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AGENCY OF THE YEAR

BIG FRANKIE P SAYS:
DON'T HATE ON DDB'S GAME

ITS 7TH AOY GOLD RECORD TITLE
COMES WITH A BONUS TRACK...
TRIBAL'S DIGITAL WIN

+ JUNGLE CLAIMS MEDIA

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The Globe and Mail is pleased to celebrate the winning agencies of strategy Magazine's 2012 Agency of the Year awards competition.

Congratulations to strategy's Agency of the Year, and to all of the other award winners who showed exemplary dedication, dynamism and cutting-edge creativity. You've inspired us all!

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A street-level view of Cossette's new open-concept Liberty Village location.

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Agencies of the Year

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ON THE COVER

How do you get a Canadian ad industry legend to appear on your cover dressed as a rapper? It all started with a brainstorming session about how best to depict our Agency of the Year winner DDB without telling them they won. Somehow that devolved into an idea to turn Frank into a gangster rapper under the guise of a back page about the vintage internship he did for NABS. This all resulted in DDB a) hiring photographer Noel Hendrickson to shoot Frank, b) writing a rap song (which we did feature on the back page, so we're keeping up our end of truth in advertising), and c) releasing a music video. Makes sense to us.

Extreme advertising

I spent a lot of time at conferences about advertising this month – Ad Week in New York and Shopper Expo in Chicago – listening to pundits weigh in on everything from the new consumer and the new content, to the new shopper and the store of the future.

Between falling in love with Eataly and cupcake trucks (very on shopper- and store-of-the-future trend) and briefly falling sway to the “mobile first” mantra from all corners (until I remembered my mobile bill hate), what struck me was that the experts seem to be all over the map on what the next big thing is. The only thing they seem to agree on is that even more change is coming, that it is extreme, and that the industry hasn’t figured out how to deal with it all yet, nevermind being ready for the next wave.

That leaves agencies stuck between elusive, demanding, cynical and power-mad consumers, and clients who are trying to manage social, mobile, digital, mass, retail and CSR programs, plus all manner of new content initiatives to sway them. To make it more interesting, some clients are getting out ahead of it all with bold new retail and content plays, and some aren’t. So agencies have to be able to make it work for both camps – pull off brilliant first-ers, and somehow keep audiences intrigued with brands that would like to stick to knitting rather than dive into the likes of Instagram (see p. 16).

As the tried and true practices may not hold water anymore (depending on who you listen to), each brand and challenge requires new thinking, and real leadership plays a bigger role than ever. Creative leadership and organizational leadership are key to creating an environment where there are not only integrated teams,

but where integrated thinking is happening, because that’s where success lies when you can’t rely on the old formulas.

So throughout this issue we’re exploring leading and achieving integration – from the feature (The un-siloed quest for integration, on p. 18) examining different paths agencies are taking to make that happen, to the treatise on leadership by Andy Macaulay (p. 76).

As it gets more complex, winning Agency of the Year becomes more of an Ironman challenge. The role integration plays is evidenced by separate juries awarding Agency of the Year and Digital Agency of the Year kudos to the exact same agencies. So congrats to Taxi, which took both Bronze OYs, to our double Silver winning AOY/DAOY John St. and to our Gold winners DDB and Tribal DDB. And an extra thanks to Frank Palmer for gamely agreeing to our bizarre NABS-related back page story request to be a rapper.

Which reminds me, everything may be in flux, but an old-school strong brand identity still pays off. While AOY is judged on the creativity, strategy and impact of cases, the winning agencies all have a distinct style and attitude – and that goes for the work as well as the leaders.

Cheers, mm

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



EXECUTIVE EDITOR | **MARY MADDEVER** | mmaddever@brunico.com
CREATIVE DIRECTOR | **STEPHEN STANLEY** | sstanley@brunico.com
MANAGING EDITOR | **EMILY WEXLER** | ewexler@brunico.com
SPECIAL REPORTS EDITOR | **EMILY JACKSON** | ejackson@brunico.com
NEWS EDITOR | **MEGAN HAYNES** | mhaynes@brunico.com
STAFF WRITER | **GRANT SURRIDGE** | gsurridge@brunico.com
CONTRIBUTORS | **JENNIFER HORN** | **ANDY MACAULAY** | **VAL MALONEY** | **JORDAN TWISS**

EXECUTIVE PUBLISHER | **RUSSELL GOLDSTEIN** | rgoldstein@brunico.com
ACCOUNT MANAGER | **NEIL EWEN** | newen@brunico.com
ACCOUNT MANAGER | **KELLY NICHOLLS** | knicholls@brunico.com

MARKETING CO-ORDINATOR | **VAKIS BOUTSALIS** | vboutsalis@brunico.com
PRODUCTION & DISTRIBUTION SUPERVISOR | **ROBERT LINES** | rlines@brunico.com
SUPPLEMENT DESIGNER | **KATE WHELAN** | kwheLAN@brunico.com

SENIOR MANAGER, AUDIENCE SERVICES | **JENNIFER COLVIN** | jcolvin@brunico.com
MANAGER, AUDIENCE SERVICES | **DEBORAH BREWSTER** | dbrewster@brunico.com

ADMINISTRATION

PRESIDENT & CEO | **RUSSELL GOLDSTEIN** | rgoldstein@brunico.com
VP & EDITORIAL DIRECTOR | **MARY MADDEVER** | mmaddever@brunico.com
VP & CHIEF INFORMATION OFFICER | **OMRI TINTPULVER** | otintpulver@brunico.com
VP ADMINISTRATION & FINANCE | **LINDA LOVEGROVE** | llovegrove@brunico.com
VP & PUBLISHER, REALSCREEN | **CLAIRE MACDONALD** | cmacdonald@brunico.com
VP & PUBLISHER, KIDSCREEN | **JOCELYN CHRISTIE** | jchristie@brunico.com

HOW TO REACH US

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

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A retail revolution

We're thrilled to announce that Shopper Marketing Forum 2013 will be held at the Hilton Toronto on March 4 and 5.

As the importance of redesigning sales and marketing departments and campaigns around core shopper marketing philosophies has accelerated in the last few years, the imperative to strengthen and sharpen the dialogue between manufacturers, agencies and retailers has never been greater. Even brands that own their distribution channels are

quickly clueing in to the opportunity presented by a better understanding of their shopper's unique path to purchase, and the development of tactics that reinforce the overall desired shopping experience they aim to create.

Shopper Marketing Forum has always been a community-led initiative, so we look to the industry for leadership in developing our annual program. I'm pleased to announce that Sandra Sanderson, SVP marketing, Shoppers Drug Mart and David Grisim, associate marketing director, brand operations, P&G will be helming this year's Advisory Board. Please stay

tuned for more details and announcements by checking in at shoppermarketing.strategyonline.ca and on Twitter at #smf13.

Also, *strategy* will be publishing its fifth annual sponsored supplement featuring the retail advertising industry in our December/January issue. From our perspective, retail advertising is in the midst of a revolution and retailers, brand marketers and their agency partners are now working closer than ever before, trying to figure out key issues such as when to use traditional, digital, social and mobile media to drive the shopper on their path to purchase in order to win. And they need to. Change in media consumption is a constant, and mobile is, well, changing everything. Also, with the development of near-field communication, digitization of sampling and mobile couponing, the industry has a lot of room to grow.

So, how will these new technologies work with traditional forms of retail advertising in order to influence the shopper? Inform our readers and tell your company's story as *strategy* explores how these new technologies and new media platforms are changing retail advertising and the role that more traditional methods continue to play.

Interested in participating? Drop us a line.

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

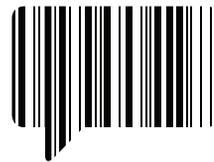


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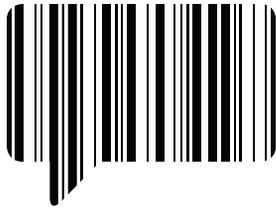
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THE POLITICAL BRAND-WAGON

By Megan Haynes

PHOTO COURTESY OF THE JUSTIN TRUDEAU TEAM

American brands have a long history of political involvement in their ads (such as 7-11's stunt that had people pledge their party allegiance based on which Slurpee cup they chose), something that's never caught on up north. With Justin Trudeau's recent Liberal leadership announcement and Dalton McGuinty's surprise resignation, the Canadian political scene is full of interesting characters and ripe for brand involvement. Here's our vote for best brand-wagon hookups.

TRUDEAU FOR BIODERM

L'Oréal recently signed financial trader and Ironman champ Josef Ajram as the spokesperson for Bioderm's men's line, saying that they're moving away from models towards "real-life interesting individuals." With Justin Trudeau's recent leadership bid the biggest buzz in Canada's political scene since Margaret Trudeau and the Rolling Stones (or Pierre's "fuddle duddle"), who better to be the next Bioderm brand ambassador than Canada's favourite pugilist/politician?

MAROIS ADDS PEP TO QUEBEC

On the heels of this summer's kerfuffle between the Red Square student protesters and then-Quebec Premier Jean Charest, we see a big opportunity for current Premier Pauline Marois to bridge the youth gap. As Red Bull's new spokesperson, she could pop into its many events, while Red Bull could sponsor the National Assembly. They could even introduce a Poutine-flavoured drink. Just think of how alert and active all those politicians could be? It put a man in space – maybe it can solve Quebec's economic woes.

NAMASTE NENSHI

Naheed Nenshi swept the 2010 Calgary mayoral election by surprise, due to grassroots, social media campaigning. We see him as the perfect rep for Vancouver-based Lululemon – also active in the grassroots, social scene. He could be the city's biggest brand "ambassador," donning the men's line to functions while instituting a mandatory yoga lunch hour at city hall. And, of course, "Namaste Nenshi" just rolls off the tongue.

INTRODUCING HIPSTER HARPER

The big man in parliament is best known for his tightly scripted caucus and – let's face it – sweater vests. A hip Canadian retailer should build a campaign around re-outfitting Prime Minister Harper. We suggest finding a look-a-like model and doing before-and-after shots, divesting him of the vest and getting him into some skinny pants, stylish button-ups and chunky frames.

O.B. GETS EVEN MORE PERSONAL

By Jordan Twiss

Johnson & Johnson has no reason to apologize this fall. Instead, the O.B. tampon-maker is throwing a non-stop party for its newest campaign, called the "Endless Celebration."

Last December's "Personal Apology" saw Lowe Roche create tailored apology videos, which were then emailed out to O.B.'s database. The humorous videos, which quickly went



viral, allowed consumers to write in their names before viewing, and then be serenaded by a studly singer.

"This time, we are celebrating the return of O.B. Ultra absorbency tampons. It is a way of thanking loyal O.B. users for their continued support," says Monica Ruffo, CEO, Lowe Roche.

The new campaign, which targets women aged 18 to 24, kicks the personalization up a notch at Theendlesscelebration.com.

"The site is home to dozens of humorous videos, many of them personalized and interactive," says David Pothast, VP of sales and women's health, Johnson & Johnson Canada.

The content was created using tech similar to sound prodco Keen Music's web-based audio tools used for "Personal Apology," wherein consumers can input their names, so that the short videos personally address them.

The "Endless Celebration" gets underway at the end of November.

NABS' HIGH-FLYING INTERNS

By Grant Surridge

In her role as chief creative officer and CEO at Leo Burnett, Judy John occupies one of the most respected positions in the world of Canadian advertising. But when she reports for intern duty at Jigsaw Casting early next year as part of the National Advertising and Benevolent Society's (NABS) Vintage Intern Auction, she'll face tasks most people would be happy to avoid. The list of possible duties Jigsaw has drawn up so far? Well, she might be required to spend several hours on the phone cold-calling actors for very specific casting requirements, say, hairy-chested men willing to appear on-camera in a thong. Or perhaps she'll be on standby to ensure the bathrooms are stocked with supplies, a particularly unforgiving task on days there are baby castings.

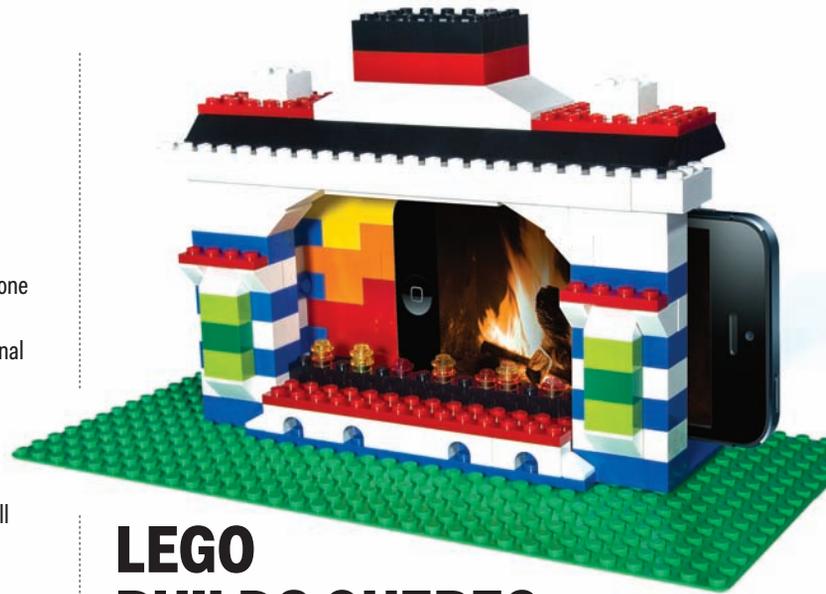
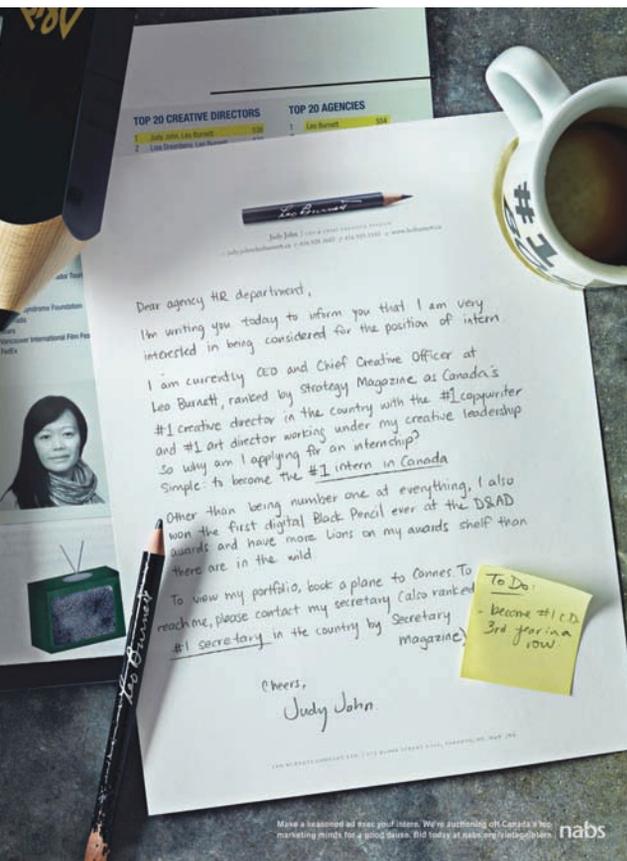
It's the second year NABS has run the charity competition, which sees companies bid to have well-known Canadian ad execs serve as unpaid interns for a day. At press \$30,000 was raised, although head of fundraising Mike Arlotto says the total may rise via residual donations. NABS raised \$25,000 in the auction's inaugural year.

Other high-profile names who've been auctioned off include DDB Canada chairman Frank Palmer, who's off to Elevator Strategy Advertising & Design; York University marketing professor Alan Middleton, who will spend a day at MDC Partners; and partner and co-founder of Swim, Nancy Vonk, who'll spend a day with the creative directors at Sid Lee. The one caveat for participants is that they won't be asked to work on projects that may conflict with their own client relationships.

Zulu Alpha Kilo again devised the creative for the auction's campaign, which lived online and in industry publications, including *strategy*. The agency also created a series of mock cover letters laying out the extravagant work histories of each candidate.

On the participant side, DDB Canada chairman Frank Palmer rapped his way

through an online video at *strategy*'s invitation to promote the auction (see p. 78). Beyond raising money, the auction helps NABS boost its visibility, says NABS executive director Jim Warrington. Despite being almost 30 years old, not everyone is aware of the non-profit, whose mandate is to assist people in communications and related industries that need help on account of illness, injury or unemployment.



LEGO BUILDS QUEBEC BASE FOR CHRISTMAS

In a twist to the iconic fireplace channel, Lego launched a new campaign at the end of October to build up its base in Quebec around the holidays. OOH and direct mailers drove parents and kids to Legochimney.ca, where they can download the blueprints to build their very own Lego Fireplace, which can then house an iPhone or iPad. On the site, parents can find links to one of the many "Fireplace" apps to bring the chimney to life, while children can also create digital stockings for a chance to win a Lego prize.

Since more and more families don't have fireplaces for Santa to descend, these Lego chimneys provide a new way for the jolly man to deliver presents, says Sam Kashini, assistant marketing manager, Lego, while also creating a strong brand association with the holiday season.

Since it is underrepresented in the Quebec market, Lego wanted to boost its profile going into the holiday season. While the idea itself isn't Quebec exclusive, budgetary restrictions meant it honed in on the province, says Kashini.

"We know all of our marketing programs don't necessarily make it to Quebec [audiences]. We really needed to dial up our noise. One of the key things is to have Lego be top-of-mind and communicate the breadth of our portfolio," Kashini says. As a result, while national holiday campaigns will be product specific, the Quebec push is meant to cross SKUs. Parents don't have to buy new Lego sets to participate, but the website does link to kits for parents to purchase.

Alongside traditional OOH posters, it also executed life-size Lego chimneys with a digital fireplace and fake smoke rising from the stack on various city street corners. Hampered by strict child advertising laws in the region, the campaign, by Montreal-based Brad, is aimed at families and forgoes a TV buy.

"With other toy brands, parents simply get it for the child because the child wants it, and they have no affinity or nostalgic feel towards it," says Kashini. "It's one of our strengths, appealing to both [parents] and child." **MH**

25 YEARS OF MCDONALD'S MONOPOLY

MORE THAN CHANCE

By Jordan Twiss

The odds were in consumers' favour once again this fall, as the Monopoly program returned to McDonald's restaurants in Canada and the U.S. throughout October.

To play, consumers collect pieces based on properties in the original Hasbro board game, winning prizes for collecting a particular colour

says Michelle Mcilmoyle, national marketing manager, McDonald's Restaurants of Canada.

"In addition to the traditional game board, customers had a second chance to enter an additional prize pool online," she adds, noting that the game board pieces also had codes which could be redeemed online for a chance to

"Historically, we assumed that Monopoly was widely popular among the young adult demographic, but we have found that this is truly a game for all ages, including teens and seniors," she explains.

She adds that the way people are playing has changed as well, noting that the game has become

a group and family activity, with people trading and sharing game pieces.

While traditional media continues to be effective, Mcilmoyle says digital marketing has become increasingly important over the past few years, as more consumers play online. So the program has seized social media to get consumers involved.

Players who followed McDonald's



set. The game also features instant win pieces.

The two iconic brands first teamed up in 1987, then offering \$40 million in prizes, including a 1988 Lincoln Town Car, vacations, dream homes, and, of course, the elusive \$1 million cash prize.

Fast forward 25 years, and the game has continued to grow – this year offering more than \$300 million in prizes – and is embracing new technology to reach a new generation of consumers.

"While we've stayed true to the original game with our traditional game board, we've infused it with new technology to increase our customers' opportunities to play,"

win additional prizes.

This year's marketing campaign was headed by The Marketing Store, and featured OOH and TV creative by Cosette, as well as digital creative by Tribal DDB.

The creative pictured McDonald's food products and the famous Monopoly game board, as well as catchy slogans, such as the Monopoly-themed "Advance to McDonald's," and a *Hunger Games*-inspired slogan that cheekily states "The odds are in your flavour."

While the Monopoly marketing has typically been targeted at adults aged 18 to 44, this too has changed since the program started, says Mcilmoyle.

Canada on Twitter received clues for the locations of peel and win banners hidden on other websites. Meanwhile, a McDonald's Monopoly app on Facebook offered consumers additional opportunities to play.

The McDonald's Monopoly program has also made a habit of teaming up with new prize partners with each campaign.

This year, it joined forces with trendy car brand Fiat, which brought Fiat 500 Sport Hatchbacks to the prize pool. Online prizes included \$1,000 Walmart gift cards, and a grand prize of a \$5,000 Walmart gift card. 

THE RETAIL ADVERTISING REVOLUTION

A STRATEGY SPONSORED SUPPLEMENT: DECEMBER/JANUARY ISSUE

Retailers, Brand Marketers and their Agency Partners are working closer now than ever before to target shoppers along the path to purchase. Tell your company's story as *strategy* explores how new technologies and media are changing retail advertising and the role that more traditional methods continue to play.

Now in its 5th year, this annual supplement focusing on the retail advertising industry is a once-a-year opportunity to get in front of top marketing decision-makers at Canada's leading retailers. If you are an agency, media partner or service provider with expertise in helping retailers drive demand through advertising this is your chance to stand out.

Strategy's unique format will profile your company alongside other leading firms in the industry, and, through a detailed interview process, allow you to tell your company's story and explain what differentiates you from everyone else.

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CHANGING OF THE CREATIVE GUARD

TAXI PASSES THE CCO BATON

BY MARY MADDEVER

In 2013, a shift at the chief creative officer level is set to take place at Taxi. As of Jan. 3, CCO Steve Mykolyn is moving into a chief brand officer role, while U.K. import, Red Bee Media's group CD Frazer Jelleyman, is coming on board to take the creative oversight reins. Canadian-born and bred Taxi is considered one of the top creative shops both at home and abroad (it was named *strategy's* Agency of the Decade in 2010, recognizing their AOY Gold streak from 2002 to 2005 and again in 2008), and now has offices in New York, Amsterdam, Montreal, Calgary and Vancouver, as well as Taxi 2 in Toronto. It also has the weight of WPP behind it since its 2010 acquisition. With so much at stake, *strategy* wanted to get a sense of what's behind the creative hand-off, and what's next for the "convention doubting" agency. Here's what they had to say for themselves.

Taxi's current CCO/future CBO Steve Mykolyn joined the agency in 2001, and has seen it through national and global expansion. Because he's held the lead creative title since 2009, he played a key role in the CCO-headhunt.

Describe the scope of the CCO remit.

