingly competitive in-store environment, Stride Gum was challenged to target a hyper-stimulated, easily-distracted and overly-

connected teen audience.

With Mac's convenience stores typically located near schools, it has a higher percentage of teen shoppers compared to its competitors. So Stride launched a contest in Mac's locations in Ontario and Western Canada during the back-to-school period, offering teens the chance to win prizes worth up to \$1,000 by entering UPC codes online, as part of the "Stride High" initiative (other contests involved submitting "ridiculous" videos to win cash).

The program, created with the help of Sid Lee and LPi Group, integrated multiple touchpoints throughout the path to purchase - including an e-blast to the MyMacs.ca database, a custom pre-pack display, as well as POS featuring QR codes inviting shoppers to enter the contest via mobile.

Digital ads on Mymacs.ca linked to the contest microsite and entrants could

share their participation on Facebook and Twitter. Also, a staff incentive program encouraged employees to upsell Stride products by mentioning the contest at the point-of-purchase.

In-store support and online activity exceeded expectations, with the microsite receiving over 43,000 visits and more than 12,000 unique visitors. About 2% of entries came from mobile, and the contest generated 340 Facebook "likes" during the promotional period.

The program generated a unit sales increase of 180% in Ontario and 80% in Western Canada. There was also an 8.4% increase of market share in Ontario and a 5.5% increase in the West. Compared to regular promotional activity, the program created a 147% return on investment, as it drove four times more sales for Ontario and three times more sales in the West.

**Credits:** Client Mondelez Canada; Agency Sid Lee; Shopper marketing agency LPi Group; Associate shopper marketing manager Sylvia Gurliaccio; Brand manager, Stride Gum Mike Armstrong

## BRONZE SMALL BUDGET

# Becel takes a number



Becel wanted to highlight the importance of moms taking care of their heart with simple lifestyle changes, mainly through exercise and diet. The brand put out a call-to-action, appealing to women on an emotional level and illustrating how eating Becel and walking can lower their cholesterol.

For the "Know your number, know your risk" campaign, Becel created branded pedometers and gave them out for free to shoppers that purchased its product at participating stores. The budget was limited, so efforts were concentrated on in-store activations at 106 Metro locations in Quebec during Heart Health month in February.

The 76,000 pedometers were custom branded with the Becel logo and its website, and accompanied by a booklet that suggested tips for good health and encouraged the shopper to "know their number." In-store POS delivered the message and featured the pedometers positioned near the Becel bunker in the dairy section.

Total net sales for the promotion equated to more than \$348,000, incremental units versus the baseline were up 83%, average customer penetration increased 21% and the ROI benchmark was exceeded.

**Credits:** Client Unilever Canada; Agency Bob; Shopper marketing manager Marie Pierre Mathieu; CD Bartolome Graziana; Account services Franck Escudier, Audrey Messier; Planning Claud ric St Amand





SILVER TECHNOLOGY BREAKTHROUGH

# Rockland Mall's virtual fashion experience



Though small compared to New York or Paris, the city of Montreal is still considered to be fashionable. Rockland Mall is in a remote area of the city and is sometimes forgotten when it comes to shopping. With a young professional female audience, Rockland needed to give them a reason to drive the extra miles away from the trendy downtown boutiques.

High-end fashion isn't just about buying the most expensive items, it's also about matching different items and delivering a high-end look. Fashionistas typically find items at separate stores and match them at home.

Rockland's most distinctive strength resides in its boutiques – unlike its downtown competitors, they are all located under the same roof. This led Rockland's agency Lg2 to create an interactive

shopping section in the mall, called the "Moodbox Experience." The booth allowed users to match featured items from Rockland stores as if they were at, for example, Michael Kors, Judith & Charles and Birks at the same time.

It allowed consumers to put together an outfit, then print a map of the mall to find the stores that stocked the items. Using Kinect technology, cameras detected the user's movement and height, and interactive screens showcased the participant wearing the clothing in a virtual environment.

In less than a month, more than 2,000 consumers experienced the Moodbox, with more than 73 users each day at peak periods and a 63% conversion to printing, sharing and shopping. Time spent was an average of three minutes.

**Credits:** Client Rockland Mall; Agency Lg2; VP/CD Claude Auchu; AD Jean-François Perreault; Strategy Pénélope Fournier, Sabrina Côté; CW Jean-François Perreault; Group accounts Catherine Lanctôt, Julie Bégin

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SILVER CHANGING BEHAVIOUR • BRONZE PARTNERING

## Unilever & Shoppers offer beautiful hair



To become a leading hair care destination, Shoppers Drug Mart partnered with Unilever to target a female audience of “solution seekers,” who are highly motivated to try something new if they believe it will help solve a hair care problem.

The four-week “30 Ways to Beautiful

Hair” program, created in partnership with Ariad Communications, was designed to help female shoppers quickly identify, select and purchase the products required to achieve a desired look.

Consumers were greeted with end-aisle displays in stores, and do-it-yourself styling cards were merchandised next to corresponding Unilever products that could be used to achieve one of the 30 different styles. In print, four perforated DIY styling cards were included as a special insert in *Glow* magazine, and the program was also featured in the Shoppers flyer. *Cityline* featured the program in its “Fashion Fridays” segment, and the partnership also included in-store demonstrations leveraging Nexxus celebrity stylist Tony Masciangelo at a high-traffic Shoppers location.

The Shoppers and Pharmaprix websites hosted “30 Ways to Beautiful Hair” online styling hubs with interactive styling information, and users were able to filter looks by hair type (such as Curly & Waves, Smooth & De-frizzed, Volume, Short and Everyday). The program also utilized Shoppers’ Optimum loyalty program, offering bonus points for purchasing three of the recommended Unilever products.

