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OneMethod's Sweet Jesus, a cult ice-cream shop, helps the shop show that it can walk the (brand) talk.

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Cossette's creative renaissance served the shop (and SickKids) well on the 2017 awards circuit.

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**ON THE COVER:** We'll admit, it was kinda the "Cossette Show" last year. And these four fellas were the stars. The agency's creatives Craig McIntosh, Peter Ignazi, Jaimes Zentil and Carlos Moreno jumped from stage to stage, collecting medals at almost every awards show for their SickKids work. So it's no surprise they're on top of the 2018 Creative Report Card. The precarious chair shoot took place at Toronto's Westside Studio with the help of photog Nikki Ormerod, who also happened to shoot the "VS" kid portraits. Kudos to the guys for nailing the balancing act. Here's to the Cossette Awesome Show, Great Job! (That's for all you wacky *Tim and Eric* fans.)

## Social reality check

**S**itting at the salon, I recently watched a woman sweep hair trimmings into a heavy-duty dustpan, and then discard the pile into a “Hair Only” bin. It prompted me to ask something I’ve always wondered quietly to myself: “Where in the world do all those locks go?” My imagination takes me to TV show scenes where men in hazmat suits carry biomedical waste in cooler boxes before my stylist responds, “Oh, they’ll be used to clean oil spills.” (It’s true – companies create pool noodle “boons” stuffed with hair to soak up the grease.)

As someone who’s been dying her hair since age 18 and rues not being able to donate to cancer-patient wigs as a result, I sat up with pride knowing my tresses would give back in some way. I actually wouldn’t have known my salon friends were keeping the oceans clean if I hadn’t been so nosy. It’s a deed that goes unnoticed, as the owners don’t make a ballyhoo of it.

Naturally, this got me thinking about corporate philanthropy – specifically, what it looks like when brand giving is tied to cause marketing. How are today’s brands making a more mindful effort to intimately marry the two? And (the age-old question) how are they demonstrating goodwill in a truly genuine way?

Corporate grants and gifting programs (like Apple’s employee donation matching that has seen the tech giant double \$25 million for its charities) were traditionally void of PR. Somewhere in the late ‘80s, company image pressures rose and CSR became a bigger piece of the marketing pie. For the most part, cause marketing has existed in the form of sponsorship. Breast cancer, the “Darling of Corporate America,” is a textbook example of that attachment to a cause, which arguably led to compassion fatigue, the painful reality of pinkwashing.

But now, more brands appear to be rolling up their sleeves and pitching in. They’re not just lining charities with donations; they’re building their walls. We see this in Samsung and IKEA, both featured in our Creative Report Card on p. 18.

The electronics brand is building a more outward cause strategy through projects like the “Samsung Space” for CASSIES Grand Prix winner SickKids (p.36). While still giving funds, the brand added an emotional layer by creating a place for kids to find playful solace at the hospital. Here, the brand’s DNA is baked right in, as it filled the space with VR headsets and tablets to preoccupy patients’ anxious/bored minds. This follows projects like “Look at Me,” where Samsung helped foster human connections by giving tablets to those with autism.

And IKEA is literally creating energy. It’s buying up windmills, plugging in electric cars, and recycling batteries at check-out. More than that, the brand is merging its global CSR goals with local consumer marketing, showing frugal furniture buyers what it’s doing in the field – from humanitarian missions to environmental efforts. Even its catalogues highlight a CSR bent, right next to images of LUSY pillowcases filled with recycled leftovers from IKEA quilts.

We’re learning that it’s not enough to ride the coattails of a cause by simply slapping on a brand badge. And because cause orgs, like SickKids, are adopting unapologetic attitudes, that changes the nature of the supportive relationships brands have with them (so you have no excuse to pinkwash ever again).

Jennifer Horn, editor



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## PREMIUMIZING ICONIC BRANDS

By Justin Dallaire

From craft beer to organic food, consumers have been clamouring for quality offerings. Here's how some less-than-premium brands are responding by adding a touch of lux to their marketing.

## BIGGER ISN'T ALWAYS BETTER

By Josh Kolm

Peersway is a company that casts influencers with micro followings in brand campaigns.

**M**icro-influencers (with 50,000 followers or less) have become a strategic asset in influencer marketing. They are seen as “real people” who give brands access to niche audiences, and are reported to be more engaging than their macro-influencer counterparts.

Last year, influencer marketing firm HelloSociety said it saw a 60% higher engagement rate with its micro-influencer campaigns. They were also seven times more cost-efficient than campaigns that used influencers with larger followings.

Arnab Majumdar believes engagement improves even more when you go lower down the chain. His company, Peersway, is a Toronto influencer marketing platform that specializes in nano-influencers with between 300 and 10,000 followers (mostly family, friends and acquaintances) who put greater stock in what they post.

Influence.co confirmed the inverse correlation between follower counts and engagement rates in an analysis of nearly 3,000 social accounts last year. The talent database found influencers with fewer than 2,000 fans had an engagement rate of 10.7%, compared to 3.1% for those with less than 25,000 followers and 2.4% for those with 100,000-plus.

What's more, Majumdar says quality of that engagement is higher too. “We see more conversational comments. Someone might ask what the influencer is wearing in a photo, and it starts a back-and-forth. Larger influencers get general comments on a post, and it's more one-sided.”

Jess Hunichen is the co-founder of Toronto agency Shine PR, as well as talent management firm, Shine Influencers. She has seen steady demand for influencers with smaller followings – not just from budget-conscious upstart brands, but bigger global companies, too.

“Being able to target different communities within a market is so valuable,” she says.

Majumdar adds that brands can work with multiple nano-influencers – instead of just one big influencer – to get mass reach and still enjoy a higher rate of engagement. For example, a Peersway-created campaign for L’Oreal’s Biologie R.A.W. product line engaged 150 nano-influencers, reaching an audience of over 900,000 Insta users, and generating 58,000 engagements while also growing Biologie’s own following by 10%.

Hunichen adds that a “pool of influencers” allows a brand to target multiple audiences at once. And because of lower costs, it can provide a low-risk, test-and-learn opportunity for a longer-term strategy.



### BUDWEISER ELEVATES THE RED LIGHTS

Over the last five years, Budweiser’s Red Lights have been going off across the country when a fan’s favourite team scores. In an attempt to maintain its momentum, Budweiser added some flair by offering 2,180 limited edition Red Lights plated in 24-carat gold and etched with Wayne Gretzky’s autograph, complete with a certificate of authenticity (important to any high-end memorabilia collector). The premium replicas were conceived by Anomaly and sold online for \$400 apiece – twice as much as the standard light.

### EQUINOX MIMICS HIGH-END RETAIL

Equinox is already considered a high-end fitness

club, but in a new campaign by Wieden + Kennedy New York, the company borrowed tactics from other premium categories and brands. It released a collection of seven luxury goods called “Commitment.” The products are “made from the commitments people make” and include Stonewall Stilettos, made from fragments of the Stonewall Inn (a symbol of LGBT rights) and Eau De Blood, Sweat and Tears, a fragrance infused with the sweat of Kathrine Switzer, the first female Boston Marathon runner. The items were featured in artsy photos by luxury fashion photographer Steven Klein and displayed in high-end retail shops.



**Clockwise from top:**  
The Red Light was premiumized with 24 carats of gold; Equinox makes a commitment to goals; McDonald's teases at an artsy beefburger launch.



### MCDONALD'S GOES BIG WITH MAC

McDonald's Canada marked the return of the Big Mac with Bacon with a campaign more befitting of a high-end fashion brand. The QSR and Cossette spent a week teasing consumers with unbranded ads announcing the arrival of something called “BMxB.” The black-and-white ads featured models typically seen in lifestyle categories discussing, with artistic flair, the nature of “collaborations.” The campaign then turned ironic as McDonald's revealed the identity and meaning behind “BMxB” in TV, video and OOH. It was partially a send-up of how fashion brands and even musicians hype new releases, but it was also to show the restaurant doesn't take itself too seriously.



## A HIGH-STYLE RETAIL MODEL

Can retail design change the public's perception of buying marijuana?

While regulatory details for recreational cannabis are still being finalized, Spirit Leaf is putting its best design forward. It plans to franchise a community-focused retail model in an effort to become the next “iconic Canadian brand.”

The Calgary company has already secured 100 agreements (all in various stages of development) for locations across Alberta, B.C., Manitoba, Saskatchewan, and Newfoundland & Labrador (provinces where private storefronts will be permitted).

It's not an easy path forward in the emerging category: despite the majority of Canadians supporting legalization of recreational cannabis, some citizens and municipalities have expressed discomfort with the idea of a weed store opening near their homes.

Jessica Archeval, design manager at Tricario (the architecture firm behind the concept) says that's part of why they pursued more of a high-end design approach, distancing it from both the stereotypical, black-light head shop and clinical dispensary.

“With any new retail concept, people

can feel unsure of the buying process,” she says. “We had to make sure the branches were inviting, comfortable and made people want to participate in the process.”

The retail space (which was also designed with the help of cannabis-focused interior design co. Seven Points Interiors) takes its cue from premium lifestyle and wellness brands, comparable to Rag and Bone or Saje. Distressed wood and metal accents in the decor aim to add unique character.

A “Bud Bar” with tablets will allow customers to take questionnaires and read about products – something especially important at the outset of legalization when familiarity will be lower and brand positioning and preferences have yet to be established.

The idea is to position the Spirit Leaf as a positive, spirited lifestyle brand. Art and signage on the walls not only tell that story, but potentially recreate it in 100 locations as part of its goal to be a national institution.

“That's more important than just putting wood on the walls because you want it to look rustic,” Archeval says. “[The] space has more form and function if you use it to reinforce the community Spirit Leaf is looking to establish.” **JK**



# CONSULTING AN (EX)MARKETER



performance will help reinforce, in their mind, what their role is.”

## **She believes creativity has a place in smart, tactical messages.**

“Marketers are still learning that there isn’t a distinction between an award at Cannes and digital response advertising when it comes to results. It’s similar to years ago when we looked at above-the-line versus below-the-line advertising. Creativity has a huge amount of value no matter where the message comes from. If the brand has the same voice and the same meaning to the customer, the more personal and relevant we can make these one-to-one messages that used to be intrusive, hard to do well and limited in scale.”

## **Brands can finally deliver on the promise of personalization.**

“There are four Rs we talk about that make it easier for customers to say yes

to letting you use their data: recognize them, remember them, recommend meaningful things and be relevant. It’s not just adding someone’s name to a message, but it’s knowing what to recommend to them, the right time to contact them, what is delivered to them. And it’s not just digital messages, sending a physical piece of mail can be triggered by an online activity or what you’ve been searching, and we’ve seen dramatic results from that. We’re finally at the stage where we’re able to do that at scale and with a degree of intimacy that creates value.

Here’s an example. You arrive at the airport, check in and get through security with some of the blockchain-based biometric tech we’ve been working on. Your watch is tracking your steps, but also what you ate today because you paid for it with your credit card or phone. When you land, the taxi company sends you a notification to let you know that it’ll be waiting to pick you up, knowing where and when you’ll get there. You get to the hotel, have a key uploaded to your phone and get meal recommendations based on information you gave to the hotel, what you’ve eaten already and searches you’ve done on your phone. That’s an experience a customer will be okay with getting ads around or sharing data for because it’s relevant. They can opt out, which is an important option to give them so it’s not intrusive, but you can also show them why they should trust you with data and what the benefit is.” **JK**

**I**n 2011, Jennifer Steckel Elliott was named one of *strategy’s* Marketers of the Year for her work at Danier Leather. Six months later, she moved into the world of technology and start-ups (a career move trend we’re seeing today), working as an advisor and investor across industries.

Now, she’s at Ireland-based Accenture, leading a new practice in Toronto that works directly with senior marketing leaders in financial services. We spoke with Steckel Elliott about being more customer-centric, the role of creativity in data-driven marketing and why marketers shouldn’t be afraid of innovation. Here’s what we learned.

## **Marketers don’t need to be afraid of technology.**

“It’s really important to remember that things like the price-value equation and the expectations of a brand aren’t changing. That’s a pillar marketers can stand on if they are looking for stability. They are still guardians of the brand. If they can integrate their familiar ecosystem to connected, branded performance marketing, which happens to be tied to data and enabled by technology, they’ll be more comfortable because it’s familiar.

Marketers should only be intimidated if they’re not paying attention. The more marketers position themselves as custodians of the brand and let the brand be what drives performance, they will be well-positioned for success. There’s tech and new skills involved, but I think expanding their view of what can drive a brand’s

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GENERAL MILLS' EMMA ERIKSSON



KOHO'S JASON CHANEY

# The nature of change

WHILE NO TWO MARKETERS' JOBS ARE QUITE THE SAME, there are challenges common to anyone trying to establish rapport with Canada's increasingly complex consumers. So when it came time to prepare *strategy's* Marketing Evolution conference – a summit of experts exploring how to future-proof marketing – we decided to round up some brand leaders to weigh in.

One conversation took place over dinner at Toronto's Böehmer restaurant. At the table were Emma Eriksson, VP marketing at General Mills Canada; Lori Davison, VP of brand strategy and communication at the SickKids Foundation; and Jason Chaney, former chief strategy officer at Cossette and now CCO at financial startup Koho. Despite working in different sectors, the group faces common challenges from the speed of innovation to technology investment and pursuit of talent.

ROUNDTABLE MODERATED BY JOSH KOLM AND EDITED BY JEREMY LLOYD



**STRATEGY:** We're seeing companies such as Unilever launch products like ApotheCARE way faster than has been typical. They're acting like startups. The CPG co's CFO was quoted as saying it's more important to be fast than absolutely certain. Are you guys seeing that and are you able to work more quickly?

**EMMA ERIKSSON:** I think that sentiment is there. For me, there's some complexity in the supply chain that maybe holds me back sometimes. But the sentiment is there. Go and go fast! But for a lot of the categories, this is what's needed to bring back excitement for the job.

**Jason, you're actually at a startup. Does that culture of speed ever get out of control?**

**JASON CHANEY:** Whether you're in a startup organization or whether you're in a large organization with an innovative culture, it really comes down to faith in the people to do the things that they need to do properly. Every day, whether you test something or don't test something, whether you're iterating and looking at the data or not, every decision you make is some form of bet.

And so, if you're making that bet, then you're ultimately making a bet on the people making those decisions. To facilitate that, you really need a culture of trust, hiring the people that you believe are best to do those jobs.

At Koho, our CEO has literally said, "Do what you need to do. Don't ask, just do. I've hired you to do these jobs. I don't want you to ask to do your jobs." We communicate quite often. And I think the frequency of communication is probably greater than anything I've experienced in my life. It's a little bit easier because we're a smaller organization.

**Is there much opportunity to use this approach in the not-for-profit world?**

**LORI DAVISON:** Our culture is surprisingly entrepreneurial. That was a really delightful surprise when I went to SickKids. We actually just did our employee survey and I was looking at the results today. And that was one of the top things that our employees say about the culture: it's brave and innovative and takes risks. And I



**SICKKIDS' LORI DAVISON**

**"IT'S A LOT OF THINKING ABOUT HOW TECHNOLOGY CAN HELP US MAKE THE 'ASK' IN NEW WAYS AND IN NEW PLACES."**

**LORI DAVISON, SICKKIDS**

think that comes from the CEO and moves down in any organization. If you think of SickKids hospital, it's founded on principles of innovation. We began 3D printing organs when one of the doctors built one in his basement. That actually goes back to one of the first incubators, which was built in the basement of a SickKids doctor in, you know, 1900.

**Lori, when you look at your talent pipeline, what type of people are standing out?**

**DAVISON:** Because things are so complex now, and there are so many disparate channels

and activities and technology that you can take advantage of, it seems to me that in the leadership role, you have to be a generalist. Because I just don't know how you can move things forward if you're not able to conceptualize across a lot of different areas.

The people who are in manager roles, I tend to look more at their generalized knowledge and skillsets. But then, you need specialists as well, because there's so much to know about so many things that you need people who have that focus. So it's kind of an ecosystem, really. You need a bit of it all in order to complete an organism that functions well.

**ERIKSSON:** I often think about how and when to hire agencies to do certain things. Who's going to be hiring people that are at the cutting edge or have depth of experience within a certain area? And then, what should we have our internal teams do? That's also something that we're constantly looking at, too. We've got some experts internally, but we've mostly decided to work with agencies that bring expertise.

would have someone at the till asking you if you want to make a donation, write your name on a leaf and put it on the tree, or whatever. We now have self-checkout. There's no longer someone there to make that ask, so how do we adapt to that new scenario? We're looking at partnering with retailers to see if there can be an ask on the screen to round up a purchase.