The first and most important role of the CCO is to ensure the work is consistent, world-class, on-brand and highly effective. The CCO wears 20 hats. He may be involved in creative problem solving for a specific brand one day and contributing to a new business pitch the next. Inspiring the team is always part of the job, as is leading an integrated creative department. Hiring great people that fit the Taxi culture and the rapidly changing times is a crucial role. Identifying opportunities for clients and the agency is a daily reality. Making sense of trends and optimizing new technologies are also part of the landscape.

Paul Lavoie and Rob Guenette chose me as CCO because of my background, which included both graphic design and a digital skill set. It was a bold move at the time to name a leader who didn't come from a traditional agency. One of the biggest and most difficult tasks was to lead the agency through the transformation in the ad business that began 10 years ago. It was critical our new CCO could also manoeuvre through an ever-evolving environment.

2012 has been a great year: we made the cover of *Archive* and won our first Gold Effie, for Boston Pizza. The work has landed in most of the major shows locally and globally; we took home a Lion for the Hockey Hall of Fame and won the most Golds at the Bessies.

Why someone from outside Canada as the new you?

Paul, Rob and I interviewed candidates in Canada and around the world to hire

someone who understood the Taxi culture yet could continue to elevate our standards to a global standard. We were more interested in where the new CCO can bring us than where he came from.

Beyond the obvious fun of saying "Jelleyman," why Jelleyman?

You have to admit, "Jelleyman" gave him an edge. Frazer has worked at great agencies and learned from the best in the business. He worked at BMP in London under the great John Webster and alongside Nick Gill. He understands traditional advertising and he's also responsible for awesome non-traditional work. At David & Goliath he was behind campaigns like the MI6 tagging for Red Bull. He's passionate about craft; his BBC work is a stellar example. Throw in his ability to build an award-winning agency (Red Bee) and you have the whole package.

How would you describe Jelleyman's management and creative style in three words?

Management: cultured, truthful, wise.
Creative: ambitious, disruptive, stimulating.

CBO - what's that? And (beyond adland's endless quest for acronyms), why is it needed?

I have always embraced change. It's part of my DNA; I have been a journalist, photographer, filmmaker, author and designer and, for the last three years, proudly served as CCO of Taxi. For me, the moment has come for the next chapter. The CBO role is an important one for the agency as we move forward. (Yeah, we debated the title for weeks. I liked "Untitled," guess who

won the debate.) Taxi has spent 20 years focused on our clients' brands; this role is grounded in making our own brand globally understood and leveraged. I will be responsible for amplifying our core "Doubt" philosophy both internally and externally, picking up where the Taxi "Doubt" book left off.

I'm also taking leadership in refining Taxi's digital and social channels.

What's your first CBO mission?

I wish I could tell you because it involves a really cool new business initiative, and "Doubt." But then I'd have to kill you.

Everyone has side projects (most seem to be books), what's yours?

I'm currently working on a cool project with a group called Cape Farewell, an international not-for-profit program created by artist David Buckland in 2001 to instigate a cultural response to climate change. Based in London and Toronto, the program brings together artists, scientists and communicators to use their creativity to stimulate the production of art founded in scientific research. The group includes Martin Amis, Patrick Watson, Mel Chin and a host of others.

I'm trying to save the world in my spare time.

Career-wise to date, what are the things you are most proud of?

It's kind of a toss-up between the launching of Koodo, the 15 Below Project, the Viagra "Confessions" campaign (2009) and a film I made about Mexico's "Day of the Dead" in 1997. Say, isn't today Nov. 1?

Then again, I would be remiss if I didn't include a concert review I wrote in 1977. Iggy Pop was on a comeback tour performing at the Seneca College Field House. David Bowie, a real superstar back then, surprised everyone by appearing in a supporting role on stage, simply playing keyboards.

The headline for the story is something you don't see everyday: "Bowie Fingers Iggy's Organ." Hard to beat that.



Jelleyman rolls with Mykolyn.

Frazer Jelleyman is the incoming Taxi CCO/outgoing group creative director at the U.K.'s Red Bee Creative, where he oversaw work for brands you may have heard of, like the BBC.

Describe your current remit – European Agency of the Year 2012 is a pretty pithy summation, is there anything more to say?

Red Bee is a huge multi-divisoned company, with interests in areas as varied as developing future media technology platforms to the actual transmitting of broadcast channels. Red Bee Creative, the division where I am, is a cross-disciplined group, with writers,

designers, software developers and strategists all working as project teams across the whole portfolio of our clients. There's 148 amazingly talented people at Red Bee, working with some of the, if not the, most culturally significant companies in the world.

Together, they drive the thinking around media broadcast brands, and help other brands learn important lessons

from the broadcast industry.

This year, they won the Platinum Overall Special Award for Creation, 16 Gold Awards, five Silver awards, two Bronze awards, Creative Review Best in Book, three inclusions in the D&AD annual and D&AD Silver Award nomination, and were awarded European Agency of the Year.

For two years, I have been proud to be one of them.

Your CD days spanned BMP DDB (1990-1999), TBWA (1999-2009), and ECD at David & Goliath (2009) prior to Red Bee. What was the career highlight?

After 22 years my mother finally understanding what I do for living.

What have you worked on that's relevant to some of the Taxi client challenges/opportunities?

Working with a client like the BBC is a steep learning curve. It taught me to look at things in a different way to how I did while at more traditional agencies.

First, treat people as an audience not consumers. When I hear the word consumer I get the mental image of a nest full of baby starlings, beaks open, ready to gobble down whatever's fed to them. People aren't like that.

Audiences are different. They choose to take part. They actively seek out things they are interested in. They become fans. If you start from what people are interested in rather than your own agenda, then the stories you tell will acquire gravity. You'll create social objects around which people choose to gather.

The short of it is, you have to build a brand with people. If you can build a brand which becomes part of culture, and not just a product on a shelf or a service you buy, then things get really interesting.

Why Canada, why Taxi?

That's an easy one. It's a great company. And who doesn't want to be part of greatness? Most companies only make it as far as good. And good is like okay. Or nice. Good is when your mum likes your haircut. It's not a bad thing, but it's not really what you want.

Taxi has a heritage of great. Great work



for two decades, both for their clients, and within the wider culture.

Why Canada? That's where Taxi is.

What's likely going to be the hardest bit of the transition – lingo/culture acclimatization?

Despite the fact that Europe still tries to project the image of a single market, it's actually a disparate, rich and at times volatile mix of cultures.

I've been lucky enough to work in both a European and global capacity in my time, I've worked alongside people from Norfolk to South Korea and pretty much all parts in between.

Quebec is going to be interesting, my French is *un peu rouillé*, but I think the work Dominique [Trudeau] and his team are doing transcends language.

Every region and culture has its own nuances (God know as a Brit, we've got plenty of those), but I think at a basic level we all pretty much share the same needs, drives and emotions. We just find different ways to express them.

Though I do think driving on the wrong side of the road will throw me for a bit.

Describe your management style.

I remember seeing a brilliant documentary about Lord Aspinall, who ran a Mayfair gambling club in the '60s called the Claremont. He said he wanted the club to be "an atmosphere in which strange plants could grow."

That thought has always stuck with

me – to foster an atmosphere in which brilliant people flourish.

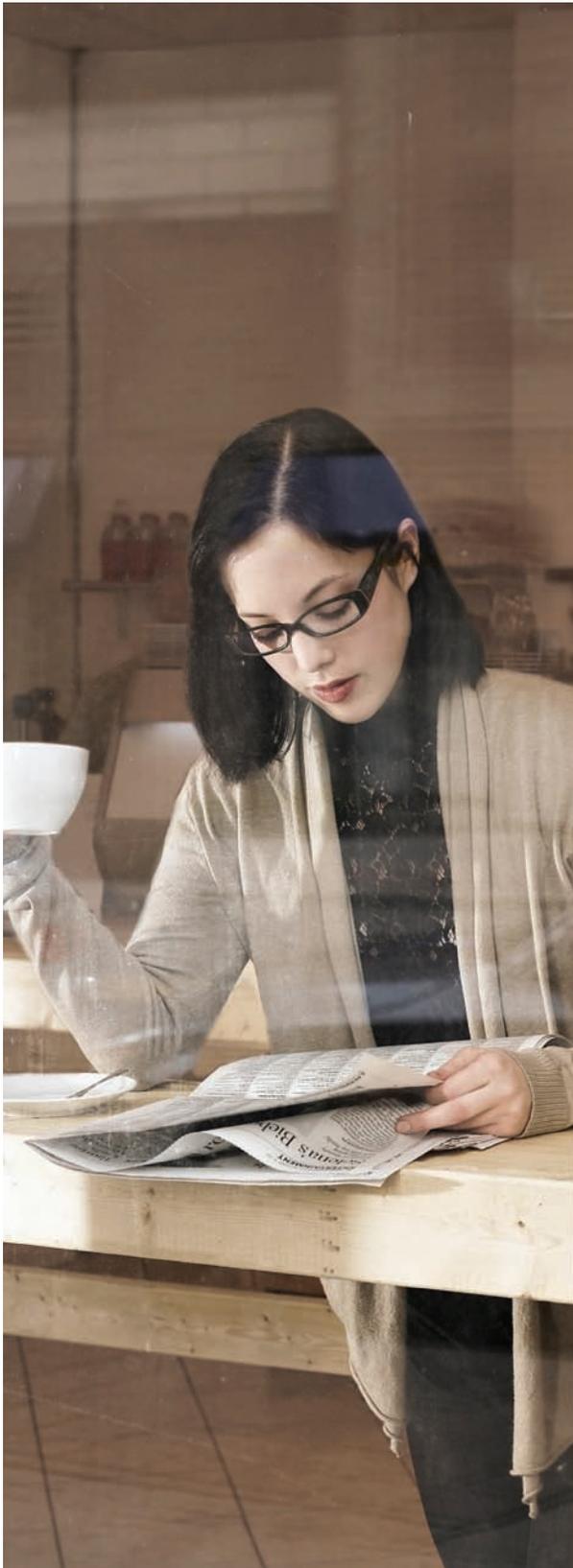
I think the smartest companies are ones where there's a collective and instinctive mindset. Every single person understands the plan, and uses that as a measure against every decision. It's all about setting the context of what we do.

Secondly, if we are going to move things on, change things, make stuff better, then we can have no fear of failure. A lot of companies that are leading the charge are building failure into their timelines. Failing just means you can start again, wiser than before. It's a learning process. To lose that fear of failing, everyone needs to know that they're supported.

And I think it's important to remember that we are the monkeys that came down from the trees. We are the curious ones. And we are the ones that stood on our back legs, upright, so that we could see further. Keeping that curiosity alive is what keeps us moving forward.

What's your first CCO mission?

The first thing I want to do is nothing. I'm going to sit down with as many people as I can and just listen. When I've done that, and only when I've done that, am I likely to have anything interesting to say. ☺



4/5

of Canadians
read the
newspaper
every week.
Most of them
with their coffee

Think about that
if you sell coffee,

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BY MEGAN HAYNES

Social media has never been more complex. Between Facebook, Twitter, Flickr, Reddit and more, do marketers really need another player in the mix? With Instagram and Pinterest as household names, it's time Canadian companies start seriously looking at their photo-sharing presence. For the few that aren't familiar, Instagram is a mobile sharing platform whose 22 million users upload their own photos (and use different filters to create artsy edits). It's treated more like Twitter, offering pictorial updates and glimpses into people's lives. Pinterest is a digital pin board. Its 11.7 million users download a bookmark feature and can pin images as they scour the web, which are then sorted onto boards around themes like fashion, food and travel.

We asked some experts, who also use the platforms, to weigh in on why you should be snapping, filtering and pinning.

INSTAGRAM AND THE ART OF KNITTING



Dominique Trudeau
(aka @DomTru) is
ECD at Taxi Montreal.

Dear @DomTru,
I am lost.

I'm a marketing director for a major Canadian brand and was told by my agency that I should Instagram and Pinterest. After 75 deadly boring PowerPoint slides, I still have no clue why.

I already Facebooked it and it's a pain in the ass, never mind Twitter. Could you please give me some clear, simple advice? Thank you.

- Lost-in-social-media Bob

Dear Lost,

In 2012, if you don't "get" Facebook, you should convert to professional knitting. But before you do anything, fire your agency for producing a 75-slide PowerPoint. It's a crime.

Let me start with a simple story. My agency was pitching a national piece of business and naturally, we did our category research. When I looked at Instagram for the brand, I discovered 15,000 pictures tagged with the client's product name. People enjoyed the product so much that they simply had to share filtered photos with the world, and the client didn't even know!

Now, my question is, if I offered you 15,000 engaged ambassadors for free, would you take them? And please don't talk to me about ROI - so far, you haven't spent a dime. Now, imagine if you did invest to nurture that community. The product's closest competitor, with only a simple "page," tripled the size of its community in no time.

One thing to note about Instagram: It is a 99.9% happy place where people don't bitch.

The lesson? Even if you do nothing, or even if you don't care, your brand exists in social media. At the very least, you should follow it. At best, you should nurture and grow it. Remember: an

ambassador who WOM's your brand is priceless. Earned media, you say? It's time to walk the talk.

Just about now you're probably asking, but how? How do I grow it? One simple rule: be there. Watch, listen and interact. Just prove that you care. And if you can't do it, ask your agency to put aside the PowerPoint presentations and hire them to manage these communities for you. It's easily done and not that costly when done properly. More complex experimenting can follow,* but start by simply building an "active" community.

Sincerely yours, @DomTru

.....

Dear @DomTru,
I converted to knitting. But thank you for that very nice story. You are a true storyteller.

- Bob

P.S. You forgot to talk about Pinterest.

Dear Professional Knitter,

I am so glad you found your true vocation. Pinterest is another picture-based community. Lots of potential there too depending on the nature of your brand. Check out the next page for more on Pinterest and Instagram.

Sincerely yours, @DomTru

.....

* **Instagramming brands you should be aware of:**

@Burberry: showcases products mixed with pictures of London, rooting them as a pure U.K. brand.

@Tiffanyandco: showcases its jewellery and how it's made. It's luxury in the making.

@Levis: searched for its next campaign model in the Instagram community. Clever and insightful of user behaviourism.

BRANDING THROUGH A FILTERED LENS



Kate Duffy is the social media manager for the Canadian Tourism Commission, which started its @ExploreCanada Instagram account in 2011.

It's hard to find any industry today that isn't represented on Instagram. But I think it offers the greatest benefit to consumer brands, particularly luxury and aspirational ones.

For example, as one of the first luxury car brands on Instagram, @Audi stands out. It has since taken the fast lane to more than 159,000 followers, posting photos of its cars and sharing user-submitted content.

One of my favourite brands is @RedBull, which uses Instagram to promote itself as an extreme sports lifestyle brand. It's attracted more than 415,000 followers by regularly posting photos of DJs, skydivers and BMX riders peppered with the occasional product shot. Most of its followers don't likely

participate in all these extreme sports, but following the brand associates them with this lifestyle. But more than that, Red Bull frequently encourages fans to share their own content, while also



commenting on, and "liking" other users' photos – creating a strong community based around the Red Bull experience.

The CTC's strategy focuses on sharing user-generated content to build advocacy for Canada,

as opposed to tapping into our own image library. Instagram is ideal for showing what's happening in Canada in the moment, helping us drive a sense of urgency for consumers to visit now. We can also use those travel experiences on Facebook, Twitter and our consumer websites. Since we began, travellers have shared more than 18,000 photos of Canada using the hashtag #ExploreCanada.

TO PIN OR NOT TO PIN



Max Valiquette is the managing director of strategy at Bensimon Byrne.

Pinterest is two-and-a-half years old and already the 38th most-trafficked website in the world. It's growing like Kanye West's sense of self-importance.

That doesn't mean that it's right for all brands, but it does bear significant investigation. As Pinterest sends more referral traffic through to other sites than all but a handful of web properties (it's got far fewer users than Twitter, but sends more referrals, for instance) it's got great potential for brands as another piece of their marketing pie.

Not all Canadian brands need to be on Pinterest. If you're running the Canadian arm of a large worldwide brand there's no need for a separate page. Gap Canada doesn't need a Pinterest page, for instance. But if you're a Canadian-based brand you'll want to establish your own Pinterest identity.

This is especially true if you're in a "visual category." Eventually, I think, we'll all be there but right now it makes the most sense for lifestyle, fashion and retail brands. Banks and telcos, two of our biggest industries for marketing spend, don't really need Pinterest pages right now unless they've got a particularly visually memorable campaign that needs a social home.

At least three-quarters of Pinterest users are female. So, more "female" categories need to be on Pinterest, and those that are more "male," don't. Canadian Tire has almost no followers on Pinterest and doesn't really need to be there yet, but furniture company West Elm has almost eighty thousand followers. I know, these are stereotypes, but the data bears them out.

And most importantly: fashion, fashion, fashion. These brands have got to be on Pinterest. It's female-oriented, visual, and can link to purchase. That's a perfect storm for fashion brands. Joe Fresh does a pretty great job on Pinterest (organizing boards based on themes that mirror how their users approach the brand). But I haven't seen anything as clever as fashion brand Uniqlo's Dry Mesh board on Pinterest (Google it and see for yourself), which is a scrolling interactive experience through the clever use of five super-long pinned images by more than 100 shell accounts. No Canadian brand has done anything like this yet – but that doesn't mean they can't.



THE UN-SILOED QUEST FOR INTEGRATION

BY MEGAN HAYNES & GRANT SURRIDGE

Whether from beginnings as a media-agnostic, digitally integrated agency or from a silo-heavy global network, creative houses across Canada still grapple with integration. Read on to learn how some agencies approach the problem of meshing different creative disciplines

In today's rapidly evolving media world, where control of the message is shifting into the hands of consumers, most agencies offering a wide suite of services recognize that integration – making all media channels work together seamlessly – is still easier said than done.

The proof that integration works is in the creative pudding, so to speak. This year, *strategy's* top three Agency of the Year winners, DDB, John St. and Taxi, also took top places in Digital AOY, and each named their integrated models as the source of their creative juices.

Even DDB (which still has divisions between its design, social media and digital team) points to its strong inter-agency communication, central profit and loss (P&L) structure and collapsed account services group as the key to integration.

"What it has to feel like [for a client] is not that I'm dealing with six different people with six different companies, but that I work with a bunch of people who work with my interest front of mind," says David Leonard, president and CEO, DDB (read more about the this year's winners starting on p. 25).

Each agency faces different challenges to get to that point. DraftFCB, Cossette and Y&R are structurally addressing integrated growing pains, while MacLaren McCann has taken a longer-term approach to breaking down walls. TBWA\Toronto, on the other hand, faces the challenge of integrating globally, which speaks to its roots.

The original anti-silo agency was the legendary Chiat\Day. Founded in 1968 by Jay Chiat and Guy Day, the agency became one of the first companies in any industry to pioneer things like

the open-concept office and a flat hierarchical structure with few job titles. That approach led to some famous creative, such as Apple's Super Bowl television spot "1984."

In the mid-1990s Chiat\Day merged with what was seen as the more staid TBWA. Current TBWA\Canada president Jay Bertram worked with Chiat\Day in the early 1990s and can remember when the agency would fine people five dollars for saying the word "department." The new entity carried over some features from its insouciant predecessor, including the flat hierarchy and commitment to root out so-called silos that separated the digital or design specialists from their peers in traditional creative. "Whenever I hear the word department, I still make a big scene," says Bertram.

The idea that physical proximity breeds creative flow between disciplines can be seen on the sixth



Opposite page: TBWA was born in part from the original anti-silo agency, Chiat\Day; Cossette's new Liberty Village digs. **Above:** At Y&R, the agency's traditional creative employees like copywriters and art directors now work directly with their counterparts in graphic design and digital.

floor of the TBWA\Canada office today, home to half the agency's employees, or around 50 people. What Bertram calls the "creation floor" houses all the TBWA's digital designers, creatives, social media people and production types. "It works incredibly for our clients because our creative people and developers can look at one computer, work together and get a problem solved versus putting it on another floor or sending it to another company," he says.

Having that digital expertise in-house, working alongside the copywriters and art directors, allowed TBWA to complete technically challenging executions such as the 3D holographic water animation for Nissan's 2013 Altima launch during Canada Day fireworks celebrations this summer, as well as augmented reality advertising that complemented the mass campaign in major Canadian newspapers.

Now TBWA is attempting to move integration beyond just one office or agency in one country. In 2009, Omicon Group, the holding company that owns TBWA\Worldwide, merged it with U.S.-based standalone digital shop Agency.com. Just one year later Agency.com was dismantled

and from the remnants of that operation has emerged TBWA's Digital Arts Network, which was created this summer. The reorganization of some employees

THERE IS A POINT YOU GET TO, WHERE ALL OF A SUDDEN YOU WAKE UP AND YOU'RE THINKING IN THE OTHER LANGUAGE, THAT IS WHERE WE HAVE TO GET TO - WHERE IT BECOMES INTUITIVE

sees 700 of TBWA\Worldwide's digital specialists grouped into a network of 19 offices - including the one in Toronto.

The idea was to give local clients access to the agency's digital expertise no matter where in the world such expertise is located. "We don't have this kind of in-built DNA that there's a head office or one office is better than another," says Bertram. "It's very easy for us to work together in any country."

Neal Bouwmeester, senior marketing manager at TBWA client Nissan Canada, recognizes integrating traditional creative

and digital remains a struggle for agencies, and says anything they are doing to improve that process is welcome. "The nature of advertising today is you've got digital, social media, mobile, and you've got intersect points with all of those with traditional mass campaigns," he says. "You definitely have certain agencies where you have no idea what size of team they have and whether or not they have those capabilities."

Cossette's EVP managing director Andrew Bergstrom says having silos was a way of showcasing that expertise, pointing to earlier in the decade when agencies tried to buy their way into the digital space as a tipping point towards siloed structures. Bergstrom says Cossette basically wrote the book on expansion through silos, with Fjord (digital) and Blitz (direct) as examples.

The independent Canadian agency, which once divided off (and silo-branded) all specialties to create a cross-Canadian creative network, committed to breaking down walls - both figuratively and literally - in a very strategic manner, beginning in 2008.

"[Before, silos] might offer a point of difference because you could offer more services than



Cossetters gather around an idea wall to brainstorm. The agency moved to an open-concept office in Toronto's Liberty Village where creative staff sit together for the first time.

another agency, but at some point, when every agency [has] every service and the lines have blurred, suddenly talking about [that] is no longer a point of difference.”

He says shifting media habits, blurred lines between traditional and digital media, and of course, client demand, pushed forward the integration model. Brett Marchand, president and CEO, Cossette, takes it a step further, saying the silo way of doing business complicated things, which became apparent after the agency hired a consulting firm to interview current and past clients, as well as clients which Cossette had pitched and not won.

