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Leo Burnett, or rather his namesake Toronto agency, walks away with AOY Gold.

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Risky business

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ON THE COVER: Who's that guy? Why it's none other than Leo Burnett himself, pocketing the Toronto agency's Gold AOY award. That's right, the Toronto shop that's had a string of fourth-place finishes lately has finally taken the top prize, not too surprising considering its work has received plenty of international attention this year (see p. 22 to read about its big win). Congrats, Leo. We can sense JJ's smile from here.

Big winners and big data

Ah, Agency of the Year. It's that time when agencies call us up and ask if they can get an extension on their submissions. Or if they should buy extra tickets or fly their president into town for the show (you know, just in case they won something). We get several of these calls every year – without fail. Some editors might be annoyed, but I'm a glass-half-full kind of gal. The way I see it, those incessant calls mean you care.

It's a testament to the fact that we've built an awards show that matters to this industry. It's notoriously hard to win, as it's judged by external panels that change every year, and is based on a body of work. One super strong case will not win you AOY – you need everything you submit to be strong.

While this year's winner, Leo Burnett, has been on the podium before (having last won Gold in 1996), this victory feels particularly sweet considering the agency came so close to cracking the top three in the last several years. You could feel Leo's momentum building lately, so the win isn't that big of a surprise (read about that momentum on p. 22).

In this issue, you'll find stories about the Gold, Silver and Bronze agencies in our four categories – creative, digital, media and the new kid on the AOY block, PR. We thought the time was right to introduce the new category because we've seen PR agencies get increasingly more creative and take on a bigger seat at the client table. Look at our Gold winner, North Strategic, with its video arm, Notch, which makes the kinds of viral-worthy branded content that's typically considered within the realm of the creative AOR (see p. 36).

PR getting into the creative game is just one trend of several we noticed as we profiled this year's winners. Another is data. We started writing about "big data"

two years ago (although the concept had been around long before that). Back then, agencies were starting to explore how they could bolster their data and analytics expertise. Now, several agencies – across media, digital and creative – are putting a serious focus on it, hoping to use it as a differentiator to win new business. Digital Gold winner John St. (which tied with Lg2) is staffing up to meet the demand for deeper analysis (p. 28) and Digital Bronze winner Proximity is building its entire positioning around the melding of data and creativity (p. 50).

Fred Forster, CEO of MAOY Silver winner PHD, notes the pervasiveness of data requiring deeper analysis, means the need for "math men as opposed to Mad Men." (I can't help but picture Don Draper rolling his eyes and saying, "Great ideas don't come from a bunch of nerds with calculators," as he takes a swig of Canadian Club.)

Does this mean the end of risk-taking and creativity? Proximity's SVP/CD Scott Pinkney doesn't think so. Rather, he feels that in today's landscape, with an overwhelming amount of ways to target consumers (and that targeting getting more and more niche), data is a way to make sense of it all and help come up with the best creative for the right audience.

I guess we'll see if the new data focus pays off next year, when agencies are once again calling us up and asking for extensions. Congrats to all of this year's winners.

Emily Wexler, editor



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FOR THE CANCER RESEARCH SOCIETY, LEARNING ABOUT DONORS WAS IN THE CARDS.



Joanie Gutterman

Development Advisor, Direct Marketing
Cancer Research Society

"Ongoing testing of variables in our Addressed Admail™ campaigns helps us determine which packages will maximize donor response rate and revenue."

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THE SITUATION:

As a not-for-profit organization, the Cancer Research Society needs to be sure they are generating maximum donation dollars in the most cost-effective way.

THE SOLUTION:

Through Canada Post, they sent Direct Mail Christmas card packs of varying quantities to different groups in order to track response rates.

THE BOTTOM LINE:

The testing of these different variables allowed the Cancer Research Society to target their mailings based on the unique responses by language preference.

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Why failure is good

Agency of the Year is the best – and the busiest – of times for us here at *strategy*. Amid CASSIES judging, Shopper Innovation Awards entry rush and kicking off the advisory boards and content push for BCON Expo and the Shopper Marketing Forum, we produce this magazine and put together an award show. And we also put out a few dailies – *Media In Canada*, *strategydaily*, not to mention *stimulant* – along the way. So that's the busy.

On the best side, it's a chance to see all of the amazing work from Canada curated in a unique way: top cases from all sides of the industry, looked at in the context of the daily deluge of change that's rewiring the industry – spotting the impact of the trends, from the tech impact on shopping to branded content.

Those were the big themes that kept popping up during Ad Week in New York last month. Bottom-line takeaway was to be brave, embrace failure as valuable learning and rethink everything you do from the consumer's POV.



Kevin Spacey's IAB Mixx keynote was perhaps the most relevant takeaway of Ad Week, given that more marketers now focus on the value of creating content. Blending killer wit with knowledge of the industry (working ROI, purchase funnel and SEO into a line ending with, "Yeah, I know your fucking terms"), Spacey busted the myth that making good content is a crapshoot: "We know how to tell a story." But he said since tech has given audiences more control over what they consume, we need more creative courage to break through.

He cited *House of Cards* as an example of the potential rewards, saying in the new content spaces, creatives have more control than ever before. With the hits coming from braver, non-formulaic concepts – and the fact that "anyone with internet access and an idea can have an audience" – he advocates content mold-breaking. "We must make no assumptions about what viewers want. The more we try new things, the more we learn about our audience."

Noting the tech is there to create virtual worlds, Spacey sees an increased urgency for brands to innovate – "Engage with consumers one on one in their own time and space." His caveat: "You have to be willing to fail and trust that it will lead to the right thing. Because that's how you know when you get it right."

But risk goes both ways, and that's why it's harder for marketers and agencies to jump in (and keep their jobs and clients). So look at the work from the winning agencies this issue (do go online and see all of the cases), and be inspired to take some leaps. And if you need a further nudge, we're putting together our branded-content focused day in March, and our Shopper Marketing Forum in April, with more of the best and bravest examples out there – what's inspiring and working on the new frontiers.

Congrats to all the winners, as well as all the agencies who took a shot at the prize this year, and to all the brands who took risks.

Cheers, mm

Mary Maddever, publisher, *strategy*, *Media in Canada* and *stimulant*

strategy

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UPCOMING EVENTS

SUBMISSION DEADLINE | NOVEMBER 14, 2014



TORONTO | HILTON | FEBRUARY 19, 2015

CASSIES

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BIG DATA**

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**Media
Group**



KRAFT DIPS INTO THE PLUSH TOY SPACE

By Megan Haynes

Following “overwhelming” consumer demand, Kraft Peanut Butter debuted new plush teddy bears for sale. Available on its e-comm site, as well as in stores alongside a jar of PB, demand for the new plush toys followed the Kraft brand’s “Stick Together” campaign launched in the spring. Bears are intended to be purchased in pairs (as they appear in pairs on packaging), with the idea being that consumers would give the second one to someone they love.

“Our brand purpose is to create meaningful connection in Canadians’ lives, so making these teddy bears for people to share was a natural extension,” says Aaron Nemoy, senior brand manager, Kraft Peanut Butter. “The consumer response to the [spring] campaign – specifically to the bears – was really overwhelming. Through Facebook and Twitter, it was non-stop. Consumers were begging us to make these bears to buy.”

Banking on that demand, the brand rolled out the new plushies, designed by Pigeon and created by Gund, with a new digital, social and in-store campaign from Taxi 2, with media by Starcom MediaVest and PR by Edelman. The social video features a gaggle of kids receiving the bear as a surprise. In stores, merchandise racks were specially built to showcase the bears and direct folks online.

The brand targets parents with families, particularly younger parents, and a broader audience. Nemoy expects sales to help Kraft break even on the cost of bear production, though he adds that the bears won’t be a primary revenue builder for the company. The campaign will be supported through the end of the year, and production will depend largely on demand, he adds.

The bears are largely un-branded, featuring the Kraft logo only on the tag. “This is primarily a brand-equity building [push],” Nemoy says. “We didn’t want to plaster a big Kraft logo on the bears. The bears are our brand.”

SIZZLING AND FIZZLING TRENDS

Want to know what’s going to influence your job three months down the line? What can you scratch off your “to track” list? We chatted with Lg2 partners and co-CDs Chris Hirsch and Nellie Kim, Taxi’s North American CD design Dave Watson and Sid Lee’s managing director, digital innovation Matt Di Paola, to find out what’s on the cusp of breaking big, and what’s finally fizzling out. **MH**

NOT

Adieu complexity: Life’s going to get a bit simpler, Kim says, with complex marketing ideas requiring lots of explanation giving way to super simple brand campaigns. She suspects we’ll see a boom in print following those complex ideas (like the radio station that kept bugs away).

Logging off Facebook: We’ve long said that users are starting to switch off Facebook, but Di Paola says we may soon see brands step away from paying to advertise on the site too. The social space is cluttered with ads, he says, which means brands are starting to pull back from the channel, looking for placement opps on niche, less busy sites.

Hipsters were out before they were cool: Feel free to put that mustachioed, locally-sourced coffee-wielding hipster character away, Watson says. The design movement favouring handcrafted, but simplified type and design has given way to a more ornate look.

HOT

Coming soon to a couch near you: With news around HBO’s *Go* offering and Rogers’ and Shaw’s *Shomi* picking up, Kim and Hirsch say binge-watching will start to change how brands target folks. Expect to see brands try new ways to reach consumers during these binge-fests from different types of product placement to more sophisticated storytelling techniques that span hours, instead of seconds (such as a stream of 30-second spots that tell a full mini-story).

iBeaconing for better customer service: Di Paola says with iBeacons filtering into stores, it’s a matter of time before key info trickles back to head offices. He says the data will help track people’s movements through stores (such as when a customer walks in and then right back out), which will become hot in providing better customer service.

New design: Art Nouveau is, well nouveau again. Watson says the early 1900s style of very ornate, over the top, hand-crafted artistry is hot in design. It’s the evolution of the hipster movement (now on the outs).



HOLIDAY GIFTVERTISING

By Matthew Chung

Christmas is two months away, but already this year the industry has produced its share of giftvertising videos. Call it the “WestJet Christmas Miracle effect.” Brands from TD to Schneiders to Coca-Cola (and WestJet, again) have been surprising customers with presents – then sharing their good deeds to the world.

The trend may be past its exchange date, but that doesn’t mean brands can’t spread a little more cheer this season. So here’s a few holiday campaign extension ideas. We’ll expect our Christmas card in the mail.

ALL I WANT FOR CHRISTMAS IS MY FOCUS BACK

There was potential in the “Focus: Life Gear by Trident” clothing line launched in March, which included pouches that blocked cell signals. Surprising shoppers with a pop-up, signal-free zone to give them a few moments to reflect on the friends and family they’re shopping for would be a cool treat. The gum brand could hand out the pouches to people who stick around at least five minutes before dashing out to check their email.

ADAPTING A TRADITION

An orange in the bottom of a stocking is a Christmas tradition for many. But now there’s a new citrus fruit seeking favour: Tangerine. The bank formerly known as ING could cement itself

in consumers’ minds by producing foil-wrapped chocolate tangerines and gifting them to consumers. It could set up booths at indoor farmers’ markets to also encourage sign-ups. Throw in some gold-wrapped chocolate dollars and deposit \$20 in customer accounts and it makes for a pretty sweet gift.

HOMES FOR THE HOLIDAYS

Tim Hortons recently made headlines by converting a Calgary home into a fully-functional coffee shop as part of a recruitment drive (pictured above). “Brand love” for Tims could reach the stratosphere if it built a home for one of its new front-line employees. Installing a Tim’s coffee maker and painting the homes in browns would be just enough of a brand touch without coming off as tacky.

WOMEN BY THE NUMBERS

By Jennifer Horn

So you think you “get” women? Truth is, four out of five women would argue that you don’t, according to a Canadian survey of 1,000 of them, conducted by Montreal’s Marketelle earlier this year. And (considering two-thirds of consumer wealth is in their hands) it’s a bit of a wake-up call for brands to dig deep into understanding what women want. We took some stats from the Marketelle study as well as a recently published study from PR agency Harbinger for a look at the female cohort.

TOP FIVE BRANDS AMONG WOMEN

1. Tim Hortons
2. Walmart
3. Costco
4. Facebook
5. Apple

WHAT BRANDS DO THAT DRIVES WOMEN AWAY

1. Lack of nutrition in food products
2. Questionable business ethics
3. Not practising what they preach
4. Ignoring women as legitimate consumers
5. Objectifying women in advertising

DID YOU KNOW?

Women spend
6.67 hours
 completing household chores
 each week,
7.65 hours
 relaxing with their family and
11.71 hours
 watching TV.
80%
 of home improvement projects are
 initiated by women

WHAT WOMEN VALUE

Health and wellness	76%
Relationships	70%
Morals and ethics	60%
Helping others	55%
Fulfillment	49%

WHAT’S HIGH ON HER LIST OF PRIORITIES

Finances	69%
Family (other than children)	56%
Health and fitness	55%
Home	52%
Children (having or raising)	51%

WHAT DRIVES BRAND LOYALTY

Offers good value	76%
Does what it says it will do	68%
Makes my life easier	65%
Makes my family happy	56%
Makes a significant, positive impact on my well-being	46%

TREND ALERT: BRANDS GET CRAFTY

By Megan Haynes

An anthropological guide for brands getting into handcrafted messaging



Who knew arts and crafts could be such a big deal?

What was once the domain of small alcohol brands and niche fashion lines, the concept of craft and handcrafted has gone mainstream with brands in the QSR, pharma and fashion categories jumping on board.

It's easy to thank Etsy and Pinterest for the rise in DIY culture (the maker movement, for example, has been hugely influenced by these platforms), but for brands, selling the handcrafted nature of their business stems from a deeper cultural push.

Recently, KFC unveiled a new logo and slogan "World Famous Taste Made the Hard Way" to appear in stores and on ads, meant to highlight the brand's commitment to fresh, real foods made by trained cooks every morning, says David Vivenes, CMO at KFC Canada. "People care a lot more than ever about the food being real food, made by real people – rather than coming from somewhere that they don't understand."

The seal, of sorts, is designed to showcase the brand's new cook certification program, which highlights the rigorous training the brand's staff goes through and the from-scratch food prep process.

Pfizer also jumped on the bandwagon with a new campaign highlighting craftspeople in other industries, such as fashion and bicycle making (pictured). Working with Montreal-based agency Tank, the campaign is for the Celebrex line, and is designed to highlight the hard work that went into creating the pain pill, which

is nearing the end of its patent cycle. "Pfizer is a big company, and they know their stuff – exactly like any other craftsman," says Alexandre Gadoua, ECD at Tank. "We tried to use humour at first, but we just went back to the basics of what the [brand] means – that is where all that blood, sweat and tears are contained."

Roots too has a new OOH and digital campaign profiling the craftsmen at its Toronto leather factory, which also includes video profiles of the factory workers.

Johanna Faigelman, president and founder of applied anthropology consultancy Human Branding, says craft culture is a perfect counterbalance for millennials to an over-digitized existence.

"The notion of DIY/maker/craft holds special resonance for millennials who are the generation most ill-equipped to make anything tangible, practical and real," she says. "Most millennials had two working parents who were often too busy to teach them hands-on skills like sewing, cooking, carpentry, car maintenance, etc. In response, millennials have begun romanticizing the idea of creating items with their own hands, often aided by what can be learned online and through social media."

Add to this the recent economic instability, which fosters an unconscious desire to create things for oneself (to help create a better sense of security), and the notion that the internet can help anyone to become an "expert," and it's no wonder the crafting movement has taken shape, she adds. What's more, the bigger companies are finally starting to take notice of those smaller upstart craft brands (such as microbreweries, or brands like Herschel, which has become an overnight sensation for its handcrafted backpacks), and following suit.

"We know how many brands have risen to great heights and been culturally celebrated for being niche (i.e. not mass, often local and handcrafted)," Faigelman says. "By virtue of being niche, they are seen as being closer to 'us,' the little guy versus mass brands, which are being created by and for 'them,' the 'big guys.'"

Perhaps, then, if these brands can embrace this same handcrafted messaging, they too can ditch the "big corporation" label to better connect with their millennial consumer.

With files from Josh Kolm

There's a good chance we may want nothing to do with each other.

Now who said there is no truth in advertising?

The reality is we probably won't fit because we specialize in a very specific consumer segment called **AHAA** (Active, Healthy, Affluent, Aware). This is not a demographic segment. This is a consumer group with a specific state of mind – a psychographic so to speak. AHAA consumers spend over \$340 billion annually in North America on things like eco travel, adventure sports, sustainable housing, health products and green energy. They are smart, adventurous, discerning and have an astute BS meter. We curate an influential 2000 member AHAA consumer panel that both informs our clients and keeps them in line. So... if your products or services don't resonate with this group, you should probably **call it quits here**.

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THE TROUBLE WITH SHAREABLE CONTENT

BRANDS ARE USING MORE GRAPHIC CONTENT TO BREAK THROUGH BUT WARY AND DEFENSIVE CONSUMERS MAY HAVE HAD ENOUGH BY MATTHEW CHUNG

Ubisoft ran into a roadblock when a guillotine stunt for *Assassin's Creed Unity* hit too close to the headlines.

Assassin's *Creed Unity*, Ubisoft's most recent release in its blockbuster videogame series, takes place during the French Revolution.

So when the brand's marcom team was drawing up experiential campaigns ahead of the game's release, it seemed to make sense to feature the revolution's notorious guillotine.

"We wanted to make [consumers] feel what it was like to be among the revolutionaries at the time of the revolution and to understand [its reign of terror]," Lucile Bousquet, senior marketing and communication director, Ubisoft Entertainment, says of the guillotine simulation planned for Fan Expo Canada in Toronto.

Bousquet says the brand had made a significant investment around the campaign – for instance, it created an exact replica wooden guillotine. The brand also planned a social media push (the franchise has more than 700,000 Facebook fans) that included having

a camera on site to capture video that people at the experience could download.

What Ubisoft couldn't plan for, however, was the release on Aug. 19 of a graphic, real-life video showing ISIS militants beheading American journalist James Foley.

Bousquet says when the brand and its agencies became aware of the video, just eight days before the expo, they quickly put a halt to their initial plan. Though the guillotine was still on site, the activation was tweaked to create "even more context" – a French flag stood near the guillotine and fans wanting to take a photo were asked to put on period costumes. Bousquet says on-site staff was trained to explain to disappointed fans why they couldn't put their heads in the device.

"We really discussed it a lot with our agencies," says Bousquet, who works with Publicis Montreal for creative, North Strategic for PR and ZenithOptimedia for media. Even though Ubisoft's experience was rooted in



events from the 1700s, she says it was not worth chancing it.

"The videos, for instance, of people's reaction when being 'beheaded,' you could take it out of context and suddenly we'd have a big PR crisis," she says.

In fact, a few days after the expo, digital agency Think Jam and Twentieth Century Fox Home Entertainment issued an apology for running a promotion coined "Headless Day." The poorly-timed creative – part of a promotion for the season one DVD of *Sleepy Hollow* – was sent to the media the same morning of the release of the video showing the beheading of U.S. journalist Steven Sotloff.

You could write these two events off as poor timing or bad luck, since it's impossible to predict the news.

But the incidents are symptomatic of a deeper issue facing marketers determined to

make content that's shareable. Viewers are inundated with portrayals of violence and offensive material, and less sensitized to it as a result, putting marketers in the

and, as the recent videos of beheadings or the "elevator video" of NFL player Ray Rice punching his then-fiancée show, have more access than ever before to real-life violence. The result is a wary consumer, Faigelman says. And they are expecting more accountability from brands.

"When companies turn to shock tactics that cross the bounds of acceptable content, it can often shake the trust and skew the perceived reliability of a brand," she says.

And distrustful consumers now have a bigger platform to speak out against brands.

"We are now in an extremely toxic environment with social media," says Bill Walker, the owner of MidtownPR and author of *Crisis Communications in the 24/7 Social Media World*. "It doesn't take much for a brand to be completely eviscerated."

In this atmosphere, even seemingly harmless ads can be impacted by cultural events. For instance, AutoTrader's "Parking Garage" TV spot to promote "the better way to buy and sell cars" – which depicted a driver entering his car to find another man inside inspecting it – took a dark turn when Ontario man Tim Bosma was kidnapped and murdered last year after listing his vehicle for sale on that site and Kijiji.

For brands trying to disrupt with shock tactics, Walker says PR teams should be integrated upfront to help mitigate the risk of major blunders. He points to examples like Omnicom-owned BBDO and PR firm Porter Novelli collaborating globally, and U.S.-based Virgin Airlines merging its marketing and PR departments or PR shops hiring creatives and making the content themselves. In addition, Walker says he knows of many brands that insist on PR having a seat at the table during campaign planning.

Walker believes brands should extend that to include government relations, when applicable, to keep that stakeholder in the loop.

But ultimately, Walker says the decision on whether to move forward with a campaign comes down to brands asking themselves what their main message is.

"Sometimes we get so far away from the original core brand message we almost lose sight of it," he says. "If we ask ourselves this question, oftentimes these campaigns rule themselves out."