There are other changes in the way people make donations. It's exponentially becoming an online experience, where there isn't a conversation. How do we dimensionalize that? How do we bring emotion to the experience of donating on your phone? And

how do we make the actual transaction as seamless and quick as possible, so that the user doesn't get frustrated and give up?

**Jason, you moved from an agency to a tech-focused startup. Has your perception on technology changed as a result?**


**CHANEY:** As a relatively new entrant in fintech in Canada, Koho is obviously developing a blockchain and AI as central to our business and product development. But we actually have to find ways to humanize the experience. It can be very easy to become a full-on technology company and completely disconnect yourself from your audience. We strive every day to actually infuse a real strong sense of humanity into our experiences and our brand as well. So, it almost creates a whiplash where we're going to over-emphasize the humanity of the experience.

**It feels strange having a conversation about technology without mentioning voice these days. Is everyone here exploring Alexa?**

**DAVISON:** We currently use Twitter for customer service, to respond to inquiries. I can see ultimately transitioning over to some kind of voice scenario there, and in a promotional way, I'm sure, if we get creative. As soon as it's got enough critical mass, every agency will be pitching ideas for it. And we'll buy them... My community manager is constantly getting asked whether the person that knocked on [someone's] door saying they're from SickKids is legitimate. So, I could see something like "Alexa, are SickKids currently canvassing in X area?"

**CHANEY:** Think about any kind of customer support mechanism, and Alexa would be the natural place, right? FAQs and support systems would be amazing for Alexa.

**Jason, as our resident fintech expert, how do you think blockchain will make its mark on brands?**

**CHANEY:** Supply chain verification or authentication. It'll put pressure on brands to ensure they're sourcing their products from where they say they're sourcing their products from. It will actually verify, right down to the grains within certain products, where ingredients been sourced, where they've been produced and processed. You won't see that process as a consumer, but you'll be able to ask that question of Alexa and all those things will be 100% verified with blockchain. 

**"WHETHER YOU TEST SOMETHING OR DON'T, WHETHER YOU'RE ITERATING AND LOOKING AT DATA, EVERY DECISION IS SOME FORM OF BET." JASON CHANEY, KOHO**

**Are there enough of those generalists?**

**ERIKSSON:** Where we hire, where we tend to grow, most people want to be generalists. But maybe we haven't completely nailed a career path for the people who want to be more specialist. Our organization is not quite designed for that. So that's something that we're going to actually have to work on more. You get to a point where those people get stuck and can't see where they'll go next.

**Speaking of the cutting edge, what technologies are you prioritizing right now?**

**DAVISON:** For us, as a fundraising organization, it's a lot of thinking about how technology can help us make the 'ask' in new ways and in new places. How do we adapt to the way technology is influencing retail? For example, historically, we



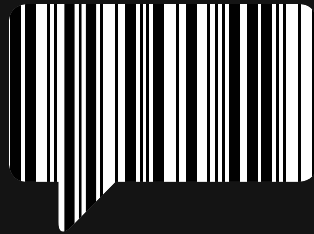
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# WHAT DOES IT TAKE TO BRAND AN AGENCY?



What's more, since client demand tends to drive an agency's offering, and because clients across categories have similar needs (on a macro-level), agencies end up providing similar services, says Steve Miller, SVP/CD at OneMethod.

The result is a homogenous landscape, with most agencies growing because of the creative or strategic teams leading their work – not necessarily because of their own branding power. While amazing work will always be a differentiating factor, what happens when your creative powerhouse leaves?

And for founders often intrinsically tied to the agency they built – a lack of succession planning can cost them their legacies.

It's not hard to find examples of agencies folding not long after their founding creative clout moved on.

After Geoffrey Roche's Lowe Roche sold to Interpublic, and Roche himself stepped down in 2011, the agency – once a behemoth in Canada – struggled to grow and work with clients beyond smaller local ones. Holding company IPG officially shuttered the agency three years later in 2015, citing a lack of critical mass at the shop. Roche fired back at the time, criticizing the direction the company took the agency after he left.

"The creation of an agency [tends to require] creative

strength," says Rob Dickson, an M&A advisor who has worked with agencies like Grey on its acquisition of Tank, Dentsu's purchase of Grip, Twist Image's sale to J. Walter Thompson and John St.'s acquisition by WPP. But, he adds, succeeding an agency requires a different, more business and bottom-line centric approach. (As such, he says the perfect person to launch an agency is a CD, but an accounts person should be the one who takes over

CREATING A BRANDING STRATEGY (THAT GOES BEYOND TALENT STRENGTH) TAKES PLANNING AND A DEEPER FOCUS ON WHAT YOUR SHOP STANDS FOR.

BY MEGAN HAYNES



Like many businesses, ad agencies struggle with branding. As a service provider, turning their own creative lens internally tends to be an after-thought – something that can be done once they've secured the next client, launched that campaign, grown the team.

"What's that saying? The shoemaker's kids always get the worst shoes," says Arthur Fleishmann, CEO of Toronto agency John St.

**Left, from top:** OneMethod is building businesses and brands, like cult ice cream shop Sweet Jesus, to act as an extension of its own; Zulu Alpha Kilo created a feisty reputation for itself with #saynotospec; Sid Lee breaks through with new human-centric branding. **Right:** Cats helped put John St. and its “founding five” on the global map.

next.)

When it comes to creating a succession plan, Dickson is a strong advocate of selling to larger networks or merging with other agencies. It opens up new avenues for career growth and client opportunities for smaller companies, he says, but it can also address one of the biggest concerns for founding partners: money.

Some agencies have successfully created structures that allow founding partners to lessen their financial stake. Lg2, for example, created a shell company Lg2345, which over the course of 10 years, used agency profits to buy back shares from the founding partners that were then sold to new partners.

John St.’s strategy, on the other hand, was to sell. In 2013, it was purchased by WPP, kicking off a longer-term succession plan for the founding partners, says Fleishmann. Conversations first began in 2009 about the future of the founding five: Fleishmann, then-CDs Angus Tucker and Stephen Jurisic, executive manager of operations Jane Tucker and executive director of strategic planning Emily Bain.

Nearly a decade later, phase one of the company’s succession plan was completed in 2017 with the departures of Jurisic and Bain. John St. also put in place a management team that includes Megan Towers, executive director of strategy; Mooren Bofill, executive director of design; Cas Binnington, executive director of production; and Stephanie Hurst, executive director of client engagement. Each position represents a pillar of the business Fleishmann says is becoming more important to clients.

The decision was made to sell the agency so it could open more career opportunities for the founders (should they decide to leave John St., but stay in the ad industry), but also allow the shop to grow beyond its entrepreneurial roots, Fleishmann says.

Once the decision was made, it became a question

of timing: “You don’t want to have to sell when you feel like you have to sell,” says Tucker. “That’s not good marketing, not good for negotiating.”

In 2013, the shop was still riding a high of multiple award-winning campaigns, a number of Agency of the Year honours from *strategy* and *Marketing Magazine* not to mention the viral hit “Catvertising,” which helped put the agency on the global map. The result was negotiating

clout, which John St. used to better control some of the terms of the sale, Tucker adds (emphasis was placed, he says, on maintaining the cultural integrity of the agency). If the brand hadn’t been as strong as it was, who knows if they’d have been able to negotiate the way they did.

Holding companies aren’t exactly novices in the agency world, adds Dickson. They already have robust creative offerings, many of which are globally competitive, long-storied shops.

To attract their attention, agencies need to have a strong differentiator and great creative isn’t necessarily enough. Looking at the current M&A market, Dixon says that these holding companies are increasingly looking for skills further up the path-to-purchase. They have their strong creative powerhouses with the likes of DDB, Leo Burnett or JWT. Now they’re hunting for agencies with stronger CRM offerings, deep data smarts, or e-commerce capabilities.

So a strong differentiation that can help agencies stand out in the clutter among clients is an investment that works near (attracting new biz) and long-term (attracting offers).

OneMethod credits its MethLab as a way to attract new clients. The incubator, which first launched popular taco chain La Carnita, followed by ice-cream chain Sweet Jesus and OneMeth clothing, allows the entrepreneurial bent to permeate the agency – and the MethLab is living proof of that mantra, says Miller. When they meet with clients and say they have an entrepreneurial spirit, they



**“ONCE YOU KNOW YOU’RE LEAVING, IT’S NOT GOING TO BE EASY. ESPECIALLY IF YOU’VE BUILT THE AGENCY ON THE BRILLIANCE OF AN INDIVIDUAL.”**

– Rob Dickson, M&A Advisor.



**Above:** Rethink's founders (circa 1999 and now) use their shop's indie status as a differentiation point; Frank Zulu, a fictitious ad man, poses for Zulu Alpha Kilo in parody ads that paint the agency as counter-culture.

aren't just talking big, he says. The team has extension brands they can physically show clients.

What's more, Max Sawka, ACD at the shop, says it gives the agency an opportunity to talk about what's failed – something few are able to do when showing brand work. "People always talk about 'You should be able to fail,'" he says. "When it's other people's money, we try not to fail. But our own money, that's OK. I love telling people about those stories, what we learned from it, and how we can apply it to other brands."

"It means you're honest," adds Miller. "You're not hiding anything, and I think clients want that honesty and transparency in a relationship."

For shops like Rethink, the agency's independence has been a key to its success, helping it secure new business as a point of difference in the heavily holding-co-backed market, says founder and national CD Chris Staples. As part of the pitching process, he says, Rethink will often play up its cross-Canada capabilities, coupled with its indie cred.

To address the concern of succession planning, the founding trio have been selling their shares to new partners plucked internally, and have evolved the partner structure to reward and advance the careers of key successors. And while Staples and fellow national CD Ian Grais remain largely the face of the agency (consistently ranking high on *strategy*'s Creative Report Card), more effort has been made to bring up other

creative talent on the list, such as CDs Aaron Starkman (ranked #16), Joel Holtby and Mike Dubrick (the creatives behind Molson's Red Fridge).

But Dickson cautions against only looking internally for successors, rather than externally. It's a common fear among leaders: if you hire outside the shop, the new person could come in and do damage to the culture and brand you've cultivated.

Dickson says major departures from key players at the agency will inevitably shake things up. "Lots of agency [founders] don't want anything to change [when they or top talent leave]," he says. "But it has to change. It's never going to be the same. Once you know you're leaving the company, it's not going to be easy – especially if you've built the agency on the brilliance of an individual creative superstar. Your business is already being disrupted."

That cast-a-wide-net approach is what Zulu Alpha Kilo is taking. Zak Mroueh, founder of the shop that bears the acronym of his name, is currently undergoing a global CD search using a U.S. recruitment firm to find someone to lead creative and eventually succeed him.

"It's nothing against the talent in Canada – and we may even hire a Canadian creative director," he says. "But if we want to compete globally, we need to make sure we have the best talent possible."

Zulu, arguably, already has a strong brand. It's well-known for its anti-spec stance, which Mroueh says hasn't hindered new business growth, and is something clients respect the agency for. It's also known for its desire to be a bit counter-culture. For example, for years, the agency's website hosted nothing but a contact number. And in 2016, Zulu created a tongue-in-cheek fictional shop, with fake founders and clients to populate its site.

Coming on the heels of back-to-back Small Agency of the Year wins in U.S. publication *AdAge*, Mroueh has also turned his attention to other markets. "I want to be the best creative company in the world," he's fond of saying.

The agency has picked up new global client business, which includes U.S.-based tech startup Wink, as well as received requests to open up offices in new cities, but Mroueh says the first step is to find a globally minded-creative to join the team. "I want to have the best creative talent before we start opening up other offices."

Evolving the agency brand can be challenging – but it's necessary for agencies looking to grow. Sid Lee, for example, recently unveiled a new brand positioning for its 25th anniversary – shifting from having a cool, youthful edge to being a more human-backed agency.

For years, Montreal's Sid Lee was a challenger brand, says CEO Bertrand Cesvet. The clients it worked with,



including Cirque and Adidas, helped shape the agency's hip identity, and Cesvet says it wasn't unusual for interested clients to come knocking with the phrase, "My kid told me about Sid Lee."

But as the shop looks to the next 25 years, it realized it was no longer the young, outsider shop and that it was time to shift towards more mainstream branding, he says. Its cool factor is still there, but Sid Lee will increasingly put the human face of the brand more front-and-centre, as well as emphasize the collective mindset at the agency through its design touchpoints. It's a collective, says Cesvet and that's going to become clearer in how it talks about itself.

For some agencies, an internal rebrand is an opportunity to pivot at low points, carving a path forward when the deck is stacked against them.

FCB, for example, faced huge challenges in 2014 and 2015 after a number of clients shuffled to new agency shops, says co-CCO Nancy Crimi-Lamanna. Among the FCB networks, Canada was ranked last in employee satisfaction, and agency growth had stagnated. Talent was leaving, which further exasperated the problem. The FCB brand took a hit.

To address the concern, the shop brought aboard a completely new leadership team, including Crimi-Lamanna and Jeff Hilts as co-CCOs, Tyler Turnbull as CEO and Shelley Brown to lead strategic efforts. A concerted effort was made to reshape the image of the agency in the eyes of its employees (who were suffering from low morale), but also its clients.

Digital became the mantra for the shop – with every single employee going through Google AdWords training (which thus inspired the multi-Cannes winning "Down Syndrome Answers" campaign, see p. 38). Next up, FCB is looking at training in automation, and reports that it's increased employee education investments by 30% year-over-year.

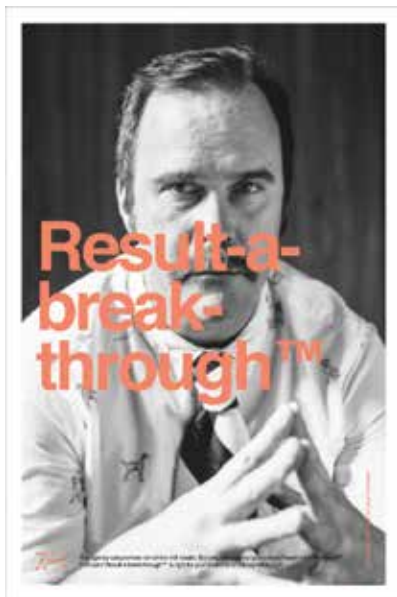
Internally, the shop created better cross-agency sharing with weekly meetings in a bid to ensure great creative ideas were never missed, while externally, FCB played up its digital acumen, culminating in the brand's

2016 and 2017 Digital Agency of the Year wins.

"It's purposeful – we aren't even going after [strategy's] Agency of the Year – we wanted to be Digital Agency of the Year," Crimi-Lamanna says. The result has been year-over-year growth and new clients, including Air Canada, the Ministry of Education and BMO.

Next, amid the #MeToo #TimesUp movement, the agency is tackling (and talking about) diversity, inclusion and safe workplace training, hoping to become a leader in the neglected space of inclusivity, Crimi-Lamanna says. It's a white-space, as few agencies are proactively tackling the topic – and it could potentially become a point of differentiation for FCB.

As agencies plot their course forward, there's a myriad




**"WHEN IT'S OTHER PEOPLE'S MONEY, WE TRY NOT TO FAIL. BUT OUR OWN MONEY, THAT'S OK. I LOVE TELLING PEOPLE WHAT WE LEARNED, AND HOW WE CAN APPLY IT TO OTHER BRANDS,"**

**- Max Sawka, OneMethod**

of things to consider – having the right talent on staff; the expertise today to deal with tomorrow's unknowable problems; ensuring the leadership team reflects the changing face of Canadians.

But as agencies turn towards their future leadership planning, a greater focus needs to be placed on building out that unique identity. Yes, clients need a bit of

everything from their agency partners – and as a client-centric business, whose profits rise and fall with how satisfied a brand is with your work, it's easy to focus all your attention on your output or robust creative offering. But by trying to stand for everything many creative shops end up lost in a crowd of voices.

As Dickson says, starting a creative shop needs a creative lens. So why not turn that internally? 

# Creative Report Card

**WE'VE CRUNCHED THE NUMBERS** and let computers confirm what anyone who's been paying attention already knows: 2017 was a huge year for Cossette.

Under the leadership of Peter Ignazi and Carlos Moreno (#1 CDs), the agency and its creatives swept the CRC rankings. The duo have helped precipitate a creative renaissance at the 45-year-old agency. We asked Cossette's Jaimes Zentil (top CW) and Craig McIntosh (top AD) about it, and also spoke with the shop's former CSO and #1 Planner Jason Chaney to see how he's transferring his skills to his new post at Koho.

The agency's impressive show on the awards circuit was in part thanks to SickKids (#1 Brand), whose "VS" platform redefined the organization and led to an unprecedented number of donations.