“It was a very eye-opening experience for us,” Marchand says. “We were getting average marks for integration. As we peeled away the onion, one of the things we found out was integration – as defined by clients – wasn’t about one big idea anymore. It was about ideas

that could travel through a lot of different channels, and that was getting more complex for clients. And we were structured in a way that we had nine or 10 different leaders and agencies around the table and frankly, our structure was not efficient.”

Cossette client Alan Hurst, director of corporate advertising and merchandising at BMO, concurs, saying having to go to the various levels created a disconnect between branded campaigns. For example, direct and digital, he says often felt like an afterthought from the mass message.

To revamp the agency, Bergstrom says in 2009, they first declared all staff were “People from Cossette,” a mental shift in the way staff were to view themselves. While they might have different crafts (and as a result, work for different branded divisions within Cossette), they were first and foremost Cossetters,

he says. In 2010 came the hard work of rejigging the organization, blending teams, and collapsing and amalgamating separate brand entities like Fjord and Blitz. The agency also moved to one P&L, changed the reporting structure, and implemented mandatory training sessions on how staff should work together.

This year, they cap off the new philosophy with the move to new open-concept digs in Toronto’s Liberty Village. The ’70s inspired yet modern office, once a munitions factory, gleams white, with a painted wooden roof, glassed-in boardrooms, giant skylights, and – of course – open concept desk arrangements. The second-storey mezzanine looks out over the creative employees, which for the first time are seated together, regardless of specialty.

The overall holding corporation Vision 7 International still

maintains different divisions between some of its properties – such as Jungle Media and Dare, which handle media buying and digital respectively, and are part of Vision 7's international arm, Esprit de Corps Communications. This allows the company to offer entry points for clients only looking for one or two services. And while the entire Vision 7 network is technically housed under the same roof, these divisions work completely separately from Cossette sharing only core services in the new building, such as IT and admin staff.

Bergstrom admits that some staff didn't like the new way of business and left. But the benefits far outweigh the few deserters.

He says higher employee satisfaction scores and more fluid and media agnostic campaigns are positive signs, and just the start of work to come, adding surveys conducted with clients show satisfaction has increased significantly, as much as 40% with some. It's a better client experience, Hurst says, as they aren't managing multiple agencies doing multiple types of work. "For an organization of [BMO's] size, it's a great way to ensure the brand is protected."

This thought has been echoed by clients working with various agencies, such as MasterCard, which works with MacLaren McCann. "I don't want to be dealing with all different divisions of the agency," says Lilian Tomovich, VP marketing, MasterCard Canada. "In the past, there'd be one creative director leading the digital side, one team leading the brand work and another leading the momentum work. And so clients are saying 'time out! Figure out the back house. I want to see one set of work coming through my doors that's consistent.'"

She adds that, "very quickly you start seeing a difference

in the execution and quality of the work because you've got all these different creative directors interpreting the brand strategy in different ways."

As a result of pressures from clients, as well as an overall mindset that agencies should be more integrated, Doug Turney, president and CEO, MacLaren McCann, says it has been slowly moving towards a more integrated model, switching to a client-focused P&L in the late '90s, hiring specialists who can think across different media, and, almost 10



The layout at Cossette's new digs.

years later in 2008, housing the creative team all on one floor.

He likens this evolution to learning a second language – a slow process where you pick up key phrases over time, slowly building your integration vocabulary.

"There is a point you get to, where all of a sudden you wake up and you're thinking in the other language," he says. "That is where we have to get to – where it becomes intuitive."

Tomovich says she's already impressed with the change, pointing to the recent Silver B!G award-winning campaign, "The Social Interview," as a prime example of what can come out of a more integrated shop.

The digital-intern hiring campaign, which drove wannabe-employees from OOH to Facebook then to LinkedIn and Twitter, has since been picked up globally, and is one of MacLaren's most awarded campaigns ever, says Tomovich.

Turney says MacLaren isn't fully integrated yet – that there's still plenty of work to be done. Mike Halminen, SVP creative officer, says they are playing with adding coders to the traditional art director/copywriter teams. And while the agency continues to struggle with old habits and attitudes towards structure, Turney is confident in the future of the agency, which just experienced its two best years in terms of revenue and is being looked at as a model for the McCann network.

"We're at the point now, where we're digital all the way through," Turney says. "It's part of our DNA."

An integrated model also has the ability to break down creative walls. When CCO Israel Diaz joined Y&R in February 2011, he took a metaphorical sledgehammer to the Toronto office.

The mandate from his bosses was straightforward: boost the agency's creative profile. He encountered a setup where teams of creatives with a copywriter and an art director would come up with an idea and then hand it down the line to digital people to work on. "What that created was different teams with walls between them and there wasn't much sharing. It was very fragmented," he says.

He collapsed the entire system in Toronto under one creative department so there were traditional writers and art directors working with their digital counterparts, as well as graphic designers and technologists all in the same group. Smaller teams made up of all these elements now float between the creative directors and account managers



Y&R built a “vetting” room with gym bleachers and tables made from bowling lanes where integrated creative teams can pitch ideas.

who deal directly with clients. “If we were to stay with our old model we’d have teams making TV ads and teams making banner ads and nobody talking and trying to craft it all together or innovate,” he says. “Let’s stop thinking of this as separate tasks. It’s one task, which is to solve a big problem.”

While Y&R is a global network of agencies, each spoke in the hub tends to act as its own boutique, says Diaz. There was no directive from on high to restructure the agency wholesale, and he describes the changes he’s made as a local initiative.

Susan Murray, EVP and chief marketing officer, Y&R, says the agency’s way of thinking about organizational structure swung like a pendulum over the past two decades. “The silo approach may have a place at some agencies today but I don’t think it’s the optimal approach for us,” she says. When teams started showing up at clients’ offices with both digital and creative account people as well as regular and digital creatives, she says “it began to get silly.”

“We did some physical changes [last year] and took out many workstations and created a big common area and got a couple of

tables that are made of old bowling alleys that can be wheeled around. We also put in stadium seating like you would see in a gymnasium,” says Murray “Everybody is encouraged to gather there and vet

IN THE PAST, ONE CREATIVE DIRECTOR WOULD BE LEADING THE DIGITAL SIDE, ONE TEAM LEADING THE BRAND WORK AND ANOTHER LEADING THE MOMENTUM WORK. AND SO CLIENTS ARE SAYING ‘TIME OUT!’ FIGURE OUT THE BACK HOUSE. I WANT TO SEE ONE SET OF WORK COMING THROUGH MY DOORS THAT’S CONSISTENT

things at the table.” At Y&R, why sit around a boardroom when you can sit on bleachers?

Murray says Y&R used the new philosophy (relying heavily on collaboration) earlier this year in building a successful pitch for part

of Pfizer’s Canadian nutritional and vitamin business – the brands Centrum and Caltrate.

Like Cossette, Toronto’s Draftfcb chose to culminate their integration odyssey with a physical move. After a global restructuring in 2006 that merged Draft (a direct mail shop) and FCB (which traces its roots back to the world’s third oldest ad agency, and “the father of modern advertising” Albert Lasker) into one, locally the agency has moved towards integration and breaking down physical barriers. Alongside its sister-firm Rivet, the agency settled into new premises in Toronto’s Liberty Village neighbourhood in April.

Restored from an old General Electric light bulb factory, the space is designed around both agencies’ integrated operating models with an open-plan concept that encourages interaction between teams.

“We are an integrated agency with all the disciplines under one roof. We have a model that has no silos or profit centres, so it became a challenge to work this way in our previous space consisting of hallways and closed-off offices,” says John Boniface, chief operating officer, Draftfcb. “We now have our entire creative and production services group and planning on one floor with the intention of increasing collaboration.”

Whether it’s easing clients’ woes or boosting creativity, Diaz acknowledges that many agencies now boast about running fully integrated shops, but that the reality can be quite different. “I know integration is the buzzword that’s been around for a little while,” he says. “But I think everyone is struggling to find the right way to configure their shop to adapt to what’s happening out there.”

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2012

DIGITAL • MEDIA • AGENCY OF THE YEAR

BY EMILY JACKSON

When we finished tabulating the scores for *strategy's* 2012 Digital and Agency of the Year competitions, we encountered an unexpected twist. Despite being judged by separate juries, the top three winners in AOY and DAOY were the same. What better evidence that integrating traditional and digital advertising produces the best work?

Gold AOY winner DDB is no stranger to the top prize (having recently won in 2008, 2009 and 2010), but the win was a first for its Tribal DDB counterpart in DAOY. John St.'s double-Silver win is the first time the agency placed in the top three for AOY, and is a step up from the last year's Bronze DAOY win. And double-Bronze winner Taxi lands in the Hall of Fame for the 12th time in the awards' history.

In Media Agency of the Year, Jungle struck Gold, OMD took Silver and Media Experts grabbed Bronze.

Read on to learn about the year's best work from Canada's top agencies.





Clockwise: DDB's agency "group photo"; The French adaptation of its McDonald's "Your Questions" campaign; Its latest "Music Makes More Milk" integrated campaign for the B.C. Dairy Association and behind the scenes with the orchestra.



DDB & Tribal's golden game plan

BY MEGAN HAYNES

Luck has nothing to do with it as DDB celebrates its seventh AOY Gold win (on top of six Silvers and four Bronzes) with its digital agency Tribal DDB nabbing its first DAOY Gold.

In fact, DDB is the most awarded AOY agency...ever. Since its first appearance on the list in 1996, there's seldom been a year that it hasn't made the top three.

The agency behind Subaru's now-famous Sexy Sumos and the Knorr animated salt shaker, was at it again with digital work for McDonald's that picked up a global response, a Canadian Tourism Commission campaign that propelled Canada to the most powerful country brand in the world and the first social media-powered Christmas tree.

"We do things our way and don't ask for permission," says David Leonard, president and COO, DDB.

Of course, its strong strategic insight, digital, social media and other teams busy at the agency's Toronto, Vancouver, Edmonton and now Montreal offices probably have something to do with it as well. But it's been a long time coming to get its truly national footprint.

When then-Palmer Jarvis, the Vancouver shop founded by Frank Palmer, and DDB Toronto merged, the agency solidified as a cross-Canada shop, and in a unique twist on independent agencies swallowed up by

multinationals, Leonard says, "It was more like Palmer Jarvis took over DDB than DDB took over Palmer Jarvis. The entrepreneurial, street-smart, street-fighter [attitude] has carried through. That's why we stayed strong."

But it wasn't until this past July when it announced its partnership with Montreal-based indie shop Bleublancrouge that it could truly represent all of Canada, Leonard says. "Without a presence in Quebec you're in a deficit when a government, crown corporation or ministry might look at you, certainly when a Quebec-based business [needs creative]."

The agency had been working towards a Quebec office for the past five years, but Leonard says they made it a top priority in 2012. BBR and DDB had worked together in the past and he says it was time to commit. Since then, they've worked together on the aforementioned McDonald's campaign, as well as some work for AutoTrader and Johnson & Johnson, and expect to see new business next year. "We're in the thick of it now," he says.

This new office caps off an almost-yearly ritual of launches, including its shopper marketing arm Shopper DDB in 2011, its recruitment team in 2010, and social media-focused Radar in 2007.

"We try and see what's coming and create offerings that are smart for clients,"



DDB's David Leonard and Bleublancrouge's Sébastien Fauré at the new office.

Leonard says. "And sometimes it doesn't work. We created Ecology [in 2008] around green marketing. Of course, the recession hit and no one cares about the environment when you're trying to put food on the table. It made sense [but] was the wrong idea for the time."

When asked how they make all these divisions work together cohesively, DDB chair Palmer says it comes down to leadership.

"We follow those who lead, not because we have to, but because we want to," says Palmer. "If a leader has a clear focus and knows where we want to go, then people trust them. [An integrated structure] just makes common sense. We're a company that's not afraid to try things that are new and different."

Going forward, Leonard says to meet client demands they'll push deeper into data, shopper marketing (including work with new clients Johnson & Johnson and

Strategic Milk Alliance), and of course on its digital arm, Tribal DDB.

"Digital is really the growth engine," he says. "Today it's probably 35% of our company. Mobile is probably the top of the list, and e-commerce is another practice we're going to have to get into."

And with digital comes the inevitable big data kick as more clients realize the potential. DDB plans to further bolster its analytics offering – something that all but disappeared when the agency lost the Dell account in the computer giant's global restructuring in 2008.

"You need to have a number of doorways through which clients can walk, the gateways can provide a more holistic solution," he says. "If you come in through Tribal, that's fine, but we've got a whole suite of services to round that out. Creative is the number one priority for everyone in the company."



AOY

BIG SISTERS ACT FAST

DDB was tasked with the challenge of raising awareness and increasing volunteer recruitment for non-profit Big Sisters in Vancouver by eliminating the misconception that donating time with the organization requires a significant commitment – the top reason why most women choose not to sign up.

To demonstrate how little time it takes to make a profound impact on a young girl's life, DDB created a campaign comprised of the shortest messages possible in any given media: seven-second TV ads, five-second radio ads, tweets and small-space print ads.

Radio and TV ads were just long enough to feature a Big Sister giving a young girl advice, reinforcing the fact that being a Big Sister may take less time than you think. Print ads featured two side-by-side illustrations of a young girl and her Big Sister engaged in an activity. The first is an intricate drawing that appears to have taken a great amount of time to do, while the other is a simple stick figure sketch.

Big Sisters' website saw a 64% increase in traffic to the volunteer page set up for the campaign, resulting in the site's highest number of visitors since its inception, while a tweet-a-thon supporting the campaign reached an audience of more than 130,000 people. Big Sisters also saw a spike in volunteer applications during the month of May and the highest number of volunteer inquiries since last September.

“A WONDERFUL EXAMPLE OF HOW SIMPLE ADVERTISING CAN BE EFFECTIVE. SEVEN-SECOND FORMATS ARE NOT HOW MOST WOULD TRY TO TELL STORIES AND SHARE INSIGHTS, YET THIS DOES EXACTLY THAT.”

- Craig Landry, VP marketing, Air Canada

AOY

CIALIS GETS DISTRACTING

Cialis, a pharmaceutical drug from Eli Lilly that helps men who suffer from erectile dysfunction (ED), had two challenges: first, ED is a very personal matter and the cultural stigmas associated with the condition make it difficult for men to consult their doctor for treatment. Second, Cialis is regulated by Health Canada and is restricted to advertising only its name, price and quantity. Brand advertising cannot highlight any product benefits or explain what Cialis is or does.

Given strong brand awareness, the drug manufacturer wanted to change its strategy from targeting patients who may be looking to switch to Cialis, to undiagnosed ED sufferers. DDB believed the creative should appeal to the partner as well, even though she is not the primary audience, to reinforce Cialis' position as the ED drug that helps couples with romance.

The new campaign launched with two TV commercials (“Basement” and “Present”) that depict parents devising crafty ways to distract their kids for a few hours so they will have the chance to be intimate. One of the executions featured a woman as the main character.

DDB also created a radio spot and print ad featuring a fictional camp called “Camp Keapembusy” that's owned and operated by Cialis. The camp promised so many activities that kids would never want to come home.

Both TV spots achieved strong results and were 8.6% above norm in terms of breakthrough while being linked to the Cialis brand, and also resulted in a 15.5% increase in overall appeal from previous Cialis campaigns.





AOY

AUTOTRADER HAS THE MOST CARS IN ONE PLACE

With the shift from print to digital publishing, AutoTrader's magazine format became outdated, and thanks to Craigslist and Kijiji, Canadians suddenly had thousands of vehicle listings at their fingertips, without having to trudge to the corner store.

The challenge for DDB was to reposition AutoTrader from a print to digital publication, and make AutoTrader.ca a compelling destination for both dealers and consumers.

AutoTrader.ca has the largest used car inventory in the country, and DDB needed to attract a broader demographic and more high-calibre eyes to the newly revamped website.

To drive potential buyers to the site, DDB launched a campaign driven by its core differentiator, "The Most Cars in One Place." Two TV spots depict a humorous world where, no matter what the reason for selling or buying a vehicle, AutoTrader.ca is the must-visit destination.

Online display media highlighted AutoTrader.ca's singular focus on vehicles versus the garage sale offering of Kijiji. A unique Facebook app dubbed "The AutoLyzer" was created to help Canadians discover car options to suit their individual needs, based on their own unique Facebook profiles.

Monthly unique visitors to the site have rapidly increased since the campaign launch, while the AutoLyzer app and PR program have created a groundswell of interest in the brand, resulting in more than 265 million impressions.

AOY

BC HYDRO SHOWS POWER IS PRECIOUS

DDB was faced with an unusual challenge: BC Hydro wanted to get British Columbians to use less electricity.

The agency needed a way to attach value to electricity – regardless of its infinite availability. And since electricity in B.C. is so affordable, DDB had to focus on lifestyle value.

The strategy was to remind British Columbians what electricity allows them to do and recognize how valuable electricity is when we're forced to go without during an outage.

DDB used pre-roll, online video channels like YouTube, as well as cinema to bring the "Power is Precious" campaign to life. Three 30-second videos illustrate how different life would be without electricity to power cell phones, TVs, computers and even the internet. Transit shelter posters, radio and newspaper ads also supported the message.

To remind people to only use the lights they need, DDB created a customized motion sensor display. "Let's be Smart with our Power" was written across six storefront windows, and the light behind each word only turned on when someone walked in front of them.

A living billboard was fully covered with lightbulbs, and over time, the incandescent bulbs would "burn out" leaving just the LED bulbs to communicate "LED Bulbs Last Longer."

All communications drove to Powersmart.ca, which featured video, deals, and even an interactive game called "5 p.m. Sprint," which educated workplace-specific customers on how they can save energy in the office.

DDB's LED living billboard and online video titled "Internet" were both shortlisted at Cannes, while the website received 40% more traffic (3.4 million page views) than the same period the year prior.





AOY/DAOY

CTC KEEPS EXPLORING

Canada as a travel destination was losing market share to a competitive international tourism industry where more exotic locations are investing in more marketing than ever. The Canadian Tourism Commission wanted to reclaim and capture Canada's fair share of international tourism growth.

The agency focused on the insight that's always at the heart of the brand, "Canada. Keep Exploring." The plan was to develop a new global creative platform to provide more context to Canadian experiences, giving travellers a better understanding of what exploring in Canada could look like.

The approach took people on a journey of exploration through the eyes of trusted fellow travellers. DDB created and documented a number of complete trip itineraries from different regions across Canada with each photo geo-tagged and time-coded.

Broadcast spots highlighted a real trip, and print ads showcased the multiple experiences of a full trip. All campaign elements direct the viewer to the website Keepexploring.ca, where they can scroll through and see exactly where each photo was taken, what day and time, and explore rich information about the experiences of the journey. A Facebook contest challenged players to match campaign photos with Canadian locations for the chance to win a dream vacation.

The "Keep Exploring" global platform has propelled Canada to the most powerful country brand in the world two years in a row as rated by the Country Brand Index by FutureBrand. In March, CTC's key overseas markets registered a 20% growth in overnight arrivals versus a year ago according to the latest Global Tourism Watch report.

DAOY

CANADIAN TIRE SHOWS HOLIDAY SPIRIT

Although Canadian Tire had traditionally enjoyed top market share over the Christmas holiday period, its dominance in the outdoor lighting and seasonal décor categories had been on the decline thanks to fierce competition.

Canadian Tire's goal was to reclaim Christmas and re-energize the spirit of Canadians. To help light up the holiday season and spread Christmas cheer across the nation, Canadian Tire and Tribal DDB Toronto launched a first-of-its-kind, 30-ft. tall "Christmas Spirit Tree," equipped with 3,000 individually programmed LED lights, in Toronto's Union Station.

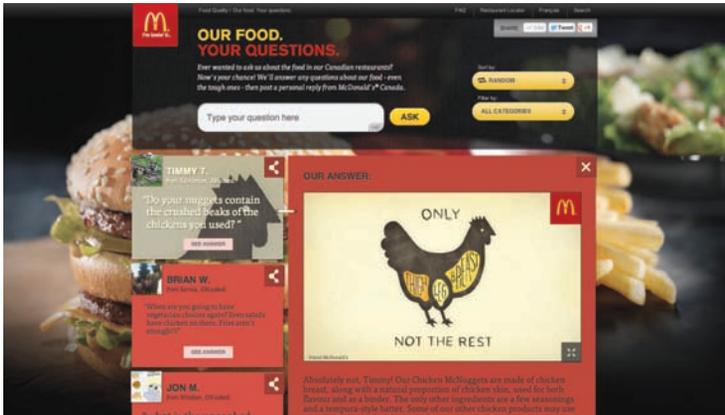
Using Sysomos, a social media monitoring software, the agency scoured Canadian blogs, forums, social networks and news sites for posts and messages containing a variety of Christmas keywords. Then Tribal DDB transformed these messages into data that was used to boost the colour and intensity of lights on the tree.

The tree was streamed live online at ChristmasSpiritTree.ca and on digital billboards. Spirit Tree leveraged Rogers' LTE just weeks after it came to market and used it to power the high bandwidth live stream, providing near real-time response to users interacting with the tree.

OOH decals and signage was placed throughout Union Station to generate further awareness for the 125,000 people who pass through on a daily basis.

Canadian Tire's overall social presence increased during this time, with more than 660 blog mentions, 780 news mentions, 2,600 tweets and 2,200 forum posts about the brand. And it successfully defended its number one market share for the 2011 Christmas season.





DA0Y

MCDONALD'S ANSWERS YOUR QUESTIONS

While McDonald's has long been confident about the quality of its food, practices and procedures, consumers were not as convinced. Social media listening indicated that highly-crafted food quality advertising was fuelling some of the negative perception. So instead of going after McDonald's lovers, Tribal DDB targeted those who actively question the quality and nutritional value of McDonald's.

The agency came up with a campaign that provided "consumers with questions" unfettered and unfiltered access to the company. The site (Yourquestions.mcdonalds.ca) allowed Canadians to ask any food-related question they wanted. No question was too tough or too raw for McDonald's to answer. A response team was created, comprised of 10 full-time staff tasked with vetting and answering the questions as efficiently as possible. In many cases, detailed research was needed, requiring input from all levels of the McDonald's organization, from suppliers to front-line crew, right up the president and CEO.

