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STRAYED TOO
FAR FROM MASS
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SHIFT AHEAD

MARKETERS OF THE YEAR
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Felix Baumgartner personified Red Bull's identity with his extreme space jump stunt.

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ON THE COVER

Don't worry, Sun Life's Mary De Paoli isn't a tagger, but she is this year's Marketer of the Year. While it may appear that she's defacing public property, it's actually clever camera trickery by motion graphics artist Alexi Parizeau from Capital C, who created the cover using video compositing tools. She does look pretty badass, doesn't she?

Finding the sweet spot

Strategy's overall Marketer of the Year winner, Mary De Paoli (p. 17), put Sun Life at the top of the awareness battle in the insurance category (beating out most banks), and is the first woman and CMO on the global executive committee. She was nominated, and won, for injecting attitude into a category that needed it. From the fun singing spots that signaled a new direction to this year's smile-inducing campaign, De Paoli (pictured below right at Canfar's Bloor Street Entertains) embraced brand advertising to imprint a new optimism on retirement planning.

As L'Oréal Canada took first place across all its categories this year, Marie-Josée Lamothe made the top marketer ranks for digitizing the brand experience and promoting L'Oréal brands with unique content around TIFF, Montreal Fashion Week and *Canada's Got Talent* – with no overt product-specific pushes.

Shopper's Sandra Sanderson reached out beyond the store, flyer and CRM channels this year with the largest media buy to date for the uber-integrated 50th campaign. She also relaunched Optimum, with an eye to expanding the circle of Canadians addicted to racking up points.

Sport Chek's Duncan Fulton, a passionate advocate of tech (currently plotting Canada's most integrated digital retail experience), also went from product-specific pushes to doubling down on brand image advertising.

And P&G's David Grisim oversaw the multi-brand mega-Olympic program in Canada. He also saw the impact of a P&G brand-level push when the online film thanking moms went massively viral and then to the masses via TV.

So it seemed like a good time to bat around an idea sparked by the overwhelming response to the P&G Olympic film: Has the industry as a whole stepped too far back from mass emotion-inducing brand image advertising?

This is not to say that all the transactional, targeted digital, social, experiential work is not valuable. It is. But it is part of a conversation that needs refueling from time to time to reinforce feelings and welcome new people.

Mass advertising is obviously not just TV spots, it's any piece of an integrated campaign. But while judging the Epica Awards, I noticed many Online Film entries were more suitable for Integrated – and often more stunt summary than engaging. Maybe transmedia mastery hasn't kept pace with volume, and budgets don't cover excellence across the ever-growing touchpoints. But since you may only have one shot, shouldn't each element be powerful enough to stand on its own?

Which brings me back to film, and yes, TV. I asked senior ad execs if the focus on product-specific quarterly objectives and new niche initiatives has tipped the balance too far away from brand advertising. The answer was yes. But, if an agency recommends TV to brands that need to push mass emotional buttons, they could be perceived as money-grabbing dinosaurs. Marketers also face a hard budget battle.

So at the risk of sounding not on-trend, our roundtable (p. 12) explores this issue, with some ROI evidence showing "commercials" get shorter shrift than is bottom-line wise in our quest for the new.

Congrats to all the Marketers of the Year, who have found a sweet spot in that balancing act, and happy holidays to all!

Cheers, mm

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



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Welcome to 2013

Normally, I'd be using this space to list off "what's up" at *strategy* magazine, but with the end of the year closing in, it's difficult to be anything but reflective. As a publisher of marketing and entertainment trade magazines (our parent company, Brunico, also publishes *Playback*, *Realscreen* and *Kidscreen*) I like to think we know a thing or two about dealing with disruptive forces. Not only do we navigate the myriad complexities of digital technology and a connected global society, but the industries we cover could very well be the poster children for change in this brave new world. That said, the reality is that no business will remain unaffected.



Are your customers increasingly popping up as competitors? Is your business model under siege? Is your brand equity at once everything and nothing? If none of this sounds familiar, then give it time. It's coming. The current global business environment is forcing organizations to do things they could never imagine. From government to non-profit to private enterprise, we are developing ecosystems of deep relationships to

help us compete. Even the largest players need more scale, breadth of expertise and nimbleness to survive. Never has the imperative to partner, integrate and collaborate been greater. And quite simply, creativity, innovation and entrepreneurship are the new currency of success.

Perhaps because of our unique position at the epicentre of much of this change, it is here that we at *strategy* feel most at home. This is why we bring forward concepts like the AToMiC Awards. They are exclusively focused on identifying the best work from the quickly evolving advertising ecosystem. Winners can come from anywhere. We recognize those who drive innovation in the mediascape, including production companies, agencies, tech companies, and media cos – the partnerships and collaborations that create new ways for brands to reach audiences.

If you think this kind of stuff isn't happening in Canada with any scale, guess again. It was local prodco Temple Street Productions that pitched Loblaw to create the *Recipe to Riches* reality competition show. With the resources of Shaw Media it then became a hit in Canada and is now being sold internationally by the world's largest TV distributor. Not your typical brand platform, then again it was not your typical ROI.

Sound complex and difficult to navigate? Welcome to 2013.

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

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DECEMBER/JANUARY 2013 VOLUME 24, ISSUE 1
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CASSIES

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- + Mediacos that take content platforms and models to a new level – whether it's an alternate reality game or an exceptionally transmedia property.
- + And technology breakthroughs – platforms, tools, metrics – that help reach & engage consumers.

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RED BULL'S PLAYGROUNDS

By Jordan Twiss

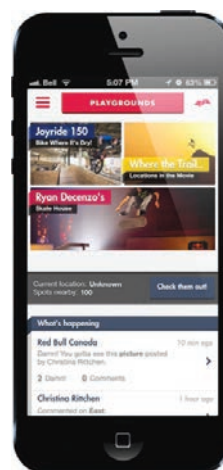
Playing into Red Bull's extreme sports connections, and its own sports-related content, the brand unveiled a new app to help users scout local sports and entertainment spots across Canada.

The Red Bull Playgrounds app, created with Secret Location, allows users to share content with friends and add favourite locations to the map.

"We've been producing events and supporting the leading athletes across snowboarding, skiing and skateboarding, so we have very

deep ties to all of these communities," says Lubor Keliar, director of comms, Red Bull Canada.

Red Bull has tapped sports pros, including X Games star Ryan Decenzo, to design venues such as an indoor skate



park in Toronto called The Skate House.

"What's been missing is a way to capture where these communities play, and a social platform to share the best spots, images and videos," says Keliar.

Media was handled by Touché!PHD, with Red Bull using various digital networks, including Redbull.ca, YouTube and Red Bull TV to create and distribute content.

Ads have been placed within the app, and sports publisher SBC, mountain biking outlet Pinkbike and Vice Media have also partnered to contribute additional content, including sports and entertainment spots.

CAMPBELL CROWDSOURCES

By Jennifer Horn

In the beginning, the ad world was governed (for the most part) by Mad Men. But it's since become a place for consumers to try out for the part of creator, as brands jump on board with crowdsourcing initiatives.

Campbell Canada is among the brands looking for an outside perspective and last year began working with Mofilm (a crowdsourcing contest that connects brands with over 50,000 amateur filmmakers) to source TV creative for its new Cracker Chips.

Since November 2011, Campbell has submitted three briefs for entrants to create video spots. Another 20 brands have participated in the competitions, with filmmakers awarded prizes (such as a trip to Chicago's Lollapalooza or a safari in Africa) and given the chance to have their creative used in a commercial.

Online testing via Ipsos showed impressive consumer engagement with the first Mofilm-made Campbell spot to make it to TV, which showed a man enjoying the healthy chips to his significant other's disbelief. "The interaction with the product was so compelling that the brandsell almost happened without there even being a brandsell," says Mark Childs, the brand's VP of marketing.

"This is an opportunity to embrace a new avenue of creative expression," he says. "While Mofilm is a crowdsourcing model, they have a roster of high calibre filmmakers. So you're almost guaranteed to get back some great work."

UNILEVER GETS GROOMED



From left: Kotsiopoulos, stylist Kristin Ess, makeup artist Amy Nadine, MTV Canada host Aliya-Jasmine Sovani and MacLeod.

"In the past we have had events on a smaller scale and not quite as inclusive of our innovation," says Sharon MacLeod, VP marketing, Unilever. "Hopefully we're giving the press really interesting content that includes the brand launches and also adjacent things to write about in terms of trends in beauty and grooming."

The mass event was a culmination of multiple new products and lines brought into Unilever's portfolio over the past year, she says, including the Clear Scalp & Hair line and Dove's Purely Pampering body wash. The crowd was able to sample products, watch demonstrations and even mingle with the beauty experts. **MH**

At Andrew Richard Designs' gallery in Toronto, upcoming A-lister celebrity stylists, including *Fashion Police* co-host George Kotsiopoulos, discussed hot upcoming trends and dished on celebs to 100 beauty, fashion and entertainment journalists. The event was hosted by Unilever to showcase its new 2012 products, as well as highlight some upcoming ones for 2013. While the CPG co. previously used an earned-media marketing approach, this was the first time it conducted a press event of this scale.

BRANDS REPLACE HOCKEY...WITH HOCKEY

By Grant Surridge

Brands use hockey to sell Canadians everything from chocolate bars to guys' skin care products. And many rely on the National Hockey League as a key marketing vehicle, through sponsorships or promotions. But in the absence of big league pro hockey, some have had to find a new game plan, and many are simply using other levels of hockey to fill the gap.

As the weeks ticked by on the NHL's lockout-stalled season, the folks at Kraft Canada needed to make a decision about their high-profile Hockeyville contest. Run in partnership with the CBC and the NHL, Hockeyville saw Canadian communities compete to win upgrades to their local arena and to host a pre-season NHL game.



The brand says its sales generally jumped 4 to 6% during the program. In the end, Kraft stuck with hockey and will donate \$1 million to volunteers at minor hockey associations via a new program called "Hockey Goes On."

"It was an easy leap for us to go from Kraft Hockeyville to recognizing [hockey] volunteers across this country," says Jack Hewitt, VP of marketing insight and services at Kraft Canada.

Molson Coors, a big sponsor of the league, delayed some NHL marketing and shifted dollars to promotions tied to lower level pro leagues and amateur hockey.

"We all miss the NHL, but right now we're focusing a lot of our sponsorship attention on other levels of hockey," says Molson Coors spokesman Gavin Thompson. For example, Molson Coors is ramping up its in-game promotions and arena advertising around the American Hockey League's Toronto Marlies franchise. The brand has also run contests during Ryerson University men's hockey games that promote responsible drinking, called the "Responsible Ram of the Night."

Molson Coors has shifted some focus away from the ice, however, boosting marketing activities around the National Basketball Association's Toronto Raptors and the 100th Grey Cup celebrations. "We do have other properties that we're able to leverage during [the NHL lockout] and maybe even give them a bit of extra attention," says Thompson.

And while NHL rinks have fallen silent, some brands sought ways to keep leveraging their presence. NHL sponsor Sport Chek recently teamed up with the Scotiabank Saddledome in Calgary and the Air Canada Centre in Toronto to let youth players use the ice at both venues. The youngsters received spotlight introductions from the arena announcers as they skated onto the ice, with their names flashing on the scoreboard above. The brand engaged its target – parents buying hockey gear – by playing up the NHL dreams of their children even though the pros are nowhere near the ice.



VINO'S STRANGE BEDFELLOWS

By Megan Haynes

Traditionally wine is paired with different dishes, but wine marketing is moving towards more unique partnerships, from the logical progression of wine with chips to more off-beat combos, such as wine and ties.

Most recently, Constellation brand Inniskillin, with help from Narrative PR, partnered with luxury jeweller Birks on a snowflake jewellery and ice wine pairing, giving Inniskillin new promotional channels, such as a Birks gift catalogue and in-store displays, says Franco Timpano, director of marketing for national VQA at Constellation.

This follows a successful PR partnership with another Constellation brand, Le Clos Jordanne, and Harry Rosen, to pair wines with ties for Father's Day, resulting in 60 million impressions.

"Traditionally, outreach is to the wine writers only," he says. "A lot of marketing in this industry has been around the product [such as] telling people our Chardonnay is the most awarded in the world. But our approach has become very occasions-based. When you move into the lifestyle and entertainment segment for wine, you start talking to [new] consumers."

Because wine is being consumed at a greater volume than ever, it's an attractive partner, Timpano says, pointing to talks with luxury brands for more cross-promotions.

Meghan Merkler, marketing manager, Miss Vickie's at PepsiCo, agrees, highlighting its recent promo with Australian wine-maker Rosemount Estate.

The summer campaign by Capital C celebrated Miss Vickie's 25th anniversary and drew on the insight that 60% of its consumers were already making chip/wine pairings. Rosemount bottles were featured on Miss Vickie's packaging and vice versa, while POS materials directed to a Facebook page detailing wine-and-chip flavour pairings. More than 100,000 people engaged on Facebook, says Merkler, and the campaign will likely be repeated next year.

SIMONS

BRINGS FLUID RETAIL DESIGN TO EDMONTON

By Emily Wexler

When 172-year-old Simons, a Quebec fashion retail institution, decided to venture outside of its home province, it didn't set up shop in its bilingual neighbour of Ottawa or the

design aspects. For instance, young female shoppers enjoy the low price points and abundance of options from stores like Forever 21 and H&M, however a vast sea of choice can be overwhelming. To

counter this, the Twik area is divided into compartmentalized spaces with their own design aesthetic, while still keeping an overall look. consoles built into the wall. It's one way of keeping the attention of this demo that isn't always engaged with the shopping experience. To make it easier for them to try things on (and catch their eye), fitting rooms resembling porta-potties were placed in the department.