The campaign earned it a ton of trophies across the regional, national and international award shows we compile for the CRC (see more about the methodology on p. 29).

Read on to learn about the top agencies, brands, creatives and planners, and details about the work you may have missed, from runner-up brands IKEA and CDSS. And don't forget to go online for the complete CRC list.

## THE LISTS

### BRANDS

1. SickKids Foundation
2. Canadian Down Syndrome Society
3. IKEA
4. Rethink Breast Cancer
5. Farnham Ale & Lager
6. Fuel Transport
7. Innocence Canada
8. Molson Coors Brewing Company
9. Labatt Brewing Company
10. White Ribbon

### AGENCIES

1. Cossette
2. Lg2
3. Leo Burnett
4. FCB Canada
5. Rethink
6. Sid Lee
7. John St.
8. J. Walter Thompson
9. BBDO
10. KBS Canada

### CREATIVE DIRECTORS

1. Carlos Moreno, Cossette
1. Peter Ignazi, Cossette
3. Judy John, Leo Burnett
4. Craig McIntosh, Cossette
4. Jaimes Zentil, Cossette
6. Lisa Greenberg, Leo Burnett
7. Nancy Crimi-Lamanna, FCB
7. Jeff Hiltz, FCB
9. Jon Flannery, FCB
10. Ian Grais, Rethink
10. Chris Staples, Rethink



## ART DIRECTORS

1. Jaimes Zentil, Cossette
2. Simon Tuplin, freelance for Cossette
3. Anthony Chelvanathan, Leo Burnett
4. Gustavo Oregel, Ariad Communications (formerly at Cossette)
5. Zachary Bautista, Rethink (formerly at Lg2)
6. Luc Du Sault, Lg2
7. Joel Holtby, Rethink
8. Dominic Liu, Sid Lee
8. Laura Soper, Sid Lee
10. Jess Carter, KBS

## COPY WRITERS

1. Craig McIntosh, Cossette
2. Peter Gardiner, freelance for FCB / Rethink
3. Steve Persico, Leo Burnett
4. Ariel Riske, Lg2
5. Nicolas Boisvert, Lg2
6. Andrew Ennals, freelance for Sid Lee
6. Meaghan Nicol, Sid Lee
6. Zachary Radford, Sid Lee
9. Luc Du Sault, Lg2
10. Xavier Blais, Rethink

## PLANNERS

1. Jason Chaney, Koho (formerly at Cossette)
2. Brent Nelsen, Leo Burnett
2. Tahir Ahmad, Leo Burnett
4. Fernando Aloise, Cossette
5. Shelagh Hartford, FCB
6. Shelley Brown, FCB
7. Eryn LeMesurier, FCB
8. Tara O'Doherty, RED Academy (formerly at Cossette)
9. Thomas Wilkins, FCB/Six
10. Meg Siegel, Lg2







# Brands join SickKids' fight

BY SNEH DUGGAL

THE TOP ADVERTISER ON HOW IT'S COLLABORATING WITH CORPORATE PARTNERS.

Many battles are fought at SickKids. Homesickness is one of them.

Removed from family and friends, child patients spend days, weeks and even months in a hospital bed with only a handful of comforts from home. Making their stay a little less lonely, Samsung recently renovated the atrium on the ninth floor of SickKids to create a space that gives wistful kids an escape from their hospital routine. Here, they're able to play with games and gadgets from the electronics brand, which also lined cubbies and shelves with toys and books.

"It will bring patients closer to the things they love, without leaving the hospital," says a voiceover in a video revealing the Samsung Space, before it debuted in March 2017.

To support its opening, the brand (which has been a SickKids donor for many years) also created a touching spot that shows Elina, a SickKids patient who is battling cancer, sitting in her hospital bed. She is given a Samsung VR headset, loaded with content that allows her to visit her local dog park, a beach near her home and her school, where classmates are seen shaving their heads in support.

This is just one example of how SickKids has integrated the "VS" platform into its corporate partnerships – allowing brand partners to choose a "battle" (such as "Missing Home" for Samsung) they can own, says Kate Torrance, the foundation's director of integrated brand marketing. "[It] really ladders up to what you do and what your organization cares about."

From a bold first spot and a stream of commercials that followed, to its manifestation in fundraising and recruiting efforts, the "VS" platform has evolved to become an ever-present force for the SickKids brand. It has permeated the hallways of the foundation and its hospital, and contributed to SickKids taking the top brand spot on this year's Creative Report Card.

When the foundation launched the "SickKids VS Limits" campaign in October and announced its goal to raise \$1.3 billion over five years, it also identified brand partners and organizations that had already donated or made pledges towards this goal. The foundation helped each choose a "VS" battle to stand behind and created banners with

## SickKids VS: Behind the scenes



"Undeniable" took seven days to shoot. The biggest challenge was figuring out how to film inside a working hospital, as many of the kids were in the middle of treatment. One scene shows kids running barefoot in a field. For safety reasons, they wore shoes for the shoot, but the footwear was removed during postproduction. Some patients with more complex conditions couldn't be in large crowds, so they had to be filmed individually.





personalized taglines. LCBO, for example, contributed to the overall goal, so its banner reads “LCBO VS Limits.” Others, like Travel Brands and RedTag.ca gave to specific areas like cardiology, so their banner reads “VS BrokenHearts.” Each were hung from rafters at the Mattamy Athletic Centre during the campaign and later given to the partners.

“That’s where there is real longevity potential with this platform, because it could be customized by donor, by battle,” says Torrance. “One of the things that we’ve been most proud... is the way donors have adopted [the platform] and run with it on their own.”

Meanwhile, others have used their own platforms to get the public to pitch in. For example, food ordering service Ritual joined the “SickKids VS Limits” campaign by giving users the option to donate \$2, \$5 or \$10 to SickKids through its app.

And the foundation itself has been encouraging donations through gifting programs. Released in a lead-up to Mother’s and Father’s Day, the “MomStrong” and “DadStrong” spots asked Canadians to pay tribute to their parents by gifting a SickKids mom or dad with items like a glider chair, a basket of toys or video games through its Get Better Gifts program. The Mother’s Day effort saw a 273% increase in fundraising over the previous year.

The spots focused on parents instead of the kids, telling stories from the point of view of a mother or father going through an “extreme circumstance,” says Lori Davison, VP of brand strategy and communications, adding that the approach brings a sense of urgency.

Being a mother of a hospitalized child, or a parent who works all day and then stays with their child at night are “profound human experiences,” says Davison. “So our decision to go there was really part of our strategy to surface emotionally resonant stories that hopefully will motivate people to want to give.”

Adding to this idea of “urgency,” the “SickKids VS 5000” campaign was developed with the aim of drawing in 5,000 new monthly donors in only six weeks. The spot directed people to the foundation’s donation page where they could sign-up and become monthly donors, while door-to-door canvassers also recruited people on iPads. Davison says the November campaign pulled in 6,500 new donors.

“That was really aggressive and ambitious for us, we’ve never seen that kind of acquisition before – but using the VS construct to give Toronto that challenge, people instantly understood that it was a goal and that they had to help us get there,” says Torrance.

The foundation’s goal is to raise \$140 million each fiscal year (beginning April 1) and for the first time ever, it reached \$100 million by December 31. Donations are now being driven by the new “All-In” campaign, yet another piece that rallies the public to help “fund the fight” and build a new hospital – a natural evolution of a campaign that has been encouraging team effort all along. “No one is seeing an end date [for the platform],” adds Torrance. “No one is seeing that this will get tired, because at its core, it’s connected to a truth about SickKids.”



“All-In” was shot during a heat wave that struck Toronto. At times, there were 10 assistant directors on site to help manage the 250 patients and their families present for the shoot. Production folk would do a “sweep” of each location to ensure there weren’t any dangerous objects. The best part was to see the bond between the kids. “If you see a child being helped by another child in the spot, that’s really what was happening,” says Davison.



The crew filming the “Missing Home” scene on the hospital’s helipad (where three giant holiday cookies were transported) had to go through hours of safety training. They did drills to practice clearing the rooftop in 10 minutes in case of an emergency landing – which actually happened. The chef in the spot is the actual resident cook at SickKids. And for all you bakers, sorry to disappoint, but those giant cookies were just props.



# Cossette's got global goals

THE #1 CRC AGENCY IS IN THE MIDST OF A CREATIVE RENAISSANCE, THANKS TO TOP CDS **CARLOS MORENO** AND **PETER IGNAZI** AT THE HELM.

BY **CHRIS POWELL**

Peter Ignazi, Cossette's newly minted global CCO, is just about to leave our 40-minute meeting in the office of EVP, GM Daniel Shearer when he notices that the light switches are crooked and slightly misaligned.

"These things drive him crazy," says Ignazi with an impish smile, pulling out his phone and taking a picture to send to Shearer, who is out of the office on business and something of a perfectionist when it comes to his workspace. "This is messy for him," he says jokingly, gesturing around the impeccably ordered office.

A crooked light switch might seem insignificant, but Ignazi and his team didn't get to the top of the CRC by overlooking the small stuff.

Ignazi and fellow global CCO, Carlos Moreno, have been putting their creative imprimatur on Cossette ever since they shocked the Canadian agency world by defecting from BBDO in 2015.

Creative partners since first meeting at MacLaren McCann in 1998, the two have overseen a period of creative excellence rivalling any in the agency's 45-year history. Cossette's recent remarkable run has led to accolades at national and international shows for work with

clients including SickKids, McDonald's and General Mills. The hugely successful and influential SickKids "VS" campaign alone collected eight Lions in Cannes last year, where it was instrumental in pushing Canada to a record 44 Lions.

Along the way Ignazi and Moreno have bolstered the creative team with hires that include #1 Copywriter Craig McIntosh and #1 Art Director Jaimes Zentil (both worked on the "VS" platform, and also racked up CRC points for Budweiser's Red Light).

The hires are among broader changes to Cossette's creative ranks that has seen Sonia Girouard named CD for Quebec City, and Montreal's leadership divided among five VPs, each representing a different discipline: Chris Bergeron (content experience); Barbara Jacques (design and branding); Daniel Ouellett (strategy and experience design); Anne-Claude Chénier (creative advertising); and Michel-Alex Lessard (strategy).

"Everything was in place in terms of the culture and philosophy, we just needed to find a way of looking at creative that would bring us to





the next level," says Ignazi of the hires and promotions. "One of our big jobs was attracting the right kind of people and getting the right kind of work out of the people who were here."

Global CEO Melanie Dunn says Cossette is in the midst of an "ongoing and never-ending" transformation under its owner of three years, China's BlueFocus, but is unequivocal about the impact Ignazi and Moreno have had since their arrival. She says the pair's January promotion to the role of co-global CCOs will play a critical role as the shop continues to expand into international markets, particularly Asia.

"I need global creative leaders who can help me expand the brand," says Dunn. "It's about inspiring the people [in Canada] but also making sure that our creative voice and vision resonates in every country."

There is a large poster in Cossette's Toronto office that reads, "Creativity is not a risk." This has become a mantra for the agency, manifesting itself in category-defining work like "VS" and Honey Nut Cheerios' "Bring Back the Bees."

Ignazi and Moreno boast impeccable creative credentials that include a combined 23 Cannes Lions, 26 Clios and 19 Gold ADCC Awards, but Ignazi says their leadership style is designed to encourage creativity. "It's more creative directing as opposed to creative dictating," he says.

"It's not about how we think about things, but allowing people to flourish and bring their ideas to the table," adds Moreno. "If it feels correct to the team, we will help them make it better and sell it through as far as we can in terms of making it come to life."

**Far left, right:** Enthusiastic Carlos Moreno and pensive Peter Ignazi take home the top CD honours.

**Centre, clockwise:** Some of the campaigns that led to Cossette's CRC sweep: "Is it a Big Mac?" for McDonald's; a "SickKids VS Food Allergy" poster; Femcare brand Easy shuns menstrual shame; Honey Nut Cheerios wants to "Bring Back The Bees."

They've also championed a process that Moreno refers to as a "creative scrimmage," where clients are privy to the messy creative process, not just the polished final product. "It's imperative we bring them in early and make them part of the process," says Moreno. "We are up front with our clients: This process will be ugly, and you'll be a part of it. You'll see a lot of really bad shit before we get to the greatness, but it will come. It's where 'VS' came from."

While that work has attracted most of the plaudits, other Cossette campaigns are emblematic of Ignazi and Moreno's desire to make Cossette a "globally famous" agency. That includes "Bring Back the Bees," which was picked up in the U.S. and the "Is it a Big Mac?" work for McDonald's, adapted for markets including France.

Canada's long-standing reputation for self-effacement is perhaps best embodied by a conversation Ignazi once had with Pete Favat, CCO at Deutsch in Los Angeles, while judging an awards show last year.

"He was saying, 'You Canadians do a lot of good work; I didn't realize that. You need a better PR agency,'" says Ignazi. "I think we have great work here, but in general we don't do enough beating of our own drum."

Canadians may not be boastful or prideful by nature, but Moreno can't help notice a sense of pride within the agency. "There's an energy in this place and everyone's got a bit of a spring in their step," he says. "The work is going to lead the way, so that's what we're going to concentrate on."

It's that kind of attitude that will ensure the lights – crooked switches and all – stay on at Cossette long into the future.



# Creatives to watch

THIS YEAR'S #1 COPYWRITER **CRAIG MCINTOSH** AND #1 ART DIRECTOR **JAIMES ZENTIL** TALK ABOUT THEIR WORK PROCESS AND HOW FIGHTING LIKE BROTHERS HELPS BRAINSTORMING.

**How long have you guys been together, and what is it about the partnership that works?**

**Zentil:** Since the dawn of man.

**McIntosh:** We've been together since 2001. We were thrown together as interns at BBDO, and we've literally stuck together the entire time, which is pretty rare.

We share the same sense of humour. We're into the same kinds of movies and TV shows and cultural touch-points – the more niche stuff that maybe not everyone else gets, like [1982 Jim Henson fantasy movie] *The Dark Crystal* or *The Hilarious House of Frightenstein* [a regional TV show produced by Hamilton's CHCH in the 1970s]. SCTV. Monty Python.

The other thing that helped us survive is that we're not afraid to get angry at each other. We've had a few physical fights over the years. I'm two years older than Jaimes [McIntosh is 42, Zentil is 40], so it's kind of like an older-brother younger-brother kind of thing. We

can punch each other out or scream at each other, and the next day it's like nothing happened.

**How would you describe your working style?**

**Zentil:** Typically we take a brief and sit on it for a few days, let things sink in. A lot of stuff is built in your subconscious as you ingest the brief and live with it for a little while. It's unique for every team, because it's the relationship that really creates the work. Our relationship is very honest and to the point; we're very clear about what we like and what we don't.

**McIntosh:** One thing that's served us well is having worked at places like Taxi and Anomaly, where you're under the gun time-wise. You didn't have the luxury of dilly-dallying. We got to ideas quickly, and that's served us well. We work in concentrated bursts.

**Zentil:** Part of it is not settling on the first ideas [and] not falling in your love with your ideas. To

think you solved something immediately is a mistake.

**Cossette is the leader in our report card. Is it simply a mix of the right talent and right clients, or is something else going on?**

**McIntosh:** It started with the hiring of Peter and Carlos. We were still at Anomaly when they resigned from BBDO to come to Cossette.

The agency hadn't been creatively prolific for the past decade. The day they arrived marked a change. It's easy to fall into that trap of doing what you do and stay in a rut. Peter and Carlos brought that jolt to the system. It even woke up some of those clients that had been here forever, like General Mills. The Honey Nut Cheerios work was phenomenal.

**Zentil:** That work, and some of the other work that has happened since then, has given a clearer view of what the potential of the agency could be. It's motivated everyone. **CP**

# Switching teams

BY JUSTIN DALLAIRE

KOHO CCO (AND THE CREATIVE REPORT CARD'S #1 PLANNER) **JASON CHANEY** SAT DOWN WITH *STRATEGY* TO GIVE THE SKINNY ON HIS TRANSITION FROM AD WORLD TO FINTECH.



company, brand is usually something thought about at the very last minute. What attracted me was the fact that they wanted to invest in the brand early.

## **What will be your biggest challenge at your new post?**

My process of feeling allows me to not over-intellectualize and get stuck in a rut. When I feel something, then I know I have magic and I just trust that feeling, and because of that, I'm able to come to conclusions very quickly.