That's a point that isn't lost on Bousquet, who says her company has a dedicated internal social and PR team, along with online tools for monitoring internet chatter so the brand can anticipate issues. In addition, on-site staff goes through training on how to interact with consumers at events.

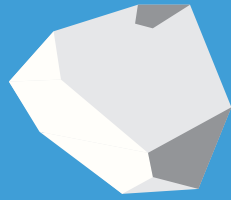
Moreover, she says her brand tries to build a strong community, which can be helpful during moments of crisis.

"It's even better if your fans are the ones answering for you," she says. "That's why we developed the strategy to make sure the community is there and we have direct feedback from them."



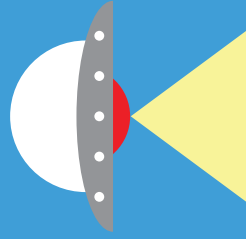
position of needing to be more extreme to be heard, says Johanna Faigelman, founder and president of Human Branding, an applied anthropology consultancy. The internet has given creatives another route to air this more graphic material – think of Science World and agency Rethink's "Too violent for TV" ad, called "Positively Painful," depicting a man being shot in the back with an arrow and struck by a bus, all while smiling to prove "optimists feel less pain" – but it is becoming harder to get the traction to go viral spontaneously. Meanwhile, consumers have also become more aware of global events

Interval House and KBS's Cause Company created this "elevator video" to try to refocus the discussion on domestic violence.

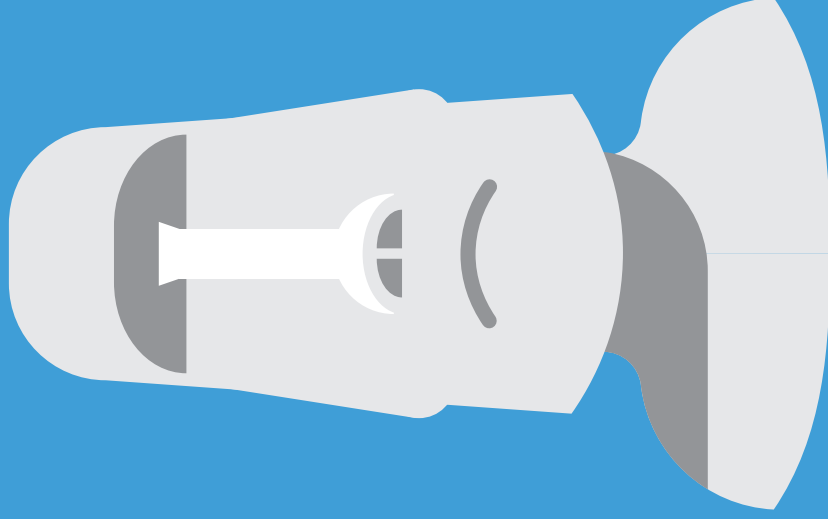


WHEN
CLIENT

COME
TOGETHER



AND
AGENCY



NEW IDEAS
HAPPEN

Who put it together best?

Find out at the 2014 CMA Awards
December 5, in Toronto
at the Westin Harbour Castle Hotel

For tickets, visit: CMAawards.ca



THE

BIG

AWARDS

BY JENNIFER HORN

EVER GIVE UP ON THE IDEAS that to some may seem too big, too far-fetched or perhaps impractical. It's those ideas that have the biggest effect, and that could irrevocably shift the way brands go to market. And you could even win a BIG award, which celebrates what agencies are doing for clients outside the realm of advertising.

This year's Gold-winning agency Taxi didn't stop at traditional advertising when it was asked to demonstrate the durability of Canadian Tire's car battery. What began with print ads turned into a project that would see the brand freeze the product under a hood of ice and drive a frozen truck through the streets of rural Canada.

When Rethink pitched its Silver-winning idea for Molson Canadian, it didn't stop at Canada's borders. The agency helped the brand go global, sending its first piece of work (a fridge stocked with beer) to international shores.

And Bronze winner JWT took a similar mass approach for Mazda. Instead of waiting for customers to enter dealership doors, the brand went right to the source and turned cinemas into a driving playground for movie-goers.

The winning cases, judged by a panel of industry experts, share the insights, ideas and impact of venturing outside the boundaries of traditional advertising. So, read on, and be inspired to find your own BIG ideas that could also have an indelible effect on brands.



“It wasn’t innovative for the sake of being innovative.

There was a business problem to solve rooted in real consumer insight.

Taxi and Canadian Tire developed a clever stunt that created talk value and social currency beyond the reach of the actual stunt.”

– Matt Di Paola, Sid Lee



GOLD

Taxi and Canadian Tire show off true north strength

>The challenge and insight

When prepping cars for winter, consumers typically install winter tires and sometimes have their washer fluid and engine checked. This prep work rarely includes replacing the battery, because to most people “if the car starts, it works.”

Batteries are also sometimes viewed as a grudge purchase, not a preventative one. But this can be problematic, as shifts in temperature during the winter can cause a battery that works at 7°C to fail at –7°C.

For Canadian Tire to grow sales of the MotoMaster Eliminator AGM battery by 10%, the brand needed to convince Canadians to care about the battery in their vehicle.

>The B!G idea

Canada’s weather is unpredictable and can be harsh. To prove that Canadian Tire’s

products are made for life in Canada, Taxi put the MotoMaster battery through the ultimate test.

Knowing Canadians need their batteries to work when it matters most (such as for an early morning hockey practice), the agency demonstrated the efficacy of the MotoMaster by creating a dry-ice machine that froze the battery to –40°C. It then used the battery to power a fully functioning, driveable truck made out of 11,000 pounds of ice.

To prove the “Ice Truck” wasn’t a hoax, every stage of the process was filmed for a “making of” documentary, which was posted online and promoted via the retailer’s social media channels. What’s more, the brand took the truck on a 1.6 km drive through the town of Hensall, where it was shown off to a crowd of cheering

residents. Finally, it was filmed as it thawed so people could watch online.

>The impact

PR impressions totalled more than 80 million, while YouTube views surpassed 3.5 million. The video was seen around the country and world via CTV, CBC, the *New York Times*, Fox News, CNN, the U.K.’s *Daily Mail*, as well as some of the top news outlets in Germany and Australia. Even *Ripley’s Believe It or Not* picked it up for one of its radio episodes.

More importantly, the campaign far exceeded the objectives: the brand set a sales record, with a 70% year-over-year increase in MotoMaster Eliminator AGM batteries, lifting sales for the entire Canadian Tire automotive battery category by 24.6% (versus industry growth of 8.24%).

SILVER

Rethink unlocks national pride for Molson

> The challenge and insight

Having stirred national pride since coming out with its famous slogan “I Am Canadian,” Molson Canadian wanted to continue that momentum.

People are most proud of where they’re from when they’re somewhere else. So for the first time in the brand’s history, Molson Canadian went beyond its borders and took its advertising overseas. The objective was to target both potential and existing customers.

> The B!G idea

Rethink designed and built a fridge filled with the brand’s beer. It then transported the fridge around the world. The “Beer Fridge” first appeared in June 2013, and travelled around Europe, as well as the U.S. before heading to Sochi, Russia, where it sat in the Canada Olympic House during the 2014 Olympics.

The only way to open the fridge was by scanning a real Canadian passport. When a Canuck came across the fridge, they could use their passport to open it

for everyone to enjoy a Molson Canadian beer. The fridge was platform-agnostic – it worked as an ambient experience, a sampling event, a TV spot, an online film and was shared across all social spaces.



> The impact

The beer fridge garnered more than 250 million impressions. It was featured in every one of the top news outlets in the world and became a subject of pop culture, highlighted on *Jimmy Kimmel Live!* and other talk shows globally. Earned media was in the hundreds of millions, and social interaction for the brand was up 980%. During the Olympics, Molson had a 20% share of the conversation surrounding the event.

Most importantly, the reviews were positive. Jimmy Kimmel raved about the fridge, BuzzFeed listed it as the reason “why Canada was winning the Olympics,” ABC called Molson a “marketing superpower” and CNN claimed the fridge was a little piece of Canadian awesomeness.

“A brilliantly simple use of technology, executed beautifully [and] in a way that truly stimulates conversation about the brand and Canadian pride.”

– Tim Leake, RPA



BRONZE **JWT and Mazda** reinvent the test drive

>The challenge and insight

Half of car shoppers would rather go to the dentist than haggle with a salesperson. Research also shows shoppers are considering more vehicles in a shorter amount of time: in 2013, they looked at four vehicles (compared to 2.5 in 2012) and they took 28 days to purchase (compared to 33 in 2012).

Mazda wanted to show how it is different from the competition by promising a unique driving experience, but that experience is difficult to communicate given the short consideration period and the fact that most consumers avoid the dealership altogether. The competition has traditionally pushed a mix of features and fuel economy to drive purchase intent. And though Mazda launched a campaign with similar messaging, it also complemented this with an immersive brand experience.

>The B!G idea

The brand and its agency JWT went to the movies to give its target a larger-than-life test drive. They took advantage of the big screen and people's mobile devices, and created the world's first dual-screen cinema experience that leveraged mobile accelerometers.

The "Mazda Massive Test Drive" app turned mobile phones into steering wheels, and the big screen into an interactive, first-person racing experience designed for a crowd. The app synched the cinema screen to participating mobile devices and measured the phone's accelerometer every 200 milliseconds for responsive feedback.

Players had to match the movements of the driver on the big screen, and their score and rank were displayed on their phones. A real-time leaderboard tracked the players, who then received an offer to sign up for a test drive via the app after the race.

>The impact

In the end, there was a total of 8,809 requests for test drives, or 5% of all players. This was a 3,940% increase over a typical month. Sign-up rates for movie ticket offers and test drives were 50% for game winners, the highest achieved by any in-cinema app experience. There was a 266% increase in social conversations (10 times higher vs. previous initiatives), as well as 933 Facebook shares/likes – the highest social engagement achieved by any in-cinema app experience. And the campaign had more than 266,000 online impressions in November 2013.

"Love the impact of using another media, in this case cinema, to literally create pull to a dealership. Simple, yet effective."

– Mackenzie Davison, Mondelez

BIG JUDGES



VERONICA CASTILLO
MARKETING AND
R&D MANAGER, YUM!
RESTAURANTS

Born and raised in Mexico, Castillo leads the marketing and R&D for Taco Bell Canada, a division of Yum!. She began her career at Ferrero Group in Mexico, and later transferred to Ferrero Canada. Most recently, she worked at Maple Leaf Foods on a wide range of brands, including Schneiders. Since joining Taco Bell in 2013, Castillo has created integrated programs for the Doritos Locos Tacos product launch in Canada and subsequent “#DLT4Life” promotions.



PAUL CROWE
PARTNER, BNOTIONS
Crowe works with clients to help launch and optimize mobile products, data science projects and

strategic innovation initiatives such as rapid prototyping, R&D and product strategy. His career began in the advertising world, working with brands in the digital space, before helping to launch BNotions in 2011. Crowe co-founded TedxToronto in 2009, and sits on many advisory boards, such as AndroidTO and Humber College’s School of Media Studies and Information Technology.



MACKENZIE DAVISON
DIRECTOR OF IN-STORE
ACTIVATION AND MEDIA,
MONDELEZ

Davison leads the in-store activation and media team at Mondelez Canada, and has 15 years of experience in marketing, working across a portfolio of confectionary brands and categories. She began her career at Adams (which was purchased by Cadbury Schweppes), where she worked on its chocolate portfolio. Davison has led successful campaigns over the years for brands like Caramilk, Dentyne and Maynards.



MATT DI PAOLA
MANAGING DIRECTOR,
DIGITAL INNOVATION,
SID LEE

Di Paola has worked across PR, event marketing, traditional advertising, digital and media. He has also worked across categories from finance to CPG to technology, and at agencies Leo Burnett, Tribal Worldwide, Proximity, MediaCom and Critical Mass before moving to Sid Lee earlier this year. He is an executive mentor for the Canadian Film Centre’s IdeaBoost program that invests in startups, and he sits on the Advisory Board for Dx3.



JOANNE FORRESTER
VP OF MARKETING,
BOSTON PIZZA
Forrester joined Boston Pizza in 1998 as the director of marketing, and

in 2007, she moved into her current role as VP of marketing, leading the strategic direction of initiatives. She started her career in Vancouver in retail marketing, working with UniPharm Wholesale Drugs and managing the flyer program for 200-plus drug store chains, including Peoples Drug Mart and Medicine Centre.



TIM LEAKE
SVP, GROWTH AND
INNOVATION, RPA
Leake recently joined Santa Monica-based agency RPA from Hyper

Island, where he worked as an innovation and creative consultant to help brands such as Target, General Mills and Walmart transform their business. Before Hyper Island, he spent seven years at Saatchi & Saatchi New York, most recently as CD and director of creative innovation. A frequent speaker at digital advertising conferences and events including SXSW, Leake also launched the industry-renowned “Book written in an hour” project at the 2012 Cannes Lions International Festival of Creativity.



ANGELA SCARDILLO
VP MARKETING, BEST
BUY CANADA
Scardillo leads the development and execution of retail

marketing strategies, marketing communications and community relations across both the Best Buy and Future Shop brands. Prior to joining Best Buy in 2010, she spent the first half of her career specializing in teen and family marketing, and helped in the development of marketing, promotions and communications strategies for clients in the retail, food and beverage, energy conservation and youth marketing fields.



AMIN TODAI
PRESIDENT AND CCO,
ONEMETHOD DIGITAL +
DESIGN
Todai’s agency works with brands such as Nestlé,

Microsoft, Nickelodeon, Drake and the Toronto Raptors. Aside from OneMethod, Todai is also an entrepreneur and founded Lucien Restaurant in Toronto, southern-inspired BBQ eatery Lou Dawg’s, and more recently, Mexican restaurant La Carnita and modern saloon Weslodge. Earlier on, he held marketing positions at Rogers and Siemens.



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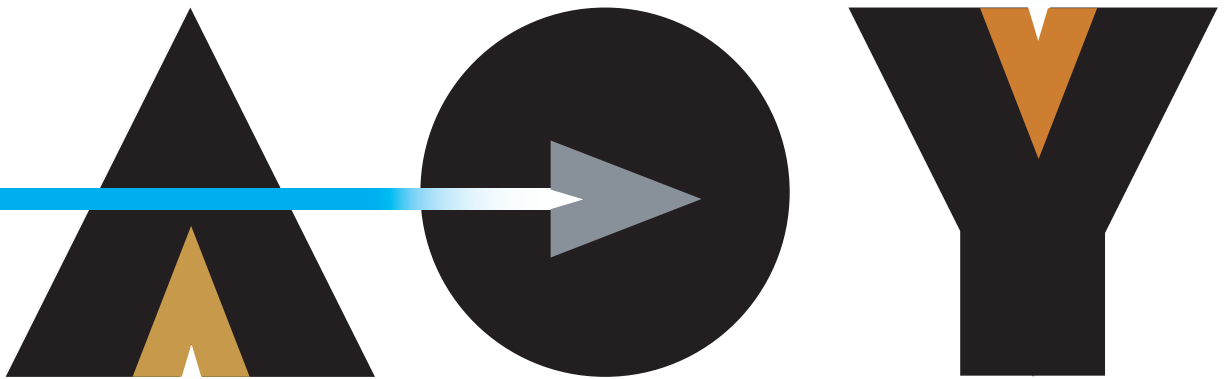
Enter the Billy Bishop Toronto City Airport Creative Competition and you could do good to the tune of \$250,000 in media for your charity/non-profit client.

Opening in April 2015, Billy Bishop Toronto City Airport's new pedestrian tunnel facility will offer Canada's first truly integrated MOBILE + DOOH advertising location. We're offering Canadian Agencies the opportunity to show off your chops by doing good for your charity and non-profit clients, simply by doing your best work. If you win, BLACK's place-based media division will pay to enter your work and send the winning creative pair to the One Show.

Get the details at www.black-co.com/BBTCA-creative-competition

BLACK

NO PURCHASE NECESSARY. Closes January 16, 2015 at 11:59:59 pm ET. Full rules available at <http://www.black-co.com/BBTCA-creative-competition/>. Open to accredited Canadian advertising agencies. One (1) grand prize available, consisting of \$250k in media at Billy Bishop Toronto City Airport and a trip to the 2016 One Show in New York (ARV: \$254,000 CAD). Odds depend on number and quality of eligible entries.



2014 AGENCY OF THE YEAR

[BY JENNIFER HORN]

DOES A TREE STOP SEARCHING FOR SPACE TO SPREAD its limbs in a crowded forest? Or does it contort its boughs toward the light and dig its roots that much deeper into the ground? Growth is part of survival, and much like a mobbed sapling, this year's agency winners are attempting to tower above the rest by sprouting new branches and exploring new spaces.

AOY Gold-taker Leo Burnett is crossing borders to conceive global creative. Data intelligence experts are arriving at DAOY winner John St., while shiny new Toronto digs are in the works for Lg2 (which tied for first place in Digital). And over in media, top winner OMD kicked off an innovation and startup community division.

Even *strategy's* agency competition is growing, expanding to include a public relations category, with North Strategic (an indie shop that has seen massive growth in three short years) stepping up to the plate to pick up the inaugural Gold PR award.

All of these winners, plus Silver and Bronze in each category, were crowned at an awards gala at the Ontario Science Centre on Oct. 30 (to find out how they were selected, see p. 61).

Read on to find out what it takes to emerge triumphant from the masses, and be inspired to do the same.



How to win AOY #LikeLeoBurnett

BY JENNIFER HORN

NEW BUSINESS
Coors Light,
Mastermind Toys,
Bulk Barn, Kraft

KEY HIRES
Ryan Crouchman,
group CD, design;
Sean Ohlenkamp,
digital CD;
Rica Eckersley and
Adam Thur, senior
creative team

STAFF
220

HISTORY HAS A HABIT OF REPEATING ITSELF, and this time it happened to be rather kind to Toronto's Leo Burnett.

Back in '93 and '94, the shop finished in fourth place at *strategy's* Agency of the Year awards. It was a bit of a waiting game until it finally won the top prize in '96. And now, looking to the current decade, the agency again took home two consecutive Honourable Mentions in '12 and '13, before striking Gold at this year's show.

It's the type of historic recurrence that, for any agency, would make the wait seem worthwhile.

Judy John might not be able to describe the feeling of finally winning the title back then (as the CCO and CEO started her tenure three years following the big win), but she has an inkling as to what it looks like to be on the cusp of snatching the grand prize.

She says the best indicator of the Toronto agency's success during any given year is what global colleagues have to say about its work.

Earlier this summer, creative heads from all parts of the agency's network made a trip to Toronto. It was time for Leo Burnett's quarterly Global Product Committee (GPC), which always takes place in a different city (Paris is next), and sees the agency congregate to review and assess thousands of campaigns produced over a three-month period for its clients.

It's essentially the shop's version of quality control. It is in these week-long meetings that the work is scored using a proprietary "HumanKind Scale." The goal is to land a 7+ rating. Only then do you know the work has the potential to "change the world" and, just as important, do well outside of the network.

There was a year when the Toronto office collected up to 50 of these 7+ ratings, says John. "That was the year we won Agency of the Year."

The Toronto shop's performance at the second quarter GPC was a good indication of its showing at this year's

AOY awards. It claimed eight of only 32 of the top scores assigned during the week, which means nearly 25% of the best work that the entire network (which is made up of 85 global offices) produced in one quarter came from the Toronto shop alone. Impressed by the Canadian creative shown during the meeting, Kent Middleton, EVP and CD at the agency's Chicago office piped up to say, "I just got struck by a sudden desire to work here."

In large part, the agency has been doing exceptionally well on the awards circuit thanks to the internet sensation "#LikeAGirl," which was put together as a launch pad for Always'

"Rewrite the Rules" platform by three Leo Burnett branches: Toronto, Chicago and London. John was asked to come on board and lead the project from the get-go. She and the cross-agency team began building the strategy for the platform in October, starting with the viral online spot that had director Lauren Greenfield ask girls, boys and women what it meant to do something "like a girl" (see case study on next page).

"Doing a great piece like that always helps the agency," notes John. "It elevates our profile, and it's gotten a lot of our other clients talking about doing something that is more socially relevant and that starts a conversation."

The Always piece has so far had a good run on the awards circuit. Just last month, John shared the stage (and took a selfie) with the P&G team and Clio Awards host Whoopi Goldberg in New York to accept the Grand Clio for PR. That, and other Clio wins, added to the shop's running tally of 74 trophies so far this year for clients from Ikea to Raising the Roof to the Yellow Pages. (And that's not counting another 74 merit/finalist/shortlist mentions.)

It's no secret Leo Burnett is a trophy marauder when it comes to industry award shows. As evidenced by its track record in past Creative Report Cards, the agency is a strong believer in what that unwavering recognition says to its clients. Regularly creating award-winning work shows that the agency "is not a flash in the pan,

we're consistent with work," says Dom Caruso, the Canadian shop's president and COO.

He adds, "Toronto is a funny market in that all of the agencies, and most of the head offices, are concentrated here. And clients aren't just aware of the agencies that are doing good work, but also who seems to have a good reputation, which they can then benefit from as well."