Tribal DDB socialized content through "follow" and "share" functionalities - and notified each consumer when their question was answered. It also used just-in-time video and image answers to increase impact and shareability. Despite a low-budget approach to the videos, "Behind the scenes at a McDonald's photo shoot" achieved nearly seven million YouTube views and "What is in the sauce that is in the Big Mac?" achieved more than two million hits.

McDonald's has received more than 7,000 questions so far, exceeding the campaign target by over 250%. The site generated more than two million Canadian interactions with an average engagement time of five minutes. And its branded YouTube channel garnered more than 10 million views.



<doctype=**congratulations**>

<title>**Digital Agency of the Year nominees**</title>

<body>**Twist Image**</body>

<ref>**from your friends @ td**</ref>



2012 Campaign of the Year



Cundari's Sickkids app is a win-win

This year, *strategy* honours a Campaign of the Year for the first time. The case had the highest combined score for any single Agency of the Year campaign entry and countless comments from the judges who recognized Cundari's SickKids Pain Squad mobile app as a clear favourite.

The agency came up with a solution for helping children who are battling cancer at Toronto's Hospital for Sick Children and who needed to fill out reports about the pain they experienced. Young patients were given an iPhone loaded with the app, which alerted them when it was time to fill out their report.

Using a gestural interface, kids could complete their "pain reporting mission" with the flick of a finger and identify exactly where and how much it hurt. To ensure that patients would file their reports as consistently as possible, Cundari incorporated an engaging reward structure built around police ranks and badges. To help keep the "recruits" engaged as they progressed, it enlisted the casts of Canadian police dramas *Flashpoint* and *Rookie Blue* and filmed a series of motivational videos that were imbedded into the app experience.

The app won two Gold Lions at Cannes this year and recently picked up *Fast Company's* Innovation by Design Award for Interactive. It's being used in four other Canadian hospitals and plans are in motion to make it available globally. EJ

THE THOUGHT OF A CHILD DEALING WITH PAIN IS EXCRUCIATING, BUT FOR AN AGENCY TO DEVELOP AN IDEA TO HELP THEM DEAL WITH PAIN IS A GLORIOUS FEAT FOR OUR BUSINESS.

-Stephanie Nerlich, president and CEO, Grey Canada



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Office: Toronto
New Business: Sleeman Breweries AOR,
Hunter Douglas Blinds, Azores Tourist
Association, SickKids Hospital

Jungle Media flexes its collaborative muscles

BY JENNIFER HORN

Jungle Media struck Gold this year, taking home top prize in the Media Agency of the Year competition for its work for Cadbury, Ikea and BC Honda Dealers.

The agency has not only been applauded by industry peers here, but received global recognition at the 2012 Cannes Lions Festival. Sheri Metcalfe, VP and co-managing director of Jungle believes an ability to work closely with agency partners helped Jungle create campaigns that impressed the judges this year.

The progeny of Cossette has been challenged with establishing itself in the industry, even when some of

its parent agency's existing clients, including Nike, Kraft and Sony Playstation, moved their business to Jungle after it opened its doors in 2010, says Metcalfe. "We're all legacy Cossetters and when we fairly quickly decided to create Jungle Media, it took us a good while to find our voice and figure out how Jungle was different and unique from Cossette," she says.

Metcalfe notes Jungle was created with the mandate of being a stand-alone agency; fully invested in international client business. The initial mandate was to provide global brands with personalized media solutions for the Canadian market, but that later

shifted to include local brands in the portfolio. The agency's partnership with Columbus Media (an international association of independent media agencies) makes global client acquisition possible, explains Metcalfe.

"We work collectively when global business comes up for grabs," she says. "Make no mistake though, we are hungry for business and when an opportunity comes up that we believe Jungle would be perfect for, we go for it, international or not."

It didn't take Jungle too long to find its stride in the market though, with the agency landing the Ikea account at the start of its first year

Above: The small but mighty team at Toronto-based Jungle Media.

Jungle made sure Montrealers couldn't miss Ikea's boxes for the "Moving Day" campaign that won a Bronze at this year's Cannes Lions Festival.



in business and going on to produce award-winning campaigns in its second. The "Moving Day" campaign for the Swedish retailer (which won a Bronze Lion in Media at the Cannes Lions Festival) saw Jungle placing empty branded boxes on walls around Montreal on a day when many Quebecers move house.

The idea to give out boxes came from the brand's creative agency Leo Burnett, but it was Jungle that proposed flattening and hanging the boxes on construction hoardings around the city, notes Metcalfe. From this, the campaign was able to achieve scalability and reach, she says, adding that beyond the OOH component, the agency also negotiated a radio partnership with Montreal stations to "get people moving" while in commute.

It was the frequent meetings and willingness to work closely with its creative agency partner that led to the creation of a cohesive campaign that best used the resources at hand, says Metcalfe.

She believes that the best work comes from media when it coexists with creative to amplify the core idea. "That kind of thing takes lots of meetings, and a lot of trust and fondness, to get to a creative solution with an agency partner."

Another collaborative sample of work, with agency

partners DentsuBos and Hunter Straker, was the "Break into Alcatraz" contest from Sleeman Breweries. Consumers were given the chance to win tickets to the prison that once housed the brand's oldest customer, Al Capone, who was caught smuggling Sleeman beer in the early 1930s. It was promoted through radio stations such as 102.1 The Edge. Again, the directive was to "make the idea sing in media," says Metcalfe. "This was just one of those ideas that came to us when we were brainstorming. But it was truly a collaborative effort across all the agency partners."

Metcalfe says it can be challenging to find media talent that's comfortable with Jungle's hands-on philosophy "We have a lot of success hiring the entry-level out-of-university crowd and having them grow through our system, versus bringing people in with three to five years [experience]. I think it's because our brand of media is different than the rest of the industry."

"It really is a jungle out there," Metcalfe says, laughing. "There's a need to have a Sherpa guiding you through it all. What we do is just so complex. We have the challenge of trying to figure out new digital opportunities in terms of how to use them creatively. And that's a very iterative process, there's no dogma, it changes all the time."



IKEA GETS THINGS MOVING

Jungle Media was asked to help increase Ikea's Montreal store traffic and sales from the previous summer. Since the annual Ikea summer sale coincides with the July 1 moving day, when Quebecers all move at the same time, the company wanted to help by providing boxes.

The agency took it a step further, and turned the ordinary brown cardboard box into the central media vehicle behind the campaign.

The boxes became the creative, printed with moving tips, a checklist, a helpful dinner offer at the local Ikea for those who had yet to set up their kitchens and offers on new Ikea furniture.

Hung as wild postings all over town, the boxes were quickly snapped up (physically going viral), and revealed messaging underneath that told people to come back once the supply had been replenished. Passersby could also pick up a box from event teams located around the city, who stacked them to create 14-ft.-high pyramids. The one non-box driven element was the takeover of a top local radio station, programmed to play upbeat songs geared "to get you moving" all day.

More than 10,000 boxes were given away over two weeks as local media picked up on the offering, and news of the free Ikea boxes spread online.

Ikea store traffic increased 14% and sales climbed 37%. The campaign won Gold at the Media Innovation Awards, the Effie Awards and AToMIC Awards, as well as a Bronze Media Lion at Cannes.



Congratulations OMD on your nomination for Media Agency of the Year. From your friends at Nissan Canada.



BC HONDA DEALERS DRIVE FUN WITH NEW CR-V

To communicate the benefits of the new Honda CR-V, Jungle Media moved its media mix away from the traditional auto page ads to reach B.C. car buyers wherever they are, whether that's shopping or catching up on news.

On the print side, Honda wanted each feature of the vehicle to stand out individually in separate ads. To demonstrate the benefits of the rear-view camera, a translucent *Metro* newspaper spread showed a little girl on her bike hidden behind the SUV with a headline reading, "See what's behind you."

In grocery outlets, mini replica CR-V models were secured to conveyor belts at checkouts, with their wheels rolling along the surface as groceries moved down the line, while AdBars (the bar that separates groceries on the checkout conveyor belt) complemented the execution and delivered Honda's fuel economy message.

On the TV front, the agency worked with Global Vancouver to create a series of lifestyle-focused spots. Erin Cebula, a regular host on Global TV's *Entertainment Tonight Canada*, was used as the lead in a series of three *ET*-style segments.

The CR-V had its best February in history with sales up 25% in B.C. over the year prior, while national sales only rose 14%.

CADBURY MAKES SWEET FACES

Cadbury wanted to increase awareness of Maynards candy by engaging Gen-Y, so Jungle Media came up with a way to target social media savvy youth.

The agency set up augmented reality units with facial recognition technology in three major malls across Canada. Users could transform their faces into Maynards candy and customize them by choosing one of four flavours.

After taking their photo, users were prompted to submit their email address and visit the Maynards Facebook page, interact with the "Make Your Face a Maynards" app and enter a contest to be the face of Maynards' next candy.

Over the course of the campaign, the units clocked over 17,000 interactions and delivered 6,500 emails contributing to more than half of all submissions entered, and aided in driving a 70% increase in Facebook fans. The execution won a 2011 MIA Gold for best use of OOH digital.



Congratulations

COSSETTE

on being nominated for Strategy's Digital Agency of the Year
& Media Agency of the Year.



2012 Media Directors of the Year (Tie)

Each year, *strategy* invites the media industry to nominate their fearless leaders and share their topline accomplishments. The task of determining which nominee most deserves the Media Director of the Year nod falls to our Media Agency of the Year jury. They also vote on the top Media Star, another industry-nominated recognition. Here's who came out on top for 2012...

Peter Mears, CEO, Mediabrands

BY VAL MALONEY



Ask Mediabrands CEO Peter Mears about his personal contributions to the group of media agencies he runs and he politely turns the conversation to the teams he manages. Every time. It's no surprise then that Mears, who joined Mediabrands in 2010 as president, and also headed up UM when it first opened in Canada, counts the people who work with him as the main differentiator from the competition.

Mears, a recent father of twins, was promoted to CEO earlier this fall. The promotion comes two years after returning to Canada from posts with PHD in London as director of global accounts and as managing partner in New York City, gaining more global expertise in the years between his last stint in Toronto as PHD Canada's SVP, director of planning.

Mears says the most important part of his role in expanding Mediabrands' Canadian offerings is helping select the right people to run the company's burgeoning new divisions, a classic Mears team-centric way of mentioning one of the biggest changes at Mediabrands under his leadership. In 2010, there were three media agencies, M2 Universal, UM and Initiative. That number has grown to include Reprise, the company's SEO and SEM division; its trading arm, Orion; Cadreon, the RTB division; and the Mediabrands Multicultural unit.

"Those additions are in response to direct client needs. The business is constantly evolving and consumer behaviour is ever changing," he says. "Each of these launches is a proactive measure to help the client stay ahead of the curve."

The list of clients has also grown over the past year, with M2 Universal winning Wind Mobile, Globalive and Canada Post's digital business; UM gaining Tempur-Pedic and Exxon Mobile; and Initiative winning Dr. Oetker and Vonage.

Looking ahead, Mears is focusing on getting the chemistry right: "I want to continue to be attractive to great talent and great clients, and continue the great work that we do," he says.

Jamie Edwards, CEO, MediaCom



Jamie Edwards started in the top spot at MediaCom Canada two years ago, after previously holding positions at Carat, Vizeum and Isobar in New York and London. At MediaCom, Edwards is responsible for over 60 clients, including Canadian Tire, Winners, Volkswagen and the newly won CIBC account. The agency had \$900 million in billings before the CIBC account was added to the mix earlier this month.

Edwards says he is most proud of setting a new direction for MediaCom Canada, enhancing its philosophy of “People First,” and adding a new strategy and innovation department. He has also introduced a consumer insight panel called “The Street” which runs in 90 Canadian homes, and re-launched its “Beyond Advertising” content development product.

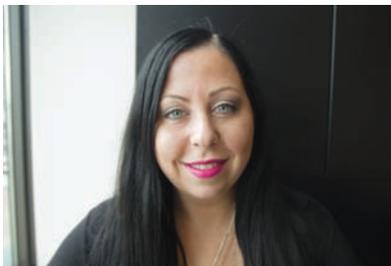
“We are increasingly being asked by clients to develop and distribute content, increasingly through social media,” says Edwards.

That content is being produced through the agency’s social strategy business led by director Ian Giles, one of Edwards’ new hires (previously at TC Interactive). Also joining the agency since Edwards started is Travis St. Denis as director of engagement planning (most recently at SapientNitro) and Tim Hughes (previously at Maxus Canada) and Urania Agas (previously at Totem) as senior VPs, client service directors.

“It’s the people outside my office that make this company successful, so a big part of my job is helping them reach their potential,” says Edwards, who leads a staff of 220 people across offices in Toronto, Montreal and Vancouver.

Edwards believes the role media plays is more important in today’s economy than ever. “I have always said that I’d like our clients, when asked to define what MediaCom does for them, to say we are catalysts for business growth and that we just so happen to use communications and media as tools to ignite and deliver that growth,” he says.

2012 Next Media Star



BAILEY WILSON

Wilson, manager of broadcast investments at UM, is this year’s Next Media Star winner. Wilson was selected by *strategy*’s Media Agency of the Year judging panel for work she did on Johnson’s Baby, which asked parents to submit pictures to Facebook of everyday moments with their babies. That content was then integrated into Rogers Media properties like *Today’s Parent* and episodes of *CityLine*.

“The idea for the campaign came from the insight of reaching mothers using everyday joy and speaking with them in moments that aren’t always addressed in ads,” she says. “Simple things like dressing your baby, little moments are a source of joy.”

For more on the campaign that made Wilson this year’s NMS, visit Strategyonline.ca.



John St. tickles the funny bone

BY MEGAN HAYNES

Office: Toronto
Staff: 100
New Business: ING Direct, Ivanhoé
Cambridge, Mitsubishi (digital), Tata
Beverages U.S., Family Channel, Great
Gulf Homes

After John St.'s viral "Catvertising" video, the agency started receiving some strange phone calls.

The spoof video, debuted at last year's AOY award show, predicted the importance of cats in advertising, and announced a new division at the Toronto-based agency dedicated to cat-centric ads. Despite being tongue-in-cheek (and very clearly a joke), animal handlers and cat lovers wanted in on the Catvertising action (the video had more than 1.9 million views at press time), with folks wanting to work (or volunteer their cat to work) at the agency.

"The internet's a weird place," says Angus Tucker, partner and co-CD, John St.

But it wasn't only the feline-friendly approaching the agency – Mississauga's Dixie Mall and Great Gulf Homes hired the shop as a direct result of "Catvertising," while John St. fielded several international calls from potential clients who loved the video.

"[This] just shows we're very comfortable in the digital space," says Tucker. "We get it. We live in this world and we're still trying to keep our head above water because it's changing daily. I can't imagine what it's like for clients who have so much else on their plates."

John St.'s uber-digital focus stems from its birth around the time of the internet revolution in 2001. Brands were just beginning to explore what the net could do,



and the agency's founders – Tucker, co-CD Stephen Jurisic, president Arthur Fleischmann, director of strategic planning Emily Bain and managing director Jane Tucker, who are also all partners – made the decision to bring digital directly into the agency and educate themselves on the space, rather than simply hiring a bunch of

Top: John St.'s team photo.
Right: WWF embraces catvertising for its September campaign.

gurus and creating a structure that separated all the digi-know-how into one office.

The result, Fleischmann says, is a media-agnostic approach to advertising, which builds all campaigns from insight into the best ways to communicate with consumers.

He attributes this to the agency's un-siloed structure. For years, the heads of digital and television production sat side-by-side, next to the creative team, allowing the pair to take the ideas and determine the best way to tell the stories on each medium. Three months ago, John St. solidified its media-neutral approach by collapsing the division between TV, digital and other types of production entirely.

"Production is really thought of as part of the creative team," says Fleischmann, further adding, "We don't have separate digital creative guys, we have great creative guys who can think across all platforms."

Now, 11 years later in today's digital-heavy world, is it any wonder that four of its five AOY cases were digitally focused campaigns, three of which also propelled the agency to second place in DAOY?

The winning cases include Loblaw and World Wildlife Fund's online "Sweater Day: Granny Call Centre," Zeller's "Festive Finale" Facebook campaign, Mitsubishi's



Above: John St. can't live without its cleaning staff. **Below:** its creative team occupies the office for Halloween.

all-digital "Electriphobia" work, Rethink Breast Cancer's "Your Man Reminder" app and YouTube video, as well as ING's more traditional mass-focused "Forward Banking."

While all the cases submitted this year have a humorous tone, Fleischmann is quick to point out that John St. isn't defined by all things laugh-filled – much of its reel, such as work for Tata's Tetley and the Bay, isn't funny by nature.

"It's funny because that's what people notice and remember," he says of the work that goes that route. "Humour is inherently noticeable [and] breaks down the defensiveness that naturally arises in a buy-sell relationship. It's hard to be cynical about a brand when you're laughing at them."

But humour has driven much of the agency's viral success: between "Catvertising," "Your Man Reminder" and Zeller's "Festive Finale" videos, John St. has amassed almost five million hits in the past year alone.

"There's no such thing as planning a viral video. You plan a great piece of content, and if the content is really exciting for someone, you pass it on," says

Fleischmann. "Our audience will only watch and share stuff that they think their friends are going to love."

As a result, much of the agency's work is light on selling brand messages, Fleischmann says. Rather they focus on creating a strong idea that engages audiences and then subtly weaves the brand's story throughout, resulting in creative that is entertaining to watch.

So what's next for the independent shop?

Juriscic says they'd love to get more top-to-bottom AOR clients, managing both traditional and digital creative, that are willing to experiment, such as Mitsubishi. They also plan to release self-commissioned software meant to measure its integrated model and offer clients more precise metrics.

Oh, and Juriscic adds, "World domination." We expect cats will be heavily involved in that plan.



AOY/DAOY

WWF AND LOBLAW GET COZY WITH SWEATERS

In February 2011, the World Wildlife Fund (with Loblaw Canada as lead corporate sponsor) introduced National Sweater Day – a day when Canadians were asked to lower the heat and wear tacky sweaters to show their support for energy conservation.

WWF wanted Sweater Day to reach Earth Hour status for its second year, with a simple breakthrough idea that would promote countrywide participation. While most Canadians were genuinely interested in taking part in Sweater Day, many simply forgot about it when the actual day came.

Grandmothers have been trying to get their grandchildren into warm, cuddly sweaters for as long anyone can remember, so who better to spread the second annual “Sweater Day” message and remind people to save energy?

John St. launched the Granny Call Centre, which saw participants sign up to get a personal reminder call from the Granny of their choice. The campaign was basically an old-school telethon mixed with new-school social media, and included an online video introducing people to the call centre and the Grannies. Participants were directed to SweaterDay.ca, where they could learn more about energy conservation, download toolkits for their school or office and, of course, book their Granny call.

Users could choose from a wide selection of grandmas, nanas, omas and bobbies. After they booked the day and time of their call, they could watch humorous sample calls from the Grannies (to let them know what to expect). John St. also dispatched a Granny media tour, with spokes-Grannies appearing on various radio programs and morning shows leading up to and on Sweater Day.

Over 1.6 million Canadians donned sweaters and lowered their heat for the cause – a 55% jump over the previous year’s participation.

AOY

ING DIRECT MOVES BANKING FORWARD

For 15 years, ING Direct had been a place to “save your money” – as its well-dressed Dutch spokesperson had put it. And people did save their money at ING, but in many cases, that’s all they did.

The company needed to evolve from being a “place to save” to being a place to bank. John St. considered what a consumer would want from a bank in 2012, observing consumer behaviour outside the financial industry. The world has changed in the last 10 years, but the banking industry is the same, conducting most of its business in branches.

John St. wanted to show people that there was a better way forward. The plan was a complete 360-degree overhaul of the ING Direct brand – from its logo to design to traditional, digital and social advertising. The theme for the launch campaign was “Stop banking in the past,” with all communication anchored by the new “Forward Banking” tagline.

The agency launched a 60-second spot called “Old Ways,” which quite literally blew up the iconic symbols of traditional banking (from bank hour signs to velvet ropes to fine print-laden pamphlets).

Billboards went up in major Canadian cities with headlines like “Bank shouldn’t be four-letter word” and “Service fees are so last millennium.” A four-page *National Post* buy appeared with the headline: “You’ve changed. Why hasn’t your bank?” And a 30-second spot (“Coal”) talked to the specific advantages of ING’s Thrive chequing account.

Early results from the campaign with Brand Pulse tracking data indicated that unaided brand awareness increased to 11% from 9% in one month, while all competitor measures had declined. New visitors to INGdirect.ca were up 30% versus the same period the year prior.





AOY

ZELLERS' FESTIVE FINALE

Zellers, one of the country's oldest discount department stores, would be closing its doors after it was announced that American super-chain Target would enter the market, taking the majority of the retailer's leases.

A common theme in the online dialogue was that consumers and Zellers employees felt like they were at the mercy of big business, so John St.'s insight was to take something that was completely out of their control (a corporate takeover by a huge American retailer) and put it completely in their control.

The "Festive Finale" campaign launched with a video memo from the (fictional) executive managing director of Zellers. He announced that with Target coming in, Zellers' senior management was taking early retirement and leaving Zellers' Facebook fans in charge of the store's final holiday sale. The video drove viewers to the Zellers Facebook page, where two more employees were introduced – Carol, a very busy store manager, and Jason, a quirky cashier.

They invited users to weigh in on almost every aspect of the "Festive Finale" – from what items should be discounted and by how much, to the in-store music playlist, to what festive accessories real employees would wear to work.

In the first two months of the campaign, John St. built a Zellers Facebook fanbase from scratch to over 66,000 fans (this number is now over 140,000). The retailer also had its best fourth quarter in a decade.

JOHN ST. OBVIOUSLY KNEW ITS AUDIENCE FOR 'ELECTRIPHOBIA' AND UNDERSTOOD HOW TO TURN THE FEAR OF OWNING A GREEN VEHICLE INTO SOMETHING SELF-EFFACING AND WORTH SHARING ONLINE.

- Lianne Stewart, digital consultant and content strategist,
For Your Reading Pleasure

AOY/DAOY

MITSUBISHI CURES ELECTRIPHOBIA

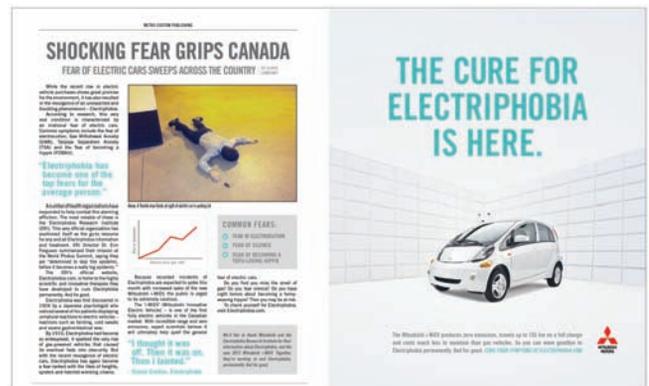
John St. was challenged with the task of differentiating the all-new and fully electric 2012 Mitsubishi i-Miev from the other eco cars, and had to do so without national TV, radio or print.