On the Twik side, Figure3 also came up with the concept of "pop-down" fitting rooms, which are suspended from the ceiling and can be brought down by staff with a remote control, allowing for more convenience during busier shopping periods.

To target the slightly more mature demos with Icone, Contemporaine and Le 31, "valet-inspired" rooms offer places to put everything (from cell phones to sunglasses and purses) and staff on-call to assist them, while evoking a "curated boutique environment" with white glass and light oak finishes.

The store's design harks back to Simons' association with the artistic community in Quebec (it supports orchestras, museums and operas), which it's bringing to Edmonton through elements like an installation by Canadian artist/architect Philip Beesley, to be unveiled in January.

"It blends well with what we're trying to do, because we're trying to create beautiful things," says Simons. "Edmonton is reconfirming that people appreciate unique experiences."

The store launched in October with a campaign by Cossette Montreal that featured murals with QR codes that linked to a microsite and chances to win gift cards. It also included print and online, with plans to do more direct marketing in the future, says Simons. **B**



not-too-distant Toronto. Instead, it opted for a market less saturated with fashion choices, and opened a location in the West Edmonton Mall.

"We really felt that Edmonton was an underappreciated market," says president Peter Simons. "There was space in this market for a store like ours and our product offering."

Simons worked with design company Figure3 to maximize the store's appeal to its six main targets, categorized by Simons' private label brands: Twik, young women in their late teens to mid-20s and its male equivalent Djab; Icone, the "lovers of fashion," and the male version Le 31 urban; Contemporaine, for more traditional, less fashion-concerned women, and the men's Le 31 traditional.

Research by Figure3 gleaned insights that informed many

connecting the in-store experience to the outside world by encouraging social media sharing. "Photostar booths" that resemble giant iPads, which appear in the Twik and Djab departments, link customers to the Simons social media sites and allow them to tag photos of themselves in the clothing to their own pages. They can therefore get feedback from friends who aren't with them.

"We knew that people's experiences started well before they got to the store and ended well after," Gallici adds. "And to [ensure] they continue to come back, you need to be able to speak to them outside of the context of coming to the store."

Another way Simons is engaging young shoppers is through gaming stations in the Djab department, which consists of screens with



SOUL OF THE CITY

TORONTO STAR

"More subways!" It's a refrain heard over and over, while the plan calls for more LRTs. The future of streetcars is far from certain, but the place they hold as a symbol of a people-friendly city will remain forever – perhaps because looking out a subway car offers just a flashdance of grey concrete streaming by. For charm, and the view, the Red Rocket wins, hands down. *It's got soul.*

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*Source: NADbank Fall 2011/Spring 2012, Toronto CMA, Weekday Readership

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WHAT HAPPENED TO ADVERTISING?

BY MEGAN HAYNES

Brands have so many new opportunities to create personalized experiences that engage their core demo, and many appear to be choosing several smaller-targeted executions instead of a powerful mass-media push.

But then this summer, P&G's Olympic online-turned-TV mass-reaching "Thank You Mom" tearjerker campaign highlighted the moms behind the athletes to industry accolades.

It sparked a conversation. With so much focus on individual, niche experiences, are brands losing mass audiences because they're too focused on micro ones? *Strategy* assembled a panel of experts to ask what happened to mass advertising.

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Mary Maddever, executive editor, *strategy*

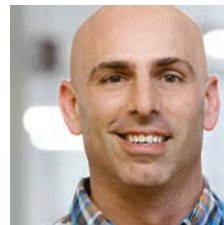
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Lauren Richards, communications consultant



Matthew Litzinger, co-CCO, Cossette



Claude Carrier, president, DentsuBos



David Crichton, partner, Grip



Mallika Kazim, brand marketing director, LG



Jennifer Davidson, VP marketing, domestic brands, Molson Coors



Glen Hunt, consultant

Maddever: Are brands missing an opportunity to reach the widest audience possible when spending money on all these other programs? It's not a question of all or nothing – but has the balance shifted too far? Am I going to feel a brand is iconic if I don't see a commercial for three years?

Litzinger: Is that because [a commercial is] what you thought branding was growing up? Because there's a whole new group of

people growing up now. I don't know if the criteria by which you judged 20 years ago is the criteria by which you judge now.

Richards: I don't know if brand advertising is the iconic television spot. All the ways we're connecting with consumers are brand advertising, but to a smaller group. It's not necessarily as fast, but maybe it's more engaging.

Litzinger: [TV versus experiences] is

not an apples-to-apples comparison. A person's involvement with a brand changes the criteria by which [it communicates with consumers]. In early stages talking at them matters because it's just the brand's voice. Five years later, it becomes "what is that brand associated with?" Ten years down the road, how the brand behaves matters more. If it's a brand like Sapporo that's new, then it makes more sense to do a 30 [second TV spot] that's a "pay attention-to-us" basic.

P&G's "Thank You Mom" was its first mass-reach halo campaign.



Kazim: My category is youth centric. What we've seen is that unless you're the huge brand in your category, kids still look at TV as the credibility that gives your brand presence. If you don't establish that you're a big brand or differentiate yourself on TV, you're missing [the target]. You may think you can get away with social and digital in the superphone category, but you still need that balance. We anchored our latest campaign with TV then tied it into digital very tightly.

Grisim: Even before we went on TV [for "Thank You Mom"], we had several million views of our different digital content, and over a third of those that viewed it shared it. When we do niche targeting, you still need to tell the story and create that equity around the brand, otherwise it's lazy marketing. If you just create this stunt – we've been guilty of that many times too – you think awareness is building equity or the brand story. It's not.

Carrier: If you want to build a brand, you have to have a POV, a difference, a story and a way to tell it. A TV spot was one way to tell it. Online video was another. It's always the same job. You need to make it relevant. If you don't do that, you get nothing

out of it. We need to distinguish between controlling the story and controlling the relationship.

Crichton: We had a situation with KFC where a guy said he was breaking up with his girlfriend because he's in love with KFC. Our community manager wrote back, "Thank you very much, but we're not ready for a serious relationship at this time." Then a dialogue begins. But you're only going to get there if you set it up as a brand.

Carrier: I go to Starbucks and have a total brand experience every time I step in. I'm not surprised that Starbucks doesn't do a lot of TV advertising. When I get a Coke, I need someone to remind me exactly what the story is. The Olympic campaign made me feel good about Coke again, even though it's a brand I've known my whole life.

McArthur: What do you make of the Chrysler campaign "Imported from Detroit" [with Eminem]?

Hunt: That's a very specific occasion where everybody was waiting for them to say something. We wanted to hear their manifesto. They needed to do nation building. It wasn't just selling a vehicle, they had something really powerful to share and [TV] was the right

medium for them share it on. But is it TV the medium we're talking about, or is it content?

Maddever: It's advertising. It could be magazine, online, film, anything. A lot of the stuff you see in mass now is a piece of something else that doesn't stand alone. It's all great, but is it diluting the essence by having all these transactional elements? Are we stepping away from "What is my brand?"

Davidson: Good content is good content, whether it's a commercial or an experience. You've got to pick your medium. It's got to be the right content and the right insight.

Hunt: That's the idea of integration. It's a campaign. There needs to be "air support" and "ground troops." When a bunch of divergent pieces speak with separate voices there's no unity, it's wasted effort. Think of a brand like Red Bull. Felix [Baumgartner] goes up to the top [for a stratospheric skydiving stunt], Red Bull gives him wings. But that's a one-hour program across the entire world owned by Red Bull. I wouldn't call it a stunt. It's a brand personified.

Richards: We had a huge reliance on TV as the only place to build a brand. Leaving TV was like, "Oh my

Chrysler's 2011 Super Bowl spot rallied Detroit and the nation, and was credited for triggering the brand's sales turnaround.



God. You cannot do that." But yeah, you can. There are other channels. The consumer is different.

Kazim: In my industry (electronics), I don't think anyone still has a budget to do pure brand spots. Everything I do has to move boxes. The big brand stuff isn't necessarily transactional. You have to have a tie-in, which is why we're seeing more of these pieces as part of a greater campaign message, and maybe a bit more transactional.

Richards: Tactics often drive business strategy instead of "How do we want to serve our messaging and create engagement?" Because there's so much attention on new technology, so many people are putting tactics first instead of thinking how they strategically connect.

Carrier: The economic climate doesn't help. It went from very brand-driven to very transactional-driven. We make up our minds through the emotional connection. If you look at things that are more transactional oriented, it may generate some quick sales, but it doesn't do the rest. Red Bull worked because it was a very strong emotional trigger. There's nothing wrong with using tactics when they drive an emotional trigger. It's when they don't that you're not building the brand.

Hunt: We're asking: what's the brand's core truth, what's its essence? When asked, "Which is the most influential medium?" 36% of Canadians say TV – more than any other medium. Fifty-three percent say they were impacted in the last 12 months to make a purchase by television. People tend to overestimate the impact for new mediums at the beginning, and then underestimate it later on. Right now, we're in a state of flux as there are some discretionary dollars to try something different. But what we find is a lot of people can't infuse the brand into those messages, and then come back to the areas that work best for them.

Crichton: It's funny we're talking about TV. There's an interview with William Bernbach, back in the early '70s where he's asked "Is this the demise of early advertising and branding?" TV, at the time, was going through a transition of fast cuts. You'd swear he was talking about the internet today. He was talking about TV being the demise of branding or great advertising, we're talking about TV being the medium of great advertising.

Carrier: TV has a bad rap. I think it's unfair and it's based on the definitions in our mind of what TV is. Is it a fixed thing [in a house]? Is it my laptop? My tablet? My phone?

Depends on where I am. All of it is TV in a way. When I watch online or on my phone, I'm using the new toys, but I'm using video.

Richards: One of the great ways we can evolve building brands is for marketers to really embrace experiential. It's so much more about a brand building experience than being served a passive commercial. The attitude is that if we don't do that as the underpinning, then we have an issue. It's very expensive to meet people in a multi-pronged, engaging event, but I think the power of that kind of communication is fabulous.

McArthur: But the Chrysler TV spot was perfect. I don't know how else you do that than on a mass scale.

Litzinger: They got my attention but I then go to the website and there's no mention of it. Do I now think they're full of shit? Is it a miss? If I had to choose between all of the touchpoints doing pretty good or one doing amazing and the rest suck, I would choose all of them doing pretty good. Because now I think they lied to me.

Maddever: Is it that transmedia hasn't been mastered? Is there a way to do something as powerful as Molson's "I Am Canadian Rant" if there were better understanding of transmedia?

Crichton: When online advertising showed promise, people said, "What is this thing, what do we do?" I'm not sure if the talent has caught up with the spend for the amount of stuff that floods through. You now see kids out of school that think in a different way. I think it went through a long period where the talent just wasn't there.

Davidson: What we're talking about, whether it's "The Rant" or the Chrysler spot, has very high

production values and packaged content where you have a lot of control around your voice. You put it on TV and shortly after it's on YouTube, so de facto, it's being shared. When it is a little more subtle like an experience or the conversations we have online, you're not beaming anything out. You're listening.

Litzinger: The format with which television presents its entertainment is still the best way for people to consume a message. There was something for TNT done eight months ago, and the line for it was, "We know drama." They had some hidden cameras set up in a market square and a whole bunch of crazy shit happens to unsuspecting people. The ambulance comes, football players run out, a motorcycle drives past. It was an experience maybe 12 people had [but it] had 27 million views [and it] didn't go on TV. But that's a TV commercial.

Hunt: People used to be held captive. Now, it forces us to be more captivating because we don't hold people to that space. In some case, we're creating Seth Godin's Purple Cow [theory]. The idea is, there's a lot of cows, but if you saw a purple cow you'd

go, "Hey look, a purple cow." We have to create "purple moments." But if it's not tied to the core of the brand, it just creates a sugary veneer and we forget the purpose. In the case of "We know drama," I don't remember the name of that particular company. We have to do a better job at connecting it.

Davidson: For most big [Molson] brands that have the budgets, TV is still our largest medium. But we have begun to shift things. We do more digital and social media. But it really does depend on the brand objectives and the insight. It's a balance. A really engaging television commercial is the beginning of a conversation, not the end.

McArthur: It's also about the kind of brand you've got. Beer is very much a badge product that needs a fair amount of imagery around it to be effective. Whereas say, a big telecom company – I've seen tactics all over the place.

Crichton: We were doing branding for Bell all around "We are connected." But we had a client who saw the benefit of that. He really understood that they had a voice.

Hunt: Every brand could be personified. There's a reason at

the core, why we could love it. Unfortunately, we don't love a lot of telecoms. [Telus, for example] has a purpose devoid of the product, which is the "The future is friendly." And it works for them. It's like a relationship. I don't ask for the sale the first time I meet you. I introduce myself and once we have that rapport, we work our way towards that.

Carrier: What's hard is we live in the era of immediate ROI. Now, as soon as we do a spot, the following day they start sending sales reports. You're being judged on that.

Crichton: It comes back down to the people. I was talking to a luxury car manufacturer who was given the opportunity to do something that was interesting and turned it down. The guy said, "We don't really believe in branding because this market is so small for us. We can put our most expensive cars into China and 200 million people will buy them simply because of the name." What he doesn't realize, is that before him, the brand was built up. It's short-term thinking.

Maddever: In light of decreased budgets, is there a sense of need at the brand level for continuing to build brand equity? All the money that went into different programs, is any of that coming back into advertising?

Kazim: We were heavy on brand advertising and brand equity was going up, and then we stopped and it leveled off. And [people ask], "What happened?" A lot of brands chasing the smaller pieces may have experienced a level or a dip and will come back to centre. My gut is that in a year or two, you might see budget going back to brand advertising. I don't think anyone has [budget] allocated right now because we've been chasing



Molson's "The Rant" touched a chord with its nationalistic manifesto, upping the brand's identity with Canadian pride and is remembered over a decade later.