The hair care category experienced 9% growth during the four-week period, and another 10% growth in the styling category (reversing the 52-week decline of -1%). The program also garnered more than 2.5 million impressions, with the Shoppers website having received more than 800,000 page views.

**Credits:** Client Unilever; Agency Ariad Communications; VP marketing Sharon MacLeod; Team lead shopper marketing Bill Carlson; Shopper marketing manager Tracy Smith; Senior AD Sofia Costa; CD Rob Ciancamerla

BRONZE CHANGING BEHAVIOUR

## PepsiCo celebrates the ‘Power of One’



PepsiCo, with its extensive portfolio of brands, has long promoted its soft drinks and snacks under the banner of “Power of One” (with marketing that combines its top food and beverage products).

However, the promotions are usually sporadic and at store-level, with no consistent creative or visual identity to

tie the programs together. Capital C was tasked with linking the company’s products, such as Pepsi and Lay’s or Mountain Dew and Doritos, to develop a “Made in Canada” brand solution that would be brought to life across U.S. markets.

To capture the feeling of celebration, PepsiCo used the symbol of streamers to illustrate that its products can be a part of consumers’ moments of celebration.

The company leveraged its sponsorship of the NFL for the soft launch. For example, in Indianapolis, the company executed a huge OOH takeover of the city for Super Bowl XLVI. And during the summer, the first-ever national awareness campaign for PepsiCo “Power of One” products rolled out, with the company executing an OOH component

in major U.S. markets such as New York, Dallas, LA, Chicago and Baltimore.

Capital C developed creative that showed everyday occasions relevant to families across America, with examples of two PepsiCo products emitting streamers and the tagline “Soak up summer.” The OOH campaign also included a domination of transportation hubs in the NYC area such as Grand Central Station and Penn Station.

**Credits:** Client PepsiCo; Agency Capital C; CCO Bennett Klein; CD Milan Sukunda; Senior ADs Steve Gauder, Donovan Bond; AD Barb Vrhovsek



SILVER PARTNERING

## Desjardins drives a bespoke promo



Desjardins General Insurance (DAG) is a sponsor of the Montreal Auto Show, where consumers flock to see the latest cars and concepts. The company's challenge was to interest attendees in also learning about Desjardins insurance products.

For the past six years, Desjardins has partnered with the Montreal Auto Show to have an on-site presence with a kiosk showcasing its services. The insurance company's objective for 2012 was to rejuvenate this kiosk and increase traffic. Targeting young drivers, Lg2 created a multi-player videogame competition for Desjardins, dubbed "Made-to-Measure Parking." It focused on DAG's approach of providing "made-to-measure" protection and savings that apply to each individual customer.

The booth invited players to park a number of cars (making sure not to get any scrapes) using an iPad as the steering wheel. Giant screens that showed the participants parking the vehicles were

positioned for easy viewing for passersby. After the competition, DAG advisors interacted with participants to educate them on products. The experience continued on a dedicated microsite where visitors could take part in the multi-player game, controlling the cars with their smartphones.

Traffic at the Desjardins General Insurance kiosk increased by 200% compared with 2011, and results set a five-year record in lead generation, swaying the company to partner with the Auto Show again to execute the Made-to-Measure Parking game in 2013.

**Credits:** Client Desjardins Assurances Générales; Agency Lg2; Communication marketing advisor Mylène Berthiaume; VP/CD Marc Fortin; CD interactive Jennifer Varvaresso; ADs Éric Bouchard, Denis Brodeur; CW Jean-François Perreault

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## SILVER GLOBAL ADAPTATION

# Dove makes real women famous



Research shows that 70% of girls avoid physical activities because they're self-conscious of how they look. Having a positive role model, like their mom, plays an important role in shaping their self-esteem. With this insight, Dove went out to find eight "Dove Self-Esteem Role Models."

Originally developed in the U.S., the Dove "Women Who Should Be Famous" program was adapted for the Quebec market by Montreal-based agency Bob, and included a new partnership with retailer Jean Coutu. The "Women Who Should Be Famous: Dove Self-Esteem Weeks at Jean Coutu" program launched in two waves.

In the recruitment phase in May, consumers were invited to submit a woman they believed to be inspirational on a microsite. In the reveal phase in September, the brand invited shoppers to the store for a meet-and-greet with the chosen eight.

Dove drove consumers to the website through e-blasts and 225,000 newsletters with an invitation to visit the stores. Dove's self-esteem message also reached Quebecers via radio spots, window

posters, displays and dangles in Jean Coutu stores. Around 75,000 booklets were produced with the personal stories from each of the role models and also included coupons for Dove products.

The goal was to drive cross-category purchases at the retailer, while raising awareness of the Dove Self-Esteem Fund in Quebec. Based on results from the first wave, the program exceeded the ROI benchmark. It reached 2.7 million households, with the microsite receiving over 12,900 page views, and 832,000 paid online media impressions were garnered over the two-week period.

**Credits:** Client Unilever Canada; Agency Bob; Media Mindshare; Shopper marketing manager Marie Pierre Mathieu; CDs Bartolomé Graziana, Daniel Leclerc; CWs Anne Marie Desbiens, Sophie Bordes

## BRONZE GLOBAL ADAPTATION

# Depend gets Canadians to try it on



About one in 10 Canadians live with bladder control issues, which can leave them feeling embarrassed, self-conscious and frustrated. Kimberly-Clark brand Depend launched its Real Fit for Men and Silhouette for Women absorbent briefs to address this issue.

The idea for the product launch was to destigmatize absorbent underwear by inviting those with and without

incontinence to experience the new Depend products for themselves. The launch plan was adapted from the U.S. by OgilvyAction to create a Canadian-specific TV spot, PR and shopper marketing program.