The challenge is actually showing my homework. That was always my biggest challenge in advertising and will

## **What CSO skills/insights did you learn from the agency world that you're applying to your new role at Koho?**

One thing we learned with SickKids is that consumers expect brands to be human. Imbuing a sense of humanity into the brand requires a lot of flexibility and self-awareness. The other thing I learned by leaving the ad business is that I actually love the ad business. There are elements of it that I really miss. But that's what makes it so fantastic – that you can walk away from it and miss it like that.

## **You used to bring junior strategists to coffee shops to watch people and learn from those experiences. Is that something you're able to do now?**

I do that a lot. Part of my process has been

to not articulate how a consumer feels, but feel how a consumer feels... whether it's frustration, joy, anger, happiness. You need to feel those emotions, internalize them and experience the brand. I've done that with Koho. I spent the first week basically doing user support and talking to customers. In our business, we tend to over-intellectualize things, but everything's emotion.

## **When did you think to go client-side?**

It came out of nowhere. The more I spoke to [Koho's founder and CEO], Daniel Eberhart, the more I became enthralled with the purpose of the organization, the product itself and the people assembled to build this company. For a startup tech

be my biggest challenge at Koho as well. How do I explain to a bunch of people who don't exist in that world of marketing or advertising and creativity – though they're all creative in their own right – what I want to do with the company?

## **Do you see any long-term industry trends emerging?**

Really concentrating those dollars and making an impact, as opposed to spreading yourself thin and trying to do everything, I think that will become a trend. The other is you'll probably see a lot of agency people starting to become clients. I'm getting a lot of requests for coffee to talk about my experience. Definitely the interest is there.





# Behind CDSS' marketing strategy

WHY THE #2 BRAND IS TACKLING LIFE-STAGES THROUGH MORE SYSTEMATIC MARKETING.

**Above:** The Canadian Down Syndrome Society's campaign that shuns contrite reactions to news of the birth of a Down syndrome baby led to a 330% increase in donations last year.

It's a moment etched in Ben Tarr's memory and one that he relives dozens of times each year. His wife had just given birth to their son Leo, now six-years-old, through an emergency C-section. As Tarr went over to meet his new baby, two doctors sent him back.

"So I went back and I sat with my wife and [a doctor] came around the corner and [says], 'I'm so sorry to tell you your son has Down syndrome,'" recalls Tarr, a board director with the Canadian Down Syndrome Society. Twenty minutes later, the couple was told they had "options" – meaning they could put their newborn up for adoption.

Ed Casagrande, vice-chair of the CDSS board and whose daughter has Down syndrome, thinks back to his own experience. "I don't remember any of my congratulations, I remember the few people that said 'Sorry' like it was yesterday," he says.

It's this moment – at birth, when family, friends or doctors often don't know what to say to new parents of a baby with Down syndrome – that has been the focus of the CDSS' "Anything But Sorry" campaign.

Launched in November, a commercial features people with Down syndrome encouraging viewers to say *anything* to parents when they find out their newborn baby has Down syndrome – except "Sorry."

The campaign is built on the success of the organization's previous "Down Syndrome Answers" work, by FCB, which secured several

international awards (including at the Clios, One Show and Cannes) and positioned CDSS as the #2 brand on this year's report card.

But, more significantly, it highlights a new marketing strategy for the organization, where life moments – from pregnancy to retirement – are examined through a Down syndrome lens.

Before "Down Syndrome Answers" (which helped increase donations by 57% during the campaign run in Nov. 2016), CDSS primarily created once-off campaigns on an ad hoc

basis. Now, says Casagrande, the organization is focusing on life stages and the defining moments of individuals with Down syndrome. The team began at the beginning of a person's life-cycle (prenatal) with the "Answers" campaign and is now focusing on their arrival into the world (birth) with "Sorry."

"So it's just keeping that train moving along," he says, noting that bullying and employment are among the areas they hope to look at next.

The CDSS is also getting ready to add to its "Anything But Sorry" campaign, with new creative geared towards the medical community that's set to launch before World Down Syndrome Day on March 21.

The idea is to help those in the medical profession become better equipped to have that conversation at the moment of birth, says Tarr.

"We went through a horrific first 48 to 72 hours in terms of the medical announcement of [Leo] being born with Down syndrome," says Tarr. "The medical community has been amazing for my son and they will continue to support us for the rest of our lives, but those moments of how you're told, they get burned into your memory forever."

But the campaign isn't about pointing fingers, stresses Tarr.

"It's not to say, 'You're bad people, you got it wrong,'" adds Tarr. "I've had people say, 'I'm so glad you did that because now I know how to approach people and families with special needs.'" **SD**

# IKEA's wonderful world

FROM QUIRKY TO INCLUSIVE, THE #3 BRAND SHIFTS ITS MARKETING TOWARD CSR.

Louis Armstrong's trees of green and skies of blue recently made an appearance in an IKEA ad. His wonderful world became the retailer's when it stitched together snapshots of a society where two girls can openly attend prom together; refugee children feel at home in a foreign country; sensitive men are the caregivers of aging fathers; and mothers can breastfeed their babes in public, without reserve.

While the tonality of this inclusive and progressive world of "Beautiful Possibilities" is a departure from the brand's history of quirky, humorous messaging – it's not a far cry from IKEA's broader picture efforts to be seen as "more than a home furnishing retailer," says Lauren MacDonald, its country marketing manager.

"Beautiful Possibilities" follows the brand's "Long Live the Home" platform, which was created by former AOR Leo Burnett. (Over the years, the agency helped IKEA win industry accolades, including for the "Cook This Page" poster that picked up numerous prizes in 2017 and helped secure the brand's third place position on the CRC.)

The new brand platform, by Rethink, is being used as a springboard to communicate all of the initiatives – on a local and global level – that feed into its overall CSR strategy. "Our communication very much connects to all of those things," MacDonald says. "All of those vignettes [in the spot], we can so firmly stand behind."

Much of the messaging from its recent advertising and communications connects to causes that the company supports. In its catalogue, for example, beside waste-sorting solutions and water-saving faucets, IKEA now features articles on its efforts to help children with disabilities in temporary shelters, how it's bringing jobs to refugees and other CSR initiatives that show it's engaged in society.

"We want to be a champion for those social issues, not just in our marketing, but in how we conduct business," says McDonald, pointing to IKEA Foundation initiatives that aid people and the planet.

Helping refugees has become a major push for the retailer. Its foundation is a leading private sector donor of the UN Refugee Agency, having given \$198 million U.S. in cash and in-kind to the agency's programs since 2010. Here in Canada, IKEA stores collected \$190,000 worth of in-kind furniture donations to help more than 200 refugee families settle in the country. And its iWitness program has sent employees to help out on humanitarian missions, such as refugee camps in Jordan, where they work with partners like UNHCR.

The staff's experiences in the field help start an internal movement, MacDonald says, because when the participants return, they share first-hand stories of the foundation's ability to make a difference.

IKEA Canada is also pulling focus on the work that it does in sustainability. The retailer made a global commitment to be energy independent by 2020, and touches on that issue in recent advertising. For example, in the aforementioned "Wonderful World" spot, it shows a man affixing rooftop solar panels. There are also shots of an overgrown garden in an urban setting, while sheets air-dry outside.

MacDonald says IKEA Canada already met the energy target,

with local stores having installed electric vehicle charging points and converting all of its lighting to energy-efficient LEDs. The company also acquired its second wind farm in Alberta in 2017 (the first came under IKEA's belt in 2013). Together, these wind farms produce four times IKEA Canada's energy consumption, according to its website.

Now, the brand is connecting those sustainability efforts at the store level, recently holding an internal sustainability challenge. Competing in groups, staff across the country kept track of activities that would help save energy or reduce their footprint, including composting or recycling. Employees received points for doing good deeds, which were filmed via hidden cameras for a video posted online (so far its tracked more than 400,000 views). Since last fall, stores across Canada have been sporting "good deed walls," with employees' efforts also recognized internally on social media. MacDonald says



these initiatives impact workplace culture, but also help employees influence customers to carry out gestures to "make a difference."

"It's one thing to talk about the beautiful possibilities, but it's another thing to actually do them, be aware of the things we do in our everyday life and in our everyday work that can really make a difference," she says.

MacDonald says its marketing also reflects a deeper cross-section of Canada, from cultural to socio-economic differences – highlighted in the 2017 holiday spot "Bottle." In the ad, a single mother is shown doing her best to provide for her son. Come Christmas morning, she finds empty IKEA Korken bottles labeled with words like "love" or "fun" under the tree – her son's way of capturing moments in their lives. MacDonald says Korken since seen a 500% sales increase.

"I think that already is starting to demonstrate how we're evolving and working with the 'Beautiful Possibilities' and continuing to imagine and define what they can be for IKEA," she says. **SD**

**Above:** Solar panels being fastened to a roof in IKEA's latest campaign demonstrate the retailer's efforts to bring sustainable good to the world.



# Lg2's gender balance

HOW STRONG FEMALE LEADERSHIP IS IMPACTING THE #2 CRC AGENCY'S WORK.

**Clockwise from left:** Some of the leaders from Lg2's female-friendly exec team: Quebec City GM Alexandra Laverdière; ECD Nellie Kim; EVP Julie Dubé; VP of account services Marie-Christine Cayer; Montreal GM Pénélope Fournier and VP communications François Sauvée; VP strategy, innovation Anne Marie Leclair.

Lg2 partner and VP, strategy and innovation Anne-Marie Leclair was recently talking with her colleague Marc Fortin, partner, VP and ECD in Montreal, about advertising's glass ceiling, when he asked: "How are we doing?"

"I told him that I had never really thought about it here because it's not an issue," says Leclair, one of 12 women in a senior role (partner and/or VP) out of the 22 leadership positions across Lg2's three offices.

The CRC's #2 shop has promoted four women to leadership roles since December 2016 alone, including naming Marie-Christine Cayer and Julie Pilon VP of account services at the Montreal office, and announced two female GMs: Pénélope Fournier in Montreal, and Alexandra Laverdière in Quebec City. It also hired Julie Benoit as its new VP of digital experience in May.

Lg2's strong female leadership distinguishes it in the agency world, where men make up the vast majority of partners. According to a 2015 study by the Association des Agences de Communication Créative (A2C), 80.9% of agency partners and 64.3% of management board members in Quebec agencies are men.

Julie Dubé, partner, EVP, Montreal, stresses that Lg2's hiring practices and its internal appointments are based entirely on merit, not filling a quota – yet Canada's largest indie agency could be called the standard-bearer for the empowerment of women in advertising.

Women account for nearly half (47%) of its creative department (compared with 35.8% for the Quebec industry as a whole, according to the A2C report), while five of its 15 CDs, among them ECD Nellie Kim (who sits alongside creative partner Chris Hirsch at #20 on the list) and creative director, design Elise Cropsal, are also female.

"I can't say there's a policy [towards hiring and promoting women],

but it's something really inherent to who we are," says Dubé. "To be the best at anything you do nowadays, you have to make sure that different points of view are represented – that it's not all men, or white people, or millennials. I would say we have a product that's balanced."

Leclair says Quebec has historically taken a leadership role in women's rights through groups like the Conseil du statut de la femme (Council on the Status of Women), a powerful voice that championed issues like educational equality, violence against women and sexist advertising. "There's probably a better balance in our society between the genders, and that's also reflected in the corporate world," she says.

While stressing that over-indexing on female leadership doesn't define Lg2 or its creative approach, they say that it enables the shop to fight against deeply entrenched advertising stereotypes from within.

"When people sum up women as a horde of lipstick-wearing, shop-loving people, that's where we have to fight against how we are portrayed as consumers," says Dubé. "What enrages me is when I'm at the hardware store and they try to sell me pink gloves to do work around the house."

Meanwhile, the agency produces empowering work for female-focused clients like Rethink Breast Cancer's "Give-A-Care" line of products, which gave female cancer patients a more authentic voice, and landed the organization in the #4 spot on the CRC Brand list. Its work for Penningtons' "#iwontcompromise" campaign (now into its third year) also strives to create an accurate reflection of women today.

"The audiences we're speaking to are often women, so we have to have great insight," says Dubé. "I'm not saying men are not able to understand women, but it's important that different points of view are expressed." **CP**



# Methodology

Strategy's Creative Report Card tracks and tallies the awards taken home by agencies, advertisers and creatives over the past year to help the marketing community know who's at the top of their game.

We select a range of shows that incorporate a variety of media and assign every award a point value, weighted to recognize that international shows are bound to be tougher to win than regional ones.

As the books arrive throughout the awards season, we keep a database of wins for each advertiser, agency, CD, AD, CW and planner, and add them up to determine a ranking in each category.

Please bear in mind it accounts for more than 1,500 individual awards and relies on the credits as published by the various shows. Therefore, there is room for error and/or omission.

## SCORING

Point values are highest for international awards, followed by national and then regional. Best of Show and Grand Prix will receive more points than Gold, which receives more than Silver and so forth. We reserve the right to review and/or change the weight of awards each year based on their level of prestige and difficulty.

## AGENCIES

The points for agency offices in multiple cities have been combined. However, distinct but affiliated agencies (with the same parent company) are listed separately, unless considered a single entity by the agency. If two agencies are listed on a single campaign, each receives the same points.

## INDIVIDUALS

Points are awarded to the individuals credited

in the award show books as they appear. If a name isn't listed, the individual doesn't receive any points. In some cases, agencies have provided corrections, which have been taken into account on a case-by-case basis. We have done our best to fix any discrepancies in spelling of names between various books.

## ADVERTISERS

Points are awarded for the brands as listed in the awards annuals. Sub-brands or brand extensions are grouped together under the main brand.

## THE AWARDS THAT COUNT

**Regional:** ACE, Ad Rodeo, Créa

**National:** ADCC, Applied Arts, AToMiC, CASSIES, CMA, Marketing, Shopper Innovation Awards

**International:** Cannes, Clios, Communication Arts, D&AD, Epica, One Show

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## A SNAPSHOT OF THE AGENCY LANDSCAPE

BY JENNIFER HORN

Before you dig into the nitty-gritty of this year's Agency Survey, here are the Cole's Notes: teams are swelling (particularly on the creative and account floors), grads are hitting the mark, and clients still want more, for less.

There were more indie folk in this year's industry probe, with 52% coming from a shop not owned by a network (versus 49% in 2016). As for the configuration: 63% were from a creative agency, 9% were from PR, 5% came from media, 4% had a digital background, with shopper marketing making up another 4%. Approx. 350 agency peeps took the survey between Oct. and Nov. 2017, along with 250 brand folk who answered the Marketer Survey at the same time.



### GREAT OAKS FROM LITTLE ACORNS GROW

Agencies were in bloom last year – 58% of respondents said their shop's staff count had grown in 2017 (that's 8% more than 2016). Fewer also reported seeing their offices shrink: 13% in 2017 vs. 22% in 2016. Who was doing all the hiring? According to 56% of agency folk, the creative and accounts departments saw the most incoming traffic. That's quite a bit more than the previous year: 38% for creative and 45% for account management. Agencies also saw more hires in digital (47% vs. 38%), strategy (36% vs. 31%), production (15% vs. 10%) and PR (10% vs. 6%) than before. And while 19% saw the data/analytics team grow, that was slightly less than the previous year's 23%. Finally, when it came to outsourcing, 71% hired freelance creative, 35% used outside production, 9% worked with freelancers on strategy and 7% outsourced media.



### GRADUATES MAKE THE GRADE

It seems colleges and universities yielded a satisfactory Class of 2017. A majority (65%) of respondents said that recent graduates of post-secondary programs were “somewhat” or “very” prepared for the rigors of their positions when entering the workforce. Twenty-nine percent said they were “not very prepared” for the marketing and advertising world, while 6% reported graduates being “utterly not prepared.”



### ON THE TO-DO LIST

“Earning expanded mandates from existing clients” was the #1 agency focus in 2017, according to 31% of the survey-takers (up from 27% in 2016). A little over a quarter (26%) said “attracting business from higher profile/large clients” was the priority for their agency (this was last year’s top answer at 28%). Third on the list was “taking whatever business we can get” (15% in 2017 and 2016), while “serving our clients as we always have been” was the goal for about a fifth of respondents (11% in both years).

### WHEEL OF MEDIA

Surprise, surprise! A good chunk of agencies saw their clients spend more on digital and social (31% and 22%, respectively) in 2017. Branded content was also a popular area of investment, with 11% seeing clients placing more emphasis on original entertainment, while influencer marketing came fourth, with 5% reporting client interest in the space.



Almost half (46%) reported clients reducing their spend on TV. And although almost the same number of agencies (47%) saw a decrease in marketing dollars go to print, it was a lot less than 2016, when 61% said the same.