[sales]. New media is cheap. It's easy to try stuff on Facebook.

Grisim: We're much more accepting of poor quality content in the digital space that we would never consider in other media.

Hunt: We're obsessed with the new. It almost puts less weight on us to do something interesting in an existing medium. If I can make it cool, different and new, I don't have to work very hard to make it good.

Grisim: We get tired of a great idea way faster than the consumer does. We have lost a bit of the art of the campaign. It's partly driven by horrible clients who say, "I want a return," and they get what they ask for. We're not thinking long-term.

Kazim: Isn't that just being good brand stewards versus not? Maybe



LG's latest campaign was anchored in TV and tied to digital, upping the emotional connection after equity levelled off during a break from brand advertising.

it's society. We're all personally guilty of that. You start one thing and then go on to another.


Maddever: We've done polls asking consumers which new campaign they liked or drove them to action. The "not aware of that campaign" percentage was surprising.

Richards: With so many people tuning out, if you can crack through and make them know who you are, that's powerful. It's hard for

consumers to remember. Whatever we can do to help them is huge.

Davidson: A brand like Coors Light is a great example. It's rocky mountain, it's cold, it's refreshing. That's driven the brand in Canada for 10-plus years. It might have a slightly different voice, but at the heart of it is an organizing idea that comes through. We might have walked away from it, maybe brought in new brand people, but then someone comes in, dusts things off and has the courage to go back.

Litzyer: [Despite] our supposed courage of breaking new ground, it may take just as much to look back.

Grisim: There's a great opportunity to create more of a purpose behind our brands, speak in that consistent voice and have it be at the core of what our brand stands for. 

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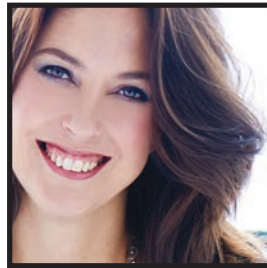
Congratulations to Sandra Sanderson on being named one of Strategy Magazine's Marketers of the Year.

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MARKETER OF THE YEAR THE CLASS OF 2012

BY GRANT SURRIDGE



How does one become Marketer of the Year? This year, you simply had to lead a category-topping corporation through an impressive transformation. To select the winners, *strategy* editors reviewed a year's worth of work, consulted industry pros and narrowed down to a shortlist. To determine the overall winner, each marketer's accomplishments were judged by their peers, who also weighed in on the state of the marketing world (the results of that are on p. 29).

So what was so great about our marketers? Take Duncan Fulton. He orchestrated Sport Chek's overall rebrand and is charging into a digital-heavy future. P&G's David Grisim led the CPG giant through its largest multi-brand campaign for the Summer Olympics. L'Oréal Canada's Marie-Josée Lamothe hauled the cosmetics brand to number one in several product categories, while Shoppers Drug Mart's Sandra Sanderson spearheaded its mega-integrated 50th anniversary celebration. Our overall winner, Sun Life's Mary De Paoli, became the first woman (and first marketer) to sit on the 150-year-old insurance company's global executive committee, gave Sun Life's advertising an irreverent tone and pushed made-in-Canada marketing into key Asian countries.

As you can see, being a *strategy* Marketer of the Year is no cake walk. Read on to learn what it takes.

THERE'S SOMETHING ABOUT MARY DE PAOLI

Sun Life's CMO brings soul to insurance

BY GRANT SURRIDGE



Sun Life's EVP and CMO Mary De Paoli has a lot on the go. In fact, Tony Chapman, the president of Sun Life's agency of record Capital C, says she runs the largest portfolio of anyone he's dealt with during his 30 years in the ad business. A large chunk of that responsibility comes from Sun Life's decision this February to make her the first woman in the Toronto-based insurer's roughly 150-year history to sit on the company's global executive committee.

Above: De Paoli penned a unique sponsorship deal with the CFL.

Right: Sun Life advertising promotes a worry-free retirement.

But more importantly for De Paoli, it's also the first time a chief marketing officer was named to that role. She leads a global marketing team of roughly 300 people worldwide, a stark contrast to the four employees she had on her team in Toronto when she was promoted to CMO in 2007. "The thing that meant most to me was that in a company that is largely dominated by actuarial and financial expertise, there is now room at the table to look at marketing as a key strategic contributor," she says. "That was the proudest part of all of this."

De Paoli leads the marketing efforts for a company locked in a three-way battle for

the Canadian insurance market, along with Manulife and Great-West Life, although competition comes from virtually any company that offers financial products, be it independent financial advisors or low-fee banking services. De Paoli says Canada's Big Five banks heavily outspend Sun Life on marketing, yet the insurer's internal research has it ahead of its two major rivals and trailing only RBC and TD in terms of unaided brand awareness among its target.



Sitting in a conference room on the seventh floor of the Sun Life building in downtown Toronto, where she has built out

a marketing staff to close to 150 people, De Paoli recounts her team's biggest success this year: BrighterLife.ca. A content marketing website centred around personal finance subjects (with articles like "Go green and save this Christmas season"), it's a Canadian success story after one year. BrighterLife.ca has won international marketing awards and the idea has been exported to Indonesia, one of Sun Life's most important international markets. The site now generates about 30,000 unique viewers every month.

The site eschews heavy-handed sales techniques, its intent is to get potential customers sharing their financial questions with others in their social network. The idea being that when it comes time to actually purchase a financial product, Sun Life will be at least on the mind, if not top of it.

Bill McCollam, VP digital strategy at Sun Life, says site traffic is generated by paid media on properties like CNN.com (Sun Life tries to associate BrighterLife adverts with related content whenever possible), search engine marketing and various social media. Beyond a display ad linking to other Sun

De Paoli brought a lighter tone to Sun Life's advertising, as seen in the insurer's recent TV spot.



Life web platforms and a banner ad at the bottom, there is little to indicate the site is connected to Sun Life.

De Paoli says BrighterLife.ca's international success is an example of innovation in an industry not typically known as fertile creative ground for aspiring marketers. "Unlike a lot of multinational corporations that import global creative into Canada, we go the other way," says De Paoli. "We are now an exporter of ideas."

The focus on lifestyle jives with messaging from Sun Life's latest campaign. Under De Paoli's watch, Sun Life ushered in a sense of irreverence in its advertising and a new attitude toward how the insurance giant packages financial services products. According to Chapman, she humanized the idea of selling insurance. "The Sun Life brand today under her watch has got a lot more soul to it," he says. "It's a human side. It's a *Modern Family* kind of humour."

The new television spot promotes a worry-free retirement – with scenes of a couple hanging out with their grandkids – and moves the focus from saving money to enjoying the golden years. It plays off the company's tagline "Money For Life" and reinforces in consumers' minds the association between Sun Life and a pleasant retirement.

De Paoli notes another Sun Life success, the "Unretirement Index," a branded annual survey it has released for the past three years that shows how the concept of retirement is changing among North Americans. The Index has garnered more than 200 million global media impressions in that time, including media outlets like the *New York Times* and CBS. Local versions of the report are now unveiled in Hong Kong and the Philippines.

Over the past year, De Paoli has also taken steps to refine Sun Life's strategic sponsorship opportunities, moving beyond simple stadium naming rights or putting a corporate logo on a sports team's jersey to deeper programs. A three-year deal signed with the Canadian Football League in 2011 has already increased Sun Life's brand awareness by 8% due to tie-ins such as giving away worn gameday jerseys in a Facebook contest. De Paoli describes it as a great way to engage CFL fans with the Sun Life brand as part of a digital activation that drove traffic to other branded online properties. (However, she notes the logistics around unpacking boxes of unwashed, two-day-old football uniforms will likely change for future contests.)

The brand also partnered with the CFL's players' union to offer seminars on managing their post-football financial life,

and worked to recruit former players into its ranks as financial advisors.

The CFL partnership led to a unique agreement with Nestlé (also a CFL sponsor) that opened Sun Life to a marketing channel not normally associated with financial services. The brand partnered with the CPG company on an in-store contest, donating prizes such as \$50,000 worth of advice from a Sun Life advisor. This put the Sun Life logo on 10 million POS displays across Canada in major retailers like Longo's, Loblaws and Walmart.

Despite leading a marketing team that won numerous accolades over the past year, De Paoli ably deflects the importance of her own contributions and credits the team she works with.

She says the biggest challenge any marketer in her category faces is consumer confusion, which can tip over into indifference. Consumers still struggle to understand what insurance products they need and when they need them. Battling this information gap remains De Paoli's biggest focus moving forward.

"What we are doing is creating an improved user interface at every single touchpoint," she says. "It does come down to that. It's the moment of truth every time you talk to us."



*Sid Lee would like to congratulate
Duncan Fulton for being named one of
Strategy Magazine's Top 5 Marketers of the Year.
Well played.*

SID LEE

DAVID GRISIM'S GOLDEN YEAR

The team leader behind P&G's biggest multi-brand campaign for the Olympics tackles diversity and inclusion, and pushes retail collaboration

BY JENNIFER HORN



David Grism didn't follow in the footsteps of his parents, nor was he guided by an aptitude test to pursue a marketing career. Grism's moment of truth arrived when the phones at Mandrake Management Consultants (where he began his career as an executive recruiter) wouldn't stop ringing with inquiries about a former P&G marketer he had just interviewed. "They all wanted to meet him," he recalls. "That was when I realized the power of P&G marketers in the industry."

Since 1996, Grism has steered customer business development at P&G Canada and first occupied the role of category brand manager for the company's total hair colour business, followed by oral care. His original plan, after departing from Mandrake, was to graduate from the University of Toronto with an MBA in marketing, land a starter position at P&G and move on to other challenges after a few years. Easier said than done, he says, admitting that he underestimated the pull of the company, its culture and the marketers he works with on a daily basis.

Over the years, Grism moved between Canada and the U.S., working on the European and North America business, before settling north of the border in 2010 to co-lead (with fellow marketer Esther Benzie) the company's brand operations

division. His job as P&G's associate marketing director entails "developing and centralizing all expertise in the marketing and delivery of go-to-market plans," which is a new development for the company. "Historically the company developed the entire market strategy [of each category] independent of each other," explains Grism. "By creating a bigger brand operations organization [which handles multi-brand scale, shopper marketing and media for all P&G brands] we're able to create better [holistic] tools than we could if we did it by category only."

This evolution is best exemplified by P&G's "Proud Sponsor of Moms" Olympic initiative, the largest multi-brand campaign to ever come out of the company over its 175 years. It was designed to give props to the moms behind the athletes, and was the first time P&G went out into the market as a collection of brands with individual communications tied together under a common banner, says Grism.

The CPG company donated \$500,000 to fly the moms of Canadian Olympic and Paralympic athletes to London to see their children compete. Further, P&G launched a two-minute "Best Job" online video the same day (created by Wieden + Kennedy Portland), and received over 1.5 million views with one in three Canadians sharing

the video with their social media cohort. "We realized very early on that people wanted to do something [more than] just sit on their sofa and watch [the commercial] on TV," he says, adding that by housing it online, consumers were able to pay tribute to their own moms by sharing the video.

P&G spent 18 months planning how to get the promo inside the stores of partner retailers such as Shoppers Drug Mart, Walmart, Costco, Sobey's, Jean Coutu, Metro and Loblaws. On the surface, the in-store promotions seemed simple, giving away Olympic-themed merchandise supplied by the Hudson's Bay Company to customers who purchased P&G products, says Grism. But the company further leveraged the asset by building a comprehensive in-store plan that resulted in the largest display, special pack and shelf presence of any program in P&G's history.

"It was about building joint value with [retailers] and their needs to build equity with their shoppers," he notes. "I think we made a step change in the way we roll up our sleeves and work with our retailers to co-develop the best ways to communicate with shoppers."

Juggling numerous in-store and media activations for the 30 P&G brands during the Games was no easy feat for Grism and his team of 38. But the payoff, measured by

a 35% increase in sales as a result of multi-brand scale programs and the uncovering of a collective insight (moms celebrated as the unsung heroes of athletes), made it worthwhile. "There's something about a universal consumer insight that gets the hair on the back of your neck to stand up," says Grisim. "When you can [find] something that really resonates and creates action, that's the kind of thing that gets me motivated. That's why I love what I do."

Grisim says he also takes pride in his involvement in leveraging diversity and inclusion in the workplace, from how the company recruits to its participation in the community. Each year, Grisim and P&G staffers organize events to raise money for the United Way and spend "days of caring" with members in community organizations.

He also sponsors a network of gay, bisexual, and lesbian employees (GABLE) at the company and participates in targeted recruiting events such as "Out on Bay Street" in Toronto where LGBTQA students, young professionals and organizations come together to promote change and openness. "I'd say that P&G, over the time that I have been working here, has made tremendous progress from being a pretty conservative Cincinnati-based



P&G made its presence known in stores with prominent displays and special packs during the Summer Olympics.

company to valuing diversity in its broadest sense," he says. "Part of our overall efforts is to make sure that we're recruiting people who represent the full spectrum of our consumers. It's important for a global company to be able to represent the people that we serve more broadly."

The American-born marketer admits he's sometimes challenged with knowing when to step aside to free his staff to do their best work. "I have a sign in my office that reads 'mind your wake,'" he explains. "Sometimes as a leader I have to be cognizant that what may seem like

a small request [for an employee], could end up resulting in a lot of work behind the scenes. Once the direction is clear and everyone has the capabilities, skills and training, I let them do their thing." Grisim works through this challenge by facilitating the company's mandatory "winning employee moments of truth" training program, in which he educates managers on how to improve performance through support of diversity and personal matters.