To combat emotional angst, the brand invited Canadians to sample the briefs through a Walmart co-branded custom content article and print in *Zoomer* magazine. The ads drove trial by offering to send readers a sample when they visited [Tryitoncanada.ca](http://Tryitoncanada.ca) and [Walmart.ca](http://Walmart.ca). This was complemented with online advertising as well as a targeted e-blast that had an average open rate of 28.5% and click-through rate of 6%.

In addition, Depend partnered with Loblaws to send out direct mailers with a coupon for the product, as well as

Shoppers Drug Mart to deliver e-blasts highlighting the product to members of its Optimum loyalty program.

The program was supported by actress Lisa Rinna as well as three famous NFL players trying the product out for themselves to demonstrate that it looks and feels just like real underwear.

The campaign was the biggest for Depend Canada, spanning nine months. There has been 9% category growth since launch, and the campaign garnered 33 million media impressions, with 7,000 visits to the Depend site in the first week of launch, and the 30,000 samples ran out in the first six weeks.

**Credits:** Client Kimberly-Clark; Agency Ogilvy Action; Brand manager Paula Montoya; Field shopper marketers Ian Madeiros, Sheila MacDonald, Emilie Roy; CD Nuala Byles; Senior ADs Mike Sjaric, Caroline Brown, Greg Muhlbach



## BRONZE GLOBAL ADAPTATION

# Dove recruits Canadian hair stories



Dove wanted to promote its new Nourishing Oil Care product line locally, but the Unilever brand also wanted to support its international positioning of “Real Beauty by Real Women.”

To accomplish both, partner agency Capital C shaped the global positioning to

resonate with Canadian women. The brand first created mass market awareness by

airing 15-second TV spots, 10-second closed-captioning creative, search, out-of-home, print and editorial content. Dove also partnered with influential bloggers to create written content related to the product and add credibility to the brand.

Online, Canadian women were asked to post their “Hair Challenge” story and a photograph to the Dove Facebook page for the chance to win a hair session with Dove celebrity stylist Mark Townsend. To promote the contest, the brand partnered with morning talk show *Breakfast Television*, and the content generated by the hair challenge was used to create a series of “How-To” webisodes for the Dove Facebook page and YouTube channel.

As a result, the campaign grew Dove's

Facebook page by over 20,000 fans and generated 4.3 million social media impressions overall – surpassing estimates by 400%. Dove's share of voice rose 6.6%, the highest among Dove's competitive set. And Dove's Nourishing Hair Serum became the number one selling hair care product in sales volume for three months at Walmart.

**Credits:** Client Unilever Canada; Creative Capital C; Digital Ogilvy; Media OMD; CD Kjärsten Georgison

## BRONZE TARGETING

# GoodNites tackles bedwetting



GoodNites has a niche target demo – moms struggling to deal with their child wetting the bed after they've stopped wearing diapers and training pants. Research

shows that mothers are opposed to using disposable youth pants as they feel it may be detrimental to a child's self-esteem. This led the Kimberly-Clark brand to develop a Bed Mat that doesn't confine a child and

appeals to moms in its ease of being able to simply put down, pick up after a night of bedwetting, toss away and replace.

It was also found that mom isn't necessarily thinking about bedwetting when she's getting ready for a routine shopping trip, or even when she's at the store. And because her child is older now, she rarely goes down the baby care aisle. Working with agency OgilvyAction, GoodNites introduced mom to the product where she is most likely to shop, placing clip strips in relevant Walmart aisles – such as laundry, toilet paper and snack – and inviting her to try the Bed Mats with the promise of a better night.

Also partnering with Shoppers, the brand placed shelf signage, end-aisle

displays and clip strips in stores, as well as sent out a Shoppers e-blast that introduced the product and enticed consumers to purchase by offering bonus Optimum points. The campaign was a success, driving incremental category growth for the brand, gaining listings at key retailers and achieving share and volume targets.

**Credits:** Client Kimberly-Clark; Agency OgilvyAction; Brand manager Paul Scott; Field shopper marketers Ian Madeiros, Sheila MacDonald; CD Nuala Byles; Senior ADs Mike Snjaric, Caroline Brown, Greg Muhlbock



## JURY

### CO-CHAIRS

**TONY CHAPMAN**

**CEO and partner, Capital C**  
Chapman is a frequent media pundit and one of the youngest individuals to be inducted into the Marketing Hall of Legends.

He founded two agencies that have garnered a steady stream of awards, including Capital C, which was nominated for both *strategy* Agency and Digital Agency of the Year in 2012. He is also the founding partner of Fresh Intelligence and Propeller Media.

**MELISSA A.I. MARTIN**

**Director shopper marketing, Mondelez International**  
Since being named to her current position in 2006, Martin has developed

the long-term vision for converting Mondelez International leading-edge shopper insight data into customized retailer marketing programs. She began her career at Kraft in 1997, and has since been a key contributor to many award-winning brand launches and consumer initiatives, including Kraft's Hockeyville.

**UWE STUECKMANN**

**SVP marketing, Loblaw Companies**

Stueckmann joined Loblaw in 2009, prior to which he was VP marketing and CRM

at Shoppers Drug Mart, and also held position with Lowe's and Suncor Energy. While at Loblaw, he has led the charge on initiatives including the partnership with the TV show *Recipe to Riches* and the new Black Label line, leading Loblaw to be named one of *strategy*'s 2012 Brands of the Year.

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### EXECUTIVE COMMITTEE

**MAUREEN ATKINSON**

**Senior partner, market research, J.C. Williams Group**  
Atkinson joined J.C. Williams in 1988, and has managed studies around store format evaluation,

new concept development and brand assessment. She is a past board member of the International Downtown Association, and is also a founding member of the Canadian Research Group of the International Council of Shopping Centers.