The agency found that most green-conscious consumers were interested in the electric car, but had a lot of anxiety about buying one. People had to get over these fears if they were to try the i-Miev, so John St. gave those fears a name (Electrphobia) and created a way to cure it: the Electrphobia Research Institute.

Electrphobia.com was designed to address the real fears people had about electric cars. The intent was to educate the consumer about the i-Miev, but entertain them as well.

John St. launched the campaign with ads online and in the urban daily *Metro*, as well as PR and an experiential event at the Green Living Show in Toronto. All media drove to Electrphobia.com, where visitors were encouraged to explore the "highly scientific" treatments available for each of their fears of the electric car. For example, "Shock Therapy" cured subjects' fear of being electrocuted by the i-Miev (by electrocuting him or her with everything else in the room). After each therapy was completed, their "patient chart" would be updated (and posted on Facebook) and they would receive useful information about the vehicle.

Three films ("Shock Therapy," "Tailpatch" and "Silent Treatment") were released online to encourage interest and drive the target to Electrphobia.com. In two months, the site received over 200,000 unique visitors, four-and-a-half times the projected 43,000 John St. hoped would visit over the length of the campaign.





AOY/DAOY

RETHINK BREAST CANCER REMINDS WITH SHIRTLESS MEN

Almost every woman knows she should check her breasts monthly for breast cancer, but most don't. John St.'s goal was to change this behaviour, and found that fear, boredom and forgetfulness were to blame. The campaign idea was a simple reversal of the usual clinical approach to breast exam videos – rather than use women to show how to properly check for signs of breast cancer, it would use men.

"Your Man Reminder" was created – an easy-to-use app designed to get women to schedule their monthly reminder to check their breasts into their smartphones. A user could personalize the app by entering her name and setting a reminder date and time. She could also choose a hot guy to give the monthly reminder.

The app included instructions on how to perform a self-check using the TLC technique (Touch, Look, Check), an illustrative overview of the signs and symptoms to look for, and even a place to record notes and set your next doctor's appointment. To promote the app, John St. created the "Your Man Reminder" video showing women how to give their breasts the TLC they deserve. And like the app, it used hot guys to do it.

The video was posted on YouTube and received one million views within the first week. It was also chosen as one of 2011's top 10 global Ads Worth Spreading at the annual TED conference, and won a coveted Webby at the 16th Annual Webby Awards in New York. To date, the video has over 2.6 million views from around the world and the app has been downloaded over 80,000 times.

Dear Capital :

We just got the *skinny*! Congratulations
on your nomination for Agency of the Year.
We're over the **MOON!**

XOXO

Your friends at **ANDREW PELLER**
— LIMITED —

OMD integrates its way to silver

BY VAL MALONEY

Number of staff: 217

Number of offices: 3 (Toronto,
Montreal and Vancouver)

New business: AutoTrader, Canadian
Olympic Committee



Above: The OMD team. **Right:** The agency placed over 800 posters for the Canadian Olympic campaign.

Whether it was executing projects such as Nissan's 2013 Altima launch with a 3D holographic water show, creating steaming OOH billboards to keep Quaker Oats Canada top of mind with moms, or helping McDonald's Canada take questions (and give answers) about its company from the web to the streets, 2012 was a year of firsts for OMD.

The agency takes Silver this year, returning to the Media Agency of the Year medal round for the first time since it took second place in 2009.

OMD's jump back onto the MAOY list comes just one year after Cathy Collier signed on as CEO of the agency's Canadian operations. One of the biggest changes she made was integrating the strategy teams for traditional and digital media.

"Our teams now develop strategy for all communications and media," she says. "We still have a really

strong digital specialist group that leads the knowledge of where the consumer is, what the technical opportunities are and negotiates to get the best executions and collusions, but we have integrated that strategy group." Collier says the merge saved time and created more "single-minded strategies to line up against overall campaign metrics."

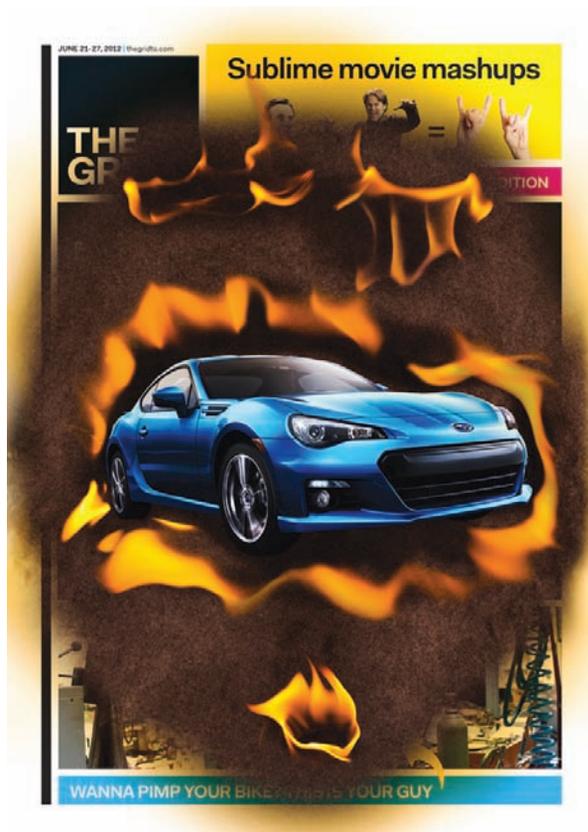
To keep up with digital trends like the rising use of real time bidding, along with fellow

Omnicom Media Group-owned agencies PHD and Novus Media, OMD started using its parent group's tools more effectively in 2012, including the trading desk Accuen, global search marketing agency Resolution Media and data-driven marketing platform Annalect.

The agency made some significant hires, bringing on former TBWA\Toronto director of strategic planning Christine Maw as its managing director of



2012 Media Agency of the Year | SILVER



Aside from OMD's winning cases, standout work this year included the launch of the new Subaru BR2 with a lenticular cover on Toronto urban daily *The Grid* this summer.

strategic planning in the last six months.

"The addition of Maw has meant we are spending more time upstream, understanding the client's business challenges and the consumer, as well as brand and competitive insights," says Collier.

OMD hired Shane Cameron, former marketing VP at Points.com and Dell, as its managing director of digital and emerging media in the last half of 2011, which has increased what Collier says is "the largest digital group in Canada" at a media agency.

The agency also made significant changes to its Montreal office, rebranding it as Touché!OMD and hiring Nicolas Marin as the general manager. Collier says Marin, who was partner at independent media shop Escape M, was hired because of his analytics and media innovation knowledge. The agency was rebranded as a Touché! office so that Touché!PHD CEO Alain Desormiers could share his expertise with its OMD sister agency, whose employees now report to him.

"The rebranding of Touché!OMD has reinvigorated that [division] of the business," says Collier. "The team

has a new leader [Desormiers] and a new way of looking at things. It has brought a change of direction to the Montreal office."

The agency took on two new clients in 2012, winning business for the Canadian Olympic Committee and AutoTrader.

This spring, OMD launched TV and digital spots targeted at a younger demographic for AutoTrader in a new project with creative by DDB. The aim of the campaign was to change consumer perception of the brand from a print product to a digital destination for used cars.

At the time the Olympic win was announced last spring, Derek Kent, CMO at the Committee, said OMD's work with large global brands including McDonald's and Visa made it a good fit for the Olympic account.

For the Olympics, work showing off Canada's athletes launched in May with a national 15-week multi-platform campaign around the tagline "Give Your Everything/Tout Donner" ahead of the 2012 London Summer Games. The campaign was featured on more than 800 OOH placements, garnering more than 600 million media impressions.

The aim of the campaign, which featured creative from OMG sister agency Proximity, was to create a personal connection between Canadians and the names and faces of the athletes representing them in London.

The focus on personal connections is also on the agenda for OMD next year. "The unique selling points going into 2013 will be how we have evolved the kind of people we have at the agency, as well as the focus on data," says Collier.



NISSAN'S TECH-HEAVY LAUNCH

With Nissan Canada launching three new vehicle models before the end of the year, OMD was asked to execute a trilogy of integrated launch campaigns, the first of which being the 2013 Altima Sedan.

For the new Altima, the agency used a new app-driven platform for augmented reality called "Layar" for the first time in a Canadian newspaper. Working with the publishers of the *National Post* and the *Toronto Star*, OMD brought static ads to life with enhanced Nissan videos, links to Nissan.ca and social media pages. When readers scanned the creative with the Layar app, they were automatically shown a branded video and a link to find out more. A contest encouraged app downloads and allowed the consumer to play with the medium and view Nissan weekly retail ads.

The Postmedia Layar execution was an enhanced mock-cover wrap, which ran in 10 markets, and included "ticker masthead" ads on every page of the newspaper. The *Toronto Star* followed with a die-cut wrap cover and a Layar-enhanced one-third page centre spread ad in every section of the paper, along with a digital domination, driving to the Altima virtual showroom site.

Then to make an even bigger splash, OMD worked with NewAd to launch the 2013 Altima at Canada Day 2012 fireworks festivals with a 90-second trailer-style 3D water holographic show in Halifax, Ottawa, Toronto and Vancouver. A social media campaign also increased video uploads and drove to Nissan Canada's Facebook page. The concept earned Nissan requests from its global counterparts to run it in the U.S., China and Japan.



VISA CATCHES SHOPPERS WITH APP

Visa Canada wanted to increase overall share-of-wallet (and volume of transactions) in an economic climate where disposable income remains flat, as well as shift share from its competitors.

During the back-to-school season, a campaign was developed that leveraged e-commerce deals featuring Visa-exclusive offers. ShopCatch, a location-based app and mobile website that acts as a shopping tool and deal finder, was created to function as a turnkey sales engine for the brand.

All of Visa's featured offers were promoted within the app and at Visaperks.ca. Users could virtually shop all stores within a walkable radius from their GPS coordinates, browsing deals by category, discount and vendor upon downloading the app.

OMD worked with Olive Media to launch a contest driving app downloads, increase traffic to the ShopCatch site, as well as leverage email subscribers and visitors to shopping-behaviour properties such as Flyerland.ca. Bloggers and editors of publications with Canadian audiences were invited to media launch events to test out the service.

On the print side, OMD circulated *Toronto Star* Visa gatefolds at major transit hubs such as Toronto's Union Station, as well as to those with paid subscriptions.

The 2011 back-to-school period saw a notable lift in card usage, and Visa brand perception attributes. ShopCatch now has a nation-wide shopping mall retail presence, and over 100,000 Canadian app users.



MCDONALD'S ACCESSES MOMS

McDonald's Canada wanted to alter perceptions about its food quality – specifically those held by moms.

The agency built the “All Access Moms” program around the insight that moms trust other moms and that they love to share knowledge among their friends. The creative execution was inspired by the fact that 77% of people trust what they read online and 92% believe what their friends say.

Influential mommy bloggers were recruited to become investigators and go behind the scenes at McDonald's (visiting kitchens, suppliers, product development and even a beef processing plant) to get the real story. They wrote and posted their own opinions with no editing from McDonald's, including answers to reader questions. Editorial vignettes of the bloggers' filmed experiences were created and aired on TV. Two “celebrity” moms – a well-known nanny and a former Olympian – joined the team and integrated this content into the show *CityLine* on Citytv.

The TV station showcased “All Access Moms” on a live TV finale to discuss the moms' overall experiences. Brand health success metrics such as “Has Good Quality Food” increased by 10%, and “Uses 100% Pure Beef” scores increased by 17%.

CONGRADULATIONS
On Your Nomination

TAXI!!



Making good ads is harder
than we thought! (this took days)
Thank you the excellent work and good luck!



Taxi celebrates its 20th birthday this year.

Taxi techs up its ride

BY GRANT SURRIDGE

Taxi's teenage years certainly weren't awkward. As the agency turns the big 2-0 in 2012, it looks back on an award-filled decade: in 11 of the past 13 years, Taxi finished in the top three of Agency of the Year, for a haul of five Golds, two Silvers and four Bronzes. Last year, the agency debuted in the inaugural DAOY awards with an honourable mention. Now it celebrates 20 years by nabbing Bronze in both competitions.

It shouldn't come as a surprise that the agency is taking digital agency kudos. A core belief in integrating different disciplines

in the advertising world guided Taxi's founders two decades ago. And the roots of this year's digital Bronze can be traced back to 2001, when current chief creative officer Steve Mykolyn joined the agency and began building out its digital offerings. "We've always had an integrated approach," says Mykolyn. "The agency started by combining advertising and design disciplines under the same roof, which in 1992 was radical."

This year was another good one for Taxi on the awards circuit, including a Bronze Film Lion at Cannes for its Hockey Hall of Fame campaign. There were downers

Offices: Montreal, Toronto, Vancouver, Calgary, New York, Amsterdam
Staff: 307 (in Canada)

New hires: In the past year, the company added 60 employees, including senior writer Tom Greco and senior art director Colin Brown

New business: Taxi Toronto: Hockey Hall of Fame, Black's, KPMG

Taxi Montreal: Canadian Labour Congress, V Tele

Taxi Vancouver: BC Ferries, First West Credit Union, Veris Gold, Bantrel

Taxi Calgary: Alberta Motor Association, Rocky Mountain Dealership

too: Taxi 2 lost its 10-year-old BMW Mini account, work which over the years scooped up international awards and attention. When asked about losing Mini, Mykolyn deadpans that it's an opportunity for another car company to give the agency its business.

2012 Agency of the Year | Digital Agency of the Year | BRONZE

In terms of highs, Mykolyn notes personal satisfaction over work the company did on the recently launched Canadian Tire rebrand for its 90th anniversary. That campaign sees the retailer doubling down on its Canadian roots, playing up a sense of nostalgia in television spots ahead of competition from U.S. retailer Target.

Over the past year, Taxi's practice of involving its digital experts in the creative process drove both engagement and effectiveness. "Everybody is working on the client solution at once, rather than in a sequential format," says Rob Guenette, CEO, Taxi. "It's faster, it's richer, and it ends up being a much more holistic approach."

An example is Taxi's work for Boston Pizza, which included a redesign of the restaurant chain's website. The work pocketed a Gold at this year's Effie Awards in New York and Silver at the 2012 CASSIES. Because Taxi integrated traditional web design into the wider campaign, the effect was amplified.

"It became an extension of the web build on television and in a direct mail piece where we created the book, 'The Joy of Finger Cooking,'" Mykolyn says. "We couldn't have done that in isolation. If we were agency of record just for advertising and didn't do the website, it probably wouldn't have happened seamlessly."

While Taxi has always operated based on a philosophy of small teams of experts driving every piece of business (the same number that can fit into a cab), as the advertising landscape shifts, so do the people in the taxis.

Taxi's group director of creative technologies, Ben Feist, says being able to pull off the "complete offer" on campaigns entails tech experts that can play well with others. "We



Taxi prides itself on the fact that its employees bridge the traditional lines that divide creative disciplines.

hire people more consultative in nature. They like to walk around and talk about what they're doing," he says. "It makes them more compatible with the typical writer or art director or creative approach to advertising."

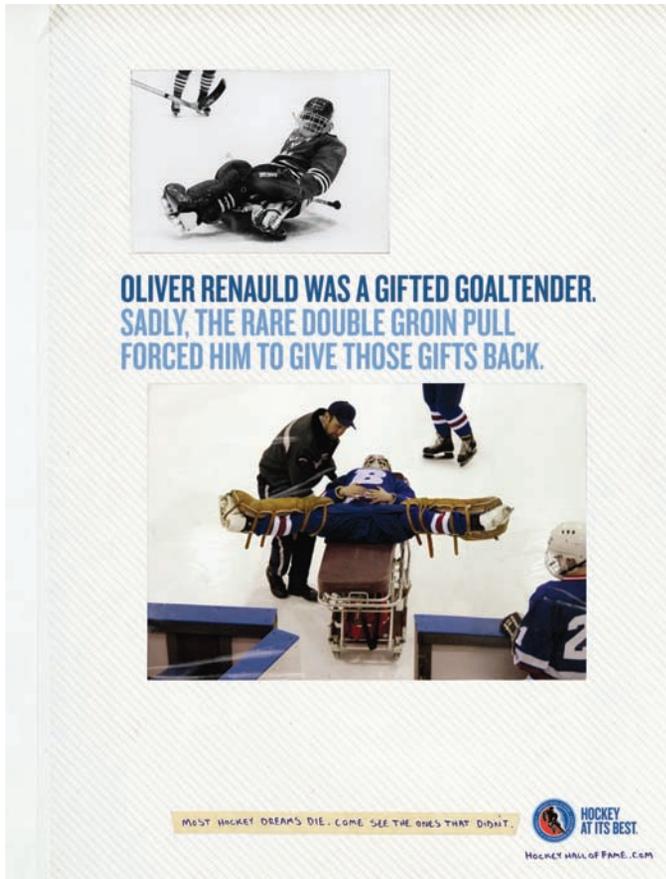
Guenette says the traditional line between disciplines has blurred at Taxi, as people trained in sought-after technical skills work more closely with copywriters and art directors than ever before. "I hate to even call them technical people," he says. "They're just a different kind of a creative."

Now that brands want to combine utility with an interesting story that can be told digitally, agencies are under pressure to produce ideas that transcend traditional mediums. For instance, Feist says the agency is exploring live online events, since they tick many of the boxes successful campaigns require. Most importantly, they allow brands to connect their web audiences or social media followings to a real-world retail experience.

Taxi experimented on this front over the past year, running two live events for Telus, including a Facebook event called the Big Picture that ran over two days in June. In a form of virtual Pictionary, contestants logged onto the social media service to watch a trio of artists sketch pictures on the newly introduced Samsung Galaxy Note. Feist says the idea sprung from wanting to engage Telus customers in a meaningful yet short-term way that didn't sound like an online corporate sweepstakes.

Mykolyn sees the work of advertising agencies becoming more difficult as the tools brands use to communicate multiply. He says Taxi will seek out employees with varying skill sets, whether it's technical, design or others.

"No matter how many channels or silos there are, what hasn't changed is the fundamental need to solve a problem," he says. "That's where our philosophy of four people in a cab still resonates."



AOY

HOCKEY HALL OF FAME SHOWS HOW DREAMS DIE

While the Hockey Hall of Fame (HHOF) continues to be a popular destination for tourists, visitors from the GTA have been in gradual decline, possibly due to the “been there, done that” mentality. Taxi needed to get HHOF back on the radar and reconnect with hockey-loving Torontonians.

The agency thought about how almost every Canadian kid who has ever picked up a hockey stick thinks he’ll be playing in the NHL. Inevitably, for most, there comes a point when they realize that this just isn’t going to happen. An elite few, however, do manage to make it to the NHL, and a smaller number still are inducted into the Hockey Hall of Fame. To emphasize this point, Taxi highlighted the achievement by showing just a few of the many ways the dreams of others can die.

This led to the creation of various characters, and their hockey career stories were told from beginning to end. There was Robbie, who just couldn’t shoot the puck, and Jimmie, who left the game for Marcie “Boom Boom” MacLean.

The “Most Hockey Dreams Die” campaign appeared on TV, print, radio and digital. There were four 30-second TV spots and 15-second radio spots that dramatized dreams being killed by everything from a groin pull to small legs.

TV resulted in over 21 million media impressions, and social and mainstream media picked up on the campaign, earning tweets from top hockey commentators and even a spot as *Sports Illustrated*’s sports video of the day.

AOY

MCCAIN'S 15 SECONDS OF FAME

Last year, McCain launched a new frozen pizza aimed at a new audience. While McCain’s other pizzas are geared towards moms, the new Ultra Thin Crust pizza was aimed at a younger, more urban and connected demo.

Taxi’s challenge was to get them to actually try Ultra Thin Crust pizza. This was a battle about taste, so Taxi launched a mass sampling program to get 25,000 urban Canadian women, aged 25 to 35, to taste the pizza and decide for themselves. While sampling is typically an extension of an advertising campaign, Taxi made it the focus and created “15 Seconds of Fame.”

The sampling event was actually a contest, in the form of a casting call for the target to win a cameo role on the TV show *Being Erica*. The role she would play in the show would be the “girl eating a pizza” in the background of the scene, and tasting the McCain Ultra Thin Crust pizza was the audition.

As a result of the campaign, 29,000 pizza slices were sampled, over 1,000 video entries were received, over 20,000 people voted, 11,000 new Facebook fans were made and upwards of 2.3 million PR impressions were achieved.





AOY/DAOY

BOSTON PIZZA SPREADS THE JOY OF FINGER COOKING

Two years ago, Boston Pizza became the first casual dining restaurant to offer takeout and delivery, and it focused on a male target – dads and dudes. Taxi developed “Finger Cooking,” with its only requirements being a finger and a computer. With these two tools, dad can go online and have dinner taken care of in minutes.

The agency published “The Joy of Finger Cooking,” a cookbook that showed men how to “cook” the Boston Pizza menu. It consisted of a national direct drop of two million cookbooks. TV included 30- and 15-second spots, while standard banners, along with pre-roll, kicked off four weeks of digital activity.

The overall campaign recorded 59% growth versus an original goal of 10%, and for the first time ever, online orders surpassed those via telephone.

Taxi also revamped Bostonpizza.com. The online menu was completely redesigned and new food photography helped increase food-quality perceptions. The agency used users’ locations to automatically find the nearest Boston Pizza to them, making the site much more efficient. The user experience was made to be intuitive, requiring the fewest clicks possible.

To support the site’s relaunch, a new campaign was developed, led by direct mail and supported with television, print, online banners and social media posts, all driving to the newly designed website.

Online ordering saw double-digit growth throughout the promotional period, and it peaked in the third week of the program, with an increase of over 80% versus a year ago.

DAOY

TELUS SHOWS THE BIG PICTURE

With the launch of the Samsung Galaxy Note smartphone, Taxi was asked to come up with something big that would help differentiate the brand from competitors.

The agency developed an interactive experience that would show off what the phone could do by taking a fresh approach to product demos – a special online event called “The Big Picture.”