### WHAT CLIENTS WANT, AND VICE VERSA

Almost a third of agency folk said marketers have been asking for “more cost-effective solutions” – this was indeed the top “demand” at 31%. “More strategic insight” and “more integration across marketing disciplines” were both second on the client wishlist



(from the agency’s POV) at 18% of respondents. Taking third place, “better tech, digital and mobile solutions” was cited by 7% as being the #1 request from clients.

On the other side of the coin, one-third of agencies said they want clients to provide “clearer and better

briefs,” while another third would like them to be more “realistic” when it comes to budgets. And 16% put in the ask for clients to be more understanding of time constraints. All of these responses were on par with the previous year’s survey.

### SHOW ME THE MONEY/PROFITS/TIME

Dwindling budgets. That was the biggest challenge 29% of agencies faced in 2017. This wasn’t far from the 25% who said the same thing in 2016. Following close behind, pressures to deliver on ROI was seen as the biggest issue for 22% of agency folk last year (vs. 19% in 2016). Another 11% said there simply is “not enough time to manage multi-channel, multimedia-centric programs,” tying with having to “create a frictionless, omnichannel experience” as the third biggest challenge facing the industry in 2017.



### ON THE JOB

Agency folk were *mostly* satisfied with their jobs in 2017 versus 2016: 30% (up from 23%) said their job satisfaction was “high”; 35% (down from 41%) said it was “above average”; 26% (up from 24%) were satisfied an “average” amount; and 6% (down from 9%) reported feeling “below average” satisfaction.

They put in a lot of time at the office. More than half (52%) of agency folk reported spending between 41 and 50 hours working (versus 42% in 2016). Fewer said they spent 40 or less hours at the office than the previous year (10% in 2017 vs. 14% in 2016). Many were still working more than the average 40-hour work-week, with 29% clocking in 51 to 60 hours. But that’s also less than 2016 when 33% reported the same numbers.

**Make sure to also check Strategy Online for the results from our Marketer Survey, which ran in the Jan/Feb 2018 issue.**



# ALL BRANDS NEED IS LOVE... AND THE INSIGHTS TO BUILD IT

A new research study from Oath has revealed six key brand characteristics that are essential for successfully courting today's consumers

Building brand love is about more than pandering with clever pickup lines; consumer loyalty and affection isn't that easy to come by. To that end, media company Oath dug deep into global consumer data to uncover some key strategic insights that can give marketers the inside track on how to win consumers' hearts.

Working with Kantar Consulting, one of the world's leading research, data and insight companies, Oath created its first ever Brand Love Index, a research study that analyzed data from more than 150,000 consumers across 13 countries to understand why they love the brands they love.

"While the idea of measuring brand love is certainly not novel, that brands are still striving for brand love indicates that there is more to be done," says Denise Brien, senior director of market research at Oath. "So much has changed about the way consumers interact with brands and what they expect from them that we saw significant value in furthering our understanding of what brand love means now, for today's consumer."

Oath's index found that there are six important drivers of brand love that span industry, age, gender and nationality: loved brands exceed needs, build trust, set trends, share values, respect consumers and elevate experiences. Armed with a fundamental understanding of why consumers love brands, marketers can

align their strategies to build on each driver of love in five specific ways.

## OUTPERFORM AND OVERDELIVER

Thirty per cent of brand love globally (32% in Canada) is determined by a brand's ability to exceed needs—the most important driver identified by the index. It found that such brands are obsessed with giving consumers what they want, often even before they ask for it. They do what no other brand does

or do it better, like a Nike for example which went the extra mile to win affinity by building a community for recreational runners called the Nike Run Club.\* To exceed expectations, not only should marketers focus on overdelivering on quality, design and performance in their product, but also their marketing, using innovative tactics like communities or immersive ads that encourage consumers to actually try out their products to move the dial.

## MAKE IT PERSONAL

Marketers can't find love without first earning trust, which drives 20% of the contribution to brand love around the world (24% in Canada). Earning trust requires building a personal relationship with consumers based on dependability and communication.

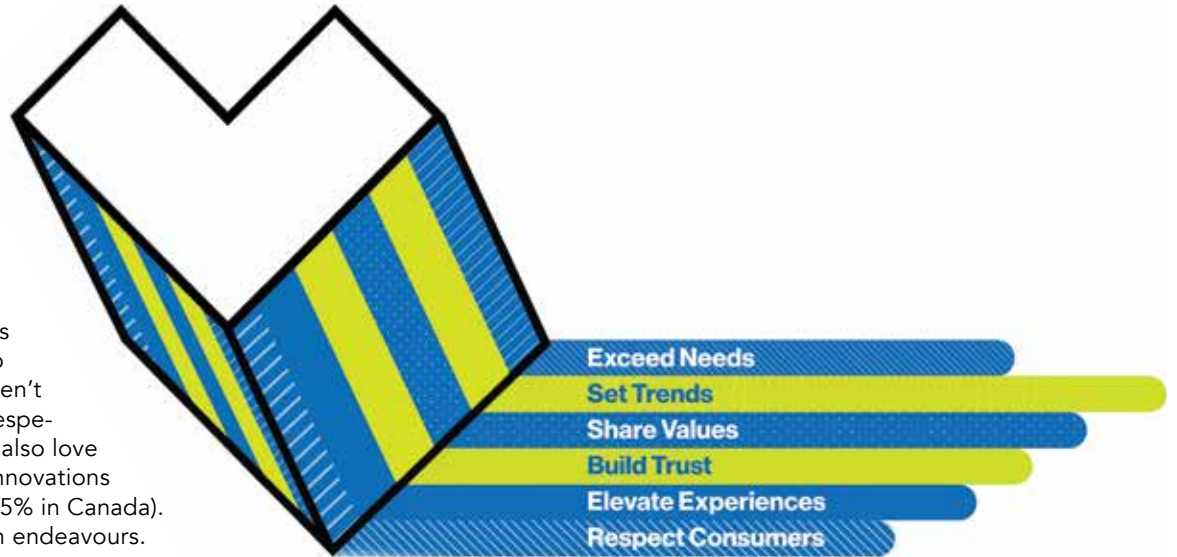
Ensuring that ads appear next to trusted content that matches both brand and consumer values is an important tactic marketers can use to check both boxes. And leaning on data to get a complete picture of how consumers act across devices can help marketers find new ways of understanding their audience so they can continue to improve how they communicate with them; the study found that even one mobile touchpoint—anything from how, when and where a brand serves an ad to a branded mobile app experience that engages with their audience—makes consumers 67% more likely to trust brands to use their personal data.



Oath dug deep into consumer data, studying over 150,000 consumers around the world to figure out why they love the brands they love.

## RETHINK, REINVENT, REPEAT

Consumers surveyed for Oath's research study said they're willing to go out of their way for brands that innovate in order to elevate experiences, which accounts for 7% of brand love in Canada, 9% globally. By creating new experiences that leverage things like VR, 360 video, and live content, marketers can bring their products to life in ways consumers haven't seen before. Consumers, especially younger consumers, also love disruptive brands whose innovations set trends (18% globally, 15% in Canada). Data is a key driver in both endeavours.



Oath uncovered six universal drivers of brand love that marketers can leverage in their strategies to better court consumers.

## BRAND LOVE IS DRIVEN BY SIX KEY BRAND BEHAVIOURS

CANADIAN ■  
GLOBAL ■

### EXCEED NEEDS



### SET TRENDS



### SHARE VALUES



### BUILD TRUST



### ELEVATE EXPERIENCES



### RESPECT CONSUMERS



## TAKE A STAND

Consumers want to be seen using brands that share their values, care about more than the bottom line and support the issues that are meaningful to them (12% globally, 13% in Canada) – Dove, for instance, effectively used advertising and content to become

inextricably linked with the beauty in physical diversity.\* The Brand Love Index study found that 69% of consumers expect the brands they love to publicly support equality and diversity.

Speaking out using the power of storytelling through high-quality, immersive branded content, marketers can make it clear what their brand stands for and connect with consumers that share those values.

## ACT THEIR AGE

Finally, marketers (obviously) need to know their audience. Younger consumers expect different things out of a relationship with brands compared to older consumers, just as they do with personal relationships. Canadian millennials, for instance, place more of a premium on elevated experiences and consumer respect (11% globally, 9% in Canada) compared to older Canadian consumers, who, conversely, find exceeding expectations and trust to be more important characteristics.

Marketers should try different tactics for each demographic, even within the same campaign. Experiential and native ads let brands tailor their message to who's seeing it and where, and cross-device targeting can be used to create a seamless experience from mobile to desktop. Boomers surveyed for the study reported they had at least one mobile touchpoint with their favourite brands.

All in all, what Oath's brand love index reveals is that building a successful brand is more complex than ever. But love is still the most important ingredient for creating long term affinity.

*\*brands mentioned in this article did not participate in the research and are mentioned only to serve as examples to provide context*

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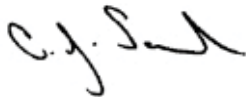
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The Globe and Mail Creative Effectiveness Prize celebrates outstanding, memorable Canadian advertising that has exploded expectations. We extend our sincerest congratulations to this evening's Creative Effectiveness winners from Cossette for their "VS" campaign for the SickKids Foundation. This highly effective campaign will be entered in the Creative Effectiveness Category in Cannes, and the winner's competition entry fee will be covered by The Globe and Mail. You've confirmed once again Canada's position on the world stage.

Congratulations to all of this year's CASSIES winners and finalists.

To learn more about the Canadian Cannes Lions, visit [globelink.ca/canneslions](http://globelink.ca/canneslions)



Andrew Saunders  
Chief Revenue Officer, The Globe and Mail  
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**\$1** billion. That's how much SickKids set out to fundraise when it launched its "VS" campaign in 2016. Rooted in a fresh strategic and creative approach that captured the attention of donors well beyond its traditional base, the campaign is well on it's way to reaching that goal. It generated \$57.9 million for the hospital within the first two months alone.

Results like those are difficult to ignore, especially in the fundraising space. The work, spearheaded by Cossette, has earned SickKids the title of this year's Grand Prix winner. The brand takes home three Gold medals – matching the success of Huggies' 2017 "No Baby Unhugged" campaign.

Presented by the ICA and the A2C, the CASSIES took place at a Toronto gala on Feb. 21. The awards are exceptional because they require proof that a campaign was actually effective – impacting the

# 2018 CASSIES

brand's bottom line, or effecting demonstrable societal or political change. To determine the winners, a jury of senior execs deliberated over detailed case studies, considering insight, execution, and of course, results.

The Effectiveness Index below ranks agencies according to a scoring system based on 2018 award wins, while the Cumulative Index ranks shops with the most effective campaigns over the past three years.

Read on to learn more about this year's top campaigns, and go online for the complete lists, cases and credits.

2018 Effectiveness Index	Points	2016 - 2018 Cumulative Index	Points
Taxi Canada	24	Leo Burnett	44
Cossette	21	Cossette	40
FCB Canada	17	Anomaly	36



- + GOLD: CAUSE
- + GOLD: NEW BRAND POSITIONING
- + GOLD: STRATEGIC THINKING

## SickKids' resilient stance

For many years, SickKids used sympathy to drive donations from an aging donor base. The hospital needed to develop a different strategy to appeal to new donors and reach its aggressive five-year fundraising goal of \$1 billion.

SickKids' marketing had mostly appealed to women 35-plus. But, to reach its goal, the hospital needed a fresh campaign to recruit men, young parents and millennial donors. People are far more likely to donate if they feel that an organization is on the cusp of something great and tend to pay attention when there's a significant change in marketing.

The idea was to shift SickKids from a "cause" to a "performance" brand that can accomplish its goals; changing the tone from sympathy and sadness to one of strength, power and resilience. Essentially, SickKids would stop acting like a charity and more like a competitive brand, in the same vein of Nike and Under Armour.

Launched in October 2016 within the Greater Toronto Area, and supported by a \$2 million budget, "SickKids VS" debuted with an intense two-minute film ("Undeniable") during the Toronto Maple Leafs home opener in-arena and via broadcast.

Additional films were pushed online, along with dominating out-of-home placements, exploring the complexity of the hospital via stories of its patients and the battles they were fighting. Takeovers of Yonge-Dundas square and Billy Bishop airport added dramatic scale, an approach mirrored in its television, OOH, digital and social placements.

The foundation's website was redesigned to allow donors to identify the cause they were fighting for and donate. A giant neon "VS" sign was also placed inside the hospital for kids and their families to pose for photos before a procedure or appointment.

### RESULTS

Between October and December 2016, SickKids reported a donation record of \$57.9 million. The hospital also tracked a 10% increase in male donors versus the year prior, a 10% increase in donors aged 25 to 35, and an online donation increase of 295%. The average online donation hit an all-time high of \$188, up 63% from the year prior. In addition, the hospital generated earned media from 295 stories, tracking 56.5 million impressions within Canada, while the "VS" anthem film achieved more than five million views.

### CREDITS

Brand | **SickKids Foundation**  
 VP, brand strategy and communications | **Lori Davison**  
 Director, integrated brand marketing | **Kate Torrance**  
 Director, PR | **Sandra Chiovitti**  
 Associate director, community stakeholder relations | **Lisa Charendoff**  
 Director, digital projects | **Mark Jordan**  
 Marketing managers | **Tina Tieu, Harleen Bhogal, Laura Bradley Stewart, Kelly Hanley**  
 Agency | **Cossette**  
 CCOs | **Carlos Moreno, Peter Ignazi**  
 CD/CW | **Craig McIntosh**  
 CD/AD | **Jaimes Zentil**  
 Designer | **Natasha Michalowska**  
 CSO | **Jason Chaney**  
 Director, strategy | **Fernando Aloise**  
 UX strategists | **Tara O'Doherty, Thomas Wilkins**  
 VP, brand directors | **Michelle Perez, Steve Groh**  
 Production/editing | **Skin & Bones**  
 Media | **OMD**



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- + GOLD: CAUSE
- + GOLD: TARGETING
- + GOLD: PIVOTAL INSIGHT

## CDSS gives new perspective

While most people have heard of Down syndrome, few are fully informed about it. Doctors can provide a medical perspective to parents whose unborn child has been diagnosed with Down, but they can't necessarily provide a real-life human perspective on what it's really like to live with Down syndrome.

Realizing this gap in information, the Canadian Down Syndrome Society (CDSS) wanted to be there for this small group of parents by giving them the answers they were seeking in the finite amount of time they have before making a life-changing decision.

According to Google, expectant parents use search twice as much as non-parents, with those who have received a Down syndrome diagnosis using search more intensely. Despite accounting for just 0.1% of pregnant couples, they ask 57,000 Down syndrome-related questions via search each month.

Google's Keyword Planner and Google Trends were used by CDSS and FCB to identify the most-Googleed questions parents were asking about Down syndrome. Within the 40 most-searched questions, over half focused on what everyday life with Down syndrome was like. Could their child ride a bike? Drive a car? Get married? The nature of these questions led to the insight that parents turn to Google with profoundly human questions about Down syndrome, but typically only find clinical answers.

Rather than leaving couples to the wilds of WebMD, CDSS had the true experts – those with Down syndrome – answer their questions. Running nationally from November 2016 to March 2017, with a \$12,000 budget, the "Down Syndrome Answers" campaign centred around 40 videos, each featuring a person with Down syndrome answering a question about what it is like to be in their shoes.

A landing page on Cdss.ca housed all of the content, with each video given its own separate page. Title tags, meta descriptions, alt tags and other back-end SEO techniques ensured the highest-possible Google search results. The videos were also hosted on YouTube and supported by PR and social.

### RESULTS

By mid-2017, "Down Syndrome Answers" achieved a 101% increase in organic traffic to the site, with more than 50% coming through Google search. There was also an 893% increase in referral traffic to Cdss.ca, along with 240,000 video views. Down syndrome associations in 10 countries now support the campaign assets as a resource for parents. The campaign generated 455 million media impressions, providing the CDSS with more than \$2.9 million worth of earned media.

### CREDITS

Brand | **Canadian Down Syndrome Society (CDSS)**

National executive director | **Kirk Crowther**

Vice chair | **Ed Casagrande**

Board member | **Ben Tarr**

Communications manager | **Kaitlyn Pecson**

Agency | **FCB Canada**

CEO | **Tyler Turnbull**

CCOs | **Nancy Crimi-Lamanna, Jon Flannery, Jeff Hilts**

ACD/AD | **Simon Tuplin**

ACD/CW | **Pete Gardiner**

Senior strategist | **Eryn LeMesurier**

Digital strategist | **Shelagh Hartford**

Casting | **Shasta Lutz, Jigsaw Casting**

Media | **Reprise**



✦ **GOLD: BUILDING BRAND EQUITY**

✦ **SILVER: LONG TERM SUCCESS**

✦ **SILVER: RETAIL**

## Canadian Tire's tested idea

The growth of large U.S. retail chains such as Walmart, Home Depot and Lowe's has greatly intensified competition for Canadian Tire. For years, the retailer introduced products featuring innovations not available anywhere else, but its core equity metric ("Equips me for the jobs and joys of life in Canada") was down from 45% in 2011 to 37% in 2013. Canadian Tire needed to demonstrate that it understands life in Canada and has the products to prove it.