**ROBB HADLEY**

**Director of enjoyment and transformation, PepsiCo**  
Hadley's role at PepsiCo involves developing world class brands in the carbonated and

energy beverage category. Previous to PepsiCo, Robb held the role of senior marketer with successful portfolio management experience over seven of P&G's billion dollar brands.

**SANDRA SANDERSON**

**SVP marketing, Shoppers Drug Mart**

Since 2008, Sanderson has led marketing for Shoppers, Pharmaprix, Murale and

Optimum. She is also responsible for digital and new media channels, consumer research, as well as the in-house creative department. She has held senior roles with P&G, Kraft Canada, Coca-Cola, Universal Studios Canada and Danier Leather.

**MATTHEW DIAMOND**

**Partner and managing director, Hunter Straker**  
Diamond brings over 15 years experience to his current role at Hunter Straker. Previously,

he was a partner at Capital C for nearly a decade. He started his career as a brand manager at Kraft Canada, and has also worked for the NHLPA and an internet start-up. He holds a Board of Governors seat with the ICA, and is acting president of CAPMA through 2013.

**KEVIN LUND**

**VP, global retail programs, Perennial**

Lund works with clients to develop strategies that build brand equity and lead to more

effective retail experiences, including Ahold USA, Loblaw Companies and Sears Canada. Prior to his current field, Lund worked in film and TV with clients including Sony, DreamWorks, Disney and Fox.

**ANGELA SCARDILLO**

**VP marketing and communications, Best Buy Canada**  
Scardillo leads retail marketing strategies and communications

across Best Buy and Future Shop. Spending the first half of her career specializing in teen and family marketing, Scardillo has more than 20 years experience in the retail, food and beverage, energy conservation and youth marketing fields.

**DAVID GRISIM**

**Associate marketing director, brand operations, Canada, P&G**  
Grisim is responsible for multi-brand scale marketing, scale capabilities, shopper marketing

for all retail partners and in-store excellence. He also leads P&G Canada's "Proud Sponsor of Moms" Olympics partnership. He joined P&G in 1996, and has led Canadian brand operations since 2010.

**JOHN MORIOKA**

**SVP merchandising, Target Canada**

Morioka is responsible for all merchandising functions related to Target's Canadian

stores. He's worked with Target since 1994 and as Target's VP of new business development, he helped define the launch strategy for CityTarget, a small-format approach opening in various U.S. cities.



Announcing

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TWO LEADING SALES PERFORMERS



# ROYALE AT 50

The original catvertiser keeps building a strong brand BY GRANT SURRIDGE

**Above, clockwise from left:** the iconic kittens; current creative for the 50th anniversary; a woman wears a tissue dress in 1963; an illustrated ad from 1976; hockey player Eddie Shack in an ad from the late '70s/early '80s.

**I**f you'd have told early 1970s-era marketing executives at Royale Canada that in the future millions of people would spend countless hours looking at kittens on personal computers and "cellphones" they would have thought you very odd indeed. Probably even odder if you brought out the phrase "catvertising."

But as the Irving Consumer Products-owned brand turns 50, it can count with good fortune the benefits that the soaring popularity of felines has had on its brand value and awareness.

"The kittens of course have become synonymous with the brand," says Gary MacIntosh, director of marketing at Moncton, N.B.-based Royale Canada. "They're a tremendous icon for us that embodies the whole concept of softness."

The strength of that brand proposition helps Royale maintain a leadership position in the Canadian market amid fierce competition from private brand rivals that sell at a lower price. In the bathroom tissue category it sits at number two behind Kruger Products' Cashmere, and number three in facial tissue behind Kruger's Scotties and market leader Kimberly-Clark's Kleenex. But the company sits at the top when its paper categories – facial and bathroom tissue, napkins and paper towels – are combined.

To celebrate half a century of success, Royale is rolling out several initiatives to celebrate the milestone with its customers, such as a contest called "The Golden Kittens Search," with a grand prize of \$50,000 in cash. Those who find specially marked tickets inside Royale products can enter a draw,

which culminates with winners being flown to Toronto to take part in a trivia competition (held in conjunction with *ET Canada*) with questions based on events from the past 50 years.

Royale hired the Toronto-based PR company Paradigm to help raise awareness of the brand's landmark and is working with Pigeon out of Toronto to design special packaging that commemorates the anniversary.

In conjunction with its Moncton-based AOR Hawk Marketing Services, Royale is also producing a book, *Royale: Celebrating 50 Years of Kitten-y Softness*, that will be distributed as gifts or prizes to customers, suppliers and employees over the coming year. The brand biography traces Royale's history all the way back to the establishment of a manufacturing facility near Jane Street and Weston Road in Toronto



“Noses” campaign, featuring the “Noses know” print advertisements and television commercials starring NHL hockey player Eddie Shack and his outsized honker.

As Royale moved into the 1980s, much of its advertising began to focus on how its packaging was getting bigger. As people moved into larger homes with more than one washroom, toilet paper adverts trumpeted the value in moving from four-packs to eight, to sixteen and beyond.

In 1991, CIP sold the brand to marketing behemoth P&G.

“[P&G] was all about brand-selling,” says Jones. The CPG giant introduced several additional paper lines into the Canadian market including Charmin bathroom tissue, Bounty paper towels and Puffs facial tissues.

This period saw rapid change in a category already known for being fiercely competitive. In addition to the new P&G products hitting market, Kimberly-Clark reintroduced Cottonelle bathroom tissue and Scott paper towels, while Quebec-based Cascades introduced recyclable paper products. “What Canadian consumers had pre-2000 and what they have today with regard to household paper products couldn’t be more different,” says Jones.

P&G owned the brand for a decade, until Irving Consumer Products bought it in 2001 and reintroduced it to the Canadian market after a two-year hiatus related to the purchase agreement.