Three noteworthy Canadian illustrators were given a Samsung Galaxy Note and asked to create a series of six drawings on the smartphones while being broadcast live on Telusbigpicture.com. Fans guessed what was being drawn and the first person to do so correctly won a Samsung Galaxy Note.

Taxi invited people across Canada to join in online with email blasts and specially targeted Facebook ads. These were supported by a series of social media teaser posts leading up to the launch date. The live online event generated 811,747 total impressions and 27,440 unique visitors over two days.

AOY

TELUS TACKLES TV

For 100 years, Telus was known as “the phone company.” So Taxi faced a tough challenge with the launch of Optik TV, namely getting customers to understand the improvement the new service represented. This led to the insight that drove the entire campaign: “Seeing is believing.”

The creative solution came in the form of the character Danny, the installer. He demonstrated that seeing is believing through a series of house calls to customers, turning the installation challenge into a positive asset.

TV was the core of the creative. Danny visited many homes, including Leonard Nimoy’s, to bring the Optik service to people in search of something better. His presence was extended across media platforms, including social media and online videos, where he tested the latest features of Optik TV.

Last year, Telus added 200,000 new TV customers. In the first quarter of this year, the customer base increased 54% versus a year ago.





AOY

KRAFT DINNER STARTS A BATTLE

Kraft Dinner's consumers were categorized in the online space as "buyers" (moms) and "eaters" (younger tech-savvy consumers). KD's presence in traditional mediums catered to moms, but while younger consumers were talking about KD online, they weren't being engaged or rewarded by the brand.

Instead of focusing on key product attributes, like the cheesy taste or the quick prep time, Taxi chose to show the unique craving that KD causes — "when you see it, you want it."

Leveraging social media, specifically Facebook, the central piece of communication was the "Battles" campaign, which challenged Canadians to go head-to-head with friends, foes or total strangers, demonstrating how far some people will go to get their KD fix.

At the core of the campaign was the "Battle Zone," a Facebook application consisting of five unique challenges that were rolled out every two to three weeks from January to April. Consumers were driven to Facebook through two TV spots, while five battle-specific videos were launched on YouTube through a "Battle Zone" channel and embedded in the application. Online ads alternated throughout the campaign on Facebook and millennial-themed sites, as well as on Break.com, which featured appropriately themed roommate-pranking videos and drove to the application.

In the five months preceding "Battles," the Facebook community averaged 6,075 "likes," and during the 13 weeks that "Battles" was in-market, the KD Facebook page accumulated 12,491 "likes" per week (162,386 total). By April, KD had over 277,000 fans and has surpassed its yearly goal, with 400,000 fans by early July.

DAOY

CASTOR DESIGN FINDS INSPIRATION WITH THE GIGASHELF

Castor, a multidisciplinary Canadian furniture design company, wanted a website that would not only showcase its work but also the quirky and distinctly Canadian inspiration behind its pieces.

The agency created a website navigation page called the "Castor GigaShelf" that paid homage to a small shelf found inside the Castor studio filled with objects designers use for inspiration. Taxi took a photo of the shelf and blew it up, allowing users to get a detailed close-up look at the inspiration behind the work.

The GigaShelf image was developed using a GigaPan camera, originally built for the Mars Exploration Rover Mission and capable of shooting images with billions of pixels. The camera was used to photograph the actual shelf and the images were stitched together to create the website navigation page. This was the first commercial application of the GigaPan camera.

Users can explore every object on the shelf, many of which are also links to information about the company. The actual products and furniture are displayed using large, ultra-high-definition photos that are linked to objects on the shelf or accessed through a simple pull-down menu.

The mobile version is a virtual life-size replica of the same shelf that people can access through their mobile devices, using the accelerometer and gyroscope to turn it into a virtual viewfinder for navigating the site.

The site won at the 2012 Coupe International Design and Image Awards, and was shortlisted for a Cannes Lion.





Media Experts' rejig pays off

Staff: 130
Offices: Toronto, Montreal and Vancouver
New business: Lise Watier, Intercontinental Hotels Group, Hankook Tire, Personal Injury Alliance

BY JENNIFER HORN

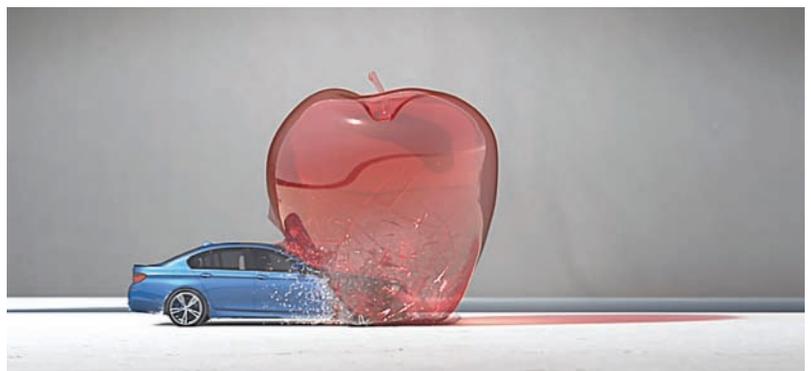
Top: Media Experts' group photo.
Right: A BMW M5 shatters a glass apple in slow motion in the online "Bullet Spot."

There's always room for another accolade. Despite a step down from last year's Silver Media Agency of the Year position, Media Experts stays in the winners' circle with Bronze.

Three years ago, the agency reshaped itself as a "tradigital" agency. This reorganization of staff into roles that bridge both digital and traditional media to create holistic planning and buying roles has helped the agency to better manage consumer interaction with paid media messages, says Mark Sherman, founder, owner and executive chairman of the Canadian independent.

Media Experts' blending of online and offline competencies has helped glean profitable results for BMW and its 2012 M5 model, says Sherman. For the vehicle, the agency's planners and buyers

built a campaign across a web of channels to drive eyeballs and bring attention to the brand's centerpiece video "Bullet." The spot, which shows the car in contrasting scenes of extreme



high speed and super slow motion, was housed on BMW's YouTube page and supported by online and cinema advertising, in addition to an outdoor domination.

The execution, with its inspiring end results, including two million video views garnered over the first weekend of its debut (doubled over the course of a month) and sales that exceeded BMW's target by 63%, illustrate the cross-media work Media Experts is pushing out. Sherman believes there is merit in meshing offline dominations with online, noting this played a fundamental role in generating scale for the BMW video within just a few days.

The agency employs 130 people, and of that, nearly 90 staff from the planning, operations and account services departments are involved in digital investment management in some way, notes Sherman.



But the agency still requires specialists, he says, adding that "digital solutions" is the largest single department in the company, counting some 30-odd individuals.

Media Experts endorses agency-wide education of consumer behaviour across all media, says Sherman, noting that the company must evolve as a whole rather than have a director of consumer insights directing the agency on how to adapt to the changing mediascape.

"Training and encouraging every employee to gain insights about the purchase path has an ever-



Media Experts' busy year included work for clients Reitmans (above) and New York Fries (below left).

increasing importance," he says. "In our company, people are neither buyer nor planner, but both. That way they can see the bigger picture, and they have their fingers in a lot of different areas and experience media in the same manner the consumer does."

It's this reaction and adaptation to the evolving mediascape that has allowed Media Experts to become a magnet for young talent, Sherman says, adding that digital has served as "an entry point into our agency for the brightest and smartest kids who are attracted by [its] fast-changing pace [and who then] become attracted to how all of it fits together as an ecosystem." He adds: "These folks have analytical skills and imagination untainted by stale, traditional business models."

Earlier this year, two of Media Experts' young stars – media planner Valerie Whiffen and senior broadcast negotiator Chris Walton – won the *Globe and Mail's* Canadian stage of the Young Lions competition and *strategy* named the duo two of its Next Media Star finalists. They were recognized for a YMCA campaign idea that brought people closer to the organization's

community through a mobile app.

Sherman believes it's the agency's support for cross-pollination that allows its staff to produce media plans offering a holistic view of the marketplace.

Cross-media management of the path to purchase has become in vogue since digital shook the industry out of a standstill, adds Sherman. "We don't spend a lot of time thinking about how it was and how it is. I think we spend time changing and adapting," he says.

"Media has become a very exciting and fascinating discipline," says Sherman, who's witnessed the change over several decades. "Up until six years ago, we were in the dark ages of media, and we're now just coming into the renaissance. We're beginning to deal with data and attributions and analytics, and we're getting close to the Holy Grail and making connections between investments and return."

"All of that, we're just at the beginning."



BELL SOARS INTO THE CLOUD

Bell Canada wanted to establish itself as a leader in cloud computing services. Media Experts' goal was to drive customers to Bell Cloud information online where they could download the service's computing white papers. The multi-channel strategy included full-page ads in Canada's leading business publication, and featured a flex-form, double-page domination in Posmedia daily newspapers.

The agency partnered with the *Globe and Mail* to create "Up Next in Technology." The editorial feature, which focused on new innovations, appeared in the *Globe's Report on Business* in print and online and was sponsored with dominant Bell Cloud executions driving traffic to online information.

To capture the attention of business decision-makers, the agency also planned and executed OOH dominations in Montreal, Toronto and Vancouver airport terminals. Interior columns and corridors were wrapped in 100-ft. long Cloud executions. Bell Cloud messaging on backlit posters, in-terminal entertainment systems and digital OOH display units throughout the terminals completed the domination.

Business travellers were further exposed with sponsored business video content and ads in in-flight *enRoute* magazine.

Online, Cloud executions included pre-roll video, sponsorships, e-blasts and rich media takeovers of popular mobile business websites. The TV strategy targeted the business viewer with 30-second ads within news, business, financial and current affairs programming.

Bell saw a year-over-year increase of 31% in its business solutions white paper downloads.



FUTURE SHOP GETS SCHOOLLED

Future Shop found reaching students to be a challenge as they are often transient, busy and cash-strapped. Media Experts' research also confirmed that students consider a product first and the retailer second, and that they have plenty of options from which to choose.

The agency's goal was to position Future Shop as the preferred destination for back-to-school electronics by becoming and staying "Tapped In."

A Facebook "Tapped In" app was developed inviting students to cash in on \$101,000 worth of gift cards and prizes of tablets, laptops and smartphone packages. By completing tasks like checking in on Foursquare, taking their picture in front of a Future Shop store or retweeting deals to their personal networks, students could earn credits toward prizes.

A "Tapped In" mobile ad was placed on Sympatico, Yahoo! and Addictive Mobility mobile networks, which drove users to the Facebook app and enabled students to rack up credits toward the prizes.

OOH creative strategically placed in student neighbourhoods, nightclubs, bars, skate parks, and universities all encouraged consumers to get the app at Future Shop's Facebook page.

Results showed 17,500 participants completed over 118,000 "Tapped In" tasks resulting in Future Shop meeting its six-week target in 12 days.



PEOPLE FOR GOOD PAYS IT FORWARD

Media Experts set out to create a national multimedia campaign to promote kindness through People for Good – a platform where Canadians could share individual stories of generosity, and encourage everyone to help change the world one good deed at a time.

Engaging the communications industry at large would ensure the widest and most comprehensive media exposure possible. The agency targeted Canadians at multiple touchpoints throughout their day, from their morning radio, newspaper and television consumption, to the grocery store, online, in-transit and on mobile devices.

Media Experts secured free ad space from over 75 traditional media vendors nationally, totalling over 350 traditional and hundreds of online media properties contributing space exceeding \$20 million in value.

The campaign launched with a full-page People for Good manifesto in all major Canadian daily newspapers. TV, radio, print, online, OOH and mobile components delivered suggestions on how Canadians could display generosity towards each other. Grocery store AdBars encouraged shoppers to let people with only a few items go ahead. Transit ads reminded commuters to surrender their seats and digital boards encouraged drivers to wave...with all five fingers.

A People for Good website, YouTube channel and Facebook page were created and Media Experts partnered in the development of an iPhone/iPad app.

In August the app was nominated by Apple for “App of the Month” and ranked in the Top 25 Most Downloaded Apps.



SEE YOU IN THE WINNER'S CIRCLE, CAPITAL C!

Congratulations Capital C on your nominations for
Agency of the Year & Digital Agency of the Year.
From your friends at Nissan Canada.

Lowe Roche's key to innovation

BY EMILY JACKSON

Toronto-based Lowe Roche is in the winner's circle this year with an honourable mention for AOY. When asked what drives its success, CEO Monica Ruffo simply recites the shop's mantra: "Innovate or die."

For Lowe Roche, innovation means mixing disciplines in new ways, according to Ruffo, who joined the agency in September of last year. "We look for strategies that are agnostic of any discipline and find unique ways of delivering a mash-up of communication," she says.

With its recent work for Pfaff Auto, for example, the agency took photos of Porsche Carrera 911 S vehicles in select Toronto homeowners' driveways and then delivered personalized cards to their mailboxes. "While this was a direct mail piece, we used a level of personalization that you would usually see in the digital space,"

says Ruffo. "We borrowed what is effective in digital and applied it to one of the oldest disciplines in communication, direct marketing on a printed piece."

For O.B.'s "A Personal Apology," which earned a Cannes Bronze Lion in the PR category, Lowe Roche combined digital technology with direct marketing to create a personalized way of delivering the message through a song and video.

The agency's inventive mentality can be attributed to its structure, according to Ruffo. "Our staff members don't sit in perfectly organized departments," she says. "We have creative people mixed in with account people, interns and producers, which helps inspire ideas."

Lowe Roche saw some staff changes this year. Pete Breton and Dave Douglass left their roles as co-chief creative officers in September,

New business: GroupeMédia TFO, Warner Bros. Canada, Re/Max, TreSemmé, Lymphoma Foundation Canada, Costa Blanca, NHLPA, K-Y, RMS, Couche-Tard, Mac's, Circle K, Advertising Review Board of Ontario

and Sean Ohlenkamp, former VP and digital creative director, was promoted to CD. Art director JP Gravina and copywriter Simon Craig were named ACDs.

This year, Lowe Roche also became full-service in both French and English languages in all areas from account services to strategic planning. Ruffo, founder of the agency's Montreal office Amuse, implemented French services into the Toronto shop when it began working with GroupeMédia TFO last year. "It gives us the ability to be more efficient for our non-English clients and really gets the entire agency to be thinking in a bi-cultural way."

The agency had three Gold AOY wins in the past ('93, '97 and '98) and it seems the mantra is working, bringing the shop back into the AOY circle after its last honourable mention three years ago.



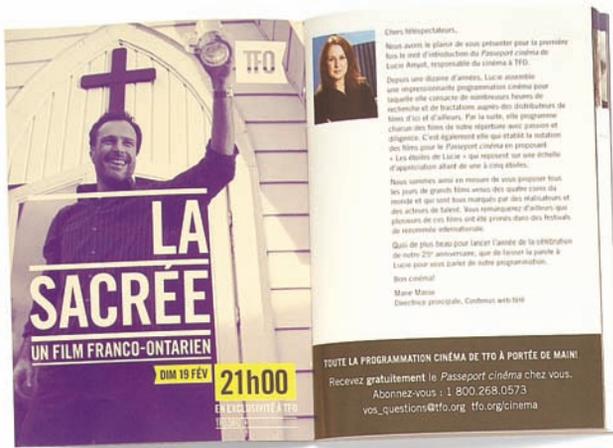
TYPE BOOKS SPREADS JOY

With so many consumers turning to eReaders, large chain stores and online retailers, Toronto's Type Books needed to rekindle people's love of books.

Since local bookstores offer a unique experience not available elsewhere, the agency decided that Type Books should head the cause for independent booksellers everywhere. Using earned media to spread the word, the agency produced an in-house film celebrating the "Joy of Books."

Taking the viewer on a journey through Type Books, the stop-motion animation film shifts back and forth between fantasy and reality. The piece ends with the reminder, "There's nothing quite like a real book."

The film made the front page of Yahoo! and the message was shared across the globe by film festivals, TED and The Onion. The Type Books website attracted 1,500 visits in a week and its Twitter account gained hundreds of new followers in January. The store also became recognized in 192 countries and territories.



TFO'S FRESH NEW LOOK

For its 25th anniversary, TFO wanted to revamp its look into something that would attract a younger audience, spark consumer interest and help ramp up donations.

To retain the brand heritage while modernizing its feel, the new logo took on the shape of a flag to symbolize TFO's strong emotional connection with French-speaking Ontario. As the organization does not carry any commercials but does on-air self-promotion, a bold spectrum of colours were chosen to help identify TFO's diverse cultural content.

The rebranding rolled out across all media platforms, including its station IDs, website, online boutique, on-air promotions, stationery and outdoor.

Traffic to the TFO homepage is up over 20% year-on-year. The fan following on Facebook has grown six times since the launch of the campaign, and the average number of visits has increased over 18% in the first half of 2012 compared to the same period in 2011.



O.B. SENDS A PERSONAL APOLOGY

In late 2010, a distribution issue resulted in the Johnson & Johnson O.B. brand of tampons disappearing from shelves across Canada. The company approached Lowe Roche to help let consumers know that not only was O.B. truly sorry, but that the brand was also back in stores.

Lowe Roche found that the female target was active on social media, so a super-personal music video was produced to reach out to them.

Leveraging the brand database, it delivered 65,010 personalized emails, noting the shortage of the product and a link connecting them to their own personal apology. The video featured a contrite young man in a majestic setting singing their name in heartfelt song, while each name was written in rose petals, in sky-writing and even as a tattoo on the hero's arm. The song, written and produced by Lowe Roche, was designed to – and did – resonate with the target in a humorous way. The user was invited to download an online coupon for their next O.B. tampon purchase, and to share the video with a friend.

The initial launch received a 61% email click-through rate and 920,107 coupon downloads. In the first three months, Lowe Roche garnered 1.4 million Facebook shares and 1.8 million Twitter impressions. The campaign trended online, with mentions on sites like Jezebel, Gawker and Daily Intel.



NESTLE CELEBRATES DIFFERENCE BETWEEN CATS AND DOGS

To differentiate Nestlé's Purina One SmartBlend brand from the rest of the pet food category, Lowe Roche played on the insight that relationships with their pets differ for cat and dog owners.

It leveraged the idea that feline owners see a bit of themselves in their pets. The "Stephen" campaign focused on this concept of "nurturing individualism" and showed a cat enjoying mutual interests with his owner such as reading a newspaper, critiquing art and blogging about snowboarding.

For dogs, the "Yoga" campaign showed that the bond between owners and their pets is like no other. A woman and her dog are shown doing yoga together to demonstrate just how in sync they are.

Both campaigns were launched with national TV spots in English and French. Coupons, direct mail sampling and online elements supported the re-launch of Purina One SmartBlend.

Purina One SmartBlend Cat has grown 77%, while Dog is driving double-digit growth in the super premium category and is up 53%.



HEART & STROKE FOUNDATION MAKES DEATH WAIT

The Heart and Stroke Foundation of Canada was faced with a problem: Canadians were not viewing heart disease and stroke as seriously as other diseases. The agency set out to change the common misconception that heart disease and stroke exclusively affect men.

The campaign personified "Death" as an antagonist waiting to claim the lives of Canadians that were statistically owed to him by heart disease and stroke. Two 30-second television commercials took Death's point of view as he stalked Canadians in their daily lives. The first spot spoke directly to women, informing them that heart disease and stroke is their number one killer, while the second spot warned all Canadians that these diseases would take one in three before their time. Both spots ended with a strong call-to-action asking Canadians to "Make Death Wait."

Since the launch, Heart and Stroke has had over 105,408 page visits which included 86,022 unique visitors. The campaign garnered over 123,500 online impressions and the social reach is approaching one million people.

BY EMILY JACKSON

Leo Burnett's digi-real ramp-up

Agency staff count: 135
New business: **Smucker's, Earls Restaurants, Microsoft Canada, Yellow Pages, Government of Ontario, TD Bank Group**

Leo Burnett, a first-time contender for Digital Agency of the Year, nabs fourth place with an honourable mention. The agency has been ramping up its work in the digital and social space and the resulting campaigns have been recognized through countless award wins over the past year alone.

The agency won two Bronze Lions at Cannes for its Ikea and Raising the Roof campaigns. It swept the Andy Awards with four Golds, two Silvers and a Bronze for its work with the charity organization and was the only Canadian agency to win hardware at the show. Not to mention, Leo Burnett Canada won the first-ever Agency of the Year award presented at the 62nd annual ADCC awards show, Directions, as well as eight Gold, 25 Silver and 32 Merit awards.

Leo also added some creative

ammunition this year. In March, Stephen Wegner joined the agency as creative director after having spent the past 11 years at Taxi in the same role.

Dom Caruso, president and COO, says the agency's success comes from its knack for mixing the real-world with digital, which was evident in the James Ready "Spelling Bee Lottery" campaign. The program combined product packaging, social media and gaming that encouraged purchase incentive and fan engagement, and won a Bronze Pencil at the One Show Entertainment Awards. The beer brand also took home the inaugural Globe Creative Effectiveness Prize for last year's "Help Us, Help You" campaign at the CASSIES.

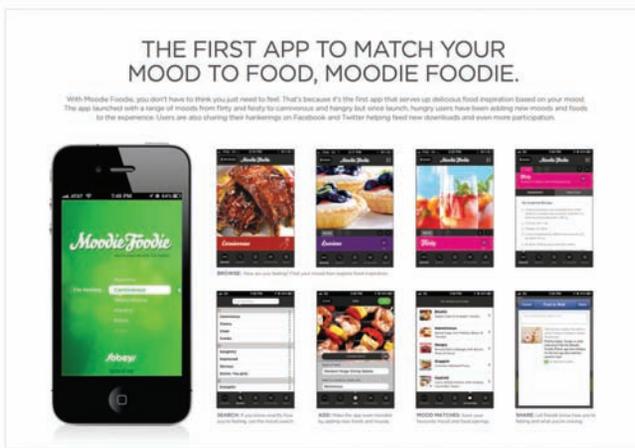
Leo Burnett examines exactly how a brand exists in people's daily lives and frames its purpose in a human way, says Caruso. "We might come up with something

that resembles a stunt, but it will in turn create a strong social media component," he says. "We approach it in a way that allows for several different possibilities."

In September, TD Bank Group confirmed the appointment of Leo Burnett as its creative agency of record in Canada, ending its quest to consolidate offline and digital advertising, as well as social media and merchandising.

"TD Bank Group was looking for an agency to manage all its needs in an integrated way," says Caruso. "We believe that digital and social can't be separated as different disciplines. It's got to be completely integral to how we run things."

The agency plans to continue the integration of social and digital into its overall practice. "You won't see us creating any new business units, but we will look to bring people in who are inherently digital in their skill set and passion," says Caruso.