The retailer didn't need an ad campaign, but a business idea that was tied to Canadian Tire's roots. The emotional bond to the brand had to be complimented with a rational appreciation for its products. The best arbiters of what is best for life in Canada are Canadians themselves. Their objectivity would convince customers that the retailer's products are reliable and relevant for life in Canada.

Regular people and category experts, like contractors, put Canadian Tire products to the test. Products that stood up to the task were awarded the "Tested for Life in Canada" badge.

Launching nationally in June 2013 and supported by a \$5-plus million annual budget, "Tested" rolled out in five waves, growing in scale each year.

During the initial 2013/2014 phase, the focus was on products that addressed Canada's extreme climate. In 2015/2016 the communication was broadened, telling the story of how products were tested by real people, and not in labs. Product spots ran for the rest of the campaign.

In 2017, the testers themselves were introduced along with the products they were vetting. Led by television, in-store POP, flyer and CT.ca, the campaign has expanded online where all tested products are featured.

### RESULTS

Awareness of the tested program has grown throughout the campaign period, from 6% in 2014, to 13% in 2015, to 30% in 2017. Among Canadians aware of "Tested," trust has increased 9%. The core brand-equity metric "Equips me for the jobs and joys of life in Canada" has increased by 14 points from 2013.

Sales for the tested products grew from 70% to 1,200%. In the first half of 2017, virtually all of Canadian Tire's sales growth was driven by tested products (+18%) versus non-tested (+0.4%). Web sales show tested products have three times more product views than non-tested, 2.5-times more orders, and six points higher conversion.

### CREDITS

Brand | **Canadian Tire**

SVP, marketing | **Susan O'Brien**

VP, strategic marketing | **Eva Salem**

AVP, brand marketing | **Cindy Graham**

Specialist, strategic marketing | **Letizia Serbanescu**

Manager, brand marketing, innovation | **Jonathan Anderson**

Associate marketing managers, innovation | **Andrée Dillon,**

**Karen Richardson**

Marketing specialist, innovation | **Meg Wilson**

Manager of innovation, strategic marketing | **Misha Lobo**

Specialist marketing operations, innovation | **Karolina Deoniziak**

Agency | **Taxi**

CCO | **Jordan Doucette**

CD | **Tom Greco**

ACDs | **Colin Brown, Dave Luxton**



### + SILVER: STRATEGIC THINKING

# Health Ministry tackles fear of failure

Although smoking has declined, there are still 2.1 million regular and occasional smokers in Ontario. Tobacco remains the leading cause of preventable disease and premature death among Ontarians, costing the province an estimated \$2.2 billion in direct healthcare expenses and an additional \$5.3 billion in indirect costs.

While four-in-five regular smokers aged 18 to 34 think about quitting “a lot” or “sometimes,” only a small percentage make an honest attempt to quit. With most smoking cessation messaging aimed at an older population, an opportunity existed to speak to Ontario’s 600,000 younger smokers.

Quitting smoking is one of the hardest things smokers will ever do. BMJ Open analyzed data from participants in the Ontario Tobacco Survey and followed up with them every six months for three years. It found that participants had attempted to quit smoking an average of 29.6 times.

As smokers become afraid to fail again, they're less and less likely to succeed. Whereas previously they saw it as an embarrassing weakness, failure was repositioned as a necessary and positive action.

The Ontario Ministry of Health and Long-Term Care's idea was to create a completely different message for the anti-smoking category: embrace failure.

Launching in February 2017, with a \$500,000-plus budget, “Be a Failure” focused on reaching 18- to 34-year-old smokers on their smartphones, where they commonly browse the internet while smoking. Creative spots encouraged people to fail, no matter how many times, until they can finally quit for good.

To drive reach and frequency, online video and mobile-optimized digital display focused on media attractive to this audience. Messaging on Facebook and Twitter was reinforced with influencers. Static and digital outdoor posters placed on campuses and in resto-bars further increased reach.

## RESULTS

Eighty one percent of smokers (aged 18 to 34) who saw the campaign said the advertising made them think seriously about trying to quit smoking. Sixty nine percent of those who saw the campaign were more likely to seek out information on quitting compared to 38% of those who did not.

The campaign generated a 14-point lift in intention to quit among regular smokers and a sixth of the 600,000 younger smokers indicated serious interest in exploring quitting resources. If even 5% of those smokers follow through, this would equate to potential long-term savings of \$35 million per year, more than 50-times the annual cost of the campaign. People looking for more information on quitting smoking via the ministry's website increased by 16%.

## CREDITS

Brand | Ontario Ministry of Health and Long-Term Care

Executive director, marketing | **Ann Byberg**

Senior manager, marketing | **Sharyn Byrne-Nearing**

Manager marketing communications | Monique Zarry

Agency | BBDO Canada

CCOs | Denise Rossetto, Todd Mackie

VP/ACD/AD | Joel Pylypiw

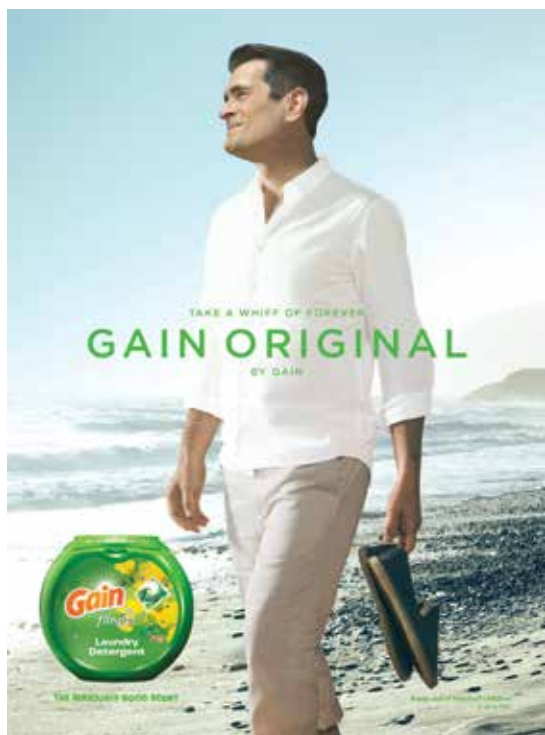
VP/ACD/CW | Chris Booth

Strategist | Zach Kula

Production | **Hidden Trail Media**

Audio | **Cylinder Sound & Vintage Lane Audio**





- + GOLD: CANADIAN SUCCESS ON THE GLOBAL STAGE
- + SILVER: STRATEGIC THINKING

## Gaining cents with scents

Gain laundry detergent sales had been trending upwards for about 20 years, boosted more recently by the 2015 launch of Gain flings!, the brand's first single-unit-dose laundry detergent.

Despite 20 years of building equity in scent, Gain was no longer seen as the leader in laundry. Even "scent-seekers" didn't think Gain was any better than competitors, with only 13% of them preferring Gain versus 25% for Tide. Brand growth was hitting a plateau. The powder category was in decline and liquid detergent was flat, putting all the pressure for continued brand growth on Gain flings!.

Scent-seekers enjoy comforting smells because it brings them happiness. Scented candles, moisturizers and perfumes/colognes were getting all the credit, while laundry scent was simply seen as proof of a completed chore – a signal of clean. The scent of Gain needed elevating to the same world as other scents in the detergent buyer's life, like perfume.

Perfume was the ideal reference point for Gain because of its premium imagery and pricing, however the perfume category's serious tone was out of line with the brand's playful personality. So the idea was to introduce it as a parody perfume: Gain by Gain. The seriously good scent.

Running nationally in the U.S. from June to August 2016 and supported by a \$5-plus million budget, the campaign featured two lead executions: "Time to Heal," which ran on television and in digital, and "Gain by Gain," which ran online only. The over-the-top perfume-style spots featured Ty Burrell from *Modern Family* using comedy to elevate Gain's scent to premium status.

To mimic perfume advertising and distinctively reposition Gain from laundry, supporting media included print ads in fashion magazines, billboards in dense urban areas, celebrity GIFs on social and promoted tweets from A-listers who embody a perfume's luxury.

### RESULTS

Awareness of Gain flings! increased 10% versus the previous year, despite other laundry detergents having increased their media spend more than Gain.

Dollar sales grew 92% during the campaign period versus the year prior, which was well ahead of the category growth of 55%. The "Gain brand is known for its scent" equity measure increased 19%; "Gain has the longest-lasting scent" rose 37.5%; "Gain has a seriously good scent" grew 21.4%; and "Gain is a reputable national brand" increased 7%.

Return on investment was \$2.41 in revenue for every \$1 invested, well ahead of the WARC average ROI for short-term campaigns of \$1.81.

### CREDITS

Brand | Procter & Gamble (Gain)  
 Brand director | Vedran Miletic  
 Associate brand director | Carolina Rogoll  
 Brand management | Alison Tidwell  
 Agency | Leo Burnett  
 CCO | Judy John  
 CD | Heather Chambers  
 CW | Dave Barber  
 AD | Jason Lee  
 CSO | Brent Nelsen  
 Senior strategic planner | Mike Coulson  
 Media | Hearts & Science  
 PR | MMK



- + **GOLD: LONG TERM SUCCESS**
- + **SILVER: BRAND CONTENT**
- + **SILVER: BUILDING BRAND EQUITY**

## Bud's strategy to own the goal

In 2011, the NHL announced it had entered into a sponsorship agreement with Molson and would not be renewing its contract with Budweiser. As hockey represents the biggest volume-driving occasion for beer, this was a massive setback for the brand. In addition, the core beer category was in continuous decline due to increasing craft beer options. Budweiser had to rethink its overall hockey strategy if it was to hold share and volume.

For Canadians, the culture of hockey is far more important than the business of hockey. Traditional sponsorships that focused on signage didn't truly capture Canadians' love for the game: the sense of community, anticipation and excitement of what the game brings. This love was very much in line with Budweiser, a brand that puts celebration and camaraderie at the core of its values.

Rather than compete in a sponsorship war, Budweiser decided to elevate the greatest moment in hockey and make the game even better for fans.

While there were apps for game updates, no brand was intimately connected to the pivotal moment when a team scored a goal. So, in 2013, Budweiser created the "Red Light" – a physical, game-synced hockey goal light that goes off every time a fan's favourite team scores.

It was supported by an annual budget of \$1-plus million and launched during the Super Bowl, which has remained a feature of the campaign ever since. A sponsorship with *Hockey Night in Canada* enabled the Red Light to appear when one of the respective teams scored, while the "Budweiser Goal Channel" announced all the latest scoring updates. Each Red Light (priced at \$159, plus taxes and shipping) connected to the fan's favourite team via Wi-Fi and a downloadable app.

In 2014, the Budweiser Red Zeppelin, a 70-foot-long blimp with thousands of LED lights, was triggered to go off when Canada scored during an international tournament. In 2015, Budweiser celebrated hockey by sending a handful of its Red Light-carrying staff to the factory that produces professional hockey pucks in Saint Jerome, Quebec. For 2016, more than 500,000 goal-synced Red Light Glasses were included in every case of beer, while Canada's Goal Light was taken to the northern most part of Canada and triggered to go off during Canadian hockey goals. Digital, social, OOH, search and cinema complemented the core broadcast and sponsorship components.

### RESULTS

Prior to the campaign, Budweiser was neck-and-neck with Coors for the leading beer brand position. By 2016, Budweiser was #1, with 1.6 share points ahead of Coors and double that of Molson despite its NHL sponsorship. During the campaign, Budweiser generated \$10-plus million in sales from Red Light devices, with the proceeds re-allocated to the Budweiser marketing budget.

The Budweiser Red Light program garnered more than 250 million earned impressions. The association of Budweiser with hockey increased from 37.1% in 2012 to 43.2% by mid-2017.

### CREDITS

VP marketing | **Kyle Norrington**  
 Brand director | **Andrew Oosterhuis**  
 Senior brand manager | **Candy Lee**  
 Brand manager | **John Patrito**  
 Trade activation manager | **Lindsay Oliner**  
 Agency | **Anomaly**  
 CCO | **Mike Byrne**  
 ECDs | **Pete Breton, Dave Douglass**  
 ACD/CWs | **Jamie Marcovitch, Craig McIntosh**  
 ACD/ADs | **Todd Cornelius, Jaimes Zentil**  
 CWs | **Brendan Scullion, Jesse Hortstein-Goldberg,**  
**Taylor Twist**  
 ADs | **Max Bingham, Eric Neal, Mike Warzin**  
 Designer | **Andy Slater**  
 Managing director | **Candace Borland**  
 Director of communications strategy | **Paul Lipson**  
 Print Production | **7thfl**  
 PR | **Veritas Communications**  
 Experiential | **Mosaic Canada**  
 Media | **UM Canada**  
 Trade activation | **Hunter Straker**  
 Post Production | **School Editing, Rooster, Alter Ego**



#### + GOLD: BRAND CONTENT

## HP spotlights hacking

HP is predominantly known as a consumer technology brand, with a long-standing history in the PC/laptop and consumer print market. Following a split into two separate companies, HP had made significant investments within the printer category through R&D and the acquisition of Samsung's print business.

Although HP held 58% of the commercial print market share in Canada (as of May 2016), it was far from the leader in security: Cisco was perceived to be the most credible vendor for IT security expertise (63%), followed by Microsoft (56%), with less than 50% saying the same for HP.

Although security is a top priority for IT departments, printers are not included within the primary consideration set. In fact, research showed that only 38% of IT decision-makers perceived printers to be risky devices in terms of security breaches. The brand needed a marketing campaign that would demonstrate the dangers, as well as position it as an industry leader in cybersecurity.

Hacking is a faceless crime. When you can't picture an enemy, the threat doesn't seem as real. IT decision-makers didn't understand why they needed HP's help because they didn't truly understand the risk. To help security officers be more aware of the danger, the brand showed how a person is capable of infiltrating their business.

Michael "MafiaBoy" Calce became the face of the "In the Head of a Hacker" campaign that ran nationally from December 2016 to July 2017 and was supported by a \$500,000 budget.

One of the world's top 10 black hat hackers of all time, Calce had been identified after an exhaustive search by HP's global Print Security team.

A 20-minute short documentary, *Rivolta*, directed by Academy Award-nominated director Hubert Davis, gave a first-person account of MafiaBoy's story, revealing a hacker's motivations, tricks of the trade, and how there's no such thing as being too safe.

The communications strategy for the documentary mimicked a true film promotion, contextualized for a business audience with a movie trailer, microsite, OOH advertising, movie posters, a press junket and experiential stunt. The short doc was so compelling that it was chosen as the first brand-associated film to show at Hot Docs. And finally, organizers of IT security conferences in Toronto and Montreal invited Calce to be a keynote (without any additional investment from HP).

#### RESULTS

The campaign resulted in a 174% increase in HP's enterprise print sales pipeline. HP in the U.S. has since worked with Calce on international speaking engagements, and he has delivered more than 25 keynote speeches across the globe. The "In the Head of a Hacker" campaign resulted in 10 million earned impressions, 1.7 million video views and 35,000 clicks to the microsite.

#### CREDITS:

Brand | **HP Canada**  
 Country marketing manager | **Esteban Davila**  
 Agency | **Edelman**  
 CCO | **Andrew Simon**  
 Managing director, specialties | **Tristan Roy**  
 VP, paid media | **Chris O'Hara**  
 VP, digital | **Neil Mohan**  
 AD | **Hira Gomes**



## Nissan plugs Rogue in hostile terrain



- + **SILVER: LONG TERM SUCCESS**
- + **BRONZE: BUILDING BRAND EQUITY**

In 2013, Crossover Utility Vehicles (CUVs) had become the biggest sellers in Canada. But the Nissan All-Wheel Drive (AWD) system, while good, was no better than that of its competition. The Nissan brand

scored low on the quality, durability and reliability that CUV buyers sought.

Rogue – the company’s flagship CUV product – held a declining segment share of 4.4% prior to the 2014 launch of a model that was targeted to have 8% share by 2016.

Although Canadian CUV

drivers rarely take their vehicles off-road, a car capable of handling those kinds of conditions is a key driver for purchase consideration. Previous global campaigns for Rogue had focused on the vehicle’s design and cargo space. However, AWD capability gives drivers a sense of pride in being able to handle difficult driving conditions.