As for what's next, Grisim predicts more innovation and reinvention. Not just with product development, he says, but in how P&G goes to market and collaborates with its retailer partners.

"We're a large company, but we're still only a tenth of the size of the U.S., so we can be nimble, agile and flexible in meeting our customers' and retail partners' needs," he notes. "We will continue to maintain our commitment to innovation, diversity and inclusion, and collaboration with our retail partners. Whenever I think that we haven't done as much as we could in those areas; that's when I start to lose sleep."



L'ORÉAL ADS ALWAYS FEATURE A STAR.
TODAY IS NO EXCEPTION.

CONGRATULATIONS MARIE-JOSÉE LAMOTHE
2012 Marketer of the Year

MARIE-JOSÉE LAMOTHE'S DIGITAL DOMINATION

L'Oréal's CMO conquers the beauty market with a content-driven, digital-first approach to marketing

BY MEGAN HAYNES



Life is beautiful at L'Oréal Canada.

The Montreal-based company has been Canada's top beauty brand for years in terms of sales and market share, with a portfolio of 31 skin care, makeup and hair care lines. Overall, the company maintains an estimated 33% market share of the beauty industry in Canada, up from 20% in 2008.

But VP, CMO and chief communications officer Marie-Josée Lamothe has a new victory to celebrate. This year the international company captured the number one spot in each of the channels its brands compete in (such as Maybelline, which topped P&G's CoverGirl in mass, Lancôme in luxury and Biotherm in skin).

So what's the secret? This past year L'Oréal's roughly 150-person marketing team, led by Lamothe, alongside its 15 agency partners, such as Agence Tuxedo and Publicis for creative and ZenithOptimedia for media, shifted focus toward community-building campaigns, mobile and e-commerce. It also changed its approach to sponsorship with content creation-driven activations at TIFF and Montreal Fashion Week, and kicked off a unique promotion with Rogers and *Canada's Got Talent*.

This all boils down to Lamothe's "digitize everything" approach. Her role was created two years ago with digital in mind, she says, carrying a mandate to remove silos between brands, share best practices and bridge the gap between marketing and communications. L'Oréal also brought Martin Aubut on board as director of e-business intelligence to manage everything from e-commerce to interactive marketing and social media.

"There's no question we need to be on social media," says Lamothe, a 20-year-veteran of the marketing industry, 10 of

which have been at L'Oréal. "I think the cost of not being there is enormous."

Under her leadership, L'Oréal boosted its Canadian-specific Facebook presence to more than 20 brands, up from three a year ago, building a fan base of more than 1.5 million. Going forward, the focus won't



be on increasing those numbers, she says, admitting some of the brands aren't ready to have a Canadian-specific Facebook presence, rather it will be on building engagement with consumers.

To do this, Lamothe says L'Oréal has taken a content-creation approach to make it worth following, based on the specific DNA of each brand.

"For instance, L'Oréal Paris is what we call 'red carpet marketing,'" she says. "So we signed L'Oréal Paris with TIFF, which is, in our opinion, the red carpet event in Canada. And [we were] on-site, meaning we had a mic on the carpet interviewing the stars, exactly like *eTalk*. All the videos were broadcast on Facebook and YouTube."

The videos were viewed more than 300,000 times over two weeks, boosting its Facebook fan base by 48,000, while sales rose almost 9% following the promotion.

The push included special partnerships with Shoppers Drug Mart and Walmart for in-store promotions, traditional OOH and TV, and pop-up lounges in Toronto offering free manicures and other touch-ups.

"We used to give access to maybe 60 VIPs to come see [TIFF]. Now you can give access to 550,000," she says.

A similar push was behind its Montreal Fashion Week sponsorship, capitalizing on the "Catwalk to sidewalk" theme for Maybelline by putting makeup artist Grace Lee on-site to do interviews, offer trend reports and reconstruct certain looks. The videos were viewed more than 300,000 times, while Facebook fans grew by 18,000.

And while she can't currently attribute market share growth directly to social media activity, Lamothe says the two must be related.

"When we started [distributing relevant content],

Right: Canada's Best Beauty Talent crowned Caylee Wasilenko (left) best beauty insider.



we saw a huge turnaround," she says. "L'Oréal Paris is now the number one beauty brand on Facebook in Canada. Maybelline is the number one makeup brand." She further points to how each of L'Oréal's brands have topped their markets as a sign the digital-first approach is working.

"Social media is the best focus group," she says. "You realize every community has something in common and if you talk to them about stuff that's super relevant, you become useful and interesting. Through social media, we better understand what those communities are interested in."

L'Oréal tapped into this community-focused approach for its partnership with Rogers to launch an innovative web series.

Approached by Rogers this past year to sponsor *Canada's Got Talent*, Lamothe wanted to delve deeper than logo placement, opting instead to have L'Oréal co-produce a web series that aired concurrently. *Canada's Best Beauty Talent*, hosted by Canadian supermodel Coco Rocha, invited industry folks to create looks and compete to be named the top Canadian stylist or beautician. Five L'Oréal brands, including Lancôme and L'Oréal Paris, were featured, with links back to the



L'Oréal Paris was on the scene at TIFF with cameras rolling.

websites where viewers could buy the products. The promotion was supported through Rogers' owned *Hello*, *Flare* and *Chatelaine*, as well as through all the various brands' social platforms.

Over 162,000 people watched the web series during its April 8 to July 2 run (exceeding the target of 150,000 views), with more than 57.7 million impressions overall, including increased awareness and purchase intent for the featured products (in the case of L'Oréal Paris, the purchase intent was as high as 79% following the show). Lamothe attributes that success to the fact that the show never "sold" people on the products.

"In no way did we say 'Look at this product. It's

great!' We never put the product at the centre of anything," she says. "What was central was the Canadian talent and how to achieve the looks."

Going forward, she sees mobile as a huge opportunity. L'Oréal's six e-commerce websites – for brands such as Kiehl's and Biotherm – will roll out mobile versions in the next six months, and two more brands will launch e-commerce sites.

"We want to be available anywhere the consumer wants us to be, at any given point," she says.

Lamothe also aims to compile a critical mass of data to better target consumers as they migrate between brands, as well as provide targeted sampling efforts through social media channels. She says they've tested out geo-location promotions for Kiehl's, and are developing a social media ROI measurement dashboard to be rolled out globally.

"I have no pretense of being everywhere we want to be yet," says Lamothe. "I'd say we've built the foundation and now we've started nurturing it with content. We have to continue to invest in technology – we're trying hard and fast."

Congratulations Marie-Josée on being named
one of *Strategy Magazine's* Marketers of the Year.

Wishing you continued success, your team
at ZenithOptimedia.

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SANDRA SANDERSON KEEPS SHOPPERS FABULOUS

BY MEGAN HAYNES

The SVP marketing celebrates the pharma-retailer's half-century birthday with a streamlined approach

Sandra Sanderson likes complex things. Early in her career – before she joined Shoppers Drug Mart as SVP marketing – Kraft made her its youngest director, and her boss challenged her with a beefed up portfolio of more than 10 categories. It was the biggest portfolio in the company at the time.

“And it made me better,” she says. “I think it made me very comfortable dealing with complexity. I love integrating all the various pieces to deliver an experience that really resonates.”

Her ability to mesh marketing efforts seamlessly propelled Sanderson to one of this year's Marketers of the Year, as she fights to keep Shoppers in the top pharma-retailer spot. (It's the largest in Canada, with 1,300 stores and more than 90% of Canadians living in close proximity to a location, and the third largest retailer in terms of revenue, behind Walmart and Costco.) This year, she rebranded its Optimum program, made significant digital headway, and hosted a giant birthday bash for the chain's 50th anniversary.

And while 2012 was a banner year,

Sanderson is gearing up for increased competition from Target and a renewed vigour and expansion plan from the Katz Group of Companies, which operates Shoppers' main competitor, Rexall. Shoppers has slowed its year-over-year expansion, which in the past had seen up to 100 new stores a year, down to an average of 15, says Tammy Smitham, VP communications and corporate affairs (resulting in 80 HQ layoffs – mostly in the real estate division). Neither Sanderson's team of 65 nor her budget were affected by the cuts, but she acknowledges the market will be tougher.

Sanderson says Shoppers won't change its strategies in 2013 because the foundation to compete is solid. This well-oiled infrastructure was apparent in the chain's largest integrated campaign ever, celebrating its 50th year. Everything from online and on-air, to in-store decor and anniversary-themed packaging (specially produced by select CPG manufacturers), put Shoppers' “Fabulous 50” front and centre. Sanderson attributes the cohesiveness and impact to a streamlined

approach – a cross-department steering committee of 30 people from different backgrounds (including merchandising, legal and PR) was established a year before the promotion to maintain consistency across all consumer touchpoints.

The campaign ran in two phases. The first, launched in August, was a digital hub by Toronto-based Trapeze, inviting consumers to share their memories of the retailer. The second phase in September included the company's largest media buy ever by Aegis, with creative centred around a red gift box and messaging focused on the three Shoppers pillars: health, beauty and convenience.

“We didn't want this to just be a sale, we wanted to really go back to our brand, which is taking care of the whole you,” Sanderson says.

The push coincided with the Toronto International Film Festival, and Shoppers tied its red gift box theme with red carpet opportunities via a partnership with Shaw Media's *ET Canada* for on-air shout-outs.

Consumers had a chance to win one of 50 grand prizes, such as trips and cars,

each time they made a purchase. In store, aisles were decked out in celebratory decorations, a hugely popular move among its employees.

"I heard anecdotally that stores didn't want to take down their POP," says Smitham.

"I knew that was going to happen," Sanderson says. "Next year, we're going to be 51, but the stores will still say 50."

The campaign exceeded expectations with more than 900,000 contest entrants, 71,000 new Facebook fans, more than 253 million impressions overall and a market share boost of 40 points.

The organizational groundwork was laid in 2010 when Sanderson began planning for Optimum's 10th anniversary campaign, which until this year held the title of largest promotion ever undertaken by the brand.

"I remember, we were sitting in Deon [Alhadeff, director of marketing, Optimum]'s office and we took every [campaign] out and it looked like 20 different projects. Which it was," she says. "And it wasn't consistent, so we weren't getting the full impact."

A steering committee mapped out the entire campaign and focused on the different Optimum



Shoppers blanketed aisles and storefronts in celebratory gift box signage.

personalities that existed (such as hoarders or closeted members).

This year, the team unveiled a new identity for the rewards program, "Free feels good." The colourful campaign plays up the emotional connection, shifting communication away from the more rational message around the card's rewards.

The promotion increased new member sign-up by 20%, which is significant considering 64% of Canadians are already members and 84% are aware of the program. Going forward, Sanderson points to opportunities in the youth demo and increasing membership among men embarrassed

to pull out their loyalty card, which may be addressed as Optimum moves to smartphones.

Shoppers also ventured into e-commerce, using its luxury boutique Murale to test the waters. Sanderson says it's been a great success as they're finding new ways of reaching audiences giving the boutique (which only has six brick-and-mortar locations) a national reach. Further, it's a good testing ground for different promotional efforts, such as timed promotions and user targeting – learnings they'll eventually take to a Shoppers Drug Mart e-commerce site, if and when that is ready to launch.

Sanderson says they're also examining shopper marketing campaigns that help build the basket, building more personalization into the Optimum program and finding ways of localizing marketing efforts.

"We believe our strategies are right," she says. "We have a very strong brand and an engaged customer. The foundation is there."



CONGRATULATIONS!

**Congratulations, Sandra Sanderson, on being named
one of Strategy Magazine's Marketers of the Year!
From your friends at Unilever.**



DUNCAN FULTON RETELLS SPORT CHEK'S STORY

Forzani's chief marketer takes the brand to a digital frontier

BY GRANT SURRIDGE



If there's one thing a career in political PR taught Duncan Fulton, it's that the public constantly judges your brand. This lesson still serves the CMO of Forzani Group Limited (FGL), who spent the early part of his career working for New Brunswick

Premier Frank McKenna and Prime Minister Jean Chrétien, before moving into private sector PR, and finally marketing. Lessons learned rallying people around causes and ideas have been instrumental for Fulton over the past year he's spent rebranding

at FGL and also serves as SVP of communications for Canadian Tire, which purchased FGL last spring. The new parent company recently announced plans to make Sport Chek the "super brand" under its umbrella of sporting goods retailers, which includes Atmosphere, Athletes World and Nevada Bob's Golf. And as part of this process, FGL banners like Sport Mart, Athletes World, Hockey Experts and Fitness Source will be either converted to Sport Chek outlets or closed by early next year.

As it stands now, Canadian Tire and Sport Chek occupy the top two positions in the Canadian sporting goods retail category, with competition spread out amid a vast array of higher-end specialty shops that cater to various niches in the market.

From that perspective, Fulton's job became about how to take a category-leading brand and strengthen its position further. "[Sport Chek] was number one from a market share perspective but we found the brand didn't really resonate with consumers," says Vito Piazza, VP and partner at Sid Lee (Sport Chek's AOR) in Toronto. "The first time he called us he said he wanted to redefine the [Sport Chek] brand from A to Z." So after taking over as CMO last year, Fulton devoted a quarter of Sport Chek's total marketing budget to the brand itself, five times what it was previously. That broke from the traditional focus on product-specific marketing and allowed

Sport Chek to enter brand image advertising territory. The change appears to be working, as FGL saw a 4.8% increase in same-store sales during the second quarter of 2012.