SOBEYS SETS THE MOOD WITH FOOD

Leo Burnett needed to develop an app that would emphasize Sobeys' passion for food, and provide some form of utility that users couldn't get anywhere else.

The agency discovered that the target (women aged 30 to 50) had a connection between how she feels and what she eats. So they created the Moodie Foodie app, which serves up food inspiration based on your mood. From flirty, feisty and playful to carnivorous or experimental, no matter how the user feels, something will be found to hit the spot. She could scroll through the moods, tap the one that best captures how she's feeling and see all the foods that match the mood.

A multi-tiered media campaign supported the launch to drive awareness and downloads. Plus, users can share their moods and foods with friends on Facebook or Twitter, driving more downloads and participation.

Moodie Foodie generated 20,000 downloads in its first month and was on iTunes' "What's Hot" list at a 4+ star rating.

CHEER DIGS IT AND GETS IT

Leo Burnett's challenge was to introduce P&G's Cheer laundry detergent to a new audience, millennials, and do so without a costly traditional media campaign.

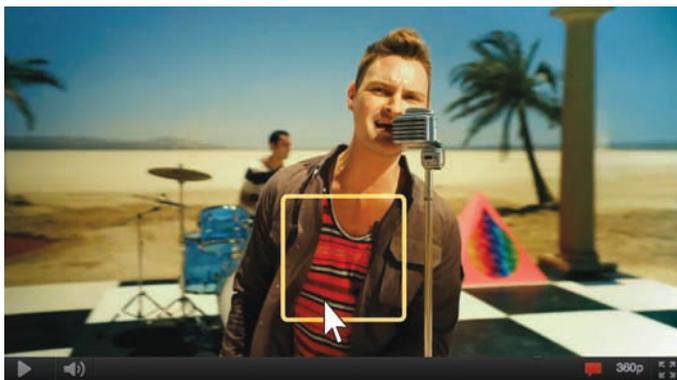
Rather than try to sell the demographic a laundry brand, the agency tapped into a key emotional driver for the group, the desire to express themselves and share with the world.

The campaign featured an innovative experiential program that combined YouTube, Facebook and a technology innovation that would generate social buzz. In partnering with indie band Strange Talk, Leo Burnett created the first-ever music video that let people click on stuff they liked and win it, along with a sample of Cheer.

Every piece of the campaign drove to a Facebook event page, where people could RSVP to the release of a new interactive video experience. When the video went live, all iMedia changed to direct people to the video on the band's YouTube channel, where people were invited to search the video for hidden colourful rewards, like hoodies, leggings, tops, sunglasses, iPods or a new bike. Clues were released every day to help people find the "hotspots." To claim a prize, winners were directed back to Cheer's Facebook page, and the brand behind the experience was finally revealed.

Within two weeks of launch, the video generated over 366,000 YouTube views, which led to 63,200 Facebook fans. Interest in the video pushed it to number one on Billboard Uncharted, and *Contagious* magazine named it one of 2011's "Most Contagious Videos."

The campaign has won numerous international awards including Web Marketing Association Outstanding Social Media Campaign, a One Show Entertainment Bronze Pencil, One Show Interactive Merit and Facebook Studio Shortlist.



JAMES READY PLAYS THE LOTTERY

With the gap between discount and mainstream beer disappearing, the price advantage that James Ready historically enjoyed was eroding, and the brand was at serious risk of losing drinkers.

Leo Burnett decided to take consumer participation to an even higher level with the use of bottle caps. For years underneath each cap, drinkers discovered one of over 600 surprise messages like board game pieces and instructions.

The agency launched a campaign with an in-case letter, behind-the-label message and a Facebook post that introduced the latest J.R. caps and promotion – "The James Ready Spelling Bee Lottery," which combined packaging, real-time drinker participation and social media.

Each new James Ready cap would either feature a letter, number or form of punctuation. Drinkers were encouraged to save these game pieces and then visit the James Ready Facebook page on a specific date and time. James Ready then posted a video featuring a word and prize. The first drinker to post a picture of that word spelled with their collected beer caps won. Twice a week over a six-month period, drinkers were told to visit J.R.'s Facebook page at 5 p.m. where a video was posted that revealed a prize and a word.

Leo Burnett achieved a 36% increase in fans sharing the content and generated a reach exceeding 19,000. The Facebook page generated 24% more fans, while posts and shares produced a 221% increase in "likes."

ZenithOptimedia mines data and taps content

BY VAL MALONEY

For ZenithOptimedia, when it comes to creating work worthy of a MAOY mention, it's all about content and data. The agency has a lot more of it to create and sift through too, signing four new clients in the past year.

The increased use of data to mine efficiency for clients starts at the top, with the ZenithOptimedia Group rebranding itself as the "Live ROI" agency earlier this year, taking the media co's position as "The ROI Agency" and moving it into real-time. This update gives the Canadian office access to global ZenithOptimedia tools like the research database Touchpoints ROI Tracker.

Sunni Boot, CEO, ZenithOptimedia, says increased use of data has meant changes in areas from staffing (the agency just hired Xavier Lautour from Havas Digital Media's Paris office in the newly created position of head of analytics), to the amount of time it saves executives because of increased efficiency.

"Because of technology we can work faster and more accurately. It allows us to take more risks and be more creative because we get a quicker validation of whether media is being used properly," she says. "That frees up time for senior people to work on the creative executions they signed on to do. No one signs on to a media company to do discrepancies."

One such creative campaign from ZenithOptimedia this year was L'Oréal Canada's branded content series *Canada's Best Beauty Talent*, which aired around *Canada's Got Talent* on Rogers on Demand.

"We have to use media brands and custom content to break through the endless clutter. Digital has absolutely increased the clutter," says Boot.

The program garnered over 160,000 views during its run from April to the start of July, and taught L'Oréal a lot about how it will use media going forward, says Marie-Josée Lamothe, VP and chief marketing and corporate communications officer at L'Oréal Canada.

"This initiative taught us that the future of media will have this in-between where it is about talking to a specific community about a common interest and being part of that community," she says.

On the data side, a program for Purina with Corus Entertainment let the pet brand place and pay for ads on a cost per acquisition (CPA) model to promote its MyPuppy and MyKitten online programs. The agency provided Corus with access to the Purina live dashboard of real-time registration data, which allowed them to schedule ads in programs where they received the highest response rate and move them on the fly. The program allowed Purina to spend 72% less on marketing this year, according to a company representative.

Looking ahead, Boot sees more growth for content- and data-driven initiatives. "I see us challenging technology, developing original content and working with our media partners to utilize more of their content. Media companies have the talent, knowledge, presence and audience so I really see growth in that area. I definitely see growth of data, how we can manipulate it and tease more insight out of it to make smarter, more informed marketing decisions."

MAYBELLINE USES BOY BANDS AND FAIRY TALES

To create excitement about the launch of Maybelline New York's Baby Lips, ZenithOptimedia focused on the target's (women ages 13 to 24) love of movies and music, offering them the opportunity to attend a highly-coveted musical performance, a movie premiere, and the chance to receive Maybelline products.

The launch kicked off with a TV spot in digital cinema pre-show in Toronto, Montreal and Vancouver, created by Sony Music. This drove consumers online for the chance to win exclusive prize packages for the One Direction concert in Toronto.

A second wave of cinema spots ran in digital lobby screens featuring a seven-second tag created by *Vervegirl* magazine on behalf of Alliance. This tag drove the target online to enter the "My First Kiss" contest where girls could tell their first kiss story for a chance to win tickets to the *Mirror Mirror* movie premiere and a Baby Lips prize pack.



Activation at the One Direction concert included co-branded signage and a green screen photo booth where fans were encouraged to line up for photos and Baby Lips samples. Photos were posted online to facilitate social sharing.

Baby Lips was also sampled in three of the eight markets where *Vervegirl* screened *Mirror Mirror*. The three "First Kiss" contest winners were presented with prize packs at the screenings.

Baby Lips was the fastest growing product in the lip balm category between December and June. The campaign exceeded sales goals by 25% and achieved a market share high of 5.2% four weeks after the contest launched.



UBISOFT CANADA GOES ROCK 'N' ROLL

Ubisoft Canada's *Rocksmith* was the first videogame to plug into a real electric guitar, but was being launched into a declining segment populated with toy guitars. ZenithOptimedia zeroed in on guitar players and music fans, and partnered with music authorities to establish the brand's "rock" credentials.

With presence at large rock music festivals (including Osheaga, Uproar and Heavy T.O.), concert-goers could try the game. The experiences were captured by AUX TV, which created two-minute video capsules that aired in July, August and September, and were simultaneously posted on the AUX TV website, Facebook and Twitter.

The capsules were also shared on *Rocksmith* Canada Facebook pages, in addition to Ubisoft Canada and U.S. YouTube accounts. The content was supported by YouTube-promoted video ads and Facebook interest- and demo-targeted market ads.

In partnership with *Exclaim!* magazine, ZenithOptimedia repackaged Facebook content created for the online publication, and created a paper version distributed to the full circulation with an on-cover feature.

The launch of the game was promoted with 30-second TV ads and 15-second pre-roll and online banners on guitar-focused, community and gaming websites. On release day, homepage takeovers took place on YouTube and IGN.

The campaign connected the brand to its audience, providing an authentic experience across live and digital platforms. Over 150 million impressions were generated, with 860,000 online interactions.



KIA DRIVES CHANGE

Kia's youthful target had an above-average interest in supporting community and a positive living environment, so the car company came up with "Kia Drive Change Day" – a grassroots movement encouraging Canadians to become champions of change in their communities.

Zenith developed a multi-pronged, fully-integrated campaign in collaboration with media partner Shaw that included TV, radio, digital, print, social, mobile, live events and local dealership involvement.

All elements drove to DriveChangeWithKia.ca, where the target was inspired to get involved, with tools to amplify impact, drive conversation and create content. An interactive map, coupled with Facebook and Twitter feeds, encouraged consumers to share their ideas for "Acts of Change" and post their events to the map tracking the movement's growing momentum.

Shaw produced 15-second customized vignettes and digital ads (featuring celebrities like Anna Olson, Paul Lafrance and Susan Hay), providing inspiration on how to "Drive Change." Shaw celebrities led and participated in local events on Aug. 21 (the first annual Kia Drive Change Day). Seven specialty networks ran Drive Change-themed movie marathons sponsored by Kia, along with homepage takeovers across 45 websites. Following Drive Change Day, TV spots, digital ads and newspaper advertorials thanked Canadians for getting involved.

Kia also offered Canadians the chance to win \$25,000 towards a community project of their choice, with 225 projects nominated.

The campaign garnered 15 million digital and 127 million broadcast impressions.

2012 Agency of the Year | JUDGES



ANDREW BARRETT

VP marketing,
Samsung Canada

Barrett held the position of VP global marketing sponsorship for LG Electronics in Seoul, South Korea where he led one of the world's largest Formula 1 sponsorship programs. He joined Samsung in 2011 upon returning to Canada. He was a *strategy* Marketer of the Year in 2007 for LG's participation in Toronto's L'Oréal Fashion Week and lead the "I AM Canadian" campaign for Molson from 2000 to 2002.



PAUL FLINTON

VP marketing, Sobeys
Flinton has held the position
of Sobeys' VP marketing for

four years and is responsible for leading brand strategy, as well as creative and communication development. Prior to Sobeys, he led brand development for All-Clad, Emeril Lagasse, Thomas Keller and Krups while in the U.S.; T-Fal, Jamie Oliver and Rowenta in Canada; as well as T-Fal and Black & Decker in the U.K.



DAVID GIBB

EVP managing director, JWT
Gibb's career in advertising
spans more than 20 years,

with the majority of it spent at JWT. In addition to his management responsibilities, he provides senior leadership to many of the agency's most notable clients, including the University of Toronto, Johnson & Johnson, Nestlé, Maple Leaf Foods, ParticipAction, Bayer, Cadbury, Diageo, Shell, Highliner and the Canadian Breast Cancer Foundation. He also serves on the board of directors for the ICA and chaired the CASSIES this year.



CRAIG LANDRY

VP marketing, Air Canada

Landry is responsible for all
programs related to marketing

communications and advertising, sponsorships, product design, brand management, new product development, loyalty programs, partnerships and business development, CRM and marketing analytics. After joining the company in 1994, where he held a variety of positions primarily in marketing, he moved to Aeroplan in 2003 where he was SVP, commercial before landing back at Air Canada.



SHANNON MURPHY

Marketing manager, consumer
brand and product, Visa

Murphy began her career in retail marketing with Shoppers Drug Mart, managing the flyer program and in-store promotions for its Home Health Care stores. She joined Visa five years ago managing brand and campaign marketing for the commercial portfolio, before moving into her current role where she has worked on affluent and core credit categories, mobile initiatives and the launch of Visa Debit into the Canadian marketplace. She also leads strategic campaign and media development for Visa PayWave, working with merchants such as Petro Canada, Cineplex, Rexall, Tim Hortons and McDonald's.



STEPHANIE NERLICH

President & CEO, Grey Canada
Nerlich has 20 years
of experience in the

communications industry, stewarding initiatives for brands such as Audi, Johnson & Johnson, Unilever, Pepsi, Frito Lay, Mars, Wrigley, GSK and Diageo. Her work has garnered a wide range of awards, including a CASSIES Grand Prix, Cannes Lions, One Show Pencils and Bessies Golds. In addition to Grey, her career has spanned several agencies including JWT, Ammirati Puris Lintas, BBDO and Lowe Roche, where she served as president.



PHIL OTTO

CEO & senior brand strategist,
Revolve

Otto oversees more than 40

staff members at Halifax-based Revolve. Named to Atlantic Canada's Top 50 CEO Hall of Fame, Otto is a passionate supporter of entrepreneurship, local business and the community. He serves on the board of directors of the IWK Health Centre, Timbrkids Charitable Foundation, Mental Health Foundation of Nova Scotia and Strongest Families.



ROB SWEETMAN

Executive creative director,
Dare

Sweetman helped Dare open

in Vancouver, after it started as a digital agency in the U.K. Over the past decade, he has worked with clients including McDonald's, Tourism British Columbia, B.C. Cancer Agency and the Gap. He's been ranked the top art director in Canada three times on *strategy*'s Creative Report Card and has judged several award shows including the 2010 Cannes Lions. His work has been featured on *TBS Funniest Commercials*, *The Maury Show* and *Ellen*.



JOEL YASHINSKY

CMO & SVP, marketing and
consumer business insights,
McDonald's Canada

Yashinsky began his career with McDonald's as a regional marketing supervisor in Greenville, South Carolina. Over his 14 years with the company, he has held various marketing roles and last served as the east division marketing officer for the U.S. business prior to joining McDonald's Canada in 2010. This year, Yashinsky led "Our Food. Your Questions." – an innovative program that engaged consumers in a transparent campaign about McDonald's, which received numerous accolades for its success in the digital and social networking landscape.

2012 Digital Agency of the Year | JUDGES



MELODY ADHAMI
Co-founder, president & COO,
Plastic Mobile

Adhami has lead Plastic Mobile in creating the first-ever video streaming iPad app as well as Canada's award-winning Pizza Pizza ordering app. The agency won the 2011 Webby award for mobile shopping, among several other accolades for innovation in the mobile space. She earned her stripes working with companies such as Bayer, Novartis and Unilever.



LYNNE CLARKE
Marketing director,
Microsoft Advertising

Clarke was responsible for developing media brand strategies for the launches of Xbox, MSN, Skype, the Microsoft Media Network and Microsoft Advertising Exchange. She is currently responsible for product solutions and insights to help engage media and advertising agencies, as well as driving partnerships and consultative relationships.



MARIE-JOSÉE LAMOTHE
Chief marketing & corporate
communications officer,
L'Oréal Canada

Lamothe joined L'Oréal Canada's luxury division in 2005 as VP and GM, after having held the position of international marketing director, hair colour, for L'Oréal Paris in France. She sits on several industry boards and is actively involved in Canadian organizations that promote access to education.



NEIL MCPHEDRAN
VP digital & consumer
engagement, The Hive

McPhedran is presently an advisor to tech start-ups, as well as VP digital at The Hive in Toronto. Prior to rejoining the agency world, he devoted three years to building a brand from scratch and putting digital marketing ideas into practice as the co-founder of men's clothier GreenShag Menswear. He was also managing director of Tribal DDB Toronto, and began his career in advertising with the original Palmer Jarvis in Vancouver.



JAMES MILWARD
Founder & executive producer,
Secret Location

Milward is the founder of the Emmy Award-winning interactive agency Secret Location, and a regular speaker on the merging worlds of digital advertising, interactive entertainment and transmedia. Secret Location develops brand and entertainment work and also creates its own original venture-funded technology IPs. Milward worked extensively in TV commercial production and documentary film prior to turning his focus on interactive.



JAMES RILEY
Founder & chief digital officer,
Autonomous

Prior to founding digital and mobile strategy agency Autonomous, Riley was the global director of marketing for Disney Online Canada; president of AdCritic.com; marketing manager at MSN Entertainment; and category director of IBM Global Consulting where he worked with Fortune 100 clients on marketing strategy, among others.



DAVE RIVERS
Director, digital marketing and
e-commerce, Bell

Rivers' background spans multiple industries, and he's owned and operated several businesses including two successful online start-ups. He joined Bell in 2001, and during his tenure has led a variety of dynamic teams within media, content, sponsorship and marketing. He built his first website in 1997, transforming a spring break tour operator into a full-service online company. Before digital, you could find him competing for Canada as a national team athlete in bobsleigh.



LIANNE STEWART
Digital consultant & content
strategist, For Your Reading
Pleasure

Stewart is the founder of For Your Reading Pleasure, which assists traditional and digital players identify opportunities in the emerging content space. For Your Reading Pleasure works with ad agencies, broadcasters and digital shops on content strategy, digital marketing, funding applications and multi-platform storytelling tactics. Stewart's clients include 9 Story Entertainment, Cheil Worldwide and Secret Location.



AMIN TODAI
President & chief creative
officer, OneMethod
Digital + Design

Since founding OneMethod in 2001, Today has worked on traditional and non-traditional marketing and design for a broad range of clients. He was one of the founding partners of Picture Perfect Motoring (alongside former Toronto Raptor Morris Peterson) where he was the lead designer for Canada's first premium automotive customization shop for high-end cars. Previously, he held a strategist position at the online business incubator EquityEngine.com, as well as marketing positions at Rogers and Siemens.



DOMINIC TREMBLAY
President & CEO,
Tuxedo Agency

Tremblay spent a decade as marketing director and general manager for the luxury and professional products divisions at L'Oréal Canada before launching Tuxedo Agency two years ago. He has led the agency to win several national and international awards, notably a 2012 Cyber Silver Lion in Cannes, a Créa 2012 Grand Prize in Online Commercial and two Bees Awards for Best Branded Video and Best Art Direction in San Francisco.



SÉBASTIEN BISCH
Global marketing and communication director, Eidos-Montréal, Square Enix

Bisch began his career in sales and marketing in the consumer goods industry, working for the French offices of P&G and L'Oréal. He then joined the videogame industry, working for Electronic Arts (EA) on the French market, where he oversaw the international launch strategy of several franchises based out of its Swedish and Montréal studios. In 2010, he joined Japanese firm Square Enix in the newly formed Eidos-Montréal studio. Last year, following the commercial success of its first videogame, *Deus Ex: Human Revolution*, Eidos-Montréal was awarded Studio of the Year by *Edge* magazine.



DUNCAN FULTON
SVP, communications and corporate affairs, Canadian Tire Corporation & CMO, FGL Sports

Fulton is a member of the Canadian Tire and FGL Sports executive teams and works across all business areas. He was formerly the GM and senior partner of international public relations company Fleishman-Hillard where he led the company's largest accounts. As a key strategist within the Omnicom network, he played an important role in multi-agency campaigns, bringing together experts in advertising, social, experiential, direct to consumer and paid and earned media.



BRENDA GALLANT
Director of marketing, Tourism PEI
At Tourism PEI, Gallant has

worked on projects such as Atlantic Canada House at the 2010 Olympics, *Live with Regis and Kelly in Prince Edward Island* and the royal visit of Prince William and Kate Middleton. Prior to joining the tourism organization, Gallant was the director of marketing and development for the Confederation Centre of the Arts, a national arts organization featuring *Anne of Green Gables – The Musical*, among other productions.



PETER MEARS
CEO, Mediabrands Canada
Mears assumed the responsibilities of Mediabrands

Canada overall leadership last year, which includes three full-service media planning and buying agencies. After a brief stint in the U.K. managing global accounts for PHD, Mears was approached to head the newly-formed UM agency brand in Canada at the end of 2009. In 2001, he worked with HYPN in Toronto, with a diverse portfolio of clients including Unilever, and spent most of the 1990s working at PHD in London.



MARILYN ORECCHIO
Director of sales, women, Corus Entertainment
Orecchio has over 20 years of

experience in advertising and broadcasting. In her current role, she is responsible for establishing and executing the sales strategy for the women's portfolio of stations. Having been with Corus since 1999, she took on responsibility for leading the sales team that successfully launched and expanded the women's portfolio of brands to include W Movies, Cosmopolitan TV and OWN: Oprah Winfrey Network, in addition to the flagship W Network.



KRISTI MURL
Senior brand manager, cold beverages, Kraft Canada
Murl has helped build

recognizable brands such as Kraft Dinner, Ritz, Oreo, Jell-O and Crystal Light. Most recently, she was instrumental in establishing a new category in the Canadian market with the launch of MiO Liquid Water Enhancer, targeting elusive male millennials with marketing initiatives such as the "Changes" TV spot and a trick squirt video with online sensation, Dude Perfect.



LAUREN RICHARDS
Independent media consultant
Richards previously led media agencies Starcom MediaVest

Group and Cossette Media, and is currently working independently as a consultant to help clients, media sellers and media associations best connect with consumers and agency professionals. She has been a Cannes Media Lions judge and is a multiple Lion winner herself. She helped start the Media Innovation Awards in 2000 and AToMIC Awards in 2011. Richards was named Internationalist Innovator of the Year and *strategy's* Media Director of the Year in 2009.



CHRIS WILLIAMS
President, IAB Canada
Williams, the newly appointed president of IAB Canada,

was formerly the managing director of Media Contacts Canada. Throughout his career, he has managed production, creative development, account service and media. He has taught digital courses and lectured at community colleges and Canadian universities, and has been the recipient of media accolades such as Canadian Marketing Association Awards, Media Innovation Awards and John Caples Awards.

THE PROCESS

As in the past, *strategy's* awards (AOY, MAOY and DAOY) kicked off with an open call to Canadian agencies to submit their best campaigns from the previous year.