In 2003, the brand relaunched with a complete line: bathroom and facial tissue, as well as paper towels and napkins. There was new packaging (with the Royale kittens displayed prominently) and a new logo. New television creative rounded out a campaign that included a “ton” of shopper promotions like coupon incentives.

In the 2000s, Royale also debuted

in the late 1930s by a company called Dominion Cellulose.

Royale has gone through numerous owners in its history. In 1961, Canadian International Paper (CIP) purchased Dominion Cellulose, and two years later, CIP introduced Royale to the Canadian market.

Royale launched both facial and bathroom tissue in 1963, and introduced paper towels and napkins before the decade was through.

Susan Jones, VP strategy and COO at Hawk, has worked with Royale since 2002, and oversaw production of the 50th anniversary biography, helping comb through decades of archived marketing materials. She says that much of its early advertising focused on product “news,” such as reminding people that Royale was the first brand to introduce the softer, more durable two-ply bathroom tissue to the Canadian market in the latter half of the decade. “It was an innovation, a major repositioning

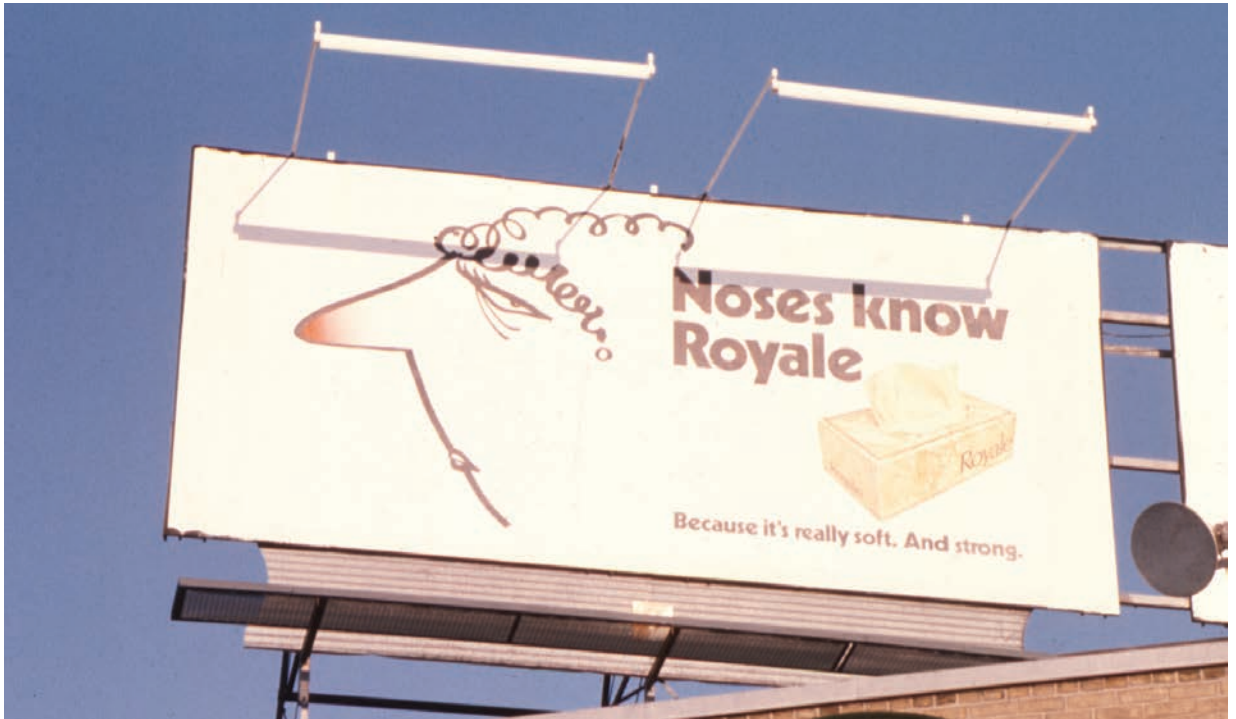
of the category,” says Jones.

The first cat didn’t appear in Royale advertising until 1971, and in 1973 the brand changed the cat to kittens. The first commercial featuring those kittens, created by the former F.H. Hayhurst Advertising in Toronto, can be found on YouTube by searching “Royale kittens.” It shows fluffy kittens playfully batting around a roll of toilet paper on heavy shag carpet – everything is white and looks very soft – while a sultry female voice coos “the soft touch, Royale,” over lounge music in the background. According to MacIntosh, it’s the longest-running television ad in Canadian history, running from 1973 to 1984.

“This commercial is very much responsible for the strong brand equity we enjoy with Royale today,” he says. The 1970s also marked the introduction of a line of napkins to the Canadian market. Also notable from the latter half of the disco decade was Royale facial tissues’

Above, clockwise from top left: creative from the 1970s; Olympic gold medallist Jennifer Heil with a Royale kitten in 2010; the look of Royale tissue boxes in 1963; an ad from 2003.





**Right:** a billboard from 1976 eschewed the kittens in favour of a nose. **Below:** new boxes push the Golden Kittens contest.

event-marketing specialties such as a life-size kitten mascot and the “Bathmobile,” a truck converted into a giant tissue roll. The Royale kittens entered the digital age, debuting on their own Facebook page, which now has over 120,000 “likes.” “We realized that people would rather be fans of kittens than fans of a bathroom tissue brand,” says Francois Giroux, CD at Hawk.

Giroux has worked with Royale since 2006. He says that in the early part of the 2000s

a part of the brand, which was a very good thing,” he says.

Giroux notes that the biggest shift in advertising since he began working on the brand is how the felines have begun to interact with the humans who actually use Royale products. That marks a move away from simply focusing on the cuddly creatures themselves to having them represent the idea of softness.