The Sport Chek rebrand kicked off this summer with a campaign called "Your Better Starts Here," building off the idea people participate in sports to either look or feel better. It was FGL's first multi-platform campaign since being acquired by Canadian Tire. The campaign includes a high-profile TV spot featuring hockey star Sidney Crosby and "getting better" as a major theme: it focuses on his intense rehabilitation to overcome career-threatening injuries. The campaign included OOH executions targeting consumers at their gyms and at transit stops close to popular sport venues.

The new strategy includes a heavier emphasis on digital content, as FGL market research showed that 80% of the company's potential customers were under the age of 45 and spending a lot of time online. One example of this shift is the company's signing of popular Blue Jays third baseman Brett Lawrie to a sponsorship deal. Sport Chek immediately pushed out several videos featuring the popular slugger on its YouTube channel, including some where he responds to tweets from random Twitter users.

In addition to the Sport Chek rebrand, Fulton has also beefed up FGL's focus on big data. He is completing an MBA at the



Sport Chek sought to inspire consumers by featuring hockey star Sidney Crosby's rehabilitation efforts.

FGL's flagship retail chain Sport Chek. "We see a general inability of sporting goods retailers to inspire their customers," says Fulton. "When you inspire someone, you're connecting at a more emotional level than by just completing a transaction with them."

And looking ahead, he plans to turn the Sport Chek retail experience into what he calls "the most digitized retail environment in Canada and maybe North America."

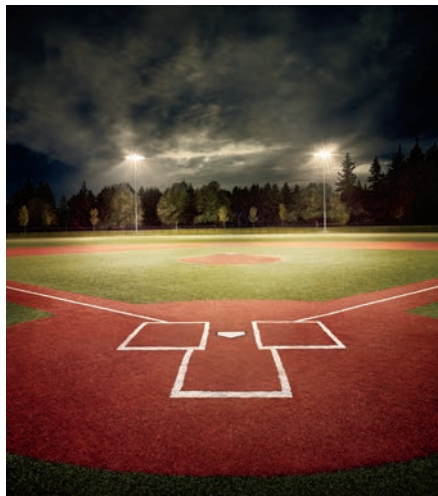
Fulton leads a team of 45 marketers

University of Western Ontario's Ivey School of Business and his analytics class has reinforced his view on the benefits of drilling into vast amounts of information about customers to better tailor marketing efforts.

He hired what he refers to as "two Moneyballs" (after the popular baseball movie of the same name) to his marketing staff and gave them carte blanche to sift through data collected from consumers to help the marketing team make better decisions about deploying ad dollars. "I think there's sort of an unforgettable experience when new people work with him for the first time," says Piazza. "It feels like you're shifting into another gear."

Fulton says he wants FGL to be at the vanguard of Canadian retailers when it comes to ROI analytics, even if that means a few stumbles along the way. "We have established a test-and-learn culture, and the risk is that if you're not in the right mindset, learning can sometimes look like failure."


Sport Chek and another FGL brand Atmosphere (which specializes in outdoor adventure gear) plan to open almost 100 new stores across Canada over the next three years and many of these will offer a significantly different retail experience



In a recent Sport Chek campaign, people are meant to imagine themselves competing on empty playing fields.

than found in existing Sport Chek locations. Sid Lee Architecture will design the new outlets, and Fulton says to expect a lot more screens and in-store digital content. Think digital kiosks that not only display different products but also offer information on sizes and colours available in the store. Digital ads from vendors and Sport Chek

itself will feature prominently throughout the new locations. The first flagship digital store opens in early 2013, and will serve as a laboratory to test various digital design experiences within a smaller footprint of about 20,000 square feet. Subsequent urban stores will be larger at around 60,000 to 80,000 square feet.

Fulton says the challenge is to seamlessly integrate the new experience with current digital marketing. He says the majority of customers who walk into a Sport Chek are involved in physical activity, and that the best way to capture that excitement and emotional connection to a particular sport is through striking the right use of video and sound. "Any idiot can buy 300 TVs and put them in a store," he says. "We have to be a destination that excites people." 

Congrats Duncan on being named
one of strategy Magazine's
Marketers of the Year!

May your white boards
never be empty and
your Markers never dry! Team North

SPORT CHEK



2012 MARKETER SURVEY

BY EMILY WEXLER

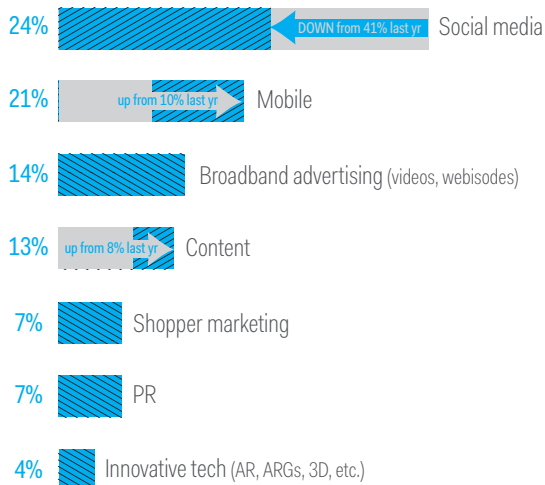
How has the marketing world changed in 2012? Well, a year ago we didn't have Instagram in our survey. Last year, shopper marketing had just started to assert itself and now it's the big buzz, and mobile has also gone from theoretical to something that can't be ignored.

This year, the outlook is sunnier and the world is more social. So does this mean the tough financial times are finally over? And why aren't more of us on that Instagram thing? Read on for a year's worth of insights...

MOBILE GAINS MOMENTUM



When it comes to increasing marketing focus, in 2013 brands will spend more **money** on:



Social media is still the leader when it comes to where marketers are increasing their focus, but two factors have slowed its rise. First, many brands are now fully entrenched in social (just look at how many are on Facebook and Twitter on p. 33), and second, other areas are gaining speed. The most noteworthy is mobile, with an 11% jump.

"We're seeing more and more of our clients take that first look at mobile," says Derek Bhopalsingh, VP, managing partner of MEC Interaction, the media agency's digital, search and direct discipline arm. "It's becoming essential within the marketing communications mix in [Canada]."

Bhopalsingh says MEC client Molson Coors is at the forefront of making mobile its main pillar of communications planning with apps like a branded patio-finder. He also pointed to Microsoft's recent giant tablet out-of-home installations as a good example of making mobile central to a campaign.

But while brands are showing more interest in mobile, they aren't necessarily backing those inquiries up with budget, yet. "We're getting a lot of requests for presentations and workshop sessions, and usually the money follows that," says Melanie Varley, chief global strategy officer, MEC.

Expect more giant tablets coming our way.

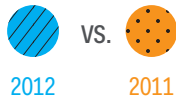
This year's survey asked approximately 200 Canadian marketers about the state of their nation. While some things stayed the same, like work/life balance being the biggest job stressor (despite the fact that 55% of respondents said they work a reasonable 41 to 50 hours a week) and ROI pressure remaining the biggest issue facing the industry, there was still plenty of new data to mull.

Respondents once again skewed female (67%), with the majority (65%) aged 26 to 45. The most common title was VP or director of marketing, with 25% claiming to make \$101 to \$150K (22% made \$56 to \$75K and 20% made \$76 to \$100K). Salaries generally experienced an increase, with 59% getting a raise of up to 20%, while 20% stayed the same and 18% got a big boost (of over 20%).

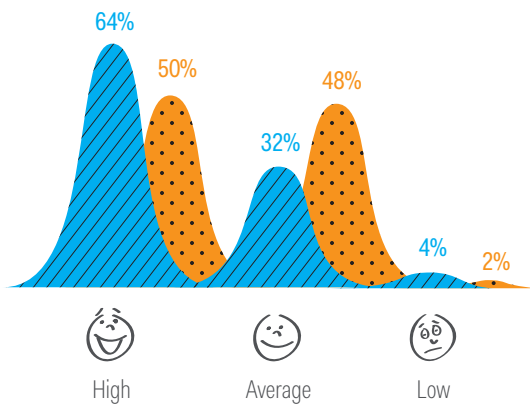
When it comes to budget, most stuck with the status quo, with 45% responding that it hasn't budged, while 37% claim it's increased up to 20%. Only 11% experienced decreases of up to 20%.

MARKETER SURVEY SAYS...

ABOUT THE JOB

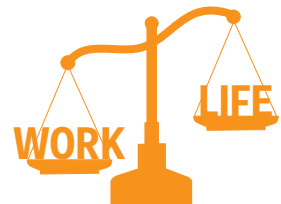


The majority of respondents have **high job satisfaction** and more are highly satisfied this year than last year



Stressors at work:

44% of respondents say that the greatest stressor is **work/life balance**



15% Staying current on industry trends or tech

14% Delivering on ROI

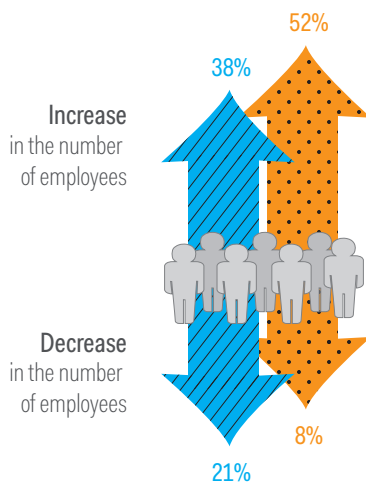
10% Keeping motivated/inspired

9% Budgetary

8% Other

(e.g. commute times, people management and turnover, multitasking and convincing the old guard on the value of new tools)

More marketing departments **shrank** in size and fewer **grew** this year



Attractions when planning a career move:

The biggest attraction is the opportunity for **professional development**

39%



Chemistry with co-workers

20%



Support of senior management for marketing department

17%



Remuneration/benefits

11%



Company's **reputation** for innovative marketing

10%



Opportunity to **advance quickly**

3%



The majority of respondents say that **more than half** of their marketing strategy and brand assets come from global HQ



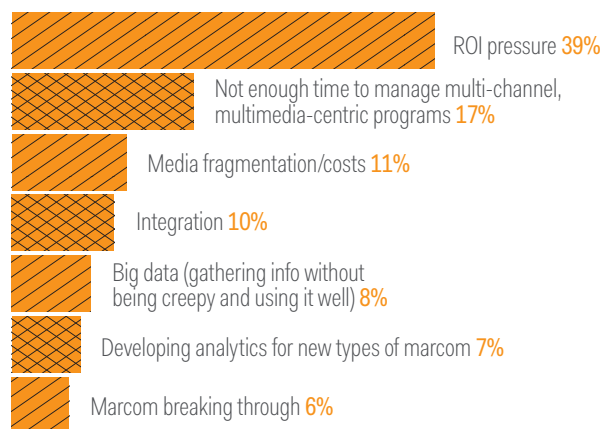
16% of respondents say **ALL** comes from global HQ

21% say **NONE** comes from global HQ

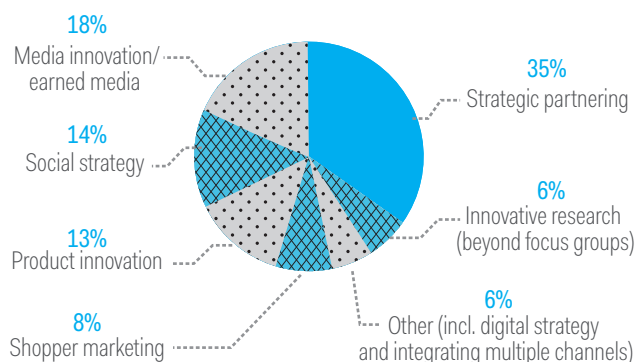


When marketing is led from global HQ, **25%** of respondents say **Canada-created strategy/creative is on the rise**
However **9%** believe that there is less scope for Cancon lately

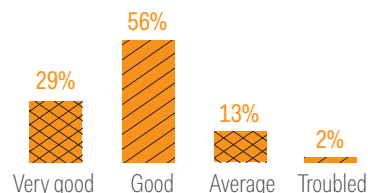
Issues facing the marketing industry:



The top priority for brand development and reaching the consumer is **strategic partnering**



85% describe the relationship with their principal creative agency (including their creative and strategic input) as **good** or **very good**



What respondents want from their principal creative agency:

43%

More strategic insight

23%

Better creative

14%

More integration across marketing disciplines

12%

More cost-effective solutions

4%

More senior-level involvement

4%

Better collaboration with media agency/dept.

Almost seven-in-ten (**69%**) say the **involvement of their media agency** has stayed the same during the last year

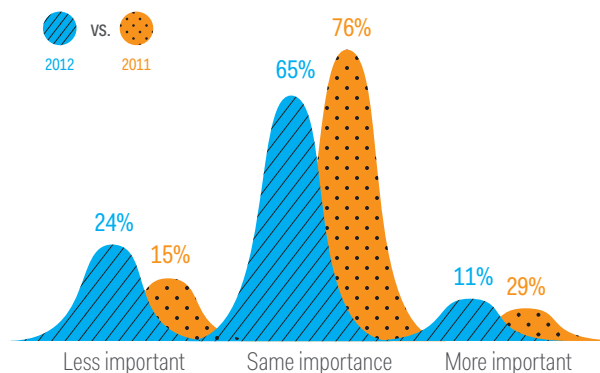


23% say it's increased

8% say it's decreased

The majority of respondents believe that their **media agency's strategic input**

is as important as their principal creative agency's input



THE RISE OF PR

Move over, media agencies. While still a critical partner, media took a back seat to digital and PR agencies (both up 9% from last year) when marketers were asked which partners were becoming increasingly important to them. There's no question that these days digital is top of everyone's minds, but why the rise in PR status?

"I think our time has come. For a long time, PR teams both on client side and on agency side have been vying for that seat at the table," says Krista Webster, president of PR agency Veritas, which works with big brands like Target and the CBC.