"[And] beyond our creative reputation, I think our reputation as an organization also attracts and retains strong people," Caruso says.

Looking at just a handful of its 220 staffers, it's

obvious many of its creatives are lifers. For instance, group CDs Steve Persico and Anthony Chelvanathan arrived at the Leo office 10 and 12 years ago, respectively, while creative group head Morgan Kurchak has worked there going on 10 years, and SVP director strategic planning Brent Nelson has been a Leo Burnetter for more than seven years.

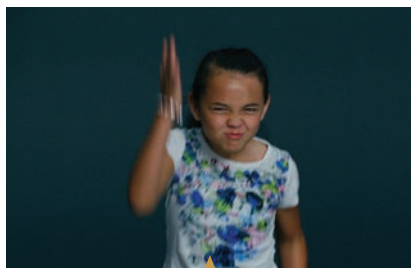
"We're really proud of the fact that great people come here. But we're even prouder of the fact that they stay here a long time," reads the agency's website, chalking up its employee longevity to there being "no walls

between disciplines" and a shared mantra of "One Team, One Dream."

As for what their creatives are doing right, Caruso and John both agree the agency's collective design prowess is what's elevating its profile. "We're awesomely good at design," says Caruso. (The shop dominated the design category at the Kinsale Shark Awards in September.) "There are so many different touchpoints on a brand, and that requires thinking through how [each piece of communication is held together]...and making sure that the important stuff comes through loud and clear."

Sound advice from a shop that's making its voice heard loud and clear, not just locally, but also on the global stage.





Always wins hearts #LikeAGirl

At puberty, a girl's confidence drops significantly: 56% of women claim to have had a decline in self-esteem during this time.

P&G brand Always and Leo Burnett decided to take the common expression "like a girl" and dramatize the subtle, negative power it creates, so that the brand could emotionally connect with young girls and women.

Always filmed girls of different ages reacting to the phrase "run like a girl" or "throw like a girl." Some younger girls took it to mean "run as fast as you can," showing they haven't yet been affected by the term. Teens and young women, however, demonstrated the negative meaning of the expression by feebly running and throwing a ball.

The campaign has generated outstanding results. After only seven days, it achieved 25 million YouTube views, 504,050 Facebook shares and 311 media stories, which generated two billion impressions worldwide.

Earls does steak right

For most people, going out to eat steak is not a regular occasion. However, when they do, it's important that it's done right.

So Earls Restaurant and Leo created "Earls Steak Redemption" and went to Facebook, Twitter and restaurant blogs to find disappointed



steakhouse customers and invite them to Earls to enjoy a complimentary steak. The experience was captured on film and posted to YouTube.

In mass-media markets, steak sales increased 90% versus the previous year. The steak event increased traffic by 7%, and even four weeks after the event, steak sales remained strong.



Raising the Roof hits the streets

While donation boxes are in many places, they're usually far removed from the problem they're trying to address.

So to help raise money for Raising the Roof, Leo Burnett created life-sized donation boxes that featured images of actual homeless people. The boxes were placed on streets where a homeless person might be seen.

The boxes generated 10 times the normal amount of cash donations per box. Also, Raising the Roof saw a 554% increase in website donations compared to the same period the year before.



Ikea sets the House Rules

Every home has its own unique unwritten rules. So to connect with older customers who are beginning to look elsewhere for their family furniture, Ikea opened a forum for them to share the interesting ways they live at home with its "Ikea #HouseRules" campaign.

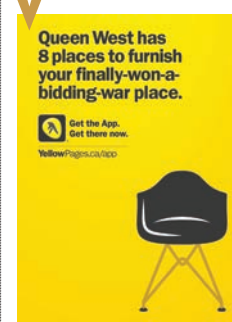
It encouraged Canadians to share their own "house rules" online, and have them incorporated into the brand's advertising. The retailer live-tweeted the fictional rules of homes in popular TV shows during their season finales, and invited people to enter radio contests by calling in to share theirs. Ikea also surprised consumers by sending them gifts that connected with their own stories.

The campaign generated a 12% same-store sales increase versus the same period a year earlier. The site generated 26,613 house rules, with visitors spending an average of 3.5 minutes on the site. Positive brand metrics among the 35-plus age group increased 9%.

Yellow Pages highlights hoods

While digital giants like Google and Yelp have become the go-to source for search, Yellow Pages still has authority in being an expert in local listings. It just needed to shine a light on its local expertise in a relevant way. So the brand launched a city-wide campaign called "Highlight Your Hood."

Yellow Pages demonstrated its



intimate local knowledge of the hidden gems in various Toronto neighbourhoods through hyper-local messaging via billboards, wall projections and online.

Mobile visits to Yellow Pages increased 21% during the campaign period, and the program was so successful that it is now being rolled out to other markets across the country.



DAOY | GOLD (TIE)

Think like an agency, act like Lg2

BY MEGAN HAYNES

LG2'S NEW TORONTO OFFICE is in the heart of Toronto's hip Liberty Village and encapsulates the industrial chic of the neighbourhood. The exposed brick walls, concrete floors and wooden beams contrast the '70s-inspired décor and bright red carpets in the boardrooms, creating a clean minimalist look. The rows of empty desks are waiting to be filled, and the kitchen is devoid of any signs of regular use. With a staff of four (soon to be six), the 7,000-square-foot space echoes as the trio of partners discuss what to put on the blank white walls (one wall in a boardroom has a giant 70-inch flat screen primarily used at this point to let partner and co-CD Chris Hirsch watch football).

Lg2's Toronto expansion has been a long time coming, but really came together this past May when it was



announced that Hirsch and his partner Nellie Kim were joining the shop to lead creative. A few months later, Jeremy Gayton joined as partner and VP general manager.

Sitting in their new digs, the trio muse on when they first heard of Lg2.

"Over the last few years, it's really blipped on our radar creatively," says Hirsch. "Not just locally, but nationally and internationally."

DAOY | GOLD (TIE)

NEW BUSINESS

Aldo Group,
Groupe Germain,
Tourisme Québec,
La Coop fédérée,
Leclerc Cookies,
Sleeman Brewery

KEY HIRES

Nicolas Baldovini,
UX strategist;
Guillaume Carrier-
Turcotte, senior AD,
interactive;
Jeremy Gayton,
partner, VP general
manager; Chris
Hirsch, partner
and co-CD; David
Kessous, senior
graphic designer;
Nellie Kim, partner
and co-CD; David
Purkis, CW; François
Royer Mireault,
strategic planner,
interactive

"[Lg2 was doing] really super smart, simple work we admired from afar," adds Kim. "A lot of their work had an international flair to it."

Hirsch points to the 2012 Cannes Lions-winning Krispy Kernels campaign (an absurd spot in which a Kernel falls between seat cushions, and a man literally dives into the couch to retrieve it, led by Quebec City partner and CD Luc Du Sault) as the first time he really noticed the agency. (For his part, while at his former agency Taxi, Gayton says he frequently pitched against Lg2, and was always impressed by its strong craft in branding and design).

So when the agency approached the trio to help open up the Toronto shop, they jumped at the opportunity.

"There's a philosophy of 'Do good work, attract good people, attract good clients, and everything else will fall into place,'" says Gayton on what he admired about Lg2.

And it's that good work – namely for clients including QSR Valentine, the Société de l'assurance automobile du Québec and Valin (see below) – that really resonated with this year's DAOY judges, nabbing the agency Gold.

Mathieu Roy, partner and VP general manager of Lg2 Montreal, attributes its success to clients who set the right tone for the agency (i.e. those who agree that good-

quality creative is the best way to move the needle on business), and its continued independence.

Founded in 1991 by Sylvain Labarre and Paul Gauthier, Lg2 launched in Montreal with the motto "Think like a brand, act like a retailer."

"To think like a brand means to instill its equity, essence and promise into the heart and mind of the consumer," says Charles Durivage, communications manager, Lg2. "It means creating a strong, distinctive and pertinent preference that gives the brand added value over the long run. To act like a retailer means stepping outside of the agency's four walls, defending the brand's positioning and expanding its reach, product by product, market by market, square foot by square foot, every single day."

Today, the company employs 200 people across three offices (Montreal, Quebec City and now Toronto) and works with big brands including Natrel, Desjardins and Bell, with roughly 30% of its revenue coming from clients outside of Quebec.

It started exploring new offices in English Canada in 2012, first bringing in Jason Chaney to help lead in Toronto. Chaney left earlier this year to join Cossette, but

DAOY | GOLD | CASES

Valentine trades poutine for calories

Quebec-based fast-food chain Valentine has a "no B.S." approach that fully embraces the nature – and caloric count – of its products.

Valentine launched a mobile pedometer app called Walk off Your Poutine, and challenged customers to earn a free poutine by burning the equivalent number of calories contained in the meal. It used GPS tech to measure speed and distance travelled. And encouraging messages, written in the brand's cheeky tone, were sent to users via the app, while Facebook connectivity enabled users to share their progress and success.

Walk off Your Poutine became the top app in Canada in the food and beverages category in less than a week, ahead of Starbucks, 7-Eleven and Urbanspoon. In its first six months, it generated more than 50,000 downloads, 5,000 transactions and 300 million steps. The overall initiative generated press coverage in top-tier Quebec media, with impressions worth more than \$150,000.



the agency continued its push to open a new shop, Roy says.

"We had a gut feeling that it was the right time [to expand into Toronto]," he says. "The industry is evolving – even more so in the last few months. The landscape is moving – lots of consolidation and opportunity to really be one of the last truly national independently-owned agencies."

Independence is paramount for the agency, he says. "The idea goes back to what the founders had envisioned a decade ago, when they decided to keep the company alive and independent," by taking a hard look at their future to determine how to leave their legacy, he says. "It enables us to have full control over the work and our decisions. It allows us to have a powerful and deeper relationship with our clients and a connection that is ownable to them and to our employees."

"TO THINK LIKE A BRAND

MEANS TO INSTILL ITS EQUITY,

ESSENCE AND PROMISE INTO

THE HEART AND MIND OF

THE CONSUMER."

Without the big backing of a holding company, the agency decided to fund the Toronto office entirely internally, Roy says, allowing the new shop to focus on finding those right clients without the worry of financial debt held over them.

Gayton predicts that with its two new clients – both in the financial space (and yet to be named at press time) – the Toronto office will be solvent by the end of this year, a mere four months after officially opening its doors. "We've set the condition so that they wouldn't be chasing new revenue," Roy

adds. "We're doing this expansion by choice – it's fun, it's stimulating, so we might as well put in conditions to attract some exciting and bold clients."

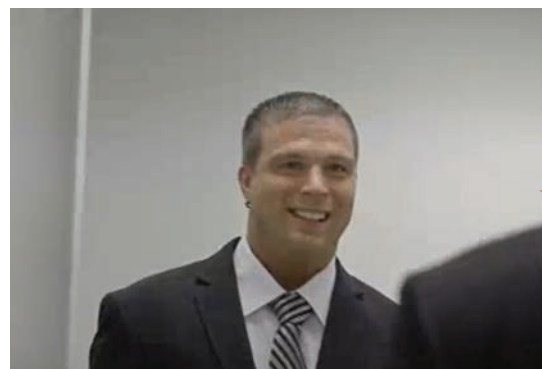
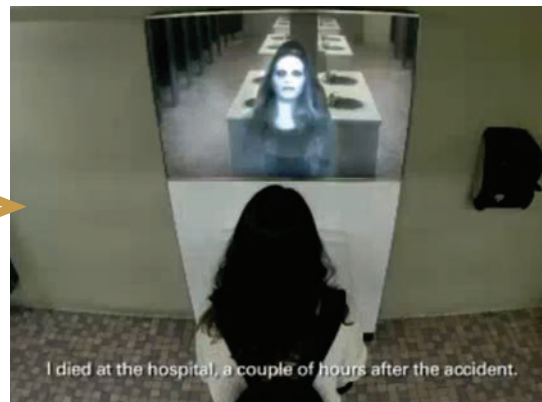
SAAQ's wake-up call

Road accidents are the number one cause of death among 16- to 24-year-olds. But many young adults continue to take risks at the wheel. The Société de l'assurance automobile du Québec (SAAQ) wanted to reach college students and warn them about the perils of reckless driving.

Lg2 created an installation in bathroom mirrors that placed youth face-to-face with three young "ghosts" who'd lost their lives in car accidents. The installation consisted of a sink unit with a one-way mirror, and behind the mirror, a 3D ghost was projected when a motion sensor was activated. A hidden camera captured users' reactions.

The ghosts were played by young actors, delivering sober and touching stories. At the end, users were invited online for more information on road accidents and safety.

The installation was seen by nearly 10,000 young people across the province in 39 colleges, and the video was viewed nearly 220,000 times on YouTube. The execution garnered 125 press mentions, equivalent to \$585,000 in free media placement.



Valin suits misfits for success

Valin Confection is a Quebec City startup that specializes in tailor-made, affordable suits for men. It was looking for a way to gain awareness in Quebec with a campaign aimed at young professionals, graduating students or anyone else looking to make a positive impression as they enter the workforce.

Through Portage, a non-profit organization that rehabilitates and reintegrates substance abusers, Valin created customized suits for six ex-addicts to help change the negative perception employers have during job interviews. The process was filmed for YouTube and the brand's website. A small buy helped reach a targeted audience in Quebec City and advertising on nearby campuses was used as a support channel to reach young professionals and graduating students.

The "Fits the Misfits" video was viewed more than 20,000 times in two weeks and helped the brand earn \$300,000 in media impressions. Each rehabilitated ex-addict Valin dressed landed a steady job in his field and has remained sober ever since.

➤ To read the full cases, go to daoy.strategyonline.ca/2014



DAOY | GOLD (TIE)



John St.'s appetite for acceleration

BY TANYA KOSTIW

IF YOU WERE TO MENTION THE PHRASE “digital age” to Arthur Fleischmann, he might tell you it’s a term that’s starting to annoy him and his fellow John St. partners.

While digital activity is a significant part of modern behaviour, focusing on it alone, rather than a more holistic view, can cause you to lose sight of the consumer, says the Toronto shop’s president.

“Rather than thinking about trying to compete in a digital age, it’s probably more important for us to think about how to compete in an accelerated age. And by accelerated, it means not just the pace at which things are being consumed,” he says, but also how much more is actually being consumed, pointing to media bingers.

It means more content, created faster, he says, and it’s leading the agency down a new path for planning and measurement.

“We are rethinking our business model – not to replace the traditional side because that will

still always be true – but to create an approach to innovating, creating and producing more content more quickly, and providing clients with tools that help them work more quickly.”

This doesn’t just mean working faster on the agency side, but brands adopting principles like clearer design standards, so its look and feel are already established, or a clear editorial voice to facilitate the use of numerous writers, he says, explaining how these are the kinds of discussions the agency is having more often.

Moreover, John St., which shares this year’s Digital Agency of the Year Gold spot, has taken a new approach to measurement and analytics. While still creating for

NEW BUSINESS
PC, Metrolinx,
UCB, Tangerine
(digital),
Kronenberg,
Actavis,
Canadian Nurses
Association

KEY HIRES
Colin Carroll,
strategic
planner; Sylvie
Chicoine, account
director; Kaitlin
Doherty, account
supervisor;
David Glen,
senior AD; Nicole
Gueldenpfennig,
designer; Bianca
Kwasnycia,
account director;
Jenny Luong, AD;
Amanda McMillan,
account exec;
Jessica Schnurr,
CW; Keiko Voss,
account services

STAFF
110

traditional channels like TV and print, the agency has been working on a lot more content deemed disposable, which is live for a short period of time. (Fleischmann offers the example of proposing to create 10 videos for about \$100,000, posting a new one every day or two.)

"That's a shocking mindset change for clients, and you need to be able to demonstrate to them that it [is effective] and use research to modify your approach in real-time. You need to be able to pull a video and put another one up or move it to a different platform. You need to be much more nimble and agile."

Typical tools like copy tests, tracking studies and focus groups can't provide results quickly enough, but clients still need a way to measure the impact, he says.

And while there's plenty of real-time data available, the metrics emerging from social listening tools are not quite what clients need today, says Michael Nurse, director of experience planning.

"What we're starting to see is there's still a disconnect between what really matters to marketers and what we're able to pull directly out of those tools," he says. "So we're starting to ask and be asked questions [such as], 'Why should I care about the number of mentions of my brand? How does it correlate to my brand metrics? How does it correlate to getting people in the store, pulling my product off the shelf or subscribing?'"

To address these questions, the agency has started to pull together numerous data sets, and hired two new analysts to find links among the various sources to flesh out actual insights, rather than just directly taking the tools' output.

"We're still relatively new at this," Nurse says, "but some of our early observations have been that our hypothesis was right – that if we can take data from multiple places and bring it together, there's a much richer story to be told there, and that we can really help our clients to make better use of the data that they have and help them make decisions with it."

Mitsubishi, for example, has focused a bit more on email marketing to prospective buyers after the visits of consumers who arrived via email were deemed more valuable (based on factors like depth of visit and engaging with key pages) than those from retargeting through

display banners (and other display ads) this year.

This type of nuanced insight gleaned from the data for a car brand that uses many channels is the kind of thinking they need to take to clients, says Fleischmann.

"It's no longer good enough to say, 'Well your awareness was up 8% and some of your brand attributes scores went up.' Those are so blunt; they're really not useful anymore."

And clients are looking to agencies to help navigate new terrain. Social platforms are changing their models faster, says Nurse, while Fleischmann points out that "even sophisticated clients who really understand that

they are digital brands are looking for their agencies to come in and be sense-makers – weaving together all the different pieces of their business...and have a clear point of view on how [they] work together, which makes it really hard for agencies now."

For its part, John St. is addressing this by investing in research tools and platforms, through training and bringing in new people. It also still hosts its Partner Days, where partner

companies share insight behind their work, such as a production company that faces challenges around costs and creating something fast enough, yet good quality and salient. Fleischmann says it helps develop "T-shaped" people, who can think broadly yet have a deep specialty.

"Technology and innovative ways of interacting with consumers do not just land in Michael's creative world, it's in all of our worlds, so account people, planners, creative people and production people all [need to] stay very familiar with some leading-edge tools."

John St. doesn't have a separate digital division, with the analysts (under Nurse's direction) sitting within each account team where needed. And the agency's vision is to integrate this work into the planning process.

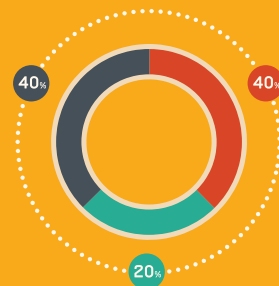
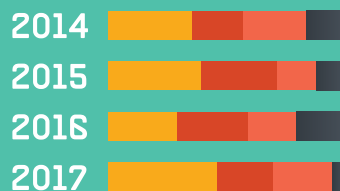
"What's interesting to me is that an agency like John St., which is known for its creative output...we're embracing data as a way of getting us to better creative and more exciting ideas," says Fleischmann. "That may or may not be a new trend globally or [in] North America. I think it's refreshing in Canada – certainly among the top five or six creative agencies."

"IF WE CAN TAKE DATA FROM

MULTIPLE PLACES AND BRING

THEM TOGETHER, THERE'S A

MUCH RICHER STORY"



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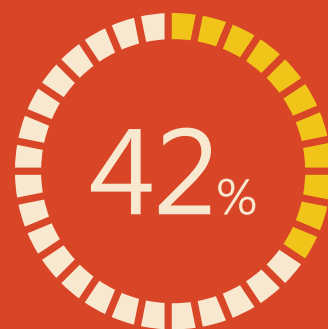
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Future Shop rewards the nice

"Naughty or nice?" has been a popular holiday marketing theme for decades. But Future Shop wanted to actually evaluate how nice a person was (or wasn't), and reward the nice ones with discounts.

The agency created a microsite that scanned a visitor's social media history on Instagram, Facebook and Twitter, and

then tracked how positively (or negatively) they had behaved online. Nice words (love, amazing, thanks) and positive emoticons were used to calculate their "Nice score."

Future Shop then challenged people with "Nicer tasks" to increase their score and their chances of winning gifts or discounts. Nice-themed posts and polls were also posted and tweeted daily.