Launched nationally with the help of Juniper Park\TBWA in January 2014 with an annual \$5-plus million budget, the first commercial “Winter Warrior” conjured the look and feel of a Hollywood superhero film. Winter was the villain – personified by sinister marauding snowmen

threatening helpless civilians – vanquished by the Rogue and its hero driver. The TV-led campaign developed over the three following winters and featured other models – and hostile road conditions – alongside Rogue. Digital and social media supported the TV ads during the campaign.

### RESULTS

Every month in 2014, Rogue broke its share record, ending the year at 7.6%. Share continued to grow to 8.8% in 2015, 9.3% in 2016, reaching 10.1% by June 2017. Total incremental Rogue sales of nearly 60,000 units represent a 72% uplift on the base volume figure, equating to \$1.7 billion in additional sales. The campaign also had a positive sales effect on the Murano model.

## Sobey's unleashes the Christmas spirit (again)

- + **SILVER: SEASONAL**
- + **BRONZE: CAPITALISING ON CURVEBALLS**

For decades, Sobeys had commanded the highest market share in Atlantic Canada. But by 2014, Walmart had steadily gained share, with Sobeys’ declining and the Real Atlantic Superstore taking the lead. In 2016, the retailer faced a new challenge: Walmart was taking an aggressive stance on price-cutting during the holiday season. Sobeys had already planned its holiday campaign, but it needed to do something different to curb declining sales.

Fighting a price war with Walmart was not a viable strategy. Sobeys needed to rely on brand. The connection between Sobeys and Atlantic Canadians was strongest before the brand went national in 1998. “Star of Christmas,” which first aired in 1987 and ran until 2004, had become integrated into the cultural fabric of Christmas in Atlantic Canada, with research showing that the original “Star of Christmas” campaign was still present in social conversations.

The anticipation of season traditions is the best part of the holidays. A new “Star of Christmas” campaign would unleash those feelings for Atlantic



Canadians and remind them that Sobeys is a part of Christmas.

Running between November and December 2016 in Atlantic Canada, the \$200,000 campaign by Gravity Partners targeted adults aged 35 to 55. This target would have experienced the original ads either as children or when they were starting to build a family.

A pre-launch event invited the local community, store employees, the Sobeys family, and some cast members from the

original “Star of Christmas” ad to sing the jingle in unison, which was filmed and placed online. The event was supported by TV, radio, YouTube, sponsorship, and Facebook videos, as well as in-store and community activation.

### RESULTS

Prior to “Star of Christmas,” Sobeys was experiencing a sales decline. Following the launch of “Star of Christmas,” Sobeys sales improved 2.5% in November and December 2016, delivering a ROI of 395%. More than 70% of those who experienced the campaign agreed that it made them want to shop at Sobeys.

# SILVER

## ATB amplifies its biz cred

+ **SILVER: SERVICES**  
+ **BRONZE: BRAND CONTENT**

ATB Financial serves new business owners with a dedicated banking division. Its Entrepreneur Centres provide free education and strategy sessions, and it has an accelerator program that provides free banking for start-ups. ATB's level of commitment needed to be communicated to Alberta's entrepreneurs.

New business owners travel a lonely road, but their journey impacts everyone around them. When a person becomes an entrepreneur,

plus budget. The commercial features an emotional spoken word piece by Albertan entrepreneur, Beni Johnson, talking about the daily grind that comes with being a new business owner and how ATB is there to support.

A digital media buy leveraged networking events, supported by signage and giveaways. The video launched on digital and social, supported by decals and online wallpapers, a monthly e-newsletter and charity donation cards for sales staff to gift to clients, as well as educational guides.



they amplify their own dreams, as well as the lives of their employees, the communities they serve and the economic engine of Alberta.

To show that ATB supports the entrepreneur's journey, ATB Channel 21 and Patton Communications created the "Amplify Anthem" video, which ran from October 2016 to June 2017 and was supported by a \$200,000-

### RESULTS:

During the campaign, ATB started relationships with 32,047 new entrepreneurs, an increase of 15% versus the year prior. Visits to the business section of the website increased 39%. The "Amplify Anthem" video tracked more than one million views. There was also a 10% increase in awareness for ATB and consideration with non-customers increased 5%.



## Boreale goes wild

+ **SILVER: UNDERDOG**  
+ **BRONZE: BRAND REAWAKENING**

Over the past 10 years, Quebec has seen a 345% increase in microbreweries. While Boréale was a pioneer in the Quebec microbrewery movement, it was struggling. Seen as an old, outmoded brand to millennials, Boréale was too big to be a microbrewery and too small to be a large brewer, stuck between the two segments with declining sales.

Boréale's bear mascot and name evokes nature and wide-open spaces. It was crucial to respect the brand's heritage, but also adapt to millennials. The wild allows people to escape their frenetic, urban and connected lives. Boréale's nature-based DNA could embody this freedom for today's consumer.

Boréale enlisted Lg2 to help launch "Celebrate life naturally" in Quebec in October 2016 with a \$200,000 budget. First, the brand's signature polar bear was freed from the logo to be at the heart of a new brand identity and communications. Next, packaging was reworked to divide the beers into three product families, each aimed at one of the three "Beer Geeks," "Explorers" and "Followers" target groups. The campaign featured the Boréale bear across POP, social as well as TV, targeting consumers watching nature shows.

### RESULTS

Between October 2016 and July 2017, Boréale sales increased 12.5% versus the year prior, compared with a 2% decrease the previous year. Top-of-mind awareness for Boréale increased from 6% to 14%, the highest score of any Quebec beer. Unaided awareness doubled to 20% compared to the previous year, also the highest score.

## Stonemill takes it slow

### + SILVER: BRAND REAWAKENING

Stonemill Bakehouse was not top-of-mind for shoppers in the bread aisle. Unsuccessful product marketing had hurt the brand and ignited a decline in share of market. What's more, millennial families weren't engaged in the packaged bread category, seeing all sliced bread as essentially the same.

Stonemill takes a European approach to bread-making: letting the fermentation process happen naturally over time and using non-GMO, all natural ingredients. It takes a long time to create its product compared to factory breads, which it illustrated in the "You Can't Hurry Slow" platform during the busy back-to-school period.

Running in Ontario from August 2016 to March 2017 and supported by a \$500,000-plus budget, the campaign by Mass Minority included new packaging and even a new name: Stonemill Slow Crafted Bakehouse.



To promote the new positioning, the brand used TV, paid search and blogger partnerships. It also sponsored the Hamilton "Around the Bay" marathon by celebrating the slowest participant in the race. Stonemill filmed her efforts across the city and finishing line, with the tagline "You Can't Hurry Slow" that likened the slow-moving participant with the slow fermentation process of its bread. Paid search drove traffic to the website, and was supported by blogger partnerships.

### RESULTS

The brand saw year-over-year sales increase by 15.1% and dollar sales increased 22.8% in a declining sliced bread category. Visits to the website increased 15-fold and page views increased nine-fold during the campaign period.



## Bu targets the sommelier

### + SILVER: LAUNCH OF NEW PRODUCT/SERVICE

In Quebec, SAQ is perceived as a retailer that stocks high-quality and sophisticated wines, while grocery stores offer anything but. Arterra Wines Canada planned to launch a new premium brand, Bù, into grocery stores that would help redefine perception. The brand worked with DentsuBos Montreal on the launch.

Bù is targeted at 35- and 49-year-old consumers, typically skewing male. These consumers don't consider themselves wine connoisseurs, but they do seek out wines with the best value and are willing to pay \$14 to \$16 for a bottle of wine. They are interested in learning more about wine, but typically don't have the time.

Arterra partnered with Jessica Harnois, an internationally renowned sommelier from Quebec, to help launch the new brand as a high-

quality product. Wine barrels, rich textures and a dark colour palette set the tone across TV sponsorship bumpers, which were supported by social and digital advertising that highlighted Harnois' quest to find the perfect wine. The sommelier's signature was incorporated as an official endorsement on the product labeling and advertising. The premium look and feel of the products was balanced by Harnois' down-to-earth approach.

### RESULTS

In the first 10 months, Bù shipped 187,000 cases and 2.16 million bottles were sold. Bù wines now have the second highest awareness levels for an international import grocery-store wine, second only to Wallaroo Trail. SAQ — which had traditionally shunned grocery store wines — listed Bù as a permanent brand after it reached its three-month sales target in just five weeks.



# SILVER

## #DoTheLivi goes viral

### + SILVER: LIMITED RESOURCES

Often confused with the larger Make-A-Wish Foundation, Children's Wish was struggling with awareness. As a result, it was experiencing a 22% decline in donations.

The organisation and agency Mosaic Sales Solutions looked for a child with the perfect wish and found Olivia, a nine-year-old girl and avid dancer who was diagnosed with Wilms tumor at the age of two. Olivia had lost a kidney, but was in remission. The team found out that she enjoys dancing, as it allows her to be free of hospital beds, tubes and machines.

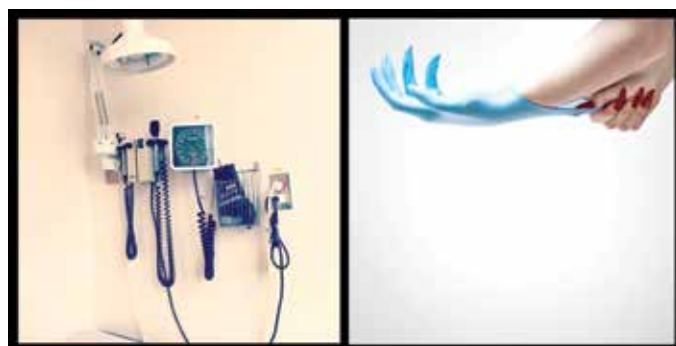
Running throughout June 2016 with a minimal budget, #DoTheLivi featured a dance move choreographed for Olivia by Blake McGrath of *So You Think You Can Dance*. The move was inspired by her optimism and bravery in the face of cancer.

Celebrities, such as dance superstar Maddie Zeigler, posted videos of the move, encouraging millions of followers to #DoTheLivi too. A partnership with MuchMusic resulted in Olivia premiering her dance move live on the red carpet at the MMVAs. Instagram, Twitter and Musical.ly feeds were inundated with videos replicating her move, including a shout out from Canada's Prime Minister, Justin Trudeau.



### RESULTS

Within hours of her performance at the MMVAs, #DoTheLivi was trending nationally. Within days, impressions had grown to more than 87 million. A 600% increase in followers on the Children's Wish social sites dove a 51% increase in general donors, 52% more corporate online donations and a 32% increase in general online donations. A supporting direct mail campaign also raised more than \$100,000. During the campaign, the Children's Wish website saw a 275% in traffic (64,855 total visits).



## Guite's Insta collaboration

### + SILVER: TARGETING

Like almost every photographer in the advertising industry, Aric Guité promoted himself by creating postcards and sending them to art directors. Direct mail had a response rate of about 5%, and of that, only a handful would hire him.

While every art director is unique, most of them love photography – particularly their own, which they like to post on Instagram. Running from March to June 2016, with a budget of only \$3,000, Guité worked with Havas Canada to target a curated list of 26 art directors. Imitation is the sincerest form of flattery, so Guité created complementary photos inspired by the photography of those 26 ADs, which he then posted on Instagram, tagging them and suggesting they collaborate on other work.

### RESULTS

Two-thirds of the targeted art directors responded to Guité versus 5% from a previous campaign, with 20% of the ADs booking the photog as a result of the campaign (a three-fold increase in paying jobs versus his previous direct mail campaign). His shooting days increased 25% compared to the year prior, and he also upped his daily rate by 50% due to an increase in client demand and larger budget projects. The campaign had a 5:1 ROI.

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## Media's Big Food Drive changes the face of poverty



### + SILVER: SUSTAINED SUCCESS

Since 2008, a disturbing new demographic has appeared: "The New Poor" are low-income families with insufficient funds to meet basic housing and food needs. While poverty is an issue usually associated

with homelessness, these people don't necessarily live on the street. The Media's Big Food Drive needed to show Quebecers that the face of poverty has changed and that it can affect anyone, at any moment in their lives.

In 2015, a TV spot was created by Tam-Tam\TBWA featuring a once-financially-stable Quebec family that was suddenly battling to make ends meet. Radio ads

highlighted a paradox between fashionable and forced diets (as a result of falling into poverty). These were supported with a Kijiji-disguised ad, social ads and ambient supermarket posters.

For 2016, Quebec's National Moving Day was used to establish a new food drive

tradition of collecting non-perishable food that people would have otherwise left behind during a move. In 2016 (in addition to the posters, print, social videos, posters and TV spot from the previous year), 20 Montreal influencers were invited to a mystery gastronomic dinner where, as each course was served, the quality of the food degraded, reflecting what happens to thousands each year.

### RESULTS

Donations had been decreasing up until 2014. But in 2015, the organisation saw a \$600,000 increase, followed by another \$200,000 in 2016. The viral Kijiji ad achieved more than 10,000 unique views (versus the average 1,500 views), ultimately reaching 750,000 people (almost one in ten Quebecers) via traditional media. Thirty percent of the Moving Day food boxes were used, while the influencer meal stunt generated more than four million impressions.

## Oikos dreams up a Greek promotion

### + SILVER: SUSTAINED SUCCESS

When Oikos first launched, it targeted older consumers with disposable income due to the product's higher price point. But the consumption of Greek yogurt had changed. It was now being purchased as a snack by "late millennials" (aged 29 to 39) that value authentic experiences, quality, originality and novelty.

The brand was looking to launch different products within the Oikos franchise, so a strong umbrella campaign was required. The team decided to position Oikos as the "dream snack" and launched a series of videos anchored in Greek mythology and culture.

The Oikos "Dream" campaign, created by Taxi, ran nationally from January 2015 to April 2017 with an annual \$2-plus million budget. The videos, featuring a man who is transported to Greece where he meets a beautiful, mysterious woman, were created with 11 "alternative endings" on YouTube. OOH showcased the



different flavours, while a playlist on Spotify provided a "dream mix." In 2016, the campaign, following the same "dream" idea, focused on launching the new indulgent product line, Oikos Creation. In 2017, the creative launched the new Supergrains range.

### RESULTS

The YouTube alternative endings generated over five million views. Oikos increased market share by 5.2 points in 2015, another 4.6 points in 2016 and 0.8 points in the first half of 2017, exceeding all the share lost in 2014 and resulting in the brand's highest ever share. Sales increased 18% in 2015, 16% in 2016, and 5% in the first half of 2017. The Oikos work in Canada has since been adapted for other markets.



## Leon's family-friendly furniture

- + BRONZE: BUILDING BRAND EQUITY
- + BRONZE: NEW BRAND POSITIONING

Now if only someone would invent a folding machine.

Leon part of the family



Future home of the missing remote and the occasional husband.

Leon part of the family



For years, Leon's relied on promotion-based advertising to drive store traffic. However, this created the perception of discounts and outdated styles. The retailer needed to reposition itself with younger shoppers for future growth.

Running nationally from March 2016 to July 2017 and supported by a \$5-plus million budget, the "Part of the Family" campaign by Taxi shifted Leon's from promotions to communicating its role in Canadian homes.

Many Canadians feel overwhelmed and intimidated by design. Style can be a bit of a gamble – will I still like this in a decade? People don't want precious design, they want homes that are styled for real life. Leon's wanted to show that it offers furniture that is part of the family.

A TV spot presented the brand's products across a range of living scenarios, such as the whole family

(including the dog) sleeping on a mattress, or kids (and even dads) playing on a cross-sectional sofa. "Part of the Family" was introduced with in-store signage, videos and flyers.

### RESULTS

As of mid-July 2017, sales had increased 4.6% versus the year prior, in line with a 5% increase in store visits among the 30- to 40-year-old target.

## Innocence gets interactive

- + BRONZE: CAUSE
- + BRONZE: UNDERDOG

Innocence Canada, a non-profit helping exonerate people convicted of crimes they did not commit, faced a \$250,000 funding shortfall. It stopped taking new applications and started letting go of its team. With a backlog of 86 cases and an uncertain future, the org needed to capture public and government attention.



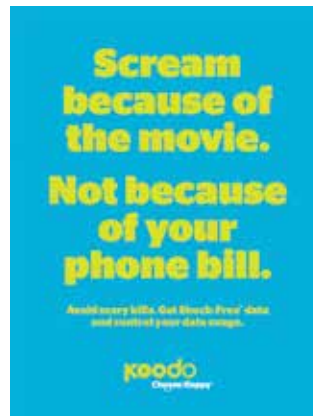
Canadians are largely unaware of the extent to which wrongful convictions are an issue in Canada. So Innocence worked with KBS to create an interactive art installation, strategically placed in a busy Toronto thoroughfare. Past exoneree, Ron Dalton, shared his story using personal family photos to demonstrate the "12 Years Stolen" from him while he was in prison. The installation was supported by PR outreach, as well as print ads and OOH.