"Why has PR become the belle of the ball? Because they are seeing results, and a lot of those results are being measured [through social media], where you otherwise couldn't," she says. "Social media allows us to quantify something that we always knew worked but was very hard to [prove] offline."

Webster notes that social media has also diluted the conversation, making it more difficult to identify who the actual influencers are. This is where firms like Veritas come in. This year they implemented programs for brands like Subway, tapping multiple influencers, including the Canadian dietitian community, to redefine "healthy" based on each person's nutritional needs and tastes.

"It's not just that we think we have those relationships and think they might be right, we're tracking that they are," says Webster. "Sometimes who you thought was influential isn't."

Justin Kingsley, partner and head of the PR division at Sid Lee, says that a shift in both campaign expectations and PR practices are behind the rise.

"The big difference is how the strategic approach to a campaign has gone from needing a punchline to needing a hook," he says. "Now you need to hook your consumer right away, and PR people understand that. If I'm pitching a story to either a consumer or a reporter, I've got to get your attention right away."

Therefore, he says, the old ways of issuing press releases and

Other than their creative agency, respondents say that the most important support to their brand this past year was:

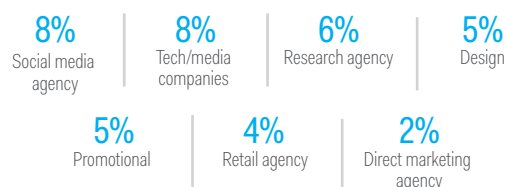
30% Digital Agency



17% PR



15% Media Agency



holding press conferences are going the way of the 8-track. For examples of the new approach, he points to Sid Lee's work on the multi-platform London Olympics campaign for Adidas, which used real Londoners, and work managing UFC champ Georges St-Pierre's social presence.

"Classic PR is still about the old radiation – putting your message out on a wire and seeing who picks it up. The new PR is connecting with consumers and creating that interaction so that when they have something to say, it becomes a conversation," he says.

2012'S TOP AD SPENDERS*

BY CATEGORY

- 1 Retail **12.8%**
- 2 Automotive **12.3%**
- 3 Food **7.4%**
- 4 Entertainment **6.6%**
- 5 Financial & insurance services **6.1%**
- 6 Local automotive dealer advertising **5.2%**
- 7 Restaurants, catering & night clubs **4.7%**
- 8 Travel & transportation **4.4%**
- 9 Telecommunications **4.1%**
- 10 Real estate **3.9%**

BY COMPANY

- 1 Procter & Gamble
- 2 Rogers Communications
- 3 GM
- 4 Chrysler Canada
- 5 Government of Canada
- 6 Provincial Government Lotteries
- 7 Chrysler Consolidated Local Car Dealerships
- 8 Johnson & Johnson
- 9 Telus
- 10 McDonald's

*All data is for the first three quarters of 2012, courtesy of Nielsen.

IT'S ALL ABOUT INTEGRATION

If we had to choose a marketing buzzword for 2012, integration would be it. We've heard (and written about) many agencies changing their structures (and seating arrangements) to become more cohesive units.

And marketers are doing the same. Internally over the past 14 months, Campbell has integrated its brand and communications group with marketing to not only work more efficiently across the digital space, but be "more aligned with one voice," says VP marketing Mark Childs.

When asked which agency partner is becoming increasingly important to Campbell, Childs says, "I think the biggest change that we've seen is a much stronger integration of agency partners. So in the way that we work on a weekly basis, we have all of our agencies get together with the marketing team leads with Melanie [Rockliff, corporate brand and communications manager] and myself to actually talk through strategies and plans."

Working with many partners, including Weber Shandwick, 6 Degrees, OMD, BBDO, and now Mofilm for content creation (see story on p. 8), Childs says that who takes the lead depends on the initiative. For example, social media and blogging were key to the recent launch of Cracker Chips under the Pepperidge Farm banner, so Weber and 6 Degrees led the charge on initiatives that included a sponsorship of the BlissDom blogging conference in Toronto.

It's all part of an effort to become more "digitally fit" across multiple platforms. The company is also bulking up its internal team to better handle its robust social media presence, which includes many of the major platforms, including Facebook, Twitter and Pinterest.

The amount of social media controlled **in-house**



41% say **SOME**

55% say **ALL**

23% say within the next year more of it will be handled in-house

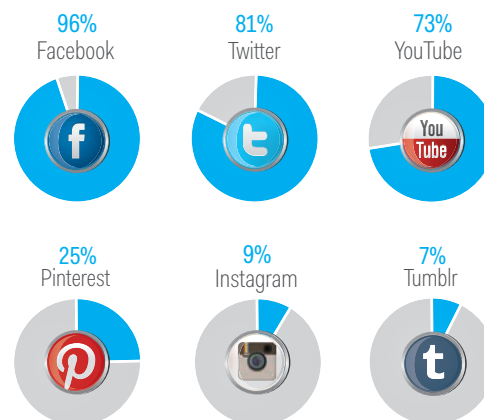
10% say within the next year more of it will be handled by an agency

"As a team we've always felt that our internal resources should really be the voice of Campbell. I know many of our peers have outsourced that, we have not. And I think that's helping us build the brand in the digital space," says Childs, noting that in the past year or so they've hired an expert in social media conversation and a digital marketing manager.

THE SOCIAL EXECUTIVE

A study conducted in the spring by the Queen's University School of Business found that Canadian executives are active users of social media, with 82% saying they personally use it (LinkedIn being the front-runner). Yet while 39% of bosses say social media is a necessity for their company, and 35% say they use it heavily because it's a good opportunity for the business, 24% say it doesn't add any value. Further, only 17% believe it's beneficial in better understanding their customer (the top two benefits were increasing brand awareness at 39% and recruiting talent at 21%).

Canadian brands are active on:



But some Canadian executives see the benefits of personally engaging in social beyond campaigns and LinkedIn recruiting. The CBC's VP of English services Kirstine Stewart is one of them.

"I can't imagine that many businesses couldn't benefit from some form of social media," she says. "I think it's important for people to understand that things are changing and social media isn't a fad, it's an additional form of communication that people are taking up and using quite regularly."

Stewart is a highly active tweeter, an activity she took up after seeing other execs she admired using the social platform with success.

"The first question I get asked is, 'Is that really you?'," she says. "I think it's really important that it be your own voice. I can tell when people have someone else writing for them and you're just setting yourself up to have a different kind of relationship."

Stewart says that if you're going to open yourself up to representing your brand in the social sphere, be prepared to respond to both positive and negative comments, however she's not about to engage in a lengthy debate on Twitter (which is difficult to do in 140 characters). And while she lets her personality shine through, she doesn't get too personal with her tweets.

Not bad rules to live by, considering that in the Queen's study, 91% of the executives polled said they believe that employees should be mindful that even on their own time they still represent the company.

BUZZWORTHY IN 2012

Whether it's a rookie vs. veteran sport-spokesman faceoff, exploring new social mediums or creating campaigns to generate buzz reaching millions, *strategy* rounded up some of the other bests of the year as 2012 comes to a close

BY MEGAN HAYNES



BRAVEST CAMPAIGN OF THE YEAR

MCDONALD'S 15,000 ANSWERS

McDonald's boldly turned a negative into a positive this year with its launch of the "Our Food. Your Questions" campaign by Tribal DDB.

The premise was inspired by the under-utilized FAQ section on McDonald's corporate webpage and the ever-persistent rumour mill circulating around the chain's food. In June, the campaign invited Canadians to ask the company unfiltered questions to be answered in near-real time (based on staff availability, demand and complexity of the question), with answers easily shared over social media.

The brand hosted 15 French and English video responses, including a behind-the-scenes look at food photo shoots, an at-home recipe reveal of the Big Mac's secret sauce and a look at meat processing. The campaign received a second boost in September with a bigger media buy, using questions previously posed on the microsite.

"We just put enough out there [in June] to make people aware that the platform was there. And once that program started evolving and taking on a life of its own, we moved into the current phase," says Andrew

McCartney, managing director, Tribal DDB.

The campaign has had global reach, with media pickup in almost 600 news outlets and a PR reach of more than 132 million impressions.

The expected 3,000 questions was exceeded five-fold with more than 15,000 submitted (only Canadians could submit), and more than 1.6 million people spent an average of five minutes visiting the site. And with the built-in social media component, questions/answers were shared six million times, making the overall reach an impressive 83 billion when counting Facebook friends and Twitter followers, and more than 12 million views on YouTube.

Joel Yashinsky, CMO, McDonald's, attributes the success to the conversational tone of the responses, the simplicity of the campaign, and the fact that consumers engaged with the brand, not the other way around.

"We were prepared for some pickup. It's probably a bit larger than we expected," Yashinsky says. "But we also knew inherently it would be of interest as we showed some vulnerability."



SEQUEL OF THE YEAR

BMW'S SLOW-MOTION THRILLER

Cundari was faced with a challenge for the new BMW M5 launch this June: convey its high performance while emphasizing its luxury, and top last year's viral hit for the BMW 1-Series M (which achieved three million views in three weeks).

"We set the bar really high with the 1M campaign," says Cundari's CCO Brent Choi of the video, which saw the vehicle drift through car-shaped holes in brick walls.

For the latest launch, Cundari shot the M5 speeding out of a gun's barrel. As it raced down the track it hit objects – such as a glass apple or massive water balloons – while super-slow motion cameras captured the destruction.



"The relationship between a bullet and high speed was a natural one, but the challenge was, how do we make it feel luxurious and premium?" says Choi. "The slow motion in combination with the classical music [played during

slow-mo bits] brought this premium feeling throughout the piece."

The video exceeded expectations by amassing three million views in just eight days, more than four million views at press time, and sales figures are on track to beat last year's results. Online, the video garnered more than 42 million impressions, Choi says. It received international attention from CNN, Discovery Channel, car show *Top Gear* and rapper 50 Cent, who mentioned it on his blog. *Toronto Life* praised the piece as "the coolest car commercial we've ever seen."

POP-CULTURE TIE-IN OF THE YEAR

HEART AND STROKE'S UNDEAD RECORD

Nothing like a little zombie action to get the heart racing. Or in this case – stopped cold.

That was the premise behind the "Undeading" campaign by the Heart and Stroke Foundation and Toronto-based Agency59.

The campaign's online spot followed a lone survivor in zombie-infested Toronto being chased by a horde of walkers, when suddenly she drops dead from a heart attack. Those kind zombies, however, revive her with some useful CPR training. The spot was supported with a digital media buy and worked with Toronto's Zombie Walk to put the word out, driving



people to sign up for the world's largest CPR training session at Canada's Wonderland on Oct. 25.

"For Heart and Stroke, this is pretty risky," says Geoff Craig, VP of marketing, communications and strategic alliance, Heart and Stroke. "But we researched the concept to make sure zombies wouldn't offend people. Clearly it's tongue-in-cheek."

The gamble paid off: more than 800,000 people had viewed the video at press time, with 52 million impressions overall. The spot was picked up by Mashable, *AdAge* and *Fast Company*, and CBC personality George Stroumboulopoulos called it the "Best. PSA. Ever," on his blog.

More than 5,000 people showed up to Wonderland to attend the record-breaking CPR training session, says Craig. "That one night is the equivalent of three years worth of people we would train normally in Ontario."



BEST BRAND USE OF CELEBRITY ATHLETES

DOVE & SPORT CHEK'S MACHO MEN

BY GRANT SURRIDGE

There are two archetypal athlete endorsements: the global superstar as Mr. or Mrs. Everyperson and the powerful physical specimen capable of amazing athletic feats. Think Peyton Manning and MasterCard, or Michael Jordan and Coca-Cola. Our athlete spokespeople of the year walk either side of that divide perfectly. They are both burly, fierce competitors from Western Canada, but one has mellowed while the other rampages through his athletic prime.

Dove sought perhaps the most manly Canadian, Wendel Clark, to convince Canadian men to care for their skin. To change perceptions about the manliness of moisturizing, Dove turned to an athlete with whom middle-aged men can relate. A former NHL scrapper nicknamed Captain Crunch and Toronto Maple Leafs hero, Clark is now



chubbier, balder but every bit as rugged. The message is simple: if it's okay for Wendel Clark to use sensitive skin bodywash, it's okay for any guy. Dove's Men+Care campaign featured Clark (and fellow ex-NHLer Guy Carbonneau) in the "Real Men Challenge," a series of live executions at NHL games across the

country. The brand ran a national TV spot, with Ogilvy handling creative and Capital C on the media buy, featuring Clark doing everyperson things: at home with his family and dog and riding a Zamboni in a small-town arena. The tagline says it all: "Dove Men+Care, made for Wendel. Made for men."

On the other side of the coin, Sport Chek used Toronto Blue Jays third baseman Brett Lawrie to help "brand itself in an aggressive way," according to CEO Michael Medline. (Read more about how that process is going in a profile on FGL CMO Duncan Fulton on p. 27.) The brash, tattooed baseballer has clashed with umpires and endeared himself to fans as the best Canadian on Canada's team. Lawrie features heavily in Sport Chek's ongoing transformation toward a more digital marketing focus, laden with imagery of his powerful swing. He stars in a series of YouTube spots where he answers questions from Twitter fans, including one about whether he is responsible for a newfound "Canadian swagger." Each video logged several thousand views and earned mentions on popular blogs like The Score's Drunk Jays Fans. The fan fave has a two-year deal with Sport Chek and will feature even more prominently in the retailer's marketing next year, with Sid Lee on the creative and Touché!PHD on the media planning.