The 50th anniversary feline-focused contest makes sense given the role cats play in the brand’s identity. MacIntosh, who joined Irving in 2007, says that the initial decision to tie kittens to the products’ softness was a stroke of brilliant strategy that has helped sustain the brand’s success. “The popularity of the kittens is incredible,” he says. “[They have] become such a recognizable icon that it’s easy for consumers to understand the brand’s positioning. They get it right away.”

Hawk constantly conducts research on what consumers want to see the Royale kittens doing or not doing, like talking. “Maybe the voice they imagined for the kittens would not be the voice that we

came up with, and that would turn them off,” says Giroux. “You inherit a brand that’s well established and a brand icon that’s become a symbol of Canadian advertising. You don’t want to wreck it.”

Looking ahead, Royale aims to capture more of the branded side of the tissue category, which makes up about 60% of the overall market. The brand also plans to release two new paper products this autumn. Those launches will serve to not only anchor anniversary marketing activities for the back half of the year, but also bolster the brand’s strategy of seeking growth in categories beyond facial and bathroom tissue, such as paper towels and napkins. “There’s definitely opportunities for Royale to continue to grow in the Canadian marketplace,” says MacIntosh. 



there was talk about doing away with the Royale kittens in a bid to modernize the brand. “The story I heard was that Hawk was instrumental in keeping the kittens



# Shine or bust: Advice for winning awards



It's time to enter Cannes – the Oscars of adland – and agencies are busy choosing and perfecting their entries.

Between the international, national and regional award shows, the quest for recognition is costly and time consuming. And then you walk away with only a merit and you wonder, are awards even worth it? How do you sell your boss and client on the idea? How can you get the most bang for your buck?

What's the secret to award-season success? Strategy. Lions/One Show/AToMiC, etc.-winning vets share their amassed jury-wooing learnings as they dispense killer Dear Abby-style award advice.

## SMALL FISH SYNDROME



**Judy John**, CEO and CCO, Leo Burnett.

Dear Judy,  
I'm from a small independent shop and we can't seem to break onto the international award show circuit. We've got plenty of regional wins and a few national, but we seem to be going about the internationals all wrong. What am I doing wrong? How can I win? Is it even worth our time?

**Small fish, big pond**

Dear Small fish,  
The short answers: Better ideas in easier categories. Don't know. And yes.

The long answers: Let's deal with the most important question first. Is it worth our time? Yes!

People like to work for and with a company that wants to do the best work. If you win, it helps you attract and retain great talent and clients.

When I was a couple of years in the business, I did some freelance work on the side for my portfolio and coughed up my own money to enter into international shows. It paid off. I won a couple of Gold Lions, which translated into job offers. But more importantly, it created a desire in me to have my work amongst the best of the best.

So how can you win? A great strategy followed by a great idea. Then a great execution.

If you're looking to make the shortlist, good

insight/idea and beautiful execution will get you there. If you want to go for Gold, you have to have something that's never been done before or makes people say, "That's genius. I wish I'd done that."

Let's assume you have a killer idea. I have two tips:

- 1) Categories. Some categories are really hard – Integrated Campaign, for example, is a really tough category. You're up against American Express's "Small Business Saturday." It's hard to compete with a killer idea with that kind of investment and media coverage. Start looking at some of the more obscure categories. Be the biggest fish in the small pond.
- 2) Keep the materials (boards and videos) you enter simple. The amount of work a jury goes through in a few short days for a show is in the thousands. The entries that are complicated, gimmicky or drawn out are instantly killed.

Judy

Bonus tip: Don't tell the judges it was a "great idea" – no jury likes to be told how they should feel.

## FAME SEEKER



**Dominique  
Trudeau, ECD,**  
Taxi Montreal.

Dear Dom,  
The award season is here again and I need to get as many trophies as possible. I hope you can share your wisdom so I can brief my creatives ASAP. Oh, and my general manager wants to cut the awards expenses. He tells me it's a big scam. What should I say to him?

**In need of fame**

Dear In need,  
First, tell your GM he should manage a depanneur. Awards exist so that, as an industry, we aim for the exceptional. Without them, excellence in advertising would become an act of randomness. Tell him an award-winning agency attracts clients and money. It attracts talent, it creates momentum.

If he doesn't buy this, quit your job. You have no time to waste there.

Now, about you: Are you absolutely sure you really desire all those (let's say it) ugly trophies? It will cost you – and not just your GM's money.

If you are ready to lose your mental and physical health and trade family time for fast-food filled evenings at the office, here are a few tips to get you on the red carpet in Cannes.

- A) Always look for an opportunity to go for the Gold, or even better, the Best of Show. Nothing less. It should be your sixth sense.
- B) One shot at it is not enough.

- C) Never trust your first idea. It's been done.
- D) Get the right talent for the idea, even if it's not who found it. That's always tricky.
- E) Get the right talent for the craft. Don't imitate something. Go for the real thing or bust.
- F) Stop thinking small. You can be bigger than life.
- G) Have many friends. It takes a lot of people and goodwill to accomplish greatness.
- H) Rework your script, your art direction. Good is not good enough.
- I) Stop looking at annuals. They are not manuals. When advertising feeds on advertising, shitty work happens.
- J) Be a maniac about your award entries. A sloppy job can erase all your chances.
- K) Be a child of your time. Technologically or socially. Rock our industry's boat. It pays.
- L) Last but not least: advertise your creative prior to the jury sessions. Juries have so little time to decide. Be sure they've seen your work in 3,000 blogs – it will be much easier for them to shortlist it.

Hope that helps. Good luck.

Dominique

## LACKING TROPHIES



**Martin Shewchuk,**  
creative chairman,  
JWT.

Dear Martin,  
I have presented beautifully simple Gold Cannes Lion-calibre ideas but they inevitably get compromised through revisions and I miss out on the wins. How do I cut my teeth with the big boys when people keep ruining my work?