For Agency of the Year and Digital Agency of the Year, we shared the submitted work with senior agency and marketing executives across the country, asking them to choose the agencies they felt should advance to the shortlist based on their body of work. Points were awarded based on how many times an agency was selected, and those with the most points were invited to be on the shortlist.

The finalist agencies were then invited to submit campaigns (five for AOY and three for MAOY and DAOY) that represented the best

work they had done in the 12 months preceding. Separate judging panels, all industry professionals, then marked the campaigns online and in isolation.

In all categories, each campaign was given two marks from one to 10 based on strategic insight and the ability to execute the idea creatively. Judges who declared conflicts were omitted from the scoring process on the applicable cases or agencies. The MAOY jury also chose the Media Director of the Year and the Next Media Star.

The scores were totalled and averaged with equal weighting, and the agency with the highest final score was the winner. The shortlisted agencies and their scores are listed below and on the next page.

AOY SCORES

CREATIVITY		STRATEGY		TOTAL	
DDB	7.17	DDB	6.88	DDB	14.05
John St.	7.10	John St.	6.77	John St.	13.87
Taxi	6.92	Taxi	6.61	Taxi	13.53
Lowe Roche	6.72	Ogilvy	6.41	Lowe Roche	13.08
BBDO	6.70	Lowe Roche	6.36	Ogilvy	12.99
Leo Burnett	6.64	Cundari	6.21	BBDO	12.78
Ogilvy	6.58	Sid Lee	6.11	Cundari	12.68
Cundari	6.47	BBDO	6.08	Leo Burnett	12.63
Sid Lee	6.32	Leo Burnett	5.99	Sid Lee	12.43
Capital C	6.02	Rethink	5.94	Rethink	11.87
Rethink	5.93	Capital C	5.66	Capital C	11.68

MAOY SCORES

CREATIVITY		STRATEGY		TOTAL	
Jungle	7.53	OMD	7.15	Jungle	14.62
OMD	7.33	Jungle	7.09	OMD	14.48
Media Experts	6.85	Media Experts	6.83	Media Experts	13.68
ZenithOptimedia	6.78	ZenithOptimedia	6.69	ZenithOptimedia	13.47
PHD	6.65	PHD	6.67	PHD	13.32
Mindshare	6.56	Target	6.63	Target	13.06
MEC	6.44	MediaCom	6.55	MediaCom	12.94
Target	6.43	Carat	6.51	Mindshare	12.83
MediaCom	6.39	MEC	6.37	MEC	12.81
MPG	6.28	Mindshare	6.27	Carat	12.69
Starcom MediaVest Group	6.28	Cossette	6.16	Starcom MediaVest Group	12.43
Cossette	6.25	Starcom MediaVest Group	6.15	Cossette	12.41
Carat	6.18	MPG	6.10	MPG	12.38
Maxus	5.19	Maxus	5.49	Maxus	10.68

DAOY SCORES

CREATIVITY		STRATEGY		TOTAL	
Tribal DDB	7.95	Tribal DDB	7.69	Tribal DDB	15.64
John St.	7.81	John St.	7.49	John St.	15.30
Taxi	7.48	Leo Burnett	7.24	Taxi	14.71
Leo Burnett	7.28	Taxi	7.23	Leo Burnett	14.52
Zulu Alpha Kilo	7.27	Zulu Alpha Kilo	7.21	Zulu Alpha Kilo	14.48
BBDO	7.26	Cundari	7.20	Cundari	14.35
Cundari	7.15	Proximity	7.18	Proximity	14.29
Proximity	7.11	Grip Limited	6.87	BBDO	13.86
Grip Limited	6.77	Twist Image	6.69	Grip Limited	13.64
Twist Image	6.77	Capital C	6.69	Twist Image	13.46
Capital C	6.64	BBDO	6.60	Capital C	13.33
Cossette	6.52	Cossette	6.28	Cossette	12.80



BBDO took top honours in 2011.

Agency of the Year | HALL OF FAME

1990

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

1991

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

1992

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

1993

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

1994

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

1995

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

1996

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

1997

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

1998

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

1999

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

2000

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

2001

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

2002

Gold: Taxi
 Silver: Bensimon-Byrne
 Bronze: Zig

2003

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

2004

Gold: Taxi
 Silver: Zig
 Bronze: DDB

2005

Gold: Taxi
 Silver: Rethink
 Bronze: BBDO Canada

2006

Gold: Rethink
 Silver: DDB
 Bronze: Lowe Roche

2007

Gold: DDB
 Silver: Ogilvy & Mather
 Bronze: Taxi

2008

Gold: Taxi
 Silver: BBDO Canada
 Bronze: DDB

2009

Gold: DDB
 Silver: Rethink
 Bronze: Zig

2010

Gold: DDB
 Silver: Taxi
 Bronze: Sid Lee

2011

Gold: BBDO
 Silver: DDB
 Bronze: Taxi



Getting Social with Women

How marketers can make meaningful connections with women in the social space

Women have always been the more social sex, so it should come as no surprise that they're using social media significantly more than their male counterparts. What may raise marketers' eyebrows, though, is the mounting evidence that social media is increasingly influencing the path to purchase for women.

Recent findings by US-based research firms Women's Marketing Inc. and SheSpeaks indicate that women are not only 55% more engaged than men in social channels such as Facebook, but also 55% more likely to purchase from brands they interact with in the social space.

While they're still primarily using sites like Facebook, Twitter and Pinterest to connect with family and friends, they're also on the hunt for product recommendations, advice

and even deals and coupons while they're logged in. "They really reach to their circle of friends and influencers," says Julie Benoit, Social Media Strategist for TC Media.

In many ways, social media has become a natural extension of behaviours women have long been engaging in. "Women are by nature communicators," says Shelley Findlay, VP Networks & Marketing Women's Television, at Corus Entertainment. "It's one of those core insights. As women we love to create communities."

Emily Spensieri, President and Director of Client Services at Female Engineered Marketing (F.E.M.), agrees. "We're hardwired to be more social," she says. "Women are traditionally researchers, and right now social media is giving them more opportunities to chat and share."

As women become more and more entrenched in social media, marketers can't afford to ignore this burgeoning channel. After all, women control upwards of 80% of the household spending decisions in Canada, according to a BMO survey released earlier this year.

Of course, it's no secret that women control the purse strings, which is why the bulk of ads these days are aimed squarely at them. As a result, they've developed strong defense mechanisms to block out the barrage of messages constantly being lobbed their way. "Women are expert multi-taskers and have naturally evolved their filtering capabilities," says Findlay.

So how do marketers penetrate these filters? It's not easy, but it can be incredibly worthwhile for those who manage to

successfully crack the social code. Three of Canada's leading female-focused companies, Corus Entertainment, Female Engineered Marketing and TC Media, share their secrets to help you make meaningful connections with women through social channels.

By invitation only

Unlike more traditional media options, social media isn't something you can just buy your way into. "From our perspective, engaging content is the point of entry," says Findlay. "The magic happens when we can promote our brands, while at the same time providing consumers with meaningful content and an exceptional user experience. The key is to create content that is shareable to ensure your message is amplified."

For instance, to celebrate Oprah Winfrey's first ever Canadian shoot Corus promoted a special hashtag, #OinTO, to maximize the experience for audiences and her loyal fan base. LifeClass, an OWN original production,



Living. TC Media also offers other social media perks, like being able to see sneak peeks of upcoming covers options, with chances to vote on their favourites.

"We find ways to connect with women that are not only useful, but fun, leveraging social media to take their experience one step further," adds Lynn Chambers, Group Publisher at TC Media. "One example is our *Canadian*

way to infiltrate their social worlds. "Social consciousness is key. Women want to make the world a better place," she says. Brands that can facilitate that will be in a much better position to make meaningful connections with their female audience than those who simply use social channels as another medium to place ads.

"Women don't want to be sold to on Facebook," says Spensieri. "Help them understand

Corus Entertainment

Corus Entertainment Inc.'s Women's Specialty channels reach 7 million women every month with four strong female-focused properties, including W Network, Cosmopolitan TV, OWN: Oprah Winfrey Network (Canada) and W Movies. Corus has developed these four distinctive networks to cater to the changing mindsets of women 18-54, from a carefree Cosmo girl to a busy W woman or an OWN woman looking to live her best life.

Corus excels at resonating with Canadian women by identifying consumer insights based on the *W Her Report*. With more than 50 studies in the vault and insights from the economic downturn to retail rituals to dating, the *W Her Report* helps advertisers create campaigns that resonate with the valuable female demographic. The latest *W Her Report: Around the Home*, delves deep into the female brain to explore women's perceptions of home-related topics like décor, renovation and financial investment. W Network taps into women's neurological responses such as thought, emotion and behavior to better understand women's relationship with their home. *Around the Home* highlights how to trigger these responses in order to garner the highest engagement from the CFO of the Canadian household.



broadcast live from Toronto and built in deep social media integration by leveraging access to Oprah and her experts throughout the broadcast. Canadian conversations around the #OinTO hashtag generated 47M impressions and it was trending on Twitter on the day of the event. The hashtag #LifeClass also generated 73M Canadian conversations.

Offering women something of value is key when it comes to receiving that coveted invitation into their very personal social media worlds. TC Media has found success with its content-focused strategy that gives its social media community exclusive content from popular titles like *ELLE Canada* and *Canadian*

Living Thanksgiving Hotline that used our Facebook page as a gathering place." Over the long weekend an expert from the *Canadian Living Test Kitchen* was available to answer questions about preparing holiday meals. "Our fans were thrilled," says Chambers.

TC Media extends its organic social media philosophy to its advertising opportunities, too. "We're trying to avoid pure advertisements in the social space," says Benoit. "It has to make sense. When we're planning our next issues, we're always trying to see how advertisers can fit in."

Spensieri says appealing to women's inherent desire to do good deeds is also a great

your brand and make them feel like they're a part of something." Female Engineered Marketing has crafted a particularly successful social-driven annual fundraising campaign called Show Us Your Heart for Global Pet Foods, which raises money to help homeless pets. Consumers are invited to share their pet adoption stories on the campaign's Facebook page, which elevates the campaign from being just another donation solicitation as consumers actively share stories with one another. The feel-good campaign ultimately increases the Global Pet Food social community size by thousands each time it runs, proving that social media is a great space to tap into social consciousness.

Female Engineered Marketing

Female Engineered Marketing (F.E.M.) is a division of Quiller & Blake Advertising that focuses wholly on connecting with women. The division is guided by the 'FEM 3 principles', which are comprised of: true insights, a sense of community and social consciousness. F.E.M.'s extensive research has identified these three unique elements as being essential to connecting effectively with women.

F.E.M. is able to unearth critical insights through its unique research process that centres on slow, immersive sub-sessions, as opposed to traditional focus groups. F.E.M. hosts a series of three sub-sessions with the desired target audience in a relaxed setting, such as a nice restaurant. In this stress-free environment, the target is more likely to loosen up and reveal key nuggets. Since the target is treated extremely well and the experience is actually fun, F.E.M.'s retention rates for the three sub-sessions is off the charts, at 90-95%. This results in robust findings and deep insights for F.E.M.'s clients.



Listening is key

To effectively resonate with women in the social space, marketers have to pay close attention to what women are asking for. "Find out what they would like to receive from you as a brand. Get them involved in the process," says Benoit. "The path to discovery has to be meaningful."

This 'listening' tactic helped TC Media identify demand for a new online property, *Canadian Living Moms*. It noticed that a lot of the activity in the main website and social channels

revolved around women seeking parenting advice. "We realized there was potential there and decided to create an online community for busy moms where they can really come together to get valuable information," Benoit explains. "We have to constantly adjust and react immediately. It's a process that's really organic."

Corus is also constantly fine-tuning its offerings. It takes its ongoing quest to find out exactly what women want seriously. "We've dedicated a lot of resources to better understand female consumers," says Findlay.

Corus conducts much of its own proprietary research in order to maintain a continuous conversation with women, such as its well-respected *W Her Report*. "We not only uncover anthropological insights about women in general, but also understand women as consumers and how they relate to brands," says Findlay. "This serves to reinforce our 'marketing to women' authority and helps our clients better target their consumers."

Clients appreciate the wealth of knowledge Corus brings to the table. That's why



Linking it all together

At TC Media we connect everything that matters by creating a multitude of touch points between brands and consumers to enhance loyalty, offering targeted content at the right time, in the right place and in the right context. Find out how TC Media can link it all together for you today.



Holiday Traditions Checklist

- Re-gift last year's Secret Santa present
- Don't embarrass yourself at company party
- Call Marilyn re W Network Holiday Movies

W NETWORK IS #1 WITH WOMEN DURING THE HOLIDAYS

Watching movies is an essential holiday tradition for women. That's why we've been #1 for prime-time holiday programming for the past 8 years.

Call Marilyn Orecchio at 416-479-6340

TC Media

TC Media has the most powerful portfolio of marketing activation services in Canada, covering everything from mass communications to one-to-one relationship marketing. One of TC's strongest communities of interest is women, which it is an expert in reaching. The company can help marketers connect with women through custom integrated media campaigns with large-scale audiences, leveraging its flagship consumer brands such as ELLE Canada, Canadian Living and Style at Home with national reach across multiple platforms.



The company's extensive TC Media database gives its clients a distinctive edge, enabling marketers to access the largest consumer database in Canada, including over 4 million Canadian women. TC can create custom content for its clients or repurpose and distribute marketers' existing content with solutions ranging from email marketing, mobile marketing, social media management, search engine marketing and more.

TC's in-house expertise in women's interests, including fashion, beauty, parenting and food, ensures its clients can craft meaningful connections with their desired target.

Dial Canada recruited Corus to help it launch its female-focused Facebook page. "In such a fragmented, saturated space that you find on social media, sometimes it's really difficult to get the attention of your core user," says Findlay. "Dial was able to leverage our media assets and our audiences to drive awareness for their Facebook launch."

Arming yourself with as many insights as possible is never a bad idea when you're targeting women – both online and off. "Women still feel marginalized by advertising," says Spensieri. Marketers never want to alienate their targets, but in the social space mistakes are magnified due to the channel's personal nature. That means marketers would be wise to do their homework before diving in. "Use the mediums accordingly, so women feel engaged but not sold to. Make it an experience for them, and you'll have loyal fans," Spensieri advises.

It may sound labour-intensive, but if you succeed in resonating with women in the social space, you'll gain a huge edge, whether you're selling soap or cars. "Women are a hugely important target for marketers," says Findlay. "Every category needs to speak to women."



If you're not doing it **right**,
she won't be responsive.



When it comes to wooing the female audience,
marketing is no exception.

Making a brand relevant and engaging to women is all about avoiding the stereotypical "pink pitfalls" and creating authentic connections. The biggest turn-off is using the same tired tactics to try and arouse her interest in your brand. Adding a flower to the mix will not draw her to your product!

At F.E.M., we know women. What they want, what they need – and how to spark a connection that'll take your brand from zero to hero. Our intimate **Slow Sip™ Sessions** turn the table on traditional focus groups. Our **Mystery Shopping™** peeks behind the curtain for a revealing look at brand sales. And that's just the beginning.

With **F.E.M.**, there is so much more to explore...

Take a walk on the feminine side – femqb.com | 416-502-0591



Nine-and-a-half things I learned about running an ad agency

BY ANDY MACAULAY

So you want to run an ad agency. I've spent many years doing that and have the scars and trophies to prove it. Along the way I've learned a few things that might be helpful to you in your crusade.

I'll skip over the obvious stuff like hiring smart people, creating a culture of trust and being one step ahead of your clients. Let's get to the more interesting lessons.

1/2

IT'S HARDER THAN IT LOOKS

I spent my agency years watching the CEO and thinking, "Hey, I could do that." But what you don't see is what you don't see. You're never off-duty, particularly



ANDY MACAULAY is a founding partner and former CEO of Zig (which became CP+B Canada), where he continues to serve as non-executive chairman. Prior to Zig, he partnered with Geoffrey Roche to build Roche Macaulay & Partners. Both agencies are distinguished alums of *strategy's* Agency of the Year, with Zig finishing in the top five every year and RMP racking up multiple wins during Macaulay's tenure.

today. It's really tough not to get consumed by the role. I say this is lesson 1/2 because, though I learned it, I'm not sure I ever really mastered it. Half marks awarded.

1

CELEBRATE YOUR SUCCESSES, AND DO IT PRONTO

Advertising is a crazy business where you can certainly influence your success, but lots of things happen to you for reasons beyond your control. So

when good stuff happens, celebrate it loudly. Use it to make your team feel good about itself and to inoculate them against the challenges that surely lie just around the corner.

2

THE "D" WORD IS DEADLY

Advertising is a team sport, and never more than now. Our creative teams have grown to include technology disciplines that didn't even exist 10 years ago. There is more interdependence among disciplines than ever before. So anything that gets in the way of that is bad.

It can be physical things, like walls, but I think the worst thing is a mentality of departments.

There should not be separate creative, production or media departments. Those build silos where people of the same discipline build a sense of belonging and security with the others who do the same as them, rather than with the interdisciplinary teammates working for a common outcome. That's bad.

3

IF YOU BELIEVE YOUR OWN PRESS, YOU'RE IN TROUBLE

While the visibility of your agency is something to be carefully nurtured, you're doing it to create business opportunities, not so you can massage your ego or affirm your self-worth.

Your agency is never as good or as bad as the press will say you are, so don't use it as the measuring stick of choice.

4

FIGURE OUT WHY YOUR AGENCY DESERVES TO EXIST AND LEAVE YOUR EGO OUT OF IT

There are too many advertising agencies in the world, and most of them do the same things and talk about it using similar words, all the while thinking they're as unique as a four-leaf clover.

We present ourselves as an industry capable of helping clients define, dramatize and deliver what makes them and their products unique. And the vast majority of agencies can't do it for themselves. I know it's hard, but it's what we do and we have no right to do it for others if we can't do it for ourselves.

5

AS THE LEADER, IT'S NOT ABOUT YOU, UNTIL IT IS

A long-time client of ours, Ikea, had a great philosophy about organizational structure. They didn't have a "head office," they had a service office, which existed to make the stores successful.

As the CEO of an agency you have to adopt the equivalent approach of servant leadership. While your role is critical, you exist to foster the success of everybody else in the agency, and if you do that well, you will be successful. Unfortunately, in an industry that celebrates cults of personality, I've seen too many CEOs approach their agency as a personal fiefdom full of indentured servants. If you work in a place like this, leave. Unless of course you're the CEO, then you need to get over yourself.

While this role is more of a marathon than a sprint, once in a while comes a defining moment where only you can make the decision that shapes the future



of your company. Before that happens, figure out how you need to operate to make those choices. Who's opinion do you need? How will you explore the possible outcomes? Then over-commit to your decision. If there is one thing I regret in my career, it's the occasions where I procrastinated on choices I knew I had to make.

6

SHARE MORE INFORMATION THAN YOU THINK YOU SHOULD

People will trust you if you trust them. The people who work at good agencies work hard and give a lot. The least you can do as leader is help them understand where you're taking the company, why you're doing it and what's in it for them. Along the way, it's easy to share good news. That's why it's way more important you don't try to hide the bad news. That's not something humans do particularly well, but the leaders I've seen who know how to do this earn the respect and loyalty that gets companies through hard times.

7

THE TRUTH IS NOT GREY, IT IS BLACK & WHITE AND MADE OF GLASS

As spin masters, we in the advertising industry have the ability to play fast and loose with the truth. It's an occupational hazard.

I once explained it this way to our young son: Every time you don't tell the truth, whether it's to yourself or to others, you crack the glass that contains your credibility. Do it often enough, and that glass won't hold water. Your glass is critical to your ability to be an effective leader and a good human being.

Clay Christensen from Harvard has just written a book called *How to Measure Your Life*. His most critical advice is to avoid the trap of marginal thinking. That is, the ability to think you can bend the rules just this once but still cling to your principles the rest of time.

It's way harder to cling to your beliefs 98% of the time than it is to do it 100% of the time.

8

CARVE OUT THE TIME TO LOOK OUT, LOOK WAY OUT

In a service business, the urgent always trumps the important, and for an agency CEO, there are so many potential sources of urgency.

In my experience, one of the casualties of that was finding enough time to think about what the world is going to look like in three to five years, and what to do about it now.

In a time of fundamental change for our industry, that has never been more important.

It takes time and money to do this properly. You may need to hire an outside perspective to gain foresight and avoid situational blindness.

Invest in your business just as you tell clients to invest in theirs.

9

PINCH YOURSELF

You are working in one of the few industries on the face of the planet that allows you to mix commerce and art. You're likely working with a group of interesting, smart people. And you're working at a time when the industry is fundamentally reinventing itself. How great is all of that?

But before you let that pinch go, ask yourself if you want to be the leader for the right reasons.

I've seen too many people want and take the job because that's what they think they're supposed to do. Our business offers people the chance to find joy and purpose as commercial craftspeople, and be satisfied making a good living doing that.

Be careful what you wish for. Then again, go for it.

I'M THE INTERN, BITCHES

PROPERTY IS
PROTECTED
BY VIDEO
SURVEILLANCE



(I'LL MENTOR MYSELF)



As I walk through the door and see the agency's crest
I think to myself, man, I am the best
Cause I been killin' it in ad school so long that
Even my mamma thinks that my ads are the bomb

Well I never met a pun that I didn't find funny
Never kern my ads, they ain't payin' me no money
Gonna waste no time, soon I'll be flyin'
Got my sights all set, on a Brochure Lion

CHORUS x 2

Aw hell yeah I'm the cream of the crop
Writin' website copy, rising straight to the top
Never had an intern like Big Frankie P
Gonna win your agency a Coupon Grand Prix

If they think I'm fetchin' coffee they got another thing comin'
Writin' static banner ads so fast, their minds be numbun'
Anything my CD does, I can do triple
Cause I done my reading, all I do is squeeze Whipple

Pretty soon everybody's gonna know my name
Got this condom ad idea, man, I'm destined for fame
Showed it to my CD, my prose it be flowin'
But all he said to me, was I gotta 'Keep Goin'

CHORUS x 2

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Strategy invited DDB chairman and CEO Frank Palmer to be a rapper to help get the word out about his NABS vintage internship. While he was willing to auction his services off for charity (dollar dollar bills y'all), he wanted to remind the industry that there's no intern quite as badass as Big Frankie P.

Frank Palmer: legend, intern, cover model and real O.G.

Download the track at NABS.org

YOUR GRANDMA DOESN'T CARE, BUT YOUR CLIENTS DO.



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