BREAKOUT SOCIAL MEDIA SITE OF THE YEAR

PINTEREST PINS SUCCESS

The image-sharing website Pinterest has fast become one of the hottest social media phenoms of the year. Its 11.7 million users (as of August 2012, when users still required an invite to join) download a bookmark feature they use to pin images they like back to their pages, which are then sorted onto boards around themes like fashion, food and travel. It is one of the top 50 most visited sites with more than 23 million unique visitors each month. According to a Canadian, U.S., U.K. and Australian study by Emily Carr University and research firm Vision Critical, one in five Pinterest users pinned an image of something they later bought, with more than half of those driving to retail locations to make the purchase.

Many brands have joined the social site, with media and retailers among the first adopters. In Canada,

Lululemon is nearing 100,000 followers, while Joe Fresh, Roots and Aritzia each hover near the 2,000 mark.

Brands have also gotten creative, integrating Pinterest into marketing efforts, such as Campbell U.S. and Proximity Toronto's "Colossal



Casserole" execution, which encouraged people to pin the company's most popular American Thanksgiving recipe, green bean casserole. Campbell donated a serving's-worth to Feeding America each time someone shared the recipe, says Tyler Turnbull, SVP strategy and insight, Proximity. What's more, for each pin, a serving (or rather a picture of a serving) of the casserole was added to a communal board that just kept growing. At press time, it sits at 3,650 servings, making it one colossal dish.

To make life easier for marketers looking to capitalize on Pinterest, the social site recently unveiled business accounts, which do away with the "First name, Last name" line on the sign-up page and add "Pin it" and "Follow" buttons for brand websites. Pinterest officials have said this is the first step towards more business-related offerings. **MH**



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Ikea and Reitmans tone down the funny

BY MEGAN HAYNES

In today's viral-video culture, humour can amplify the message and build affinity. So it's interesting when a brand that's managed to capture our collective attention with wit and charm changes its tune, toning down the outright laughs in favour of a more subtle approach. Since comedy is a tough act to follow, the next phase needs to really dial up the potency.

Recently, Reitmans ditched its two fashionista-commentators Armand and Albert, for a more youthful and fashion-forward look, putting emphasis on beauty in everyday settings, such as a woman walking her dog or having difficulty getting up in the morning.

"We're pointing out that the runway has no exclusivity," says Brian Gill, CD at Taxi, the agency behind both the

former spokespeople and current creative, which bears taglines such as "Beauty has a day job." The brand also tapped bloggers, asking them to compile outfits from the retailer's fall collection that best reflect their personalities.

This is a departure from the outlandish spokesduo, who advocated "Designed for real life" and spoofed haute couture.

It follows a similar move by Ikea, working with AOR Leo Burnett, towards building emotional connections by highlighting moments when furniture plays a role in people's daily lives, such as a child building a cushion fort or a couple getting frisky in the kitchen, says country marketing manager Hilary Lloyd. This is a shift from its comedic tone under former AOR Zig, later CP+B (most famously its "Start the car" sale commercial, which is still used regularly), but Lloyd says the newer material, which has been in market for just over a year, has been very



successful, with a significant increase in brand awareness and category impressions. Building on this approach, the brand has received industry accolades for its OOH executions, such the Cannes-winning Montreal "Moving Day" campaign or its free coffee giveaway that turned into a mattress focus group asking Canadians how they felt after a night's sleep (directing those who wanted a better sleep back to Ikea to purchase a new mattress).

"While humour works, for us, it's about the human connection right now," says Lloyd.

What happens when brands known for their comedic approach get more serious? Is it a brave step forward or an audience letdown? We asked industry experts whether it works for these two brands.



Above: New Ikea creative captures moments in consumers' lives.

Top right: Reitmans' OOH ditches the runway for everyday.

PUTTING FOCUS ON P2P



Nola Martin,
senior director
marketing category
management,
Maple Leaf Foods

Having more of a shopper marketing background, I thought I would provide my perspective from the point of how the rebranding of Ikea and Reitmans may impact their shoppers.

Ikea's rebrand with Leo Burnett is very subtle. Had I not known about it, I would have had a difficult time seeing the difference in its whole home approach. The messaging is still really reflective of the tongue-in-cheek approach it's had for years. I think the new OOH executions – free coffee and moving boxes – do a great job of bringing the message closer to shoppers, although with much smaller reach than mass media forms. These executions are a great way

to interact with consumers in the pre-shop phase on their path to purchase, tapping into insights that you couldn't get from a traditional focus group.

In contrast, the Reitmans rebranding is significantly more obvious, with a new focus on youthful fashion versus its prior target of moms looking to be more fashionable. I can't help but wonder how it will resonate. Younger audiences already have a crowded pre-shop space, with much hipper options to choose from, while the soccer mom set may no longer see it as an age-appropriate shop.

The addition of fashion bloggers to the website is a good build, but it may have more impact if it is front and centre on their site. Overall, I think that it will be a tough sell to engage fickle young shoppers. Where will fashion-challenged soccer moms go?

IDENTITY CRISES



Emily Bain,
director of strategy,
John St.

Ikea's new campaign "Long Live the Home," feels out of character for a brand with such a distinct personality. With the exception of the "Moving Day" event for the Montreal market (which I loved) the new approach feels very safe for a brand that is so unique and independent.

The campaign is not bad by any means - it's well-integrated, the product and rooms look great, and the stories of people connecting to their homes are all

true. But it's kind of bland – it could be for almost any retailer.

I miss the quirkiness and more cheeky tone that was part of the previous "Love your home" work by Zig and the amazing global creative. It too delivers strong emotional stories about how our homes worked (or didn't) but in a more provocative and entertaining way.

I would also like to say a teary goodbye to Albert and Armand. "Designed for real life" was a strong, simple idea that convincingly informed us that you could find fashionable clothing at Reitmans that made sense for the everyday, sold by two fashionistas who knew high fashion.

BLENDING IN, NOT STANDING OUT



Philippe Garneau,
president, GWP
Brand Engineering,
and partner, i2
Ideas and Issues
Advertising

Does the new Ikea creative nourish the stories we've been telling each other about Ikea? Yes and no. The new Ikea TV ads have hipper lifestyle cues, whether tackling kitchen sex, hangovers or motherhood. They retain the cheek of the old, but with more tongue. Today, Ikea wants to fit into your life, not stick out like its past or global creative. However, when you stifle a brand's voice you risk the customer forgetting who they just had a conversation with. That being said, its OOH work is smart because it reaches out to the customer where they are (Ikeas are not always easy to find) and leverages the brand's most familiar icon; its catalogue.

Reitmans is my favourite kind of brand: a brand with a cause. In this case, it focuses on bringing real fashion to real women. Its new tone is a creative change of clothes (so to speak) – same cause, new duds. Armand and Albert were fun fashion insurgents. They were inside the system, but on the side of women turned off by hemlines you can't cough in and prices higher than a house.

The new campaign still advocates for real fashion, but plays it safer. The women in the ads already look fantastic even with bed-head or pooper-scooper bags, so authentic engagement could suffer because who bonds with the ultra-perfect? The new campaign has also lost a fun adversary: the silliness of haute couture. Now the enemy Reitmans wants to slay is the daily grind, but they've served up such a perky version of it that I'm missing the brand-to-the-rescue moment.

With the new "Beauty is" campaign we see the notion that beauty is achievable in everyday life. The TV spots and OOH show younger, more model-esque talent and are shot in a more stylish and contemporary way. But where its previous work made the message seem real, this new idea makes it superficial. "Designed for real life" promised women relief from the stress of having to look like a runway model every day. It was a believable and unique place for Reitmans to be. This campaign feels less so. In an attempt to up their fashion creds, Reitmans may have forgotten who they are.



**LIVING AN
ORGANIC LIFESTYLE**

BABY ON THE WAY!

**LIKE TO SHOP,
LOVE TO SAVE**

**NEED THE
LATEST TECH**

RETAIL ADVERTISING'S SECRET WEAPON

How leveraging data and insights can help retailers get ahead of the game

As technology continues to evolve how consumers do everything from compare prices to share shopping experiences, many retail marketers are left struggling to figure out how to remain relevant.

"As consumers, our behaviour is changing quite rapidly," says Mathieu Péroquin, VP of marketing at TC Media. He points out that a huge driver of these changing behaviours is the proliferation of smartphone usage. In fact, 48% of Canadian mobile phone users now have a smartphone, a significant jump from the 33% who had them in March, 2011, according to the Canadian Wireless Telecommunications Association (CWTA).

Smartphones have quickly proven to be an invaluable tool for shoppers. "Consumers have the ability to educate themselves on the go," says Angie Kramer, VP of digital and direct at loyalty management firm Aimia. "It's incredibly empowering."

This has led to a shift that hasn't been lost on retailers. According to a recent survey by International Data Corp Canada (IDC Canada) and the Retail Council of Canada (RCC), Canadian retailers invested an estimated \$84 million in mobile solutions in 2012. That figure is expected to jump to almost \$200 million by 2016.

While consumers will undoubtedly be relying even more on smartphones going forward, it's impossible to predict how exactly they'll be using them, or what the next big app will be. That's where data comes in. "The foundation of a great strategy

is centralizing and managing consumer data," says Steve Acland, president of media analytics company Geomedia. "Most large organizations haven't done a great job of organizing their data. That's the biggest challenge moving forward."

Indeed, harnessing data effectively just might be the wave of the future. It may not be as exciting as shiny innovations like the latest iPhone or the hottest new group coupon site, but at the end of the day it all comes down to making the most of consumer data.

KEEPING UP WITH CONSUMERS

To have any hope of remaining relevant, retailers need to understand what makes consumers tick. "It starts with insight. You have to understand where your consumers are. Canadians are embracing technology and have a much greater voice in the pre-shopping stage," says Péroquin. "You have consumers getting to the point of purchase much more well-informed. I think the recession has played a part in that. They want to feel like they're getting a good deal."

As a result, that pre-shopping stage is a lot more complex than it used to be. "The path to purchase has become more of a ride, with stops along the way. Consumers are being bombarded with multiple media sources and channels throughout the day," says Kramer. "It's not a direct path to the store. We need to be there to mitigate that and to drive them to the point of sale."



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As one of Canada's leading providers of media and marketing solutions, TC Media offers a comprehensive line of products and services and an integrated approach to activate its customers' marketing.

TC Media is one of Canada's largest media groups, reaching 24.1 million consumers through its multiplatform offering. The group owns several well-known consumer and business media brands, such as Canadian Living, ELLE Québec and Les Affaires, that are leveraged across multiple platforms.

They are also the leading provider of local and regional information in Quebec and the Atlantic provinces through its extensive network of community papers and online portals. TC Media is the owner of the Metro weekday daily in Montreal and

co-owner of Metro Halifax. It is also the leading door-to-door distributor of advertising material in Canada, with Publisac in Quebec and Targeo in the rest of Canada reaching respectively 3.5 and 9.3 million households.

TC Media is a leader in Canada's digital industry in terms of both media properties and online advertising representation. With its extensive network of more than 3,500 websites, TC Media reaches 19 million unique visitors per month in Canada. Thanks to our consumer database, the largest in Canada including 1.1 million emails, 6.7 million postal addresses and more than 5,000 variables,

The company can offer personalized and targeted communication to build lasting



relationships between brands and consumers. TC Media leverages its insights, marketing expertise and proprietary technology to anticipate and meet consumer needs, using data analytics and interactive communication platforms such as mobile, email marketing, e-flyers and custom content and communications. In 2012, the company launched TC Media Production, a television production house.

Canada's leading retailers
choose Geomedia to
target their advertising

Print Flyer Targeting & Management
Online Display & Audience Buying

Of course, being there is easier said than done. But with the right tools, it's not impossible. "Advertisers have unprecedented access to audiences and knowledge about those audiences along the path to purchase," says Acland. "The advertisers are more empowered, but it requires greater interdisciplinary expertise on the part of agencies and advertisers to capitalize on the information."

Kramer agrees that extracting nuggets from consumer data is essential in order to thrive today. "Many companies are sitting on piles of data. The challenge is deciding whether you want to invest in analyzing your data, or start from scratch," she explains, adding that the payoff from having well-harnessed data can be huge. "It helps us understand things like purchase behaviour, enabling us to influence consumer shopping habits." Driving incremental purchase has allowed Aimia to help clients realize millions of dollars from their marketing budgets and has been instrumental in increasing sales.

As much as things are changing, many things are staying the same – even with smartphones in the picture. Consumers still like getting up close and personal with their purchases in a traditional brick and mortar environment before opening their wallets. "The forecast annual sales over a mobile device will be one tenth of what in-store sales are in a month," says Péloquin, citing an eMarketer study predicting that U.S. mobile commerce sales will be \$31 billion a year by 2015 – a fraction of the current retail sales of \$320 billion per month.

TRADITIONAL MEETS DIGITAL

Channels like online, social and mobile have become hugely important in the retail space, but they have yet to unseat the longstanding champion of retail advertising: flyers. "The funny thing is that stuff like coupon sites and social media get the bulk of the conversation, but only a small percentage of actual ad spends," says Acland. "Year after year, the vast majority of Canadian consumers start their shopping trips with flyers. Flyers have really thrived. People are using them in tandem with online."

Péloquin shares Acland's positive view of flyers. "Flyers are more relevant than ever. You still need the mass marketing reach you get through flyers," he says. "We're helping retailers evolve their flyers both online and off, whether it's feeding dynamic content via email, mobile and social channels or creating innovative new formats offline and using sophisticated geotargeting."

Offline, TC Transcontinental Printing recently unveiled a new flyer format called Panoramax, which stands out from the clutter thanks to its 63-inch x 21-inch size that enables four large, visually pleasing panels. Retailer Uniprix has already tested the Panoramax format and seen a positive impact. "You can still innovate offline. It's more about creating a seamless experience," says Péloquin. "The consumer today has embraced multi-platform."