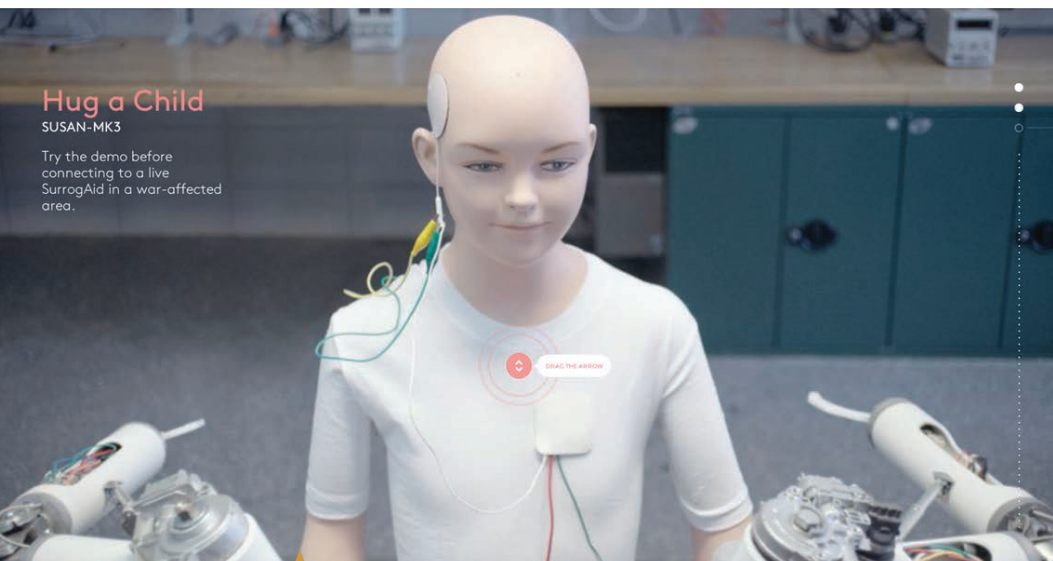
The campaign saw a total of 125,000 unique visits to the microsite, where 31,000 social media accounts were scanned and given a score (translating to more than 7.5 million earned impressions across Facebook and Twitter), and more than 320,000 tasks were completed.

WWF and Cape Farewell go on trial

Cape Farewell is an international organization that aims to drive action on climate change, and it wanted to engage Canadians.

But another solemn TV spot decrying the government's action (or inaction) on the environment could be easily dismissed as alarmist or one-sided. So John St. decided to show both sides of the argument, and let the Canadian public decide.

Working with WWF and Cape Farewell, the agency launched "The Trial of David Suzuki" with a press conference where Suzuki accused the government of crimes against the country, the environment and future generations. The accusations were so serious they could be deemed treasonous.



War Child's bogus charity opens eyes

War Child's donors are younger than the average charitable patron and believe almost anything can be made better with technology.

So John St. created a fictional NGO called "Surrogaid" – a charity that allowed people to remotely mother children from thousands of miles away via an internet-connected robotic interface. Surrogaid enabled users to rock cradles, sing lullabies and even prepare casseroles for kids via their laptops or mobile phones.

The campaign was launched with a seemingly serious promotional video featuring fictional Surrogaid founder Eric Asher. Radio and OOH promoted the NGO, as did ads on Facebook and Twitter. The agency even created a LinkedIn page for the founder.

Only when consumers completed a mandatory training module and attempted to connect to a real-life child did War Child reveal the truth that "What children in war-affected areas really need are their own mothers."

Surrogaid was featured in culture and tech blogs, and online donations were up 13%.



Suzuki defended them in a live-streamed trial, with real defence and prosecuting attorneys, a judge and expert witnesses. A poster and digital campaign was created to raise awareness, and viewers could review and submit evidence that supported or contradicted Suzuki's claims.

Suzuki was found "not guilty" with over 5,000 votes cast. More than 62,000 people viewed or submitted evidence in the trial, and the campaign received coverage in hundreds of Canadian press outlets, environmental blogs and websites throughout the six-week campaign period.



OMD turns up the heat on tech

BY VAL MALONEY

NEW BUSINESS
Petro-Canada,
Carlsberg,
PetSmart Canada,
Money Mart,
Oakley Canada,
Bosch (digital),
Shriners Hospitals
for Children

STAFF
250

OFFICES
Toronto, Montreal
and Vancouver

OMD IS TOPS AGAIN, likely because it isn't content to sit still. Over the past year, it has evolved to become laser-focused on innovation and data.

The agency, which had the highest billings in Canada among media agencies for 2013, according to RECMA, is staying on the bleeding edge by moving to a data-driven planning model in 2014, looking at data at the start of every process, says CEO Cathy Collier.

"Throughout 2014, we have been aggressively using data in our buying with programmatic," she says. "Our agency is now informed and accelerated by data but is still inspired by creativity. This combination will be the art and machine we need to drive the increased KPIs our clients' businesses demand."

To integrate data into its planning, OMD brought in the Annalect data management platform (DMP) from Omnicom's global offices, the goal being to deliver new levels of audience precision and optimization through one platform, Collier says. The Annalect DMP is a neutral platform (not connected to third-party buying platforms) designed to optimize results across all publishers and audiences, and to provide clients of OMD and PHD media agencies with entirely unbiased audience buys.

That data focus has been beefed up with the addition of Peter Venus as manager of analytics to help harness the mass amounts of information.

Beyond data, the biggest change at the agency this year has been the long-rumoured official launch of Ignition



“GETTING IGNITION FACTORY

OFF THE GROUND WAS AN

INVESTMENT BUT ONE THAT

WILL PAY OUT OVER TIME.”

Factory over the summer; a new division aimed at connecting with the innovation and startup community in Canada and around the world.

Ignition Factory first launched at OMD Worldwide’s L.A. office in 2008, staffed with creative media professionals tasked with creating unique consumer engagements by interpreting trends in technology and pop culture. The unit has since grown to include teams in New York, Chicago, London and now Toronto.

Helming the new division is director of emerging media Sean Dixon and the recently hired Nick Barbuto.

Bringing Ignition Factory to Canada gives her team some innovation bench power, says Collier.

“OMD’s strength has always been in innovation and the addition of Ignition Factory allows us to fuel that with a constant stream of new opportunities from a team of dedicated specialists,” she says. “The team is working on a reservoir of incredible ideas that can affect

client business before a brief, which allows for a realistic chance to do innovative work.”

Shane Cameron, managing director of digital and emerging media, says the unit helps OMD grapple with the pace of change that exists in today’s landscape.

“There is an industry-wide problem with the pace of business, and it isn’t going to get any slower,” he says. “It is nearly impossible to be innovative within the confines of running the business across a week, month or quarter; and to also keep being great and ahead of the curve. To do that you need a pool

of people working on innovation, and it is tough to get those innovation people hired because it isn’t a revenue-driving piece from day one. Getting Ignition Factory off the ground was an investment but one that will pay out over time.”

Collier says the division also helps to get the agency involved with startup companies like never before. Cameron says one example is a deal Ignition Factory signed with the Cannes Innovation Lion-nominated 360-degree camera Bublcam to find new revenue models and work out ways the product and its future iterations could be used in media plans.

The ability to find and plan around startup companies like Bubl is a competitive advantage to the agency that it didn’t have before Ignition Factory, says Barbuto.

“It works fine and dandy if you’re a big media operation like the *Globe and Mail* and you have a new offering with a lot of exposure – chances are our people will find out about it pretty quickly,” says Barbuto. “If you’re a little startup then there hasn’t previously been an inroad to the agencies for that kind of offering in the past.”

All of the updates OMD has made this year ladder up to making sure there continues to be a space for the agency as a valued partner at the start of the brief in today’s ever-fragmenting landscape, says Collier.

“My outlook for OMD is very positive given the speed [with which] we are adapting to new opportunities – not only to big data but also to technology,” she says. “My worry going forward as we continue to invest in new practices and tools, is that we [don’t want] to be judged and compete based on the cost of media or as it’s called, the ‘race to the bottom’ rather than earning the right to be a valued partner at the start of the marketing process.”



Urbanites make Smart city suggestions

Smart cars are perceived by some as poor value, too small, funny looking and unsafe. As a result, sales were stagnant despite the overall auto category's rapid growth. The brand wanted to relaunch with a program to connect with "smart people" (those who take pride in their community and care about the environment) and help them better their city.

It launched the "Smartcity Project" and created an online community where people could submit their "city betterment" suggestion for the chance to have Smart invest \$50,000 in their idea.

The digital campaign inspired thousands of submissions. The winning idea was to furnish Quebec City streets with solar-powered bus shelters, equipped with cellphone chargers.

The agency approached OOH suppliers, and after sourcing solar panels and locations with enough light to power the TSA, OMD installed it in Quebec City, followed by another one in Toronto.

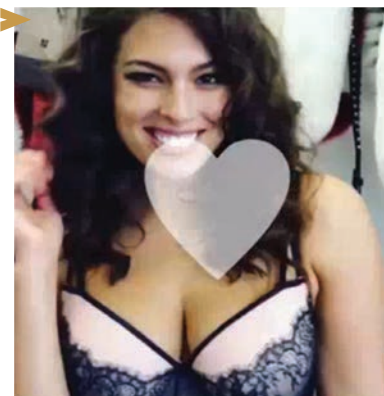
The media innovation, which has already been replicated and purchased by another advertiser in Toronto, led to a 33% increase in single car sales in the market. What's more, the carbon neutral TSAs are saving each city 2.46 kW per day in electricity.

Addition Elle enlists confident online daters

Studies show the best Addition Elle "ambassadors" are confident women who are not ashamed of their size. So OMD developed a new type of targeting to ensure these brand advocates would share the launch of the "plus-size" brand's first line of model Ashley Graham-branded lingerie.

The strategy was to reach plus-size women while they were in a state of seduction (and therefore, the perfect mindset to buy lingerie). It developed national partnerships with online dating sites, and for the first time, only women self-described as "plus-size" were targeted.

The agency used Facebook as a retargeting platform to encourage these women to share the new collection. A "live chat" with Ashley Graham was organized on Twitter to enable plus-size women to



converse with others.

The campaign reached more than 2.8 million consumers (76% of the target) at a cost-per-click rate of \$0.69 (versus the industry benchmark of \$1.85). Visitors spent 154% more time on the brand's site, and the online sales objectives were exceeded by 118%.



Canadian Olympic Committee makes athletes famous

As the Olympic Games in Sochi approached, the Canadian Olympic Committee (COC) recognized an opportunity to make Canada's Olympians famous. The idea was to motivate Canadians to connect with the athletes and inspire a nationwide Olympic cheer.

The "#WeAreWinter" campaign launched during the NHL Winter Classic with live digital boards, Twitter-style newspaper ads, cinema and digital ads. Olympic sponsors donated owned media, bringing "#WeAreWinter" to in-flight screens, department store windows and gas stations. #WeAreWinter was included in athletes' tweets, news outlets' updates and in real-time tweets on digital boards in Toronto's Yonge-Dundas Square.

The campaign generated \$15 million worth of donated media. Followers grew by 336% on Twitter (the @CDNOlympicTeam was one of the top 10 Canadian accounts) during the games, and the campaign generated 23 billion earned impressions, three million social engagements and a high Twitter engagement rate of 24%. And Prime Minister Stephen Harper and U.S. President Barack Obama used #WeAreWinter in tweets to each other.

► To read the full cases, go to maoy.strategyonline.ca/2014



Karine Courtemanche brings back the winning touch

BY JOSH KOLM

KARINE COURTEMANCHE, PRESIDENT of PHD/Touché and repeat MDOY winner, thought the first year of the agency's Toronto office would see her do more media directing.

"I ended up spending a lot of time focusing on people and culture," she says. "It's a tough media industry these days and there is no way you'll survive if you don't have a specific positioning. We had strong positioning in Montreal and we really wanted to bring that to Toronto."

The office opened in August of last year, and in the last 12 months, its work has really taken off. While Touché! has earned clients including Essilor, Ferrero, Quebec Tourism and Materne under Courtemanche, her greatest personal success has been Canadian Tire. She says the agency would not have landed the job had it not been on the ground in Toronto.

"It's a huge marketing team, and

you have to be there to understand their complexity," she says.

With a base to work from in Ontario, she applied a hands-on approach to negotiating Canadian Tire's first appearance as an Olympic sponsor at Sochi.

Between being selected as a judge

for the CASSIES, Media Innovation Awards and Cannes Lions this year, and sitting on the boards of COMB and NADbank, Courtemanche has still been able to split her time between Touché!'s offices. This has helped the Toronto branch adopt the Montreal office's focus on growing talent, but going from zero to 27 employees in one year means leadership needs to keep the team working towards the same goal.

"All of [the executives] came on board when Touché! was a small media boutique and our culture grew from that," she says. "We had to do formal presentations about what our beliefs are and small things like how you greet vendors when they come in."

"I can tell you that the spirit walking in is a lot different than a year ago. Now I can move on to other priorities."



Annette Warring's future agency



COUNT ANNETTE WARRING, CEO of Denstu Aegis Network, among the media execs who've heard time and again that silos

are bad. The problem she sees is that many agencies have taken the same approach to fixing it, layering on specialists and making organizational structures heavier.

"It's not just about creating different titles or even hiring a team to lead integration. It's not about changing the structure, it's about rebuilding it," Warring says of de-siloing.

Part of the rebuilding process for Dentsu Aegis is bringing all its brands under a single-P&L structure, a process Warring

helped accelerate in Canada, which has now been adopted in branches in other markets. Instead of making her company big and bulky, she says the structure has freed it from some of the hierarchical barriers that would otherwise limit her ability to share resources and talent, and eliminated redundancies across the network. While managing this structure over the last two years, Warring has seen the agency's revenue triple.

This year, she set her agency up for what she predicts will be an expanded role in creating ad

content, focusing on delivering it intelligently using data. She brought branded content arm The Story Lab to Canada, which does just that. That data offering is bolstered by the Canadian version of the Data2Decisions analytics branch.

"We spent over \$1 million this year on tech and automation to make us faster, more agile and smarter," she says. "To have that level of investment to try and build the agency of the future, clowning around with the same old structure is just not sustainable."

North Strategic does it their way

BY EMILY WEXLER

NEW BUSINESS
Airbnb,
Air Miles/
LoyaltyOne, Aldo,
Car2go, Cadillac
Fairview, Shomi
(Rogers/Shaw),
Canadian Olympic
and Paralympic
Committees

KEY HIRES
Victoria Freeman,
director of digital
strategy; Matt
Hartley,
senior editor;
Sarah Stewart-
Browne, VP;
Celeste Warren,
VP of human
resources

OFFICES
Toronto, Montreal,
Calgary

HOW DOES A SMALL INDEPENDENT PR SHOP that's only three years old nab top honours in our inaugural PR Agency of the Year awards? And how does that shop maintain 100% growth year over year since its inception, opening two new offices and winning major clients against competitors three times its size?

Having started in 2011 with no clients and no employees other than its two founders Mia Pearson and Justin Creally, the company has grown to almost 50 people across Toronto, Calgary and Montreal and boasts big clients like FGL Sports (which includes Canadian Tire and Sport Chek), Samsung, RBC and Ubisoft.

Of course, it doesn't hurt that Creally and Pearson spent nearly 20 years building a reputation for successfully growing a business, having started High Road Communications, which they sold to FleishmanHillard in 2000. When the duo decided to start North – Pearson had been president of Fleishman and Creally was president of High Road – they knew what they wanted, and didn't want, out of a new venture.

One thing they knew was the type of clients they wanted to work with.

"We like those deep, large client relationships where you're helping them from the executive team right down and across their business," says Pearson. "That's been our model, and it works really well for our growth because those clients stay with you."

But, Pearson explains, that doesn't mean they won't

take on smaller clients – it's more about the nature of the relationship.

"It's not size of revenue, it's the approach to it – we need to have relationships with the senior leadership team. We need to be integrated into their strategy and they need to have a great story to tell that people are going to be interested in hearing. They have to be bold enough to be ready to disrupt the industry [and] do creative things," she says.

"We're not a process-driven agency – we're very creative. We like to be on the edge of those ideas and we want clients who are going to go there with us. So sometimes it can come in as a small account that's fully integrated and [grow] because of the kind of relationship we have with them."

North is a perfect example of the industry shift in which creative ideas are coming from outside the traditional ad agencies and different kinds of shops are getting more opportunity – if they seize it, that is. (Read our article on "The creative Wild West" on Strategyonline.ca/wildwest).

Creally points to a video North did this summer for





client Sport Chek, created for online but later aired on TV, in which they filmed three Toronto Blue Jays pitchers and surprised them with visits from their dads for Father's Day. The agency also gained buzz when it created a series of online spots for Canadian Tire in the spring, celebrating the end of the polar vortex.

"That could have easily come from their ad firm or digital agency," notes Creally. "I think with the right relationships with clients it's okay if there's a bit of a competitive area and some blurred lines. You're all partners, but the best idea and strategy wins."

Being independent allows the agency to be more nimble and go after opportunities as they come up, Creally explains, using the example of Notch Video, the agency's video production division, which offers up a solution to brands that want video produced for online at a lower cost (through which the aforementioned videos were produced).

But perhaps the thing that sets North apart the most – and what Creally and Pearson are most proud of – is a culture focused on attracting top talent and keeping them happy. "We're in a talent war every day," says Pearson.

A key strategy in winning that war, and creating more efficiency within the agency, is a client-billing model that does away with timesheets, which is practically unheard of in the industry. Clients are quoted a price on the outset that can be adjusted if extra projects arise. Pearson says this single factor has made a world of difference, affecting, for instance, the amount of senior talent on an account.

"I think it's changed the work we do as an agency – I think it's gotten better, the teams are way happier and the clients get more value," she says. "It's a simple thing but [timesheets] take up about 10% of people's time to manage, and it gives that time back to everyone."

Pearson says North's culture and ability to attract top talent has helped it win big clients.

"We were seven people when we won Samsung [in 2012] and we competed against all the big agencies. We had to hire another six people in three weeks to service that [account], but they trusted we'd be able to attract those people and we'd be able to do it."

North is also venturing into new territory with initiatives close to Pearson's heart to advance women in business. Noticing that many of the executives the agency works with are women, it put together a three-day

corporate retreat for its female clients to help them develop their personal and professional brands. It's also an opportunity for the women to network with female senior marketers at other companies. Pearson says 100% of the execs who were invited signed on.

"We'd like to do it twice a year," Pearson says. "I think [other] agencies should look at that kind of thing too."

Looking ahead, the agency isn't putting a cap on its potential growth, hoping to double the size of its Montreal office to about 10 people, and expand the Calgary office by adding talent, especially on the social media side.

"Usually when you have 100% growth, it's hard to sustain that – there's going to be cracks," says Pearson. "Somehow we've maintained that. It's funny because when we started the agency, a lot of people said 'you'll never sustain it, you can do it when you're small, but wait till you get bigger.' But if your culture is right, you won't have that happen."

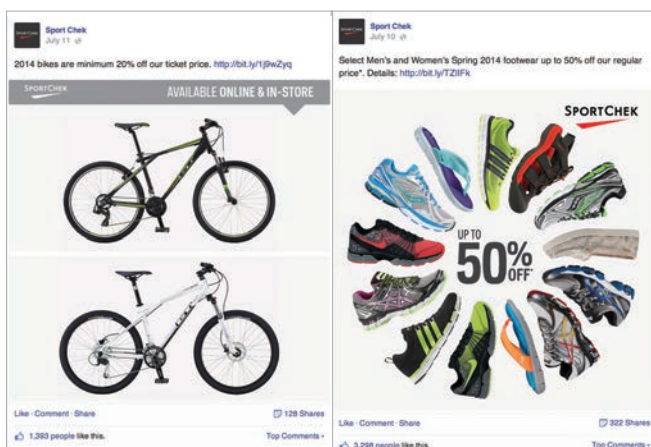
PR AOY | GOLD | CASES

Sport Chek's flyers go social

Research showed that Sport Chek's target demographic of 18- to 34-year-olds was not reading the company's paper flyer. The retailer had already invested heavily in Facebook and built a highly engaged audience of more than 755,000 fans, but it was faced with the question, "How do we get our Facebook audience into stores to make a purchase?"

Working with North Strategic, Sport Chek partnered with Facebook to develop the global-first "Social Flyer." The agency used organic posts, sponsored stories, as well as albums and video posts featuring inspirational lifestyle and product content to engage the retailer's Facebook fans.

Following the success of the initial launch



phase, further market testing saw the brand remove the paper flyer from distribution while the "Social Flyer" ran for two weeks on Facebook. The campaign lifted sales awareness by 40% and purchase intent by 32%. It also increased brand awareness by generating 106 million impressions, which exceeded the initial objective of 50 million. During the period where the paper flyer was removed from market, there was a 14% increase in year-over-year sales and products in the "Social Flyer" saw a sales increase of 34%.



Samsung gets fit with its gear

To illustrate technology's role in fitness and highlight Samsung as an innovator in the market, the brand teamed up with celebrity fitness expert Tracy Anderson to showcase the new Galaxy S5 smartphone and Gear Fit (a wearable device that can be paired with the phone).

The agency invited media to try the devices through an interactive fitness class led by Anderson. Twenty-seven journalists from lifestyle media publications such as



Elle Canada, *Toronto Life*, *Yahoo! Canada* and *Chatelaine* tracked their workouts in real time during the event, which included three fitness classes.

In addition to the classes, a local media tour was conducted with Anderson, and included interviews with top print, online and broadcast news outlets.

To date, the GS5 and Gear Fit have been featured in 225 stories.



Canadian Tire's ice truck drives awareness

Last winter, Canadian Tire and its agency partners decided to create the world's first drivable truck made completely out of ice, save for the MotoMaster Eliminator battery.