**No metal**

Dear No metal,  
If you see the idea heading down that path, volunteer to start again and go for Bronze. The good news is that two weeks after the Cannes Festival most people back in Canada won't even remember what colour Lion you won.

In the absence of a Gold Lion, the Bronze can even look kind of gold-ish... Here's a quick test:  
1) "The Rant" for Molson; 2) "Prisoner" for Vim;  
3) "Apologies" for Viagra; 4) "Antiquing" for Viagra.  
Which two won Gold? Which two won Bronze?

Take fashion shows that profile haute couture designs never again seen off the runway – the press

gives labels cachet so designers' "off the rack" clothes fetch a premium price.

Clients feel the same way. Even if they are nervous about approving ideas that could win Gold Lions they still want to work with the teams that have. Further, your credibility at every stage of your career is calculated based on the awards your creative work wins. "Multiple Cannes Lion award winner" on your CV is still very impressive.

Finally, while it's ideal to win awards for real work for paying clients, creating work strictly for the purpose of winning at awards show is valid too.

Martin

**Answers**

1) Bronze 2) Gold 3) Gold 4) Bronze



# CASSIES

THE WORK THAT WORKED

The 2013 CASSIES, held Jan. 28 at the Ritz-Carlton in Toronto, saw AutoTrader and DDB take home the top prize among brands and agencies celebrated for their effectiveness.



From left to right: The DDB team picks up their Grand Prix; Juniper Park's Jill Nykollation collects Gold for EOS; the AAPQ's Dominique Villeneuve and Sid Lee's Yanik Deschenes represent Quebec.



The *Globe and Mail*'s Andrew Saunders and Jo-Anne Visconti, Drafftcb's Robin Heisey, Campbell's Mark Childs, *strategy*'s Mary Maddever and a Brandaidd giraffe centrepiece; John St. and Zellers win Gold.



CASSIES jurors Hotspex's Shelli Baltman and P&G's Fiona Stevenson; hosts Kruger's Nancy Marcus and John St.'s Arthur Fleischmann; Syd Kessler and the Wunderkind team; the ICA's Gillian Graham.



The team from Cundari pick up their Globe Effectiveness Prize for the SickKids Pain Squad app.







**IT'S BEEN A MEMORABLE 50 YEARS.**

CONGRATULATIONS



# Procurement:

## The good, the bad and the ugly

BY FRANK PALMER

**I** always thought procurement was a term that got tossed around in large supply chain management systems. And as far as I knew, it meant sourcing the best possible price on commodities.

If you used that word, you were talking about negotiating the lowest price per unit on stuff like lumber, grain, nails or – if you're the army – bullets.

But what role does procurement play in the world of marketing and advertising? A better question to ask is, what role should it play?

Naturally, I can see it having a place in the area of media buying. But in the domain of planning or media strategy, it has absolutely no place at all. In the same way that solid creative development is considered an art, planning and strategy are art forms too. These invaluable services should never be commoditized.

What price can you put on a great idea or a great strategy? They don't come in packages of a dozen.

Unlike manufacturers who produce goods for retailers, the agency business doesn't keep piles of inventory on shelves. Nor would the client want it to.

Sure the better agencies have deeper piles of talent waiting to be challenged. But unlike a warehouse filled with identical widgets waiting to be sold for the lowest price, everything an agency's strategists and creative teams produce

is customized for each client after receiving a thorough brief.

I can fully understand and respect the need for procurement in certain cases, like government RFPs. And I realize that's a reality that's here to

stay. But like the title of the famous Clint Eastwood movie, *The Good, the Bad and the Ugly*, procurement needs to know its place. Otherwise, instead of being good, things can get very bad.

When is procurement a good thing? When it is carried out with a complete understanding of the roles that need to be played and the rules that need to be followed, and when proper steps are taken to ensure success at every checkpoint from beginning to end.

Often this doesn't happen.

**I WOULD LIKE TO THINK THAT WHEN THE DECISION IS MADE TO HIRE AN AGENCY, IT'S BECAUSE IT HAS THE BEST TALENT, STRATEGY, SYSTEMS AND UNDERSTANDING OF THE CHALLENGE, AND NOT BECAUSE THEY WERE \$10 PER HOUR LESS (OR MORE) EXPENSIVE**

And when procurement doesn't follow the rules, that's when things tend to turn ugly.

Good procurement management fully understands the criteria for a successful evaluation process. And those involved also respect that it's of the utmost importance to maintain a good relationship between client and agency as things proceed. Participants can (and possibly should) play "good cop/bad cop," but it's never okay to be the ugly one.

Right now procurement in the ad industry is getting a bad rap. The word on the street is it's getting ugly because often the players have no regard for the rules of the game, and little respect for the other team.

When procurement is directed at nails,

ammunition or soap, I can understand the drive to get the best price. In fact, in some cases, I think people should get a bonus for their effort. But when it comes to hiring an ad agency, is pushing for the best price a bargain? Or is it really a handicap?

I would like to think that when the decision is made to hire an agency, it's because it's the right fit. It's chosen because it has the best talent, strategy, systems and understanding of the challenge, and not because they were \$10 per hour less (or more) expensive.

Why?

Because great client/agency chemistry, trust and overall relationship is priceless.

When agencies work cheap, clients get what they pay for. But when the relationship is formed on the right foundation, a client will be richly rewarded, project after project, in incredibly valuable ways that can't be measured like boxes of soap or shipments of lumber.

If it has a place in this business at all, the advertising industry and the people it serves should demand that procurement be carried out exclusively by experts and team members who understand and specialize in client/agency relationships.

Otherwise, let's just use a few of those cheaply-procured bullets and shoot ourselves, because buying machinery doesn't require the same skill-set as buying creative talent.

