

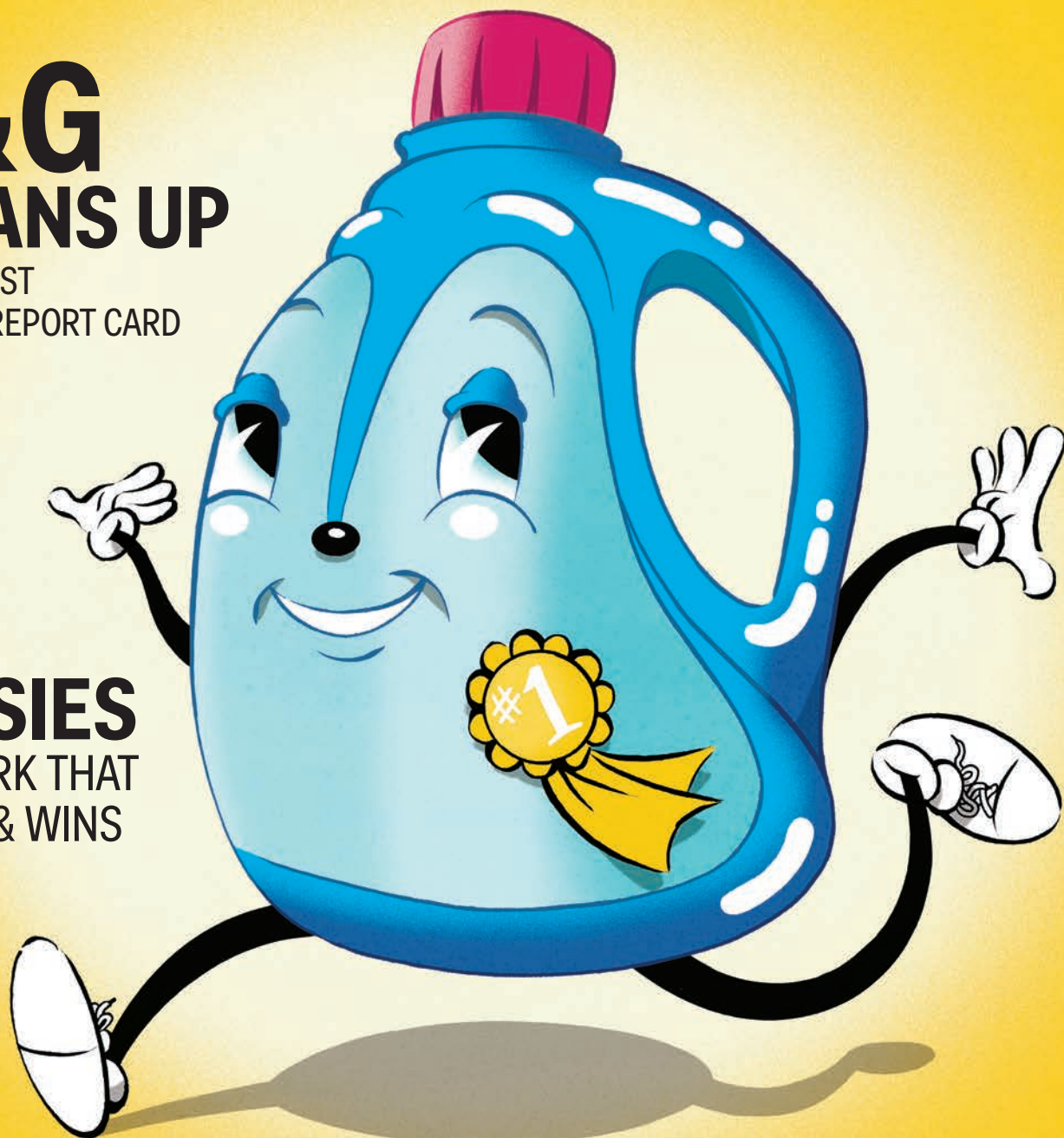
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