Creating the "Ice Truck" was technologically difficult because of its short lifespan and fragile nature (it began melting almost immediately). This made it hard to show the truck to media or consumers in larger markets. With this in mind, an exclusive media tour was arranged for *Toronto Star's* auto publication *Wheels*, which sent a journalist to accompany Canadian Tire for a behind-the-scenes experience on the day the truck was assembled. After witnessing the complex build process and test-drive of the "Ice Truck," he conducted interviews for a feature on the stunt.

North Strategic also engaged local media and residents from the surrounding rural regions to witness the truck attempt a 1.6 km drive. A media relations pitch was initially distributed to Canadian automotive, consumer and social media. However, as media took notice of the truck, PR efforts quickly extended to global outlets.

Battery sales were up 70% over the previous year, and the campaign generated more than 80 million media impressions (197 stories). The TV spot and videos garnered more than 1.3 million YouTube views, and the campaign saw more than 1.2 million Twitter impressions.

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**Media
Group**



Rethink digs up winning ideas BY MATTHEW CHUNG

Rethink staff in the Vancouver (left) and Toronto offices (right).

NOT MANY CREATIVE BRIEFS START WITH “PISS OFF PUTIN.” But that’s the mission Aaron Starkman and a couple of other creatives at Rethink’s Toronto office gave themselves in February for a self-assigned PSA ahead of the Sochi Winter Olympics.

Starkman, CD and partner at Rethink, says the team was opposed to the Russian leader’s anti-gay stance. So, during “a bit of a breather” they popped over to a coffee shop near their Spadina Avenue location and came up with the platform for “The Games Have Always Been A Little Bit Gay” – two spandex-clad guys sitting on a luge sled and thrusting suggestively as they prepare to compete. The agency approached the Canadian Institute of Diversity and Inclusion (CIDI) with the idea, and from there, as Starkman puts it, “shit got crazy.” With no media investment and under \$5,000 in production

costs, the work received 10 million views worldwide and major media coverage – including airing on *Jimmy Kimmel Live!* and CNN.

It’s part of the agency’s Silver-winning submission for AOY and it’s also a call back to the type of edgy, disruptive work that last landed it in the winner’s circle in 2009.

Then, we wrote that the agency, founded in Vancouver by Chris Staples, Ian Grais and Tom Shepansky, was “thriving with the little guy” – winning work for challenger brands like Coast Capital Savings (“I Love Fees”), Mr. Lube and 2K Sports. Today, the shop clearly still enjoys a bit of risk-taking – such as the Olympic ad or its “Positively Painful” spot for the Vancouver-based Science World, which was deemed too violent for TV by the Television Bureau of Canada – but it now has offices in both Vancouver and Toronto, 15

NEW BUSINESS
Vancouver: Trace, Earth's Own Food Company, Imagine 1 Day, Men's Health Initiative of BC
Toronto: Creemore Springs, Nature Conservancy of Canada, Student Price Card, Piloti, Urban Wildlife Rescue

KEY HIRE
Andy Macaulay, managing partner, Toronto

STAFF
95

OFFICES
 Toronto, Vancouver

partners (including industry vet and managing partner Andy Macaulay), and is creating award-winning work for national brands like Molson Coors. And Starkman says it's the work for its biggest clients – also including A&W, Sobeys and Shaw – that the agency is most proud of.

"Normally how an agency works is they take on the big clients to pay the bills and take on the small clients to have the fun," he says. "That's not how we look at it. We will continue to look for small clients we think we can help, and big clients we think we can help, because we have a track record with both."

Indeed, the agency's most awarded work this year was for Molson Canadian and its now iconic "Beer Fridge." Like the work for most of its clients, it was one idea out of a hundred presented to Molson, Starkman says. The agency takes what it calls a "shallow-holes" approach that allows its client and partners to critique work while it's in progress.

"One of the core beliefs of this place is we get to quality through quantity," says Macaulay, who has only been at Rethink since June but is clearly well-versed in its culture.

Many agencies will take one idea and "flush it out 100 different ways," Macaulay says, whereas Rethink has 100 ideas, and it will share them with the client "when it's shallow and say, 'How does that feel?'"

Another Rethink philosophy, called "Office Hours," sets aside a three-hour period (1 to 4 p.m. in Toronto and 10

a.m. to 1 p.m. in Vancouver) for meetings, leaving the rest of the day for creatives to sink their teeth into the work.

"That's a great stretch as a creative person, and you can get in a real groove in that time," Starkman says.

There will likely be more work for the creatives this year. Macaulay acknowledges the shop has its eyes on growing – noting there is enough space to double its 35-member staff in the Toronto office – and he is there to help with "identifying new business opportunities" and shaping that growth.

But as it grows, he says its core philosophies will remain sacred.

"I've started and ultimately sold two agencies prior to coming here, and one of the things I've learned is the measure of a great agency is a strong beliefs system," he says. "It has to really believe what it believes, and I am here to help amplify that, not to change it."

Not that the partners have any illusions that changes in the industry won't affect the agency. They acknowledge the shop won't look the same in three years, but CD and partner Dré Labre says it has something – great ideas – that will stand the test of time.

"The industry is expanding and fragmenting," Labre says. "What's not changing is there are going to be fewer people that are coming up with really good ideas and there will be a lot of people trying to come up with tactics."

"The one thing we have is this idea thing that we cling onto, and we can apply that to pretty much anything."



CASES

1. "The Games Have Always Been A Little Bit Gay," for the Canadian Institute of Diversity and Inclusion.
2. "Beer Fridge" for Molson Canadian (see p. 17).
3. Sobeys enlisted celeb chef Jamie Oliver to promote "Better Food For All."
4. Rickard's "Rules of the Round" helped drinkers navigate different social situations.
5. Playland's "Hot Seat" let fans decide which thrilling rides would be live-streamed.

► To read the full cases, go to aoy.strategyonline.ca/2014



From A to Zulu: how to stick to your creative guns

BY JENNIFER HORN

STEPPING INTO ZAK MROUEH'S OFFICE, the first thing that catches the eye is a pristine drum kit. It sits to the side of his desk, basically screaming for its snares to be hit. Assumably, the CCO and founder of indie agency Zulu Alpha Kilo doesn't give into all of its demands. With five new clients on the roster, a growing team of 70 staffers and an additional 6,000 square feet of office space to launch a new division (*Ed note: we can't spill the beans just yet, but stay tuned for more news soon*) – who would honestly have the time?

At the rate Mroueh is going, he won't need to worry about scratching the infamous itch when his shop turns seven next year. The Toronto agency, which medals

for the first time after three years of entering and only landing on the shortlist (third time's a charm, as they say), has been on a winning streak, picking up clients left, right and centre – mostly without producing spec creative for pitches.

Like many other agencies in this year's running, having the right type of client matters to Zulu, with the agency taking a hard stance on spec work, eschewing the process most of the time because Mroueh believes it's not the most efficient way to choose a partner. "Eighty percent of the time we say no," he says. "This allows us to support our clients' brands rather than using our clients' pay to gain new business. Our clients love us for it."

KEY HIRES

Jonathan Armstrong, senior AD; **Sean Atkinson**, senior writer; **Ryan Booth**, senior designer; **Jerry Brens, CW**; **Emma Brooks**, digital strategist; **Jamie Cuthbertson**, community manager; **Lily Dehghani**, creative resource manager; **Shawn James**, senior AD; **Jon Taylor, CW**

STAFF 70

This year alone, Zulu landed startup Aequitas Innovations for a complete brand positioning and market strategy, Cineplex Entertainment for campaign work and the launch of Cineplexstore.com, as well as ParticipAction, Alterna Savings and Make-A-Wish Canada. And of course, the agency has been in the news lately after information came out that it had resigned the Coca-Cola account. Though he was unable to comment on the lost client, Mroueh assures that it didn't affect staffing.

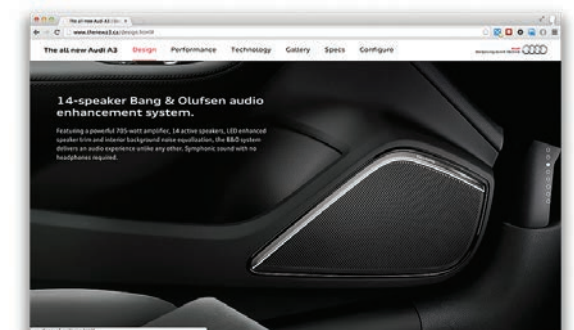
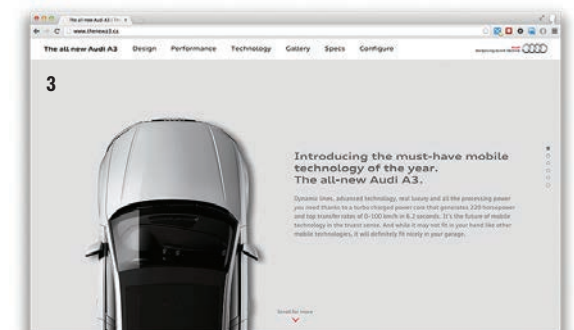
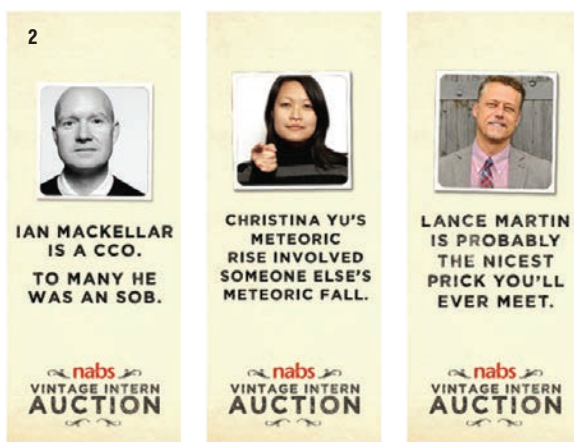
On that note, Zulu has seen its team grow to include a handful of new hybrid creative roles, from digital designers to creative technologists to social strategists. And it's all in the name of creating a "truly hybrid company" that can be seen as a specialist in both digital and traditional advertising, says Mroueh. "From day one, the vision was for Zulu to overcompensate in the digital space, but without becoming pigeonholed as a traditional digital shop."

"Digital's just baked into Zulu and is a natural part of our offering," he adds, saying talent is attracted to the shop because it doesn't have a specialized unit or department within the organization. "We were [even] one of the first agencies to have a president [Mike Sutton] with a digital background."

And while the agency's success over the past few years has meant that multiple holding companies have come knocking on Mroueh's door, he says he's determined to stay independent, as he doesn't want to become too large too quickly and compromise what made the agency great in the first place: its creativity. "In our management meetings, we don't sit around talking numbers or planning fancy new revenue streams so our balance sheet looks attractive to a potential suitor. The only discussion is around how we will reach our ultimate goal – to become the number one creative company in the world."

CASES

1. "Make Cash and Cheques History with Interac e-Transfer" for Acxsys Corporation took a lighthearted approach, giving a "Doctor of Money Transferology" his own microsite.
2. The online campaign for NABS's "Vintage Intern Auction" poked fun at industry heavyweights.
3. Audi's A3 digital launch positioned the vehicle as a hot piece of tech, rather than another car.



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Planning for success at PHD

BY JOSH KOLM

AT THE LOWER CORNER OF ROB YOUNG'S COMPUTER

screen, there are six requests waiting in Source, PHD/Touché's global planning system. One of them is from a PHD colleague in Germany looking for suggestions on how to raise awareness for a household goods brand's line of products. Another is from a planner in Ireland looking for thoughts on a tourism campaign with only a slogan to work from. PHD's senior VP and director of insights and analytics opens up the system's channel wheel and suggests a series of digital videos for the former, and a live music campaign that plays off the client's slogan for the latter.

Source has been the driver of the Silver MAOY winner's planning structure for more than two years, and much has been made of its point system that gives planning at the agency a competitive element. But its current

iteration has two features that are reflective of today's industry and how PHD has been responding to it.

While the channel wheel used to be divided up by traditional platforms – television, radio, magazine, online, newspaper – it's now organized by format. The video segment, for instance, breaks out into out-of-home, television, cinema, as well as the different online video hosts and social media ad solutions, to name a few. Young says this has been breaking planners of bad, channel-focused habits, who are now looking at their plans in terms of broader genres.

The people who handle the buying and execution at the agency are also in Source, providing insight from a cost perspective as requests and ideas come through. The whole process starts out general, with specialized people and teams added on as their skills are needed.

NEW BUSINESS

GlaxoSmithKline, Tangerine, Cineplex, Travel Alberta, New Era Cap, Postmedia, Newell Rubbermaid, Kayak, Canadelle Limited Partnership, Tourisme Québec, Casino Rama, EOS Products

KEY HIRES

Sonia Gorczynski, social strategist; **Brent Jones**, broadcast supervisor; **Michelle Mitchell**, account director

STAFF 204

"There's a lot of crossover," Fred Forster, president and CEO of PHD Canada, says of the collaborative setup at the agency. "Everything is morphing. Digital is programmatic and video and search and all those things. These folks have to be at a table together because everybody has to understand the client strategy and business goals, and figure out what the best way to meet them is."

That approach to planning seems to be appealing to clients. In RECMA's Compitches report, PHD Canada was the only Canadian agency and one of just 17 globally to score an A+ ranking for the number of successful pitches it has had this year. The agency was also recognized at the Internationalist Awards, earning Gold for the Canadian Tire "Ice Truck" and Peroni's "La Dolce Vita," and Silver for Grolsch's "Choose Interesting," all campaigns that had utilized multiple platforms in their plans.

The other industry trend reflected in Source is the importance of data. Using media modelling to predict how different factors might impact different clients, the system shows how to optimize based on the sales it anticipates. At the other end of the data spectrum, PHD has also been expanding its broader, census-style data management platform that compiles every single piece of information

that can be obtained from PHD's online campaigns.

"We've been doing a whole bunch of experimentation with it and it's huge and it costs [a lot], but it has more future value," Young says. "There's a definite concern that if it's not done, you're going to be behind, but it doesn't have to be a choice between media modelling or the data management platform. These are the two very different disciplines that are at work in our business. They each have their strengths, but they can coexist for our benefit."

Forster says the shift to programmatic is going to be the major catalyst for change in the industry going forward, which has meant filling the office with people who come from different disciplines and have different skill sets. He notes that this is because PHD not only values people who understand multiple platforms, but those who can apply their expertise to what the data says is paying off.

"There's a lot more analytics and optimization and use of data that pervades what we do now," Forster says. "You need people that understand it in order to take advantage and use that data to inform strategy – data analysts and folks who are math men as opposed to Mad Men."



CASES

1. Canadian Tire's "Ice Truck" (see p. 16).

2. "Milk Goes Well With," for the Quebec Milk Producers, invited consumers to submit favourite milk pairings, which were then used across online and traditional media.

3. "Choose Interesting" for Grolsch (SABMiller) saw the brand partner with Vice and *Ion* magazine to create content featuring emerging filmmakers.



Narrative fashions its own storyline

BY TANYA KOSTIW

NEW BUSINESS

Aldo Group, Bayer, Grey Goose, Nestlé corporate, Reitmans, Constellation Brands (six labels)

KEY HIRES

Lisa Kwong, account manager; Cathy Mitchell, director, consumer brands

STAFF

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IT'S A COMMON PARENTING STYLE TO NURTURE a child, but give her the freedom to forge her own sense of individuality and character. It's a notion that seems to have helped Bensimon Byrne shop Narrative PR craft its own identity, building a name for itself over the past seven years and gaining momentum on its own accord.

The agency within an agency benefits from the resources of its parent shop, which allows it to maintain a team it considers small given its revenue. And they see the shop-within-a-shop model as the future for PR agencies.

But this model hasn't necessarily been successful for everyone, says Amanda Alvaro, managing director. A lot of large agencies have mistakenly tried to impose a uniform look and feel across their shops, she says, and while this has merit, the Bensimon brass supported Narrative's independence, letting it foster

its own culture and identity. (Similarly, Bensimon shop OneMethod also has its own culture, Alvaro notes.)

While Narrative has acquired a sense of creativity from its parent company, it has its own unique brand style, focusing on its visual identity and bringing a design sensibility (which is uncommon for a PR shop, she notes) to its work and overall image. For instance, during the Toronto International Film Festival, the agency got some attention after it changed its name on various platforms to NarraTIFF, as it was highly focused on the event for three clients.

"I think anyone else would honestly just get to the work of hosting TIFF parties. But we said there's something about our DNA and how are we going to operate as an agency for the next two weeks that's kind of special and interesting, and what if we talked about

CASES

1. “Countdown to Takeoff” launched Air Canada’s Rouge brand through a series of announcements and events.

2. To attract and retain Scene customers, Scotiabank hosted free outdoor movie events as part of the “Summer of Free.”

3. To promote a new jewellery line for the “Aldo Fights AIDS” charitable initiative, the agency secured coverage in major fashion publications and targeted key influencers.



To read the full cases, go to praoy.strategyonline.ca/2014

our agency in that way as well?” says Alvaro.

Moreover, Lindsay Mattick, VP, strategy and creative, notes the emergence of visual social platforms like Instagram, and points to the importance today of supporting what you say visually. As such, the agency tries to translate its style into its work.

“If we say Instagram is a medium that you should be using because we think that we’re going to reach an audience that you need to reach, we’re actually doing the same thing,” says Alvaro, noting the agency has hired staffers through Instagram.

In the early days, the PR shop found business through Bensimon Byrne’s clients, whereas now, the relationship has become more reciprocal, with Narrative bringing opportunities to Bensimon and OneMethod. Today, about 70% of Narrative’s business is from stand-alone accounts.

“In your life history as an agency, you start with those low-hanging fruit opportunities,” says Mattick, “and then when your work starts to speak for itself and your reputation builds, you don’t need those training wheels as much anymore.”

Indeed the training wheels have come off and the agency has shifted gears into the bigger leagues, having

won a record number of accounts last year, plus landing business with three new clients, including Frank & Oak, in less than two months. Narrative has also outgrown its “scrappy” days and become more selective when it comes to choosing its clients, which means putting its all into the pitches it’s keen to win.

“We’re not walking in with some standard, templated, plug-and-play presentation,” says Alvaro. “When we go into a pitch, it should be show-stopping, and I think that’s why we’re winning. But it also means that we can’t do it for everyone.”

The shop has also found itself leading the charge for its clients’ marcom, such as for Air Canada Rouge, where PR led the launch for six months (something that wouldn’t have occurred a decade ago, notes Alvaro), building buzz through a kick-off event with discounted boarding passes, revealing the uniforms and aircraft and hosting media for the initial takeoff.

“We’re finding PR is not just the little sister that adds on to a new creative idea anymore,” she says. “In fact, we often lead the creative thinking for many of our clients, and many of those clients are putting more of their budget into PR because they believe that PR can do a lot of the heavy lifting.”



DDB's partner quest

BY MEGAN HAYNES

NEW BUSINESS

Sony Canada, Kraft, General Mills, Netflix, Volkswagen

KEY HIRES

Craig Ferguson, senior art director, DDB Canada; Adrien Montpellier, technology director, Tribal Worldwide – Toronto; Joshua Stein, ECD, Tribal Worldwide – Toronto; Trent Thompson, CD, RAPP/DDB

ONE OF DDB'S BIGGEST CLIENTS this year came knocking on its door.

The advertising agency, which picks up the Bronze Agency of the Year title, didn't participate in a pitch for the Volkswagen business, resulting in a slightly unexpected boom for the shop.

Volkswagen was looking for an agency as part of its regularly scheduled procurement process, for which it conducts an agency review every five years. The brand had been searching for an agency that could provide all areas of expertise (except media planning and buying) under a single roof – including French creative. It also wanted an agency able to prove it could drive business results, had strong strategic planning abilities and boots on the ground in multiple regions across the country to best reflect the regional differences, Peter Blackwell, director of marketing at the car co, told *strategy*. DDB was one of the only agencies in Canada that fit the bill, he says.

It's a big account for the shop, says David Leonard, president, DDB Canada. The agency will transition its current Montreal office (which is currently a partnership

with Bleublancrouge) to a DDB-branded location, which is set to open next year, slowly moving all shared clients to a DDB-only office in the next few years.

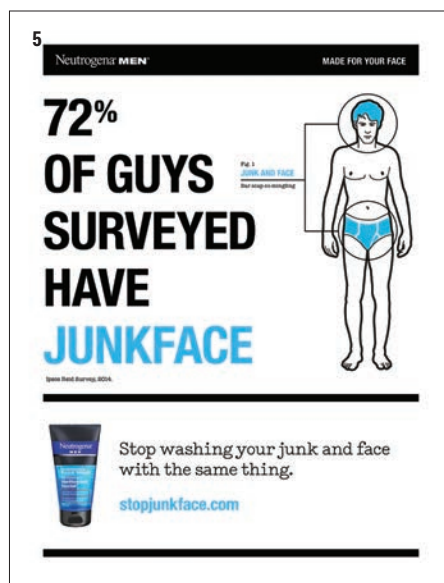
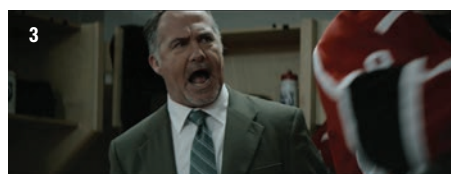
The new Montreal creatives (yet to be named at press time) will work closely with the recently promoted Cosmo Campbell, now CCO at the agency. Campbell takes over from Kevin Drew Davis who departed his role leading the entire creative product across the network a year in for DDB Chicago.