And if you treat them both as one and the same, it's not just the agencies that will lose out. The situation ain't pretty for the clients, either.



**FRANK PALMER**  
is chairman and CEO of  
DDB Canada.

# More craft please

BY EMMA HANCOCK

**I** remember my first (paid) day in advertising like it was yesterday. My boss ushered me over to the studio and showed me a “mechanical” and explained how an ad becomes an ad. For my first year, this was all I was there to do.

The truth is there was a craft to advertising that involved a collective of skilled individuals working together in a kind of office relay race. Each passing of the baton was a crucial step towards completion and anyone who dropped that baton would put the whole race in jeopardy.

Is the craft still an essential part of advertising today? The traditional notion of crafting an ad seems tactile and physical, yet our world has become digital and virtual. The onslaught of web advertising altered expectations too fast and cheap and, well, something had to give. With less time and money, quality – the other point on the “triangle of tradeoffs” – took a beating.

We’ve found and even created tools to help us move faster and cheaper. So now anyone with a Mac and Creative Suite 6 can create a magazine ad. Get yourself a Canon 5D and, guess what, you’re a videographer. Technology has done so much to make our industry move quicker. But has the pendulum swung too far?

According to veteran creative director Rick Kemp, “topicality and immediacy has superseded craft – everyone now has the tools at their disposal to create content and



The author's mom Judy Hancock at her first AD job at Toronto type house Mono Lino.

upload it for the world to see (and hope it goes viral) without paying too much attention to the craft, if at all.”

South of the border, Greg DiNoto, CCO at Deutsch New York, says, “more and more, consumers believe they have become connoisseurs of advertising and marketing. And we are slaves to that connoisseurship. We must be excellent storytellers, strategists, filmmakers, developers, producers and fortunately we live for being excellent.”

With craftsmanship still paramount, but harder to come by, I wondered what was happening at the academic level.

I spoke to Tony Kerr, associate professor at the Faculty of Design at OCAD: “Has the emphasis on craft diminished in the ad industry? Yes. Has the emphasis diminished at OCAD? No. A brand has a story and storytelling can come out in many different ways and that’s what we have to perfect. It takes craft to do that.”

What about the arts? Does craftsmanship still get top billing? I spoke with Martin Campbell, the director of the Bond movie *Casino Royale*. Why, I asked, did he have to crash three Aston

Martins for a 15-second sequence of film? Couldn’t he just simulate that? The answer was an emphatic “never.”

“The audience can sense when it’s CGI,” Martin said, “and they disengage – they feel they’ve been cheated.”

Terry Collier, one of Canada’s foremost photographers was matter-of-fact saying, “I prefer to get everything in-camera. That’s where the craft comes in. It’s easy to throw stuff in after-the-fact but it just never looks real.”

Finally, I explored the hypothesis with fashion. In today’s world of one-season-only apparel, does craft really matter?

“Absolutely,” says Bruce Sinclair, director of fashion and luxury goods at Styleczar.ca. “While technology may be able to replicate some of the functions, it is the craftspeople who innovate, create and push the boundaries.”

So it looks as if it’s unanimous – craft still matters. Is it essential? Unfortunately, no. Does it make things more desirable? Yes. One thing I know for sure is that now, craftsmanship is a meaningful differentiator in advertising.



**EMMA HANCOCK** is a founding partner of Toronto-based Heroes & Villains Advertising. After 15 years of diligently crafting campaigns, she’s become a strong believer in the power of storytelling and its ability to turn brands into heroes.

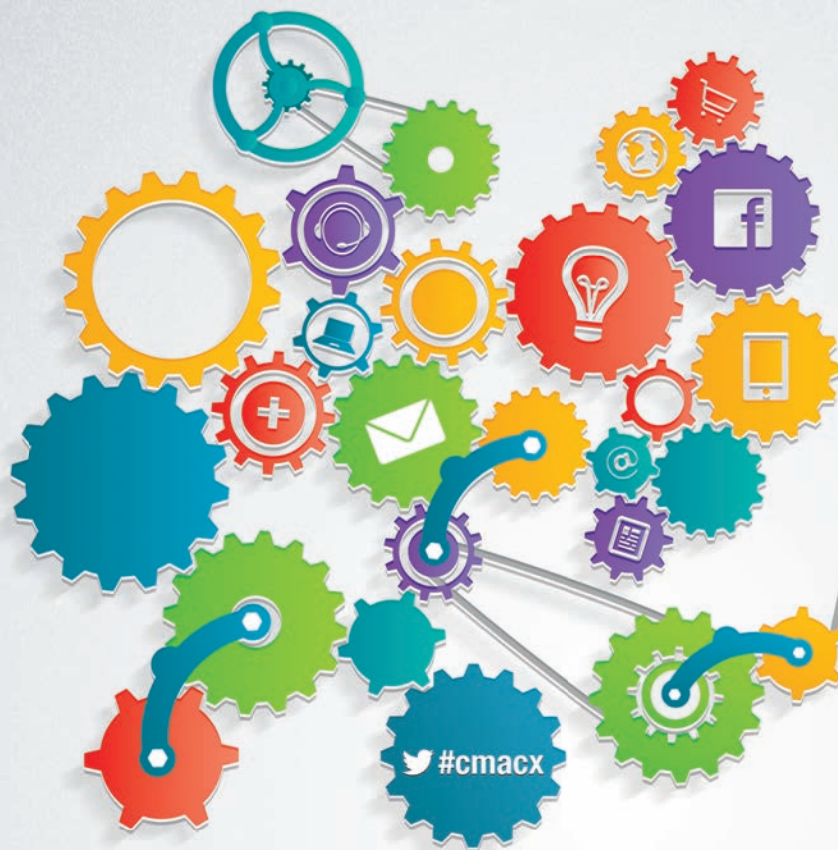


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