### RESULTS

"12 Years Stolen" got the attention of the Ontario Government and the Law Society of Upper Canada, which agreed to fund Innocence Canada \$900,000 over the next three years. Innocence Canada also tracked 185% increase in donations and 76 million earned media impressions.

## Koodo tackles phone bill shock

- + BRONZE: LAUNCH OF NEW PRODUCT/SERVICE



In 2016, 46% of Canadians had to pay extra fees for exceeding their monthly mobile data plans. Budget-conscious millennials want more certainty when it comes to phone bill charges, so Koodo developed a feature that allows customers to pause their data.

Working with Camp Jefferson, the brand created the "Shock-Free Data" campaign, targeting those fed up with data overages and convincing them to switch to Koodo. The creative planted seeds of doubt about their current carrier's ability to protect them, positioning Koodo as a fair and more transparent alternative.

Launched in August 2016 with a \$4 million budget, the TV and print campaign recreated iconic moments in horror films where unsuspecting victims are blissfully unaware of their impending doom, replacing the bloodthirsty killer with a harmless Shock-Free Data bill from Koodo.

### RESULTS

Over the 11-month campaign, Shock-Free Data achieved a 74% increase in new customers versus the year prior. Koodo also tracked the highest association for "transparency in pricing" (22 points more than the market leader).

## BRONZE

## Mac's goes quirky with Froster ads

### + BRONZE: MATCHING MESSAGE TO MEDIUM

Despite the strength of the Mac's brand in Canada, its Froster beverage was overshadowed by 7/11's Slurpee, which was synonymous with the category.

The Froster brand personality is unique and weird, just like its 17-year-old male target. So it enlisted Giants & Gentlemen to show teens how the beverage brand can play a role in helping them stand out.

The "Frosterize Your Face" Snapchat filter was among the first of its kind in Canada. Launched in May 2016 with a budget of \$500,000, teaser posters demonstrated the different Froster flavours that users could potentially turn themselves into. The campaign also included 30-second radio spots, bus posters, social posts, in-store POP and store clerk T-shirts.

### RESULTS

Froster national sales grew 40%, making summer 2016 the best sales period for Froster within five years. There were 11 million interactions on Snapchat; double the benchmark for a filter takeover.



## Classico is second best

### + BRONZE: PACKAGED GOODS



Classico was meeting convenience seekers' needs, but the growth opportunity was with "authentic epicureans" who love cooking, yet have little time to make homemade sauce.

For this group, being the best prepared sauce isn't the

measure of success – being the next best thing to homemade is.

Classico and Taxi created a TV-driven campaign that positioned the brand's pasta sauce as being "Second Only To Yours." Running nationally from September 2016 to March 2017 and supported by a \$5 million budget, spots show that not every meal needs to be cooked from scratch by celebrating being "number two" to homemade sauce made by Italian grandmothers. The TV commercials were supported by online banners and targeted social media posts.

### RESULTS

Sales during the seven-month campaign increased 11.3% year-over-year, while the category was relatively flat (+1.3%). The campaign increased household penetration by 1.6 points. The equity score for "Tastes more like homemade" grew 32.5%, while "Is a brand for me/my family" increased 18.9%.

## Desjardins makes adulting simple

### + BRONZE: PIVOTAL INSIGHT

Most young adults think they will achieve financial independence by age 27. The reality is that 43% still haven't by age 30. The transition to financial autonomy can be daunting, plus young Quebecers were wary of financial institutions and did not see Desjardins as relevant.

Desjardins needed to improve its brand perception among the 18- to 24-year-old



target in Quebec, so it worked with Lg2 to create the "#SOADULT" campaign, highlighting small financial victories they can be proud of.

Running from June to November 2016 and supported by a \$500,000 budget, "#SOADULT" was a 100% digital campaign that showed a sequential series of small triumphs, such as paying a credit card bill on time, saving up for a project and starting a rainy-day fund.

### RESULTS

Desjardins saw 20% fewer departures amongst the target, a 3% increase in acquisitions and 46% more sign-ups for its university student offer. What's more, 74% of the target said the campaign improved their perception of Desjardins, while 69% said the campaign motivated them to do business with the bank.

## Ontario Tourism gets familiar



### + BRONZE: SERVICES

Ontario conjures up images of Niagara Falls, the CN Tower, trees and lakes. However, travellers are looking for new and unfamiliar experiences.

Ontario Tourism Marketing Partnership Corporation (OTMPC) wanted Canadians to see Ontario as a world-class travel destination. So it worked with FCB to create a campaign that wouldn't reveal where its images were

taken, instead challenging people to answer the question: "Where Am I?"

In June 2016, with a national budget of over \$2 million, "Where Am I?" launched with a 60-second teaser video that did not reveal the visuals were from Ontario, driving viewers to social media and a microsite, where they could guess the location. New clues were released everyday on Instagram and Facebook. One month later, the location was revealed.

### RESULTS

Travel to and within the province increased dramatically: overnight visits tripled and summer trips nearly doubled, generating \$32 million in visitor spend. The campaign ROI was \$7.32 for every dollar spent. WhereAmI.com received more than 60,000 visits, with one in three users returning to the site. Traffic to OntarioTravel.net was 23% higher during the campaign period over the previous year.

## Fisherman's Friend tackles first world problems

### + BRONZE: BRAND REAWAKENING

While Fisherman's Friend had enjoyed long-term growth, its core consumer was aging. Past efforts to adopt a more youthful tone had failed. The brand had previously focused on popular sweet flavours, interrupting the core rugged essence of the Fisherman's Friend brand.



There was an opportunity to turn the distinct taste of its leading SKU – Original Extra Strong – into a positive trigger among those under 40. "Suck It Up" TV ads leveraged the brand's heritage to bring perspective to how society has created a bunch of softies with first-world problems.

Launched in November 2015 with the help of Giants & Gentlemen, #SuckItUp trolled people posting about first-world problems on Twitter. This was supported by partnerships and activations with Tough Mudder and CFL teams, as well as "Suck It Up" moments during Sportsnet's morning highlights.

### RESULTS

November 2016 saw a record 40% growth in sales compared to 2015. Momentum continued in 2017, with sales up another 35% in Q1. As of July 2017, Fisherman's Friend saw a 23% increase in dollar sales. Fisherman's Friend Twitter followers grew 115%.



## NFLD takes charge on power waste

### + BRONZE: SUSTAINED SUCCESS

Newfoundland Power's takeCHARGE promotes electricity efficiency and conservation. Programmable thermostats help consumers decrease their power consumption, but they were being outsold by the less efficient manual dial thermostats. These systems are like thieves in a person's home, stealing their energy and money.

Launched in September 2014, an integrated campaign ran across TV, radio, social and digital media. Commercials, by M5 Marketing Communications, showed the thermostat's location on the wall as if it was a crime scene, while digital and print "wanted" posters offered a reward to those who turn in their dials. Meanwhile, on radio, APB messages rose temperatures even higher, helping the consumer understand the current loss and potential savings.

### RESULTS

There was a 103% increase in people registered to the programmable thermostat rebate program between 2013 and 2016, which led to a 112% increase in energy savings. Awareness of the thermostat program increased from 39% in 2013 to 56% in 2016, with aided awareness of the takeCHARGE brand increasing from 64% to 82%.



## BRONZE

## Red Barrels' gaming diaper

### + BRONZE: TARGETING

Red Barrels' *Outlast* game successfully launched in 2013 with eight million downloads. In 2017, the developer was set to launch *Outlast 2* and needed to create hype for the game five months ahead of its release.

The insight was that *Outlast 2* is so scary that it would make gamers fill their pants. The brand also wanted to tap into the internet gaming subculture's distinct sarcasm and self-mockery. So, to help players enjoy *Outlast 2* without worrying about their underpants, the developer and Sid Lee created "Underscares," the ultimate gaming diaper. Red Barrels used Kickstarter as a hub for the Underscares launch and featured a prototype of a real, usable and washable gamer diaper. Gamers could pledge various sums of money in exchange for rewards.

### RESULTS

More than 300,000 gamers purchased *Outlast 2*. The game generated \$13 million in revenue and \$5 million in profit. The campaign reached more than 2.1 million Facebook fans, with more than 200,000 social engagements; 79,000 Twitter impressions; and 760,000 video views (Facebook, YouTube, and Kickstarter combined).



## Manulife reveals the mortgage truth



### + BRONZE: UNDERDOG

Consumers feel trapped in mortgages that are overly confining and restrictive. Yet two-thirds stay with their current mortgage provider when it's time to renew. This was the hidden secret of an industry that competed on interest rates.

Brand familiarity coupled with low share of voice (2%) was also preventing people from switching to Manulife. So the brand, DentsuBos and Mindshare set out to "Uncover the Mortgage Truth" with a campaign that promoted the Manulife One mortgage – a service which combines a customer's mortgage, line of credit and banking so that customers can pay off their mortgage years earlier.

Running nationally from May to July 2017, and supported by a \$3 million budget, "Uncover the Mortgage Truth" launched with a movie trailer featuring a couple going through the scary mortgage renewal process. It was followed up with 28 pieces of digital and video content that revealed the hidden truth that a person can pay off their mortgage earlier with Manulife One than any other mortgage provider.

### RESULTS

The campaign delivered a 27% lift in Manulife One mortgage applications versus the same year prior. Brand health metrics improved during the campaign – brand affinity increased 66%, while brand relevance rose 7%.

## Ontario changes the distracted driving narrative



### + BRONZE: CAUSE

Ontario's Ministry of Transportation needed to show that distracted driving was a problem with potentially serious consequences. Taking your eyes off the road for even two seconds increases crash risk by 24 times.

Focus groups with youth

showed they would rather die than be paralyzed, so the government agency decided to show the latter as a distracted driving consequence.

Running from June to October 2016 in Ontario, and supported by a \$3 million budget, the "It Happens Fast" launch spot was created by John St. and ran on TV, in

theatres and online. It showed a young driver glance at his phone, run a red light and get T-boned by a truck. In an instant, he is thrown from the vehicle and lands in a wheelchair in the room of a long-term care facility.

Social ads ran in the summer, while Spotify and radio ads reached drivers in their cars.

### RESULTS

A post-campaign survey showed an 8% lift in those who believe distracted driving is a concern, and a 7% increase in those not using a phone while driving. The launch spot had more than two million views, with the highest-ever recall for an Ontario Government campaign (74%). Searches for "distracted driving" and "phone while driving" spiked 380% and 2,900%, respectively.

## Greenfield's natural billboard

### + BRONZE: LAUNCH OF NEW PRODUCT/ SERVICE

Canadians are thinking about what's in their food and are buying accordingly: 53% say they consider the sustainability around the food they buy. Greenfield Natural Meat Company – which launched in 2015 with a mission to make sustainable meat more attainable – wanted to get consumers' attention focused in on their eco ethos.

The brand worked with Havas Canada to prove that even its advertising is all-natural, creating a campaign that was as sustainable as the product it was selling.

Running from April to July 2017, and supported by a \$200,000 budget, a 70-acre all-natural billboard, with the tagline "Made



Better by Nature, Not Antibiotics" was created in an alfalfa field in Manitoba. The team filmed the making-of, which was used as the launch video. A 30-second TV version was supported by 15-second YouTube pre-roll, which was also placed on Instagram and Facebook. Each video led to a website that housed information on Greenfield's commitment to sustainability.

### RESULTS

During the campaign period, sales increased 59% versus the year prior and website visits grew 90%, driven by a 186% growth in organic search traffic.

➤ See the full cases and credits at [strategyonline.ca](http://strategyonline.ca)

Kudos to the CASSIES jury, which deliberated over comprehensive case studies to choose this year's winners.

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# Catching AI, before AI catches us

BY MATT CAMMAERT

**I**n Greek mythology, Proteus was the prophetic knower of all things past, present and future and, if captured, would shape-shift to avoid revealing his knowledge. In 1973, *Demon Seed* by Dean Koontz was released, a novel about an artificially intelligent super computer named Proteus that morphs over time into an evil being. *Demon Seed*, in many ways, foresaw IoT, the Connected Home, AI and the right-beneath-the-surface fears many people have when it comes to the technological determinism of our culture.

It is my opinion that we now live in a culture of speed in relation to technology that we are simultaneously enthralled and horrified by. If you are on the side of Koontz's 45-year-old premonition that Proteus and technology represents the beginning of the end for humankind, then you are part of a questioning minority.

Technology that is artificially intelligent, which learns through usage, becomes smarter over time and morphs to become increasingly more powerful has many names: IBM's Watson, Amazon's Alexa (the fastest growing with the largest share of market at roughly 70%), Google's Home, Samsung's Bixby, Microsoft's Cortana, and Apple's Siri, to name a few.

To appreciate how pervasive AI voice-controlled digital assistants have become in their short existence, look at the numbers. Forrester reported that 22 million Amazon Echos were sold in the

U.S. alone during the pre-peak holiday period. And according to Amazon, an additional "tens of millions" of Echo devices were sold worldwide. Forrester also estimates that by 2022, 66.3 million U.S. households



## WE NOW LIVE IN A CULTURE OF SPEED IN RELATION TO TECHNOLOGY THAT WE ARE SIMULTANEOUSLY ENTHRALLED AND HORRIFIED BY

will have one or more voice-controlled digital assistants. Consumers have demonstrated very clearly that they want technology in their lives (me included).

The business world is following suit, with TD Bank recently announcing a \$100 million acquisition of AI firm, Layer 6. Imagine the speed at which you can get a loan, increase your credit, pay bills, or identify investment vehicles and invest faster. Now imagine the business opportunity. AI and voice-based AI are being used to augment complex internal systems and the customer experience, ultimately growing business and increasing profitability.

I fear, however, that we as a culture and as an industry have not addressed the social and ethical impact, as we tacitly

welcome advanced technology into our homes, cars and pockets. The speed of ethical interrogation with technology must meet or surpass the speed of tech advancement itself. More to the point, who should take responsibility for the regulation and governance of the current and future state of artificially intelligent technology? Is it the government, Silicon Valley, companies and/or brands? Or is it us, the people who buy and use the technology?

We unquestionably live in a technologically exciting time, yet if we become too enthralled by the infinite possibilities and forget to calculate the cost and values lost with human experience, then it is unknown where we go or end up.

We are in the early phases of AI and machine learning development and adoption. Brands and agencies need to play a part in this discussion and help shape the future. If we don't start influencing these conversations humanity may find itself grasping at a mythological Proteus for answers. But, if we are not mindful, we might find Koontz' Proteus instead.



**MATT CAMMAERT**  
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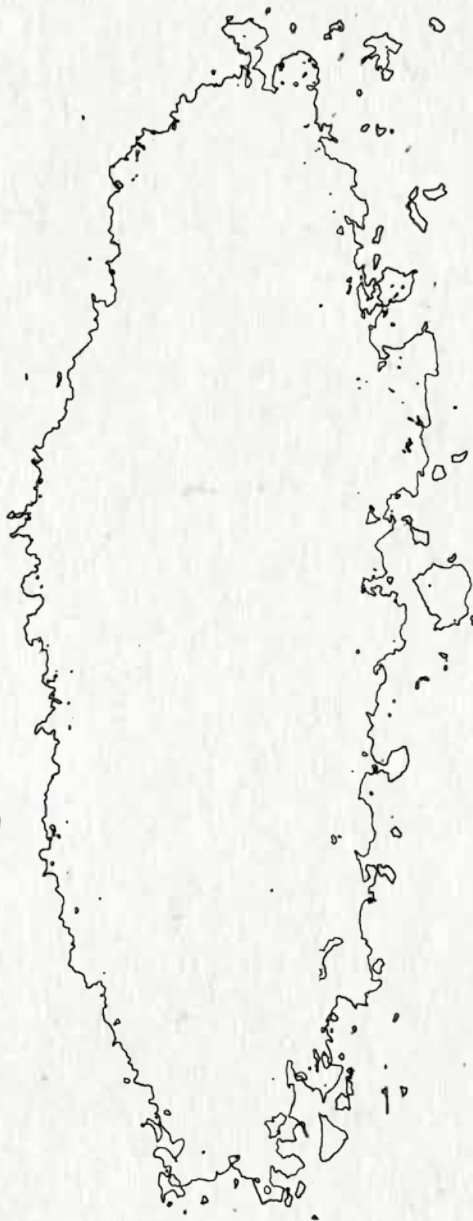


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