Overall, it's been a good year for the agency, Leonard says. On a warm September morning in his Toronto office, he excitedly talks about a Band-Aid pitch (it hadn't even been presented to the brand yet) creatives just showed him and the “#Howtodad” work for Cheerios,



CASES

1. "Warm Up to Love Again" for Johnson & Johnson's K-Y encouraged zoomers to see the sexiness in everyday situations.
2. "Milk Every Moment" for the Strategic Milk Alliance evoked childhood memories to incite milk cravings.
3. Netflix's "You Gotta Get It To Get It" showed what non-Netflix users were missing out on.
4. "Single Mom Celebrities" for WoodGreen Community Services parodied tabloids to show what we should really care about.
5. Neutrogena Men's "Junkface" explained why you shouldn't use the same soap for everything.



➤ To read the full cases, go to aoy.strategyonline.ca/2014

unveiling a new father-focused branding for the General Mills line. "We've already got next year's AOY cases lined up," he jokes.

So what else is on the horizon for the agency? First off, DDB wants to get paid differently, Leonard says.

"We have to get away from selling the cost of an hour of time, and find ways of selling the value of the contribution," he says.

The agency is working with specialists in the U.S. to explore new compensation models – but Leonard admits this isn't a 2015 thing. It's a five-plus-years-from-now project.

"We want to get to a point where we know the value of what we contribute to a client's business, and put a price to it," he says.

This is, of course, getting even harder, but more necessary as relationships continue to shift away from the AOR model and more towards a project-by-project basis.

Leonard estimates DDB wins 60% of the pitches it participates in, but he wants to get that number up to 75%. That means being choosier about which accounts it goes after. In fact, he estimates the agency walked away from half of the pitches it was invited to this past year.

"More than anything, for [DDB] to succeed, I need to see bravery [from clients,]" he says. "I need to see a client that has control – that it isn't a puppet that New York manipulates."

This means competing for less business in general. It also means re-evaluating what sort of staff they need. Leonard says the business is heading in the direction of the film industry, with a core group of "big thinkers" who outsource a lot of the executional activations. That means the agency is likely to shrink in size in the next five years, he says (though he clarifies there is no immediate need for the agency to shrink).

"Clients are looking for solutions today, and they don't really care where they come from," he says, meaning DDB isn't just competing against other agencies now – it also

competes against the likes of Google and Facebook.

So, DDB will have a different payment model, fewer business pitches, possibly a smaller team and more competition? Is Leonard worried? Not at all.

All of these industry shifts boil down to being a better partner to its clients, he says.

"I don't want to just crank out ads," he says. "We don't want to be a purveyor of communication. We want to have a massive difference to bring to businesses."



DAOY | BRONZE



Proximity goes big on data

BY EMILY WEXLER

NEW BUSINESS

Queen's School of Business, Barilla, OLG, HP, Mercedes-Benz (digital/CRM), RBC (expanded business)

KEY HIRES

Adrienne Anneau, ACD; Tania Forsyth, senior AD; Henry Goodman, account executive; Megan Hardisty, group account director; Ian Martin, senior AD; Rene Rouleau, CD; Kareen Sarhane, integrated strategist

STAFF

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PROXIMITY IS GOING THROUGH AN EVOLUTION OF SORTS.

In a year that saw some high-profile turnover – including the arrival and subsequent departure of yet-to-be-replaced president Tyler Turnbull and SVP/ECD Jon Finkelstein – the agency's goal is to hone in on a clear identity. Much like people who go through a string of breakups, it's figuring out what it wants. And what it wants is all about data.

"As Proximity has evolved and become a clearer player in the marketplace, we wanted to make sure that it did two things really well," says Gerry Frascione, chairman of BBDO Group Canada. "One is using data [and the other is] merging data with creativity."

Dubbing the agency's new focus as creating "intelligent experiences," Frascione explains it is staffing up to meet the needs of a new reality. It hired Rosie Gentile as VP integrated strategy and insights in January 2013, who leads that side of the business, working with senior data analyst Curtis Rushing, and is looking to hire more people who share the data-creativity hybrid vision.

Jeff Sangster, SVP technology, notes a big change along

with this new vision is that technology and data are involved at the onset of idea generation, as opposed to being brought in once the creative idea is formed.

"That's pretty new, I think, in the space," he says. "Usually it's 'Can you guys figure out how to build this great creative experience that we developed?' Now it's helping define it and understand how data fits all the way through."

An example of how the agency considers data and tech at the beginning, says Sangster, is Campbell's "Hack the Kitchen" program, which resulted in the "Plate of Mind" app (one of its winning DAOY cases).

"We had this great recipe API (application programming interface), and the whole idea was, how do we get people using this? And what should people build off of it? So we thought, 'Why not create a hack?'"

The North American program evolved into a competition and partnership with Google and BuzzFeed that challenged app developers to answer the question, "What should I make for dinner tonight?" The only requirement was it had to use the Campbell's Kitchen

API, and its database of more than 3,500 recipes.

From 148 teams, six finalists were selected to present at the Google headquarters in New York to a panel of judges. The winning app, which launched in May and has had thousands of downloads, was “Plate of Mind,” which suggests recipes based on moods, like Songza for food. The more a person uses the app, the more it gets to know their moods, making meal suggestions based on stored user preference data and a real-time suggestion engine.

Frascione says this data-first approach, while well-received by clients so far (eager to get in on the big data game), varies greatly from client to client.

“We’ve had clients with no usable data in the beginning, and we had an early phase of collecting something relevant, so it’s more iterations in that case, it’s not data, discovery, experience, the end,” explains Sangster. “It’s more...do an iteration, solidify that, find out what worked, what didn’t, rinse and repeat. It’s long-running engagements rather than campaigns. Campaigns are part of it a lot of the time, but they’re supporting the overall data evolution.”

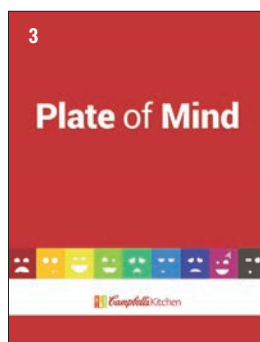
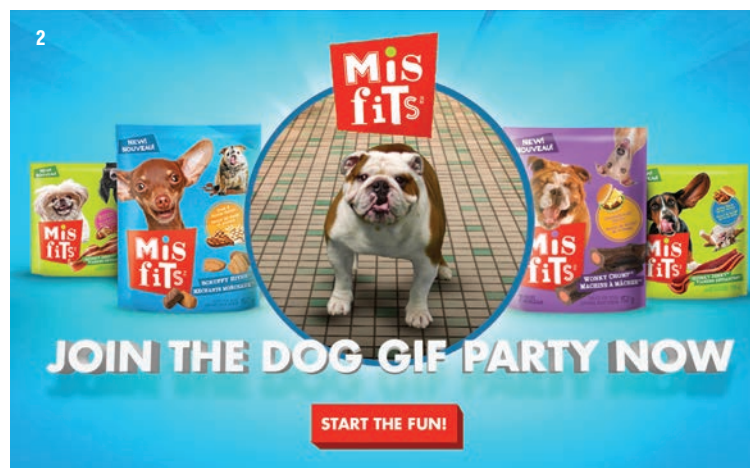
And while some might worry that when data informs creative, creativity could be impeded, SVP/CD Scott Pinkney believes the new approach is necessary to engage today’s multi-screen, multi-platform consumer.

“Right now, it’s so hard to connect with consumers, depending on where they are in the ecosystem,” he says. “So the more understanding we have of how they engage with that product or service, the easier it is for me to find a way to reach them.”

“I think as we go forward into 2015 with the growth of new clients, we need to invest in the right [staff] resources,” says Frascione, noting recent wins including Queen’s School of Business, an expanded Mercedes-Benz partnership and another significant win he was unable to reveal at press time. “The second priority is making sure we are best in breed at data and investing in the right resources to provide us with the analytics, measurement and optimization competencies required to bring this new positioning to life. And then the last thing is the new president. We cast a very wide net both here and around the world. We will search the globe for the individual who has the right combination of a passion for data combined with a passion for creativity. It’s a unique blend of skill sets.”

CASES

1. “#WeAreWinter” for the Canadian Olympic Committee was the largest social campaign in Olympic history.
2. The “Dog GIF Party Maker” for dog treat co. Misfits let pup lovers make their own dancing dog GIFs.
3. Campbell Soup Company asked developers to “Hack the Kitchen” to create an app, the winner being “Plate of Mind,” which suggests recipes based on moods.



➤ To read the full cases, go to daoy.strategyonline.ca/2014



MEC's groundbreaking year

BY VAL MALONEY

NEW BUSINESS L'Oréal

KEY HIRES

Christian Bishun, strategy manager; **Nadia Codispoti**, managing partner; **Luke Southern**, strategy director; **Victoria Stevens**, optimization manager; **John Ware**, strategy director; **Wes Wolch**, group strategy director; **Dorothy Zarska**, senior manager, planning

STAFF 95

OFFICES
Toronto

"WE THINK THAT HAVING A DIGITAL STRATEGY is a big no-no – you have a strategy and you implement it across all the channels," says Michele Pauchuk, president at MEC Canada. "Digital itself is an umbrella for many other things."

Doing away with its digital department has been a major change that Pauchuk, who started at the WPP agency in 2011, has brought to MEC this year, spending the spring and summer months of 2014 tearing down internal walls around the division and the rest of the agency.

"There is a core group of people who have a digital background embedded into each client team, and it's their role to make sure that everyone else feels good about the digital side and then [the team] will start taking on non-digital projects, as well as digital ones," explains Pauchuk.

That multi-screen thinking is on point with recent industry research from IAB Canada and Nielsen which says nearly half of all campaigns (49.4%) will be multi-screen by 2017, versus the 24.9% planned that way now.

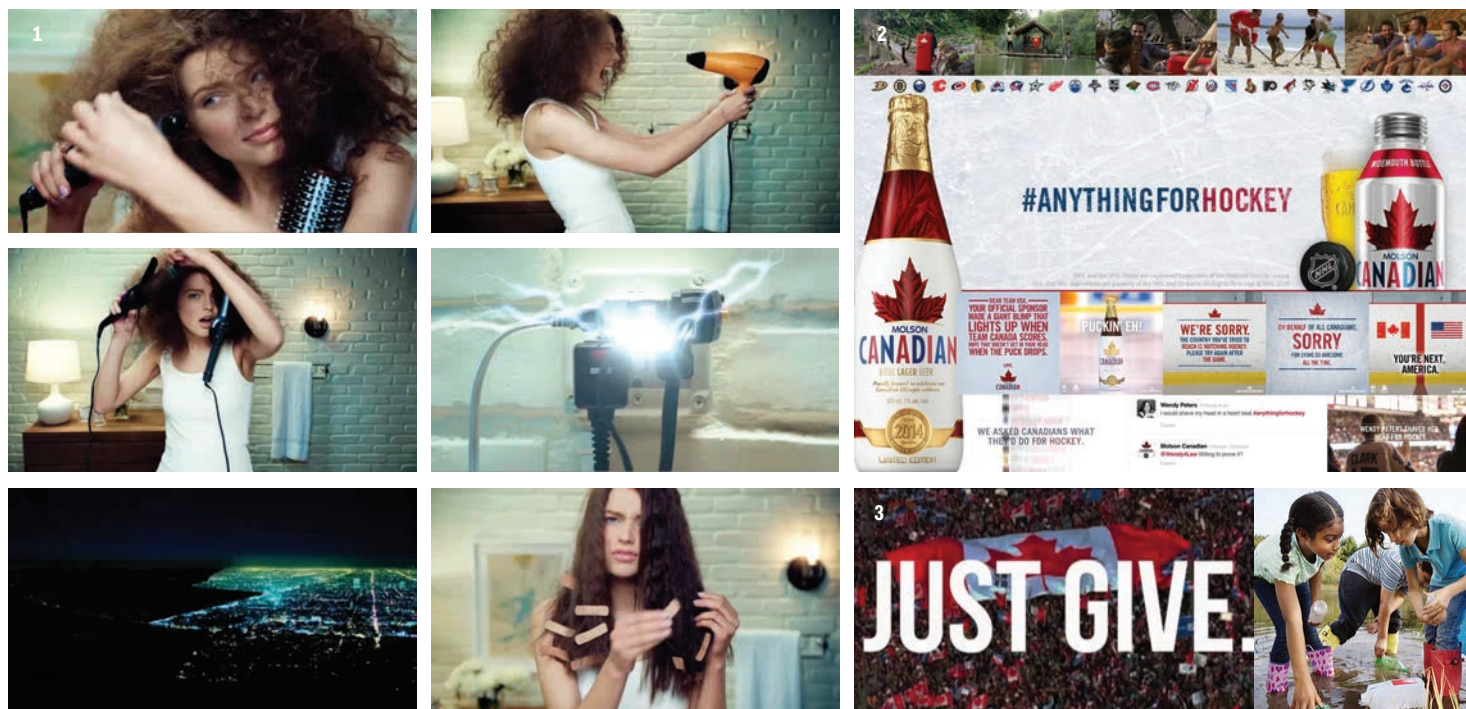
To keep things cohesive and current at MEC, Derek Bhopalsingh, VP of digital and innovation, checks in with

the digital staffers once a week to update the information they are sharing with the larger agency group.

"Derek is responsible for looking towards the future, searching for opportunities and working with our network to make sure we have all the firsts that are available out there," explains Pauchuk.

Acting as a test case for the new integrated strategy has been recently retained client Molson Coors, with the brand's team purchasing digital pre-roll as part of its TV buy for the past two years, using a model that creates equivalent GRPs for TV and digital to make side-by-side comparisons. That model has also been expanded to other clients like L'Oréal, GE and Netflix within the past nine months. Pauchuk says the Canadian office was the first MEC outpost to combine TV and pre-roll buying in this way, helping to make it second for innovation of all the group's offices worldwide this year, based on an internal ranking system.

"The tools we are using, like the video-buying model, are really pushing the envelope," she says. "Very few people have really cracked that nut or had the guts to try something different. We are lucky that we had clients who came on board early to try it out with us."



► To read the full cases, go to maoy.strategyonline.ca/2014

CASES

1. For L'Oréal Canada's Garnier Fructis Damage Eraser launch, online influencers were enlisted to drive trial.

2. Molson Coors Canada's "Anything For Hockey" campaign asked Canadians what they'd do for their favourite sport, and brought the famous beer fridge to Indonesia.

3. For the "My Giving Moment" campaign, the Rideau Hall Foundation encouraged Canadians to give more by leveraging a partnership with the CBC.

The agency has also been working with new tools this year like a yet-to-be-named proprietary online panel, filling in the measurement gaps that exist in the market. The tool gives clients access to a panel of 1,000 people a week, 52 weeks a year, with the ability to ask questions that can be tracked alongside PMB data.

"There just isn't the depth of research necessary available in Canada, especially for smaller clients who can't afford to go out and do [their] own research," she says.

Building on that is Momentum, a new study that focuses on the customer journey and purchasing decisions of 100,000 people worldwide in both the passive and active stages of the purchasing funnel. Pauchuk says the hope is the agency's new online panel will be used in future Momentum studies so clients have a full set of data at their fingertips.

Using these tools to make campaigns that pop required new hires with more creative backgrounds than media-focused ones, like Wes Wolch, group strategy director, who formerly worked at Carat but has spent the majority of his career working client side. Pauchuk also highlights the hiring of Luke Southern, who is strategy director on

L'Oréal and also brings a creative background to the team, having worked as a producer and in PR.

"We are embedding people like Wes and Luke into the planning teams to create more ideation and broaden people's perspectives when they look at what's possible," says Pauchuk. "They are bringing the best of another talent set to the table."

The space these revamped teams are working in has also seen a refresh in the past year with MEC Canada undergoing a more open-concept office design.

"We fought very hard for renovation," says Pauchuk of the agency's new look, which is still being completed. "Prior to the renos it was like looking out over a sea of grey. The offices were too much of a status symbol and everyone was always asking for one. Now we have eight offices out of 100 spaces."

What changes can be expected next from the agency? Pauchuk says it is keeping up with the rapid pace of change by making plans that look 18 months to two years down the line rather than the former five-year forecasts.

"We will continue to keep mixing things up."



Veritas expands its influence BY MATTHEW CHUNG

VERITAS COMMUNICATIONS PRESIDENT Krista Webster is dancing between tables in the media lounge of her agency to the beat of the hit song “Bang Bang.”

Blasting loud music prior to staff meetings is a tradition at the PR agency, which employs its fair share of millennials (who also love the free dry-cleaning service and occasional on-site massage therapy). But despite the bowls of chips on every table and the Stella Artois and Mott’s Clamato Caesars (both Veritas clients) available at the nearby bar, this isn’t just time for fun at the end of a busy Tuesday.

Webster has called the agency’s staff together to formally introduce its Growth & Innovation Lab. Made public in July, the lab is a team responsible for insights, strategy, analytics and creative, and it focuses on finding new insights and developing new tools to enhance the work of the agency’s account teams. It is what Webster calls the “cerebral cortex” of the agency, and she expects it to help drive growth. So far, the nine-person team in the lab – including Webster; its chief ideas officer, Nicola Moore; its chief strategist, Jason Cowell, director of digital

creative strategy; and Jonathan Sy, VP social media and analytics – has developed the Canadian Influencer Study and led strategic planning for projects for Microsoft and CBC. A planned redesign and expansion of the shop’s eighth-floor office inside the Hyatt Regency in Toronto’s King West neighbourhood will see the lab physically housed inside glass walls in the centre of the shop. The goal, as Webster explains to this agency gathering, is for the G&I team to be fully integrated into the account teams to amplify its tactic of creatively engaging influencers – an approach that helped land it a Bronze in this year’s PR AOY competition.

Aside from the new G&I division within the agency, Veritas recently changed the structure of its account teams to align them more closely to its clients’ industries – such as health and beauty, and food and beverage – a change that creates teams with more experience and deeper insights. And it has gone beyond the traditional PR expertise by developing software to amplify its influencers’ messages, recently releasing Blast, an ad platform that is essentially a digital banner on steroids



that can deliver influencer content to a wider audience. It features a 3-2-1 countdown (with brands only paying for opt-in engagement) and can house multiple forms of content in one place, including videos and blogs.

Veritas has also been bringing a data-backed approach to identifying the most influential consumers for its brands, using software called Traackr. The tech helps uncover individuals talking about a brand, and qualifies them by their relevance, resonance and reach. In addition, Sy is in the final stages of developing a social media analysis tool that will roll out to the agency's clients this quarter.

There's been a movement of late for PR agencies to bring in creative talent with ad agency backgrounds. With the addition of Cowell, formerly a CD at BStreet, Veritas is no different, except Webster says her agency's focus is still on being an earned media specialist. She

believes influencer endorsement, earned media and social conversations are the most trusted tools today for driving purchase and brand advocacy with a savvy consumer.

And based on recent work for CBC, you wouldn't doubt her. Veritas came up with a PR and social media campaign around the tagline/hashtag #FallforCBC, which was then expanded to other platforms.

"That was a PR idea and a social idea, and [CBC] decided it was so sticky that it became *the idea*," Webster says.

CBC used the tagline on all its new fall programming and in its media buy, which includes the Blast ad module, Webster says. The campaign, launched Aug. 25 at a pop-up experience dubbed Canada House, has resulted in 130 million impressions on Twitter alone.

"We're not going to be an ad agency," Webster says. "If our ideas are so good that our clients want to turn them into a full-on campaign, that is the highest form of flattery, but our intention is [creating] earned media moments that up the ante."

NEW BUSINESS

Bayer, Keg Restaurants, Microsoft Canada, RBC, Twitter Canada, Sunnybrook Foundation

KEY HIRES

Jason Cowell, director of digital creative strategy, Growth & Innovation Lab; Martin McNally, SVP corporate; Nicola Moore, chief strategist, G&I; Kim Roman, group VP; Jonathan Sy, VP social media and analytics, G&I

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CASES

1-2. A pop-up Father's Day "Gifting Shoppe" was created for Labatt Breweries of Canada's brand Stella Artois.

3. DJ Deadmau5 played a surprise concert to launch Microsoft's new Surface 2 as part of the "Surface Has Landed" campaign.

4-5. For the Ontario Ministry of Health and Long-Term Care, the agency targeted parents to dispel myths and encourage getting flu shots.



➤ To read the full cases, go to praoy.strategyonline.ca/2014

Agency of the Year | JUDGES



JON ARKLAY
SVP, brand, creative and marketing, Bell Media Agency

Arklay oversees the marketing, design, promotion, brand strategy and media buying services for Bell Media. Prior to his current role, Arklay worked at CTV and TSN, and before that, he worked at Q107 radio station and the Communique Group.