There's still no magic formula when it comes to leveraging flyer or catalogue content online, but, like all things digital, the user experience is key. "Whatever we do, we want to make sure the consumer comes back again and again," says Péloquin, adding that TC Media is currently piloting a dynamic email program with Shoppers Drug Mart and developed a Sears Catalogue App for the iPad, the first transactional app of its kind for a Canadian department retailer.

Aimia

Aimia specializes in helping marketers optimize their marketing and communications budgets by effectively leveraging valuable customer data. Customer data is at the heart of everything Aimia does, which translates into relevant executions that resonate with the right audiences, at the right time.

The company's customized and integrated approach ensures that its clients develop holistic strategies that give them an edge over the competition. Aimia's full suite of loyalty management services are designed to help clients increase market share, improve lifetime customer value by identifying and overcoming sources of attrition, and enhance the customer experience to promote loyalty and brand advocacy.



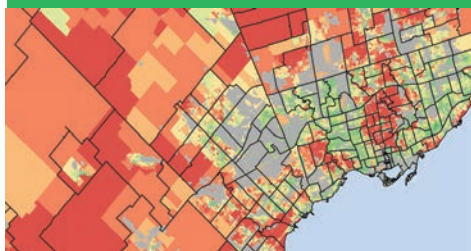
Aimia's highly skilled analysts can help clients drive significant marketing ROI by identifying their best customers, understanding and predicting consumer behaviour, and influencing how consumers behave by creating targeted, strategic programs and a richer, more personal customer experience.

Aimia is a global leader in developing proprietary loyalty strategies, launching and managing coalition loyalty programs, creating value through loyalty analytics and driving innovation in the emerging digital and mobile spaces. It partners with businesses across all vertical sectors around the globe to extract valuable insights from its clients' customer data.

Geomedia

Geomedia is Canada's largest media analytics company. It is completely focused on geo-targeting, and has been helping some of the country's biggest retailers maximize their media spends for over 20 years. Geomedia specializes in optimizing retail marketing across all media channels, including flyers, newspaper, magazine, catalogue, online, mobile, outdoor, TV and direct mail.

The company uses customer analytics to identify the neighbourhoods critical to advertiser success, as well as



identify those that waste advertiser dollars. Geomedia has invested significant time and money in research and development because it believes the future of marketing is in technologies and techniques that didn't exist even just a few years ago. It boasts a highly skilled workforce that includes quantitative personnel and scientists.

Geomedia is an independently owned Canadian company that is truly national in scope, including French Canada. It manages over \$180 million each year in geo-targeted advertising for some of Canada's largest retailers.

Creating engaging experiences across all touchpoints is an ambitious goal, but it can ultimately lead to meaningful relationships with consumers. "In order to achieve this connection, brands must evolve with the consumer," says Kramer. "That emotional connection with the experience is going to bring them back again and again. That can be around the excitement of the deal or the experience in the store. We're all humans, and we buy something because deep down it makes us feel good or excites us."

Pinpointing which channels to build such relationships through can be a complex process. "It's not possible to be in all places all at once," says Kramer. "You need to figure out what your key touchpoints are. It's about really connecting the dots between traditional and digital, and having everything come together for a full 360 degree experience."

THE ROAD AHEAD

Retailers that do manage to forge strong relationships will be better equipped to take advantage of emerging tactics such as mobile geo-fencing in the coming years. To avoid infringing on consumers' privacy and running the risk of alienating them, such tactics are going to have to be grounded in an open relationship with the brand, says Kramer.

Keeping up with changing technology and evolving behaviours will require marketers to be able to act quickly. "These initiatives need to be fast," Péroquin advises. He warns that big retailers in particular should try to avoid working in silos in favour of one overarching strategy that's agile enough to react to changing trends. "You need to be nimble," he says.

Acland predicts that traditional media buying strategies may soon become a thing of the past as geo-targeting audiences becomes more prevalent. "It's different from the old way of buying media, where you buy based on who you perceive the audience to be," he says. "Geo-targeting is about

turning that paradigm around to find out where they live and what media they consume."

Analyzing data to unearth insights about which neighbourhoods to target in order to achieve the best ROI is



Sample pages of Sears catalogue

always going to be an effective tool in any marketer's belt, regardless of how much technology changes. "No matter what the hot new technology is five years from now, you know it will have to be fed by the analysis of consumer data," says Acland.

Kramer says data, including the wealth of information collected through loyalty programs, can be just as powerful when it comes to developing long-term consumer relationships. "Loyalty, when done right, isn't about a points card. It's about the ongoing relationship. That strong relationship is what increases share of basket," she says.

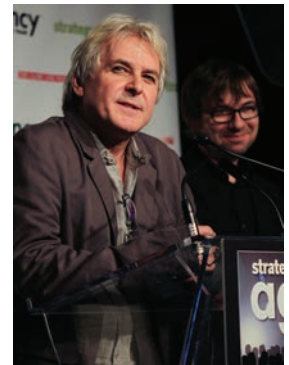
With technology and consumer behaviours changing so rapidly, it can be overwhelming trying to figure everything out. But it doesn't have to be so complicated. "Listen to your consumers and take the complexity out," advises Péroquin. It's all really quite simple, when it comes right down to it, as long as you never lose sight of your most important asset: consumer insights. If you pay attention to those valuable nuggets, you'll always be ahead of the game. •

AGENCY OF THE YEAR 2012

On Nov. 1, the industry gathered in Toronto to watch hilarious videos, drink champagne and find out who won top Media, Digital and Agency of the Year honours.



AOY host Fiona Stevenson of P&G; *strategy* managing editor Emily Wexler and executive editor Mary Maddever; Brent Choi and Aldo Cundari accept the Campaign of the Year award; DDB's Gold trophy.



AOY/DAOY Gold winners Parker Mason, L.P. Tremblay, David Leonard, Jason Dubroy and Ed Lee of DDB check out the November issue; Arthur Fleischmann, Stephen Jurisic, Angus Tucker and Jane Tucker of John St. pick up their double Silvers for AYO and DAOY; Taxi's Steve Mykolyn accepts the agency's AOY and DAOY Bronze awards with Taxi Montreal's Dominique Trudeau.



Mediabrand's CEO Peter Mears accepts his Media Director of the Year award as the *Globe and Mail's* Andrew Saunders looks on; Jamie Edwards of MediaCom tied with Mears for Media Director honours; a stunned Sheri Metcalfe picks up Jungle Media's Gold MAOY award.



Leo Burnett picked up an Honourable Mention for DAOY and Judy John (centre) and co. took first place in the collectible swag category; Cara Cameron of Lululemon and Toronto Fashion Week founder Robin Kay pick up their Brand of the Year awards; Vito Piazza and Yanik Deschenes of Sid Lee accept their Gold BIG award; Loblaw CMO Uwe Stueckmann makes his Brand of the Year acceptance speech.

ALL PHOTOS BY SEAN TORRINGTON (seantorrington@gmail.com)

2013: The year of the family app

If you were a fly on the wall in boardrooms across Canada as marketers lay out their plans for 2013, one of the most common aspirations you would hear would be the desire to create “emotional connections with consumers.”

It’s interesting to note that of all the marketers striving for that connection, tech brands are particularly skilled at winning hearts. Interbrand’s recent study, *The Best Global Brands of 2012*, found that five of the top 10 brands are in tech.

“Technology companies are doing well because they show a real understanding of human beings,” said Jez Frampton, global chief executive at Interbrand, in the *New York Times*. He added, “It’s irony, a group of technology companies showing the way how to be human.”

Maybe it is a bit ironic, but it shouldn’t be surprising. The role technology plays today in satisfying our basic human needs of communicating, connecting and sharing puts tech companies in a great position to reach consumers emotionally. The marketing message from technology companies has changed from feeds, speeds and features to lifestyle and human relationships.

So how do non-tech brands take advantage of these trends?

It comes down to how the message is delivered. Brands saw this with smartphones and developed apps to

enhance the human connection. Kraft’s iFood Assistant app, launched in 2008 for 99 cents, became a top-100 paid app and number two in the lifestyle category.

Users get a large selection of recipes,



instructional videos and shopping lists by registering online at Kraft Foods. It features ads and the ingredients include Kraft products. This enabled Kraft to collect info on the most popular recipes and ingredients.

More importantly, it secured Kraft’s role in the kitchen to help moms as they struggled with what to have for dinner and keep the family eating healthy. By providing answers, the app helped Kraft to develop a strong emotional connection with its customers.

In Cannes this past June, I attended a seminar about global moms’ attitudes toward tech. It opened my eyes to a big opportunity for me as a marketing leader at Samsung. It was based on the premise that mom has always faced a love-hate challenge with technology.

She loves her smart device because of the productivity that it gives her, she knows her family loves their smart devices, and she’s come to rely on her family’s love of tech to give her time for herself. But she also hates it because the devices are designed for single users. They send family members into the corners to spend time alone.

Fast forward to 2013, and the same wave of innovation that hit smartphone apps is headed for your living room. This time it will pull people out of the corners.

Television is becoming an interactive medium that lets people pursue their passions together on one piece of technology. This provides marketers with the next big opportunity – apps geared toward the entire family.

TV still provides a shared viewing

experience in the living room. Inherently different from smartphone and tablet apps, which are geared toward single users, Smart TV apps will target groups gathered around large LED screens.

Moms want the entire family focused on a shared activity. The TV used to be a uniting technology in the home, and with Smart TV it is once again the best device to deliver this experience.

So while the 30-second spot may be threatened, new opportunities present themselves through apps that will keep the family in the “family” room. Everything from on-demand content and console-less gaming, to big screen Skype calls and social TV viewing (social feeds integrated with TV shows), can all be delivered through a Smart TV.

The potential for marketers to strengthen the emotional connection with mom is often tied to how much impact brands can have on making life more enjoyable for her family. So as Smart TVs become the norm, brands looking for innovative ways to reach families would be smart to look at how TV apps could become part of their marketing mix for now and well into the future.



ANDREW BARRETT
is VP marketing for
Samsung Canada.

The Age of the Consumer

BY ALDO CUNDARI

Step up your experience game

The last 15 years have been a whirlwind of change and learning that has forever altered the marketing communication industry and how consumers connect, both with brands and one another.

Who would have guessed the great equalizer would be our reliance on information and how it could empower us as social beings and consumers? One individual voice can change the world, like the first tweet that sparked the Arab spring movement.

It has also completely changed how we advertise and market goods and services, but more profoundly, it created a self-empowering new universe of connectivity.

With this new empowered consumer, where do we go from here? Better yet, where does the marketing and communications industry go from here?

I believe that we are on the verge – if not here already – of a new consumer enlightenment. If mass advertising has helped build and sustain the industrial, manufacturing and information eras up to today, what strategies and tactics will be key in the age of conversation?

Predicting new social connection tools, the next great technology or “big thing” is almost impossible with the multitude of variables. So I turn to Occam’s razor: “The simpler explanation is generally better than more complex ones.”

a sustainable post-fragmentation approach that delivers a new consumer ROI: “return on involvement.”

We as marketers have to look deeper to understand and move the individual through a labyrinth of touchpoints. David Rogers, executive director of Columbia Business School’s Center on Global Brand Leadership, defined it well: the new consumer has reshaped the traditional purchasing funnel. “Awareness, opinion, consideration, preference and purchase”

expectation will continue to accelerate.

To take advantage of this opportunity, make sure your organization is clear on what drives its purpose. Once purpose is established internally, you must embrace the new customer service levels required at every interaction – web, mobile, email, social media, on the store floor and at the event. “Whenever and wherever” is the new customer centricity model.

Besides the ubiquitous Apple, another brand that’s held up as an example of

the way forward is Nike+ FuelBand. Not just another running shoe, it was designed to enhance (and empower) one’s personal performance, help people stay motivated and connect with friends. Nike is about consumer centricity.

The new customer has vast implications for most organizations. If they don’t invest heavily



PHOTO BY L.B.O.

AN INDIVIDUAL VOICE CAN CHANGE THE WORLD, LIKE THE TWEET THAT SPARKED THE ARAB SPRING

have been supplemented by “loyalty” and “advocacy,” Rogers says.

It is essential for us as marketers to build advocacy by moving the new consumer from the very basic level (awareness), to engagement (are they interacting?), to attachment (are they taking ownership and responding for the brand?), and finally, to advocates (are they brand influencers?).

Given their empowerment, customer experiences and service are at the heart of their expectations and are different today. I believe the velocity of customer

today to meet expectations, consumers will just go elsewhere. In some cases this will require a complete overhaul in thinking, revisiting all customer centricity touchpoints – and adding new ones.

Our job as innovators is to make sure that “return on involvement” happens.



ALDO CUNDARI is chairman and CEO of Toronto-based Cundari, strategy’s 2012 Campaign of the Year winner.

We are in the Age of the Consumer. Not to be confused with consumerization, consumer empowerment is supported by customer centricity.

If efficiency through scale defined the last decade, the future requires



More awards shows to enter

**MORE TROPHIES
TO SIT ON**

THE FORMALS

There's a reason it's called "data capture." Form fields are mega-boring, but do they have to be? No way! Here's to the data entry page so beautifully crafted, those fields practically filled themselves.

OH REELYS?

Oh. My. God. Sales up 5,000%. One billion “likes.” And was that James Earl Jones narrating? They took their two-week campaign and turned it into a two-minute cinematic tour de force. I don’t think our case study video even had sound...



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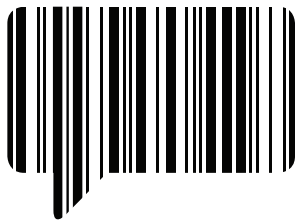
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