PETER BLACKWELL
director of marketing, Volkswagen

Blackwell, who has been with VW for the past 18 months, began his career in the CPG category, overseeing brands like Trident, Halls and Dentyne. He has also worked at Kraft and Canadian Tire.



ANNE DONOHOE
CMO, Mountain Equipment Co-Op (MEC)

Donohoe is responsible for marketing, communications, community programs and brand engagement strategies at MEC. Her career started at Harlequin, and last January, she moved back to Vancouver from Singapore, where she worked at Interbrand.



EMMA HANCOCK
partner, Heroes & Villains Advertising

Hancock has 17 years of experience working with brands in the alcohol, CPG, publishing and auto categories at agencies like Dentsu and TBWA\Chiat\Day. She is a founding member of the ICA's Ad Women of Toronto.



ROBIN HEISEY
consultant

Heisey is the former CCO at FCB in Toronto, and now works as a consultant while serving on boards for the CMA and Theatrefront, and as an advisor to Humber College's advertising program. He is also pursuing his MBA at the Berlin School of Creative Leadership.



GEOFF KOSAR
marketing director, Diageo

Kosar has more than 15 years of marketing and category management experience. Currently, as the marketing director for vodka, rum and liqueur at Diageo, he oversees the company's Smirnoff, Ketel One, Cîroc, Captain Morgan and Baileys brands.



JASON MCCANN
group CD, AKQA

As a group CD at AKQA's New York office, McCann leads digital, mobile and social creative for clients including Chase, Mondelez International, Olympus and (RED). Prior to AKQA, he was VP/ECD at Taxi in Toronto, where he worked on the Mini account. He's earned numerous accolades, including five Cannes Lions and four One Show Pencils.



GEORGE NGUYEN
managing director, McKinney

Nguyen has developed marketing strategies in categories such as automotive, entertainment and CPG, and recently worked at TBWA\Toronto before moving to NY-based McKinney. A strategic planner by trade, he has worked on global campaigns, including VW's "Drivers Wanted."



LUC PERREAULT
VP, creative services, Palm + Havas

Before joining Palm + Havas as VP of creative in 2013, Perreault worked at KBS Canada, Tam Tam, Marketel and Cossette. Over the past 20 years he has worked with brands such as Subway, Dairy Farmers of Canada, Volkswagen and Loblaw's.



SUSAN SENEAL
CMO, A&W

Senecal has worked for A&W for the past 22 years, and is responsible for building the brand across more than 800 restaurants within Canada. She arrived at A&W as an area manager and held roles in operations, development and franchising.



PATRICK WEIR
VP, CD, Fuse Marketing Group

For 15 years, Weir has helped create campaigns for brands including Molson Coors, Kraft, Mini, Coca-Cola and MTV. Currently, he leads the Fuse creative team to produce work for clients including CIBC, Canadian Tire, Cisco and Hyundai.



TRISH WHEATON
managing partner, global new business community at Y&R, and president at Inspire

Wheaton has led new business for Y&R since 2011, and is president of the agency's global sustainability practice, Inspire. Prior to this, she was Wunderman's first global CMO, and also led offices in the U.K. and Canada. She has also served on the Cannes jury.



LIVIA ZUFFERLI
VP marketing, Target Canada

Zufferli is responsible for all brand and category marketing, events, PR, media, creative and guest insights for Target. Before joining Target in 2012, Zufferli was partner at Capital C, and held positions at Shoppers Drug Mart and consultancy Monitor Group.

Digital Agency of the Year | JUDGES



AUDREY CARR
VP strategy, Nurun
Carr leads a team
of researchers, web

analysts and interaction designers in identifying consumer insights and platform opportunities for clients including Walmart, The Home Depot and LCBO. Prior to joining Nurun, she worked at agencies Leo Burnett, Organic and Critical Mass.



MARK COLLINS
VP marketing, Cisco
Collins works closely
with sales and the global

marketing community, leading multiple Cisco teams. Since joining the company in 2000, he has also held leadership positions in financial services, outsourcing and systems integrator sales. Collins also held various roles in product management and sales at GE Capital IT Solutions.



TIM DOLAN
principal, digital
strategist and founder,
Kickframe

Dolan has more than 15 years of international experience, providing strategic direction for brands such as BMW, Nike, Nintendo, Vodafone, Virgin and BMO. In 2014, Dolan founded digital strategy firm Kickframe to provide independent digital marketing and strategy consulting services.



LAURI FESER
VP marketing, WestJet
Feser joined WestJet in
2005, and is currently

responsible for the brand's advertising and promotions, market research and contact centre. Previously, she spent 11 years working with Canadian Airlines International and another three years at both Rogers Wireless and Enmax Energy Corporation as director of marketing.



D'ARCY FINLEY
VP, integrated
marketing, Maple Leaf
Foods

Finley is responsible for managing Maple Leaf Foods' brand activations across consumer touchpoints, as well as marketing and innovation operations. He joined the company in 2010, and previously worked in the financial and telecommunications sectors at CIBC and Rogers.



ALYSON GAUSBY
consumer insights lead,
Microsoft
Gausby is responsible

for translating consumer intelligence into trends research. She is a frequent speaker and her research is regularly featured at industry events and in the media. Prior to Microsoft, she worked at Ipsos and has held senior research roles at Crowd Science and ComScore.



AMY GARDNER
senior digital marketing
manager, Virgin Mobile
Gardner is responsible

for the product and marketing strategies, as well as user experience for Virgin web and mobile channels. She has more than 15 years of experience working in sectors including electronic banking at BMO and payments at Dexit.



MATT HASSELL
CCO, KBS
Over the years, Hassell
has helped develop

interactive, mass and CRM solutions for brands such as Nissan, Rogers, Tim Hortons, American Express and Unilever at agencies like TBWA and OgilvyOne. His campaign work has been featured in publications such as *Forbes*, *Fast Company*, *Huffington Post* and the *Globe and Mail*.



HELEN PAK
creative strategist,
Facebook
At Facebook, Pak works

with the world's largest brands and agency partners to build their businesses. Prior to joining the social network, she was EVP, co-ECD at Saatchi & Saatchi. Her multi-disciplinary background includes creative positions at Ogilvy, Taxi, StrawberryFrog in Amsterdam, as well being trained as an architect.



ROB SWEETMAN
founder, 123W
In 2013, Sweetman
co-founded 123W

in Vancouver. Prior to this, he helped establish the first North American office of U.K. agency Dare. He was also an ECD at Cossette West and GCD and partner at Rethink Vancouver. He was ranked among the top art directors three times in *strategy* magazine's Creative Report Card.



ÉLISE VAILLANCOURT
marketing manager,
The Home Depot
Early in her career,

Vaillancourt worked as an account services director at various Montreal advertising agencies. For a few years, she worked in the technology sector, and in 2003, she joined The Home Depot, where she helped grow the company in Quebec and played a role in the strategic positioning of the brand.



BRIAN WONG
co-founder and CEO,
Kiip
After skipping four

high school grades, Wong received his Bachelor of Commerce from the University of British Columbia at age 18, and later launched mobile advertising company Kiip. He was recently an Innovation judge at Cannes, and was named one of *Business Insider's* 18 Most Important People in Mobile Advertising.

Media Agency of the Year | JUDGES



LUCILE BOUSQUET
senior marketing and
communication director,
Ubisoft Entertainment

Bousquet has worked in the videogame industry for the past 15 years, and today she oversees all of Ubisoft Canada's brand marketing and communications. She has expertise in youth and young adult marketing, including gamification, social media, digital and mobile strategy. She also held marketing positions at Atari and Vivendi-Universal prior to joining Ubisoft.



COLBY CAVANAGH
advertising director,
Safeway Operations
With 13 years of

marketing experience in the grocery industry, Cavanagh leads the advertising and digital media teams for Safeway Operations. His areas of expertise span print, digital and loyalty marketing. Cavanagh was involved in refreshing Safeway's loyalty strategy, which included the launch of the Card Free Savings program. Over the past year, he played a role in integrating Safeway within the Sobeys organization.



LAURA GAGGI
CEO, Gaggi Media
Communications
Gaggi has more than 35

years of media agency experience. For the past 22 years, as owner of Gaggi Media, she has helped with the strategic media planning and buying for brands including the *Globe and Mail*, Scene, Kao and Holt Renfrew. She also served on the board for the West Park Healthcare Centre Foundation for seven years.



CATHERINE HALLIDAY
group manager, brand
partnerships, Bell Media
Halliday has spent the

past 10 years leading brand partnerships for Much and MTV, focusing on youth culture to develop and execute award-winning campaigns for advertisers. Before joining Bell, she worked at CHUM as a specialist in creative solutions.



DEBORAH HALL
CEO and co-founder,
Performance Content
Group

Hall has extensive experience in technology, social media and mobile marketing. In 2008, Hall founded Web2Mobile, a mobile marketing company, which was acquired by Torstar Digital in September 2010. She was named by *Mobile Marketer* magazine as one of the top Mobile Women to Watch. Hall's work has received global accolades at shows like the Media Innovation Awards and Cannes Lions.



MICHAEL NEALE
chief investment officer,
Mediacom
Neale arrived at

Mediacom more than 16 years ago as a broadcast supervisor. In his current role, he has helped redesign the agency's trading product, incorporating more market-leading optimization, reporting technology and unique channel planning tools. He is responsible for overseeing the agency's entire client portfolio, which includes Maytag, Expedia and Volkswagen.



LAUREN RICHARDS
principal, Pollin8
At her consultancy Pollin8,
Richards specializes in

connecting clients and agencies, as well as buyers and sellers, to innovative media thinking. She led the Global Product Group for SMG, judged the Cannes Lions twice, and helped launch the Media Innovation Awards (2000) and the AToMiC Awards (2011). Her career began at Cossette Media, where she spent 18 years.



ANDREW ZIMAKAS
CMO, Tangerine
Zimakas is responsible for
overseeing all aspects of

marketing for Tangerine, including customer insights and analytics, digital, creative services and corporate communications. Prior to his current role, Zimakas was partner at Level5 Strategy Group and managing director at Brand Finance Canada. He has more than 20 years of senior management experience at various organizations, including P&G, Microsoft, AOL and Travelex.

PR Agency of the Year | JUDGES



CHRIS BHOWMIK
senior brand manager,
Corby Spirit and Wine
Bhowmik has worked

in brand marketing for the past 10 years, with previous experience at Bacardi, Nestlé S.A. and Fairmont Hotels & Resorts. Since 2011, he has led all marketing initiatives for Corby Spirit and Wine's vodka brands, including Absolut and Polar Ice, and is currently spearheading Absolut's latest campaign, "Makerfest."



ARLENE DICKINSON
CEO, Venture
Communications
In addition to Venture,

Dickinson is also the CEO of YouInc.com, a company she founded in 2012 that invests in entrepreneurs. She is a venture capitalist on the award-winning CBC series *Dragons' Den*, as well as a marketing expert on *Recipe to Riches*. She is the author of two books, *Persuasion* and her most recent best-selling release, *All In*.



JASON DOOLAN
director of marketing,
General Mills

Since joining the company 22 years ago, Doolan has been instrumental in growing General Mills' brands, including Cheerios, Pillsbury and Nature Valley. In his current role, he is responsible for managing more than a dozen cereal brands, which consists of a \$290 million portfolio.



MARIE-JOSÉE GAGNON
CEO and founder,
Casacom

In 2001, Gagnon founded Casacom, a Canadian consultancy firm headquartered in Montreal with an office in Toronto. An alumnus of the Harvard Business School, Gagnon was also nominated as an Exceptional Woman by the Board of Trade of Metropolitan Montreal. She was also previously president of the Quebec Council of PR Firms (ACRPQ).



LUISA GIROTTI
director, public affairs,
Starbucks
Girotto is responsible

for external, executive and partner communications and government affairs at Starbucks. With more than 20 years in the industry, her expertise spans multiple communications disciplines including brand and corporate PR, crisis/issues management and CSR. She previously held various roles at Cadbury.



CAROL LEVINE
CEO and co-founder,
Energi PR
With more than 40 years

of experience, Levine has won industry accolades for national PR campaigns for brands like the Canadian Red Cross Society and Teleglobe Canada. She is the former chair of the Canadian Council of Public Relations Firms and the first PR professional to be inducted into the Canadian Healthcare Marketing Hall of Fame.



TONY MATTA
CMO, Kraft Foods
Matta heads up the
marketing organization

for Kraft Canada, leading brands like KD, Cracker Barrel Cheese and Kraft Peanut Butter. He joined the company in June 2013, and previously held roles at PepsiCo in Canada and the U.K., and Frito-Lay in the U.S. where he led a turnaround of the Tostitos business. He was named *strategy's* Marketer of the Year in 2009.



RICHARD ROTMAN
professor, Humber
College
Rotman teaches media

relations, as well as politics and public affairs at Humber in Toronto. Before working as a consultant, he held positions at agencies in Canada and the U.S. Rotman was once the editor of *Metropolis* magazine. He is a former *strategy* PR columnist, and his articles have appeared in newspapers including the *Globe and Mail*, *National Post* and *Chicago Tribune*.



JENNIFER SEMLEY ROBERT
marketing manager,
premium brands,
Nestlé Waters

Semley Robert is currently responsible for the day-to-day planning, development and implementation of Nestlé Waters' international brands in the Canadian marketplace, which includes Acqua Panna, Perrier and San Pellegrino. She joined Nestlé in January 2012, bringing more than seven years of experience to the position, having served in similar positions at Bacardi Canada.



SARAH SPENCE
general manager, High
Road Communications
With almost 20 years

of experience, Spence has worked as a senior strategist for brands such as Nike, American Express, Telus, Microsoft and Canada Goose. Prior to High Road, she was head of communications at Orange S.A. in the U.K. She also held marketing roles at two startup software companies and at Bell Canada.



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Agency of the Year | Process & Shortlists



Strategy's 2014 Agency of the Year awards began the same way as in years prior, with an open call for Canadian agencies to submit their best campaigns from the past 12 months.

All eligible creative, media, digital and PR agencies entered with comprehensive case studies (five for AOY and three for MAOY, DAOY and PRAOY) for campaigns they had executed over the past year. From there, separate cross-industry and cross-country judging panels marked the work online and in isolation.

Each campaign for the agency, media and digital competitions was given two marks from one to 10 based on strategic insight (including

impact) and creativity, while judges scored the PR agency campaigns based on the same criteria, in addition to a separate score for impact.

Judges who declared conflicts were omitted from the scoring process on the applicable cases or agencies. The top-scoring agencies in each category made up the shortlists, based on a natural drop-off point in the scoring. The MAOY jury also chose the Media Director of the Year (for which there was a tie this year).

The scores were totalled and averaged with equal weighting, and the agency with the highest final score was the winner. The shortlisted agencies, in winning order, are listed below.

AOY	DAOY	MAOY	PR AOY
Leo Burnett	John St. / Lg2 (tie)	OMD	North Strategic
Rethink	Zulu Alpha Kilo	PHD/Touché	Narrative PR
DDB	Proximity	MEC	Veritas Communications
Ogilvy	JWT	Starcom MediaVest Group	Edelman
John St.	Union	Mindshare	Strategic Objectives
Sid Lee	Grip	Cossette	MSLGroup
Taxi	Tribal Worldwide	Jungle Media	Argyle Communications
BBDO	Saatchi & Saatchi	UM	DDB PR
Zulu Alpha Kilo	OgilvyOne Worldwide	Carat	Media Profile
JWT	Cundari	Media Experts	EnviroNics Communications
Cossette	Cossette	M2 Universal	Citizen Relations
Lg2			Weber Shandwick
Union			



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We're looking for the programs, plans and partnerships that embody the best new thinking in Canada's shopper marketing industry. Submit yours to take centre stage at the Shopper Marketing Forum* this April and be featured in the May issue of *strategy*.

The deadline has been extended to November 14th.

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shopperinnovationawards.strategyonline.ca

* SIA is included in *strategy*'s Creative Report Card



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CASSIES



Agency of the Year | HALL OF FAME



John St. claimed AOY Gold and DAOY Bronze in 2013.

1990

Gold: McKim Advertising
Silver: Cossette
Communication-Marketing
Bronze: Baker Lovick Advertising

1991

Gold: Chiat/Day/Mojo
Silver: Baker Lovick:BBDO
Bronze: MacLaren:Lintas

1992

Gold: Chiat/Day
Silver: Ogilvy & Mather
Bronze: MacLaren:Lintas

1993

Gold: Geoffrey B. Roche & Partners Advertising
Silver (tie): McKim Baker Lovick/BBDO, Taxi
Bronze: BCP

1994

Gold: MacLaren:Lintas
Silver: BBDO Canada
Bronze: Geoffrey B. Roche & Partners Advertising

1995

Gold: MacLaren McCann
Silver: BBDO Canada
Bronze: Leo Burnett

1996

Gold: Leo Burnett
Silver: Palmer Jarvis Communications
Bronze: BBDO Canada

1997

Gold: Roche Macaulay & Partners Advertising
Silver: Palmer Jarvis Communications
Bronze: Leo Burnett

1998

Gold: Roche Macaulay & Partners Advertising
Silver: BBDO Canada
Bronze: Palmer Jarvis DDB

1999

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris Lintas
Bronze: Young & Rubicam

2000

Gold: Palmer Jarvis DDB
Silver: Taxi
Bronze: MacLaren McCann

2001

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris
Bronze: Taxi

2002

Gold: Taxi
Silver: Bensimon-Byrne
Bronze: Zig

2003

Gold: Taxi
Silver: Palmer Jarvis DDB
Bronze: Downtown Partners DDB

2004

Gold: Taxi
Silver: Zig
Bronze: DDB

2005

Gold: Taxi
Silver: Rethink
Bronze: BBDO Canada

2006

Gold: Rethink
Silver: DDB
Bronze: Lowe Roche

2007

Gold: DDB
Silver: Ogilvy & Mather
Bronze: Taxi

2008

Gold: Taxi
Silver: BBDO Canada
Bronze: DDB

2009

Gold: DDB
Silver: Rethink
Bronze: Zig

2010

Gold: DDB
Silver: Taxi
Bronze: Sid Lee

2011

Gold: BBDO
Silver: DDB
Bronze: Taxi

2012

Gold: DDB
Silver: John St.
Bronze: Taxi

2013

Gold: John St.
Silver: Taxi
Bronze: BBDO



COFFEE CRISP'S 75-YEAR SURVIVAL GUIDE

BY LUCY SADDLETON

STRATEGY LOOKS BACK AT HOW THE CHOCOLATE BAR FOUGHT FIERCE COMPETITION TO BECOME A CANADIAN ICON



Top: the chocolate bar celebrates its birthday with a Coffee Crisp cake. **Above:** an early ad featured both Aero and Coffee Crisp.

The candy landscape has changed dramatically in the last 75 years. There's new players in the market, a slew of product extensions and massive amounts of marketing, with each chocolate bar vying to be number one. But there's one that has stood the test of time and reached Canadian icon status, alongside ketchup chips and maple syrup.

"We heard a lot of stories from people that love Coffee Crisp and wanted to hear about its heritage," says Jan Fuller, director of marketing for confectionery at Nestlé Canada. "We wanted everyone to remember

that Coffee Crisp is a uniquely Canadian original. It started in Canada, it's made in Canada and it's mainly sold in Canada."

This year, for its 75th anniversary, the Nestlé brand and Toronto-based agency Marketing Core decided to focus for the first time on the Canadian heritage of Coffee Crisp to reignite an emotional connection with consumers.

Based around the theme, "There's no place like home, there's no bar like Coffee Crisp," the campaign ran from January to May 2014, and was executed through in-store support, a print and digital partnership

with *Maclean's* magazine and a partnership with Rogers' *Breakfast Television*, arranged by media agency ZenithOptimedia.

The partnership with *Maclean's* featured 75 uniquely Canadian experiences that were highlighted in the print and online publication, focusing on important historical, sporting and cultural events that resonated with consumers across the country.

Another part of the campaign was a contest called "Uniquely Canadian Moments" that was supported by in-store displays. Three entrants who submitted their

own Canadian moments each won a great Canadian experience of their choosing, worth \$10,000.

As part of the anniversary celebrations, specific packaging was designed for all Coffee Crisp products to call out the heritage of the brand. And Coffee Crisp's 75th anniversary festivities also involved the launch of a limited edition latte-flavoured bar.

So how did this uniquely Canadian bar reach icon status? It was thanks to a consistent brand message and a couple of very funny old ladies.

GIVE YOURSELF A BREAK

The original coffee-flavoured wafer bar was created in Canada by U.K.-based confectionery company Rowntree in 1939, and by 1948 it was one of the most popular bars on the shelf, along with other leading Rowntree bars, KitKat and Aero.

In the early years, the market was fairly equally divided between the major players in Canada – Rowntree, Nestlé, Cadbury and local manufacturers, including Neilson – so competition was fierce, and advertising was essential.

Coffee Crisp focused on print advertising, and in the 1960s, working with its then-AOR Ogilvy & Mather, came out with the tagline, "Give yourself a better break with Coffee Crisp." An image of the bar cut in half to reveal the layers inside was positioned next to a steaming cup of coffee.

A strong and consistent brand image has helped Coffee Crisp's visibility on the crowded confectionery shelves. In fact, the gold wrapping with simple red lettering still looks much the same as it did in the 1930s, although the O in "coffee" now has steam coming out of it.

In the following few decades, Rowntree expanded by swallowing up smaller confectionery companies, including Canada's

Laura Secord, and exporting to more than 130 countries, making it the world's fourth largest chocolate manufacturer after Mars, Hershey and Cadbury by the 1980s.

MAKES A NICE LIGHT SNACK

Despite the wealth of competition from rival products such as Mars and Oh Henry!, Coffee Crisp was consistently ranked among the top 10 chocolate bars enjoyed by Canadians. And in 1980, it nabbed the number one spot for Canadian chocolate bars. That's when the ubiquitous tagline, "Makes a nice light snack" was created, a slogan that's still used in advertising and on packaging today.

The '80s also saw the start of TV advertising for Coffee Crisp, as competition from rival brands was heating up. One of the earliest spots features a rotating Coffee Crisp bar. A soft, male voice purrs: "No wonder you can't resist your Coffee Crisp. A nice – no – *irresistible*, light snack" as a gold pen crosses out the word "nice" on the side of the now fully-wrapped bar and writes, "*irresistible*" in its place.

In 1988, Swiss multinational food giant Nestlé bought Rowntree in an aggressive 2.55 billion-pound takeover bid, making the former the world's second-largest chocolate manufacturer after Mars, with 7% of the global confectionery market.

Under its new ownership, Coffee Crisp was initially rebranded under the name Nestlé Rowntree until Rowntree was dropped from packaging altogether. While rival companies such as Cadbury were rolling out new products, Nestlé Canada focused on promoting existing brands by introducing limited edition variations, starting with Coffee Crisp Triple Chocolate, which hit shelves in 1991 in an effort to help the brand compete. Limited edition varieties have been rolling out ever since, helping Coffee

Marketing highlights of a Canadian classic

- 1980** Coffee Crisp is Canada's best-selling chocolate bar. The brand launches its first TV spot, with the tagline, "Coffee Crisp makes a nice, light snack," which continues to adorn packaging today.
- 1991** The "Bubbies" TV spot is created, using the long-running tagline, "How do you like your coffee?"



- 2001-02** Limited-edition, fruit-flavoured Coffee Crisp bars in Orange and Raspberry are released.
- 2003** Coffee Crisp treat-sized bars are made peanut-free.
- 2003-04** More limited-edition flavours are created – French Vanilla, Mocha and Café Caramel.
- 2005** Coffee bean-shaped Coffee Crisp Beans launch as another limited-edition variety, as well as a maple-flavoured bar.
- 2006** The brand is introduced to American consumers but discontinued three years later.
- 2007** The "TransCanada Cabin Search" kicks off, offering consumers a chance to win a summer cabin rental.
- 2009** Coffee Crisp launches its "Our Best Goes In Before Our Checkmark Goes On" campaign, and wrappers include a check mark to indicate quality.
- 2012** Special edition collectors' Halloween packaging appears on Coffee Crisp bars across Canada, featuring the name "Coffin Crisp."
- 2014** The 75th anniversary campaign launches.





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Coffee Crisp goes south

SINCE ITS CREATION, THERE HAS ONLY BEEN ONE factory in the world that manufactures Coffee Crisp – on Sterling Road in Toronto.

“It’s truly a Canadian original,” says Jane Mackasey, Nestlé Canada’s VP marketing, who worked on Coffee Crisp from 1988 to 1995. “We’ve heard many stories over the years about visitors to Canada buying Coffee Crisp as gifts to take home, and we get letters from all over the world wanting to buy our unique bar.”

In fact, Coffee Crisp was in such demand in the U.S. that an online petition was started in 2000, persuading Nestlé to bring the Canadian delicacy south of the border. In 2006, after thousands of signatures were received, Coffee Crisp was rolled out in U.S. stores nationwide to see if American consumers would bite. The bars were still produced in Canada but the packaging was altered to suit the American market, with Spanish writing instead of French and the “Makes a nice light snack” tagline replaced with the words: “Wafers with coffee crème centre.” The “How Do You Like Your Coffee?” ad campaign was also taken to the U.S. to support the launch.

However, the bar failed to make a significant dent in the competitive U.S. market dominated by Mars and Hershey products, so Coffee Crisp was withdrawn in 2009.

Crisp to catch the eye and tempt the taste buds of the impulse shopper, with in-store displays and jazzed-up packaging in different colours – but always with the familiar font. However, the original Coffee Crisp bar continues to outsell all alternative varieties.

HOW DO YOU LIKE YOUR COFFEE?

One of the more memorable TV spots of the '90s featured another long-running tagline for the Coffee Crisp brand by featuring two bickering old ladies playing cards.

“How do you like your coffee?” asks one. “Crisp!” is the response. “I like my Coffee Crisp!”

The spot, “Bubbies,” ends with the familiar words: “Coffee Crisp. Makes a nice light snack.” Created by Ogilvy & Mather’s Toronto office in 1991, the light-hearted spot launched during the Super Bowl and was directed by

actress and comedian Andrea Martin. It resonated so well with Canadians that it went on to spawn a series of other TV ads with different people in different situations, all asking the same question: “How do you like your coffee?” The answer was always “crisp.” It became a catch phrase for the popular snack, and the “Bubbies” spot was subsequently re-aired in 2009.

MINGLE WITH SINGLES

After the turn of the century there was a gradual shift away from traditional TV advertising with more of a focus on line extensions, in-store displays and promotions.

Following the successful 2005 launch of rival Cadbury’s portion-controlled 100-calorie “Thins,” Nestlé jumped on the weight-loss bandwagon in 2006 with the introduction of its own 100 calorie “Singles” bars for some of its leading

chocolate snacks including the Coffee Crisp. The products were designed to offer consumers a tasty treat without the guilt associated with eating chocolate.

A light-hearted TV spot and website supported the launch, featuring a “Singles” Coffee Crisp character called Chris P. Coffee who is looking for love. “I’m single and I want you to get to know me,” says the smooth-talking chocolate character, who then discusses his “deep, complex layers.” A number of other competing brands have since gone on to launch low-calorie variations.

A growing consumer regard for good health also led to the addition of a check mark on the bar’s packaging in 2009, indicating the product’s quality. A new improved recipe saw the start of a crispier wafer and all natural flavours.


In another new tweak, Coffee Crisp Bites – a bite-sized version of the original bar – were launched in 2009 as a quick and easy on-the-go snack option.

THE BAR STAYS STRONG

Although Fuller won’t reveal details of what lies ahead for Coffee Crisp, she does say the team at Nestlé is currently working on some new ideas to keep the bar relevant for chocolate-loving Canadians.

And while the battle of the bars wages on, Coffee Crisp is still standing strong among the leading brands. In 2013, Nestlé Canada was the leading manufacturer of chocolate confectionery in the country with a 15% share, hotly pursued by rivals including Mars Canada, Hershey Canada and Cadbury (now owned by Mondelez).

“Coffee Crisp has been there for consumers for 75 years,” says Amanda Belvedere, VP client services at Marketing Core, “and it’s looking forward to being there for 75 more.”



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Are you ready for the mobile consumer?



If you don't already have a mobile strategy, what are you waiting for? Mobile is not just a marketing tactic. It's a mass medium that enables brands to connect with consumers in personal, relevant and dynamic ways.

Not only is mobile advertising engaging consumers, companies such as Heineken are proving that mobile can also build brands. Speaking at Advertising Week 2014 in New York, Ron Amram, Heineken USA's senior media director, credited mobile for the success of this year's launch of Desperados, a tequila-infused beer.

Mobile initially was part of a broader TV, OOH and digital campaign but the company found awareness grew once the mobile component kicked in. Mobile drove brand awareness from zero to 23% in less than three months and it is now the sole medium used for Desperados. The Heineken campaign took advantage of the ability for mobile to deliver ads to the right people, at the right time, in the right place using customized creative.

Neil Sweeney, president & CEO of JUICE Mobile, says this shows a real shift. "Today you don't have to convince anyone to do mobile. If anything, people are now leading with mobile and that's a big difference from last year, when it was just part of the overall plan. As a result, the level of conversation is much more sophisticated and mobile is doing some really exciting things from both an activation level and from a marketing perspective."

Some of that innovation is evident in the automation of mobile buying and selling through programmatic and programmatic direct platforms. Programmatic is creating speed and scale in the mobile space and not just when it comes to buying traditional static banners.

There are also new ad formats to engage with, and video is becoming more popular. "Video is a way to differentiate in the market," says Sweeney. "And



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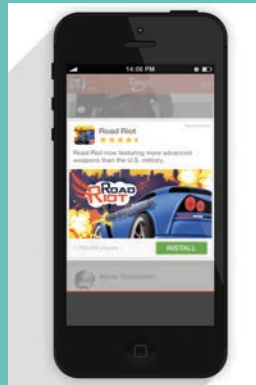
that's starting to change with things like interactive video. Editorial bubbles can be created inside video so marketers can provide more information around the product." He says these changes reflect the utility of mobile and how the consumer engages with it.

Today marketers expect everything to have some data associated to it – and mobile advertising is no exception. Although websites use cookies to track visitors using traditional desktop computers, cookies don't work as well on most mobile devices. That's where hyper-targeting comes in. The mobile device's unique device ID allows for the identification of a user based on behaviour and, as a result, the retargeting of the user with relevant ads.

JUICE Mobile is focused on hyper-location targeting using beacon technology to deliver ads and offers according to proximity to local businesses such as coffee shops. "Hyper-location is how people are looking at location targeting," says Sweeney. "They're parsing latitude and longitude and correlating that back to individual locations to target, for example, people who have been on car dealer lots in the past 30 days. That's a level of sophistication that Canadian marketers weren't looking at a year ago, and that will be the only way people will buy mobile going forward. If you're not offering that, you're out in the cold."

The ability of mobile to drive purchase is very attractive to marketers. Online shopping has been widely accepted in Canada with 65% of online Canadian adults making a purchase online or via mobile in the last month according to the SRG Digital Life Canada Study conducted in August 2014. The mobile side of e-commerce is continuing to grow principally amongst 18-to-29 year-olds. Twenty-nine percent reported making their last purchase via smartphone or tablet.

Sweeney says that mobile commerce and one-tap mobile commerce is a growing area and one that shouldn't be ignored, particularly by QSRs. "If you are not working on your mobile commerce strategy then you are going to be left behind. It's going to have a huge effect on quick-serve businesses, the Tim Hortons and McDonald's of the world. My suspicion is that you'll do more in mobile commerce in 2015 than in you've done in every other year combined up until then. That's how much it's going to change."



JUICE Mobile recently partnered with Twitter's MoPub exchange to offer programmatic native app advertising through the MoPub Marketplace. Served through JUICE Mobile's DSP, Swarm, this offering gives mobile advertisers scalable access to a robust native app inventory to maximize reach, drive brand affinity and target key consumers.

JUICE Mobile's verbally-interactive mobile ad, for example, has really added a new twist to mobile engagement. The ad unit uses Nuance's Voice Ads technology to involve the consumer in a dialogue through voice recognition, which provides real-time responses based on the consumer's feedback. The unit can be customized and integrated with other technology such as geo-location, product search/location lookup, video, music and dynamic social media feeds.

These new ad formats can be bought via JUICE Mobile's proprietary Nectar™ programmatic direct platform for mobile that connects advertisers with premium publishers, enabling them to reach the right audiences in the right environments through one platform.

Most recently, JUICE Mobile announced a partnership with Twitter's MoPub exchange to offer programmatic native app advertising through the MoPub Marketplace, the mobile ad exchange that connects publishers to multiple native advertisers.

Native mobile advertising is one of the hot buttons in the industry and a natural complement to Nectar™ as well as JUICE Mobile's Swarm DSP. With native app advertising, creative is automatically generated for the brand across each publisher without the need for individual customization.

According to IPG Media Labs, consumers look at native ads 53% more frequently than standard banners. "The push toward native advertising is increasing," explains Neil Sweeney, president & CEO of JUICE Mobile, "so the time was right for us to add this programmatic execution to our offering. More and more publishers are embracing native – as are brands – looking for new ways to reach their audiences."

On top of JUICE Mobile's accomplishments in mobile advertising and adtech, president & CEO Neil Sweeney is now starting a new company that focuses on proximity marketing, mobile vending, wearable technology and the Internet of Things. The new company's first foray into these new areas includes the ability for advertisers to target audiences using beacon technology.

The company's new spin on marketing mainstay – product sampling – explores alternative and innovative solutions for brands to distribute product via mobile-triggered vending machines. The machines are customized with branded vinyl wrap and equipped with an LCD display screen, interactive touch screen, a product window and a point-of-sale module that supports near field communication (NFC). The creative wrap and the screens engage consumers and invite them to share information about themselves via their smartphone in order to release samples. Marketers can also choose to re-engage consumers through a follow-up survey on screen or their smartphone delivered via email/SMS.

JUICE Mobile is committed to pushing the boundaries of mobile and this year it continued its push beyond the borders by opening new offices in New York City and San Francisco.

JUICE reinvents mobile engagement

As the shift to mobile grows, JUICE Mobile taps emerging tech to provide the most innovative tools and opps brands need to win in this space.

JUICE Mobile is already known for innovation in the mobile space, but over the past year they've really amped it up. In addition to the launch of new ad formats and a native programmatic solution, JUICE Mobile also started a new company to build a proximity marketing beacon network and transform product sampling with mobile-activated vending machines.

What these new ads and initiatives have in common is that they all capitalize on the inherent potential of mobile – its capacity to deliver personal, relevant and interactive communications.

At the beginning of this year, JUICE Mobile made a commitment to take mobile advertising beyond the banner. This resulted in the creation of an array of innovative formats including voice-activated, interactive video, interactive scroll, hot spot and interactive mobile flyer ad units.



Nectar™, JUICE Mobile's programmatic direct (aka automated guaranteed) platform for mobile, offers marketers increased visibility and control of their buying with the ability to target audiences across a wide-range of premium mobile publishers in Canada. This mobile-specific solution delivers relevant audiences, guaranteed impressions and enables advertisers to maximize interaction and reach.

It was a very good year

BY MAX VALIQUETTE

Depending on your outlook, or your network, you may have thought 2014 was another difficult year for Canadian marketers. Globalization threatens us more than ever, programmatic marketing will take away our jobs, agency services are being taken over by the least likely of sources, and budgets are shrinking like George Costanza after a cold swim.

But hasn't it always been this way? We've always worked in the shadow of giants. Media dollars have always reallocated from existing channels to new ones. Brands have moved to and from new agency models for decades (in fact, it's almost a quarter of a century since Coca-Cola moved all its work in-house, and about 15 years since it moved everything back out again). These things will never stop changing.

The fundamentally entrepreneurial, creative nature of our industry and the people who power it means we will develop new models; we will always have to respond to the dual pressures of client needs and new developments in media and technology. Canadian marketers feel all sorts of pressure; but what is pressure if not a force that turns coal into diamonds?

Great ideas are shining more brightly now, and it's not in spite of the pressures and changes inherent in the industry – it's because of them.

Agencies no longer view different models as a threat, but rather as



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is managing
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Bensimon Byrne.

inspiration. PR firms are hiring creative directors with traditional agency backgrounds (which makes me think the reverse is bound to happen, too) and it's leading to true, idea-driven marketing that crosses all



The Ontario government didn't fear the principles of programmatic, applying them to a youth-focused campaign.

channels. Some of our best digital creative directors are taking the “digital” right out of their titles as they move into the executive ranks, and are building TV-ready campaigns that happen to get their premiere in pre-roll. We've always said good ideas can come from anywhere; we're now building our structures, or eliminating them entirely, to do just that.

As consumers have become more informed about what makes a brand matter to them, we've also (finally!) embraced cause-related marketing as a critical element of any good brand's DNA. Take empowered, female-directed marketing, for instance. Where Dove's “Campaign for Real Beauty” was once notable for the singularity of its message, today brands like Verizon, Facebook and P&G – whose “#LikeAGirl” may be the best of the lot – are all adding their voices to the mix.

We're also living in an amazing era of new brands and new businesses, as startups grow with dizzying speed and their need for great marketing grows with it. We've never had so many new brands and businesses to work on.

And programmatic – maybe the most terrifying words to traditional marketers – needn't be all that scary. At its worst, it

sounds like the Skynet of marketing – machines that do the work of humans, and may eventually lead to our extinction.

In this, the most digital of ages, the tools that threaten to replace human creativity are actually the ones that most enable it when used properly. To wit: we created a terrific campaign for the Government of Ontario's Youth Jobs Strategy in which we used the very principles that govern programmatic marketing (automation, hyper-targeting) to create a dozen executions that were served up to young people based on their search queries in YouTube. It also worked within a larger insight, in which we praised young people for spending time watching online videos, rather than admonishing them for it, and related this back to the ambition needed to find a job.

I've been in this industry for almost 20 years. And from day one, I've heard four things: budgets are shrinking, digital will kill creative marketing, agency services will be offered by non-agencies, and agency networks will swallow us all. We may never be free of these pressures, it's true. But if necessity is the mother of invention, then this is a very inventive time to work in advertising, indeed.

On being a dinner-date-worthy brand

BY MAGGIE WINDSOR GROSS

I'm a planner between the ages of 18 and 35 (30 actually). I've worked in brand and digital strategy and communications planning almost since I entered the workforce, pushing past the "Ugh, kids these days" mumblings of my Gen X and boomer co-workers. (You guys rock, by the way! Thanks for putting up with my YOLO phase.) I've spent hours defining my generation, been dragged to meetings as a "millennial expert" (probably because I was the only millennial in the department) and at one point had business cards with the title "multicultural millennial insights," just to prove to a prospective client that we could "crack" their audience. Advertising is weird...but I digress.

I want to talk about authenticity and brands. I've always heard this is an especially difficult nut to crack when dealing with millennials, whose bullshit-meters are finely tuned. But proving authenticity is easier than we think. Before I go on, I should explain that I describe my job as turning brands into the kinds of people you'd want to have dinner with, and I've discovered that most brands don't make very good dinner dates because being a good dinner date boils down to authenticity.

Every brand I've worked with, whether in financial planning or mobile phones, has wanted to be authentic – dinner-date-worthy. Every agency I've

and traits and indices and data. We forget we're in the business of people – not just targets.

I've explored the topics of millennials and authority, their views on consumer electronics, the impact parenthood has on them, their financial beliefs, goals and fears, their retail shopping habits, their media consumption, how affluence affects their outlook on life and their views on philanthropy. While these studies all uncovered new and interesting facts, what was impossible to ignore was that millennials are not some elusive tribe of yetis wandering the forests on the outskirts of Portland, equipped with

WHAT MAKES MILLENNIALS TICK IS NO DIFFERENT FROM WHAT MAKES ANY OTHER PERSON ON THE PLANET TICK. IF OUR ULTIMATE GOAL IS TO MAKE A BRAND DINNER-DATE-WORTHY, WE SHOULD BE HONEST.

iPhones and beards. Millennials are more like "everyone else" than most marketers were willing to talk about.

Sure, we have less interest in "rebellion" and "revolution" than our parents and grandparents did at our age, preferring tinkering and hacking. But in an iterative world, where digital and technology are foundational driving powers, isn't tinkering just a new form of rebellion? Isn't hacking a new form of revolution?

Yes, sometimes we do take selfies. Sometimes we love wasting hours on social media. Sometimes we were raised to think we can do and be anything. Sometimes we put more value on experiences than on things.

But in the end, we're just people. And people don't like being treated like targets.

Havas Worldwide's Prosumer Report, *Hashtag Nation: Marketing to the Selfie Generation*, is one of the first times I've seen a report honestly assess a generation without being unnecessarily divisive. To quote: "What sets young people apart from older generations today is less what they think and feel and more how they spend their time and what tools they use to ease the flow of their lives." I have to admit, as a millennial who has more in common with my 60-year-old aunt Mary than with Taylor Swift, I kind of suspected it all along.

We've ignored the fact that what makes millennials tick is no different from what makes any other person on the planet tick. If our ultimate goal is to make a brand dinner-date-worthy, we should be honest. The problem isn't tonality or tactics or channel choices – the problem is no one wants to have dinner with someone who just retweets what they say, or puts their Instagram photos on a billboard in Times Square. (Even if they pick up the tab!)

Authenticity is being a dinner date with an opinion – an opinion on the world, an opinion on your purpose in the world and a willingness to accept that not everyone will have the same opinions as you do. I know it's scary to think everyone isn't going to love, or even agree with you all of the time. It's hard, and you'll have to work at it and stick to it, but that's what will make you a pretty swell dinner date for any millennial, and most of all, any human.



MAGGIE WINDSOR GROSS is planning director at Havas Worldwide New York.

worked for has wanted to create authentic work – good dinner-date conversation. But despite our common goals and best intentions, very few brands are authentic. It's because, as marketers, we get caught up talking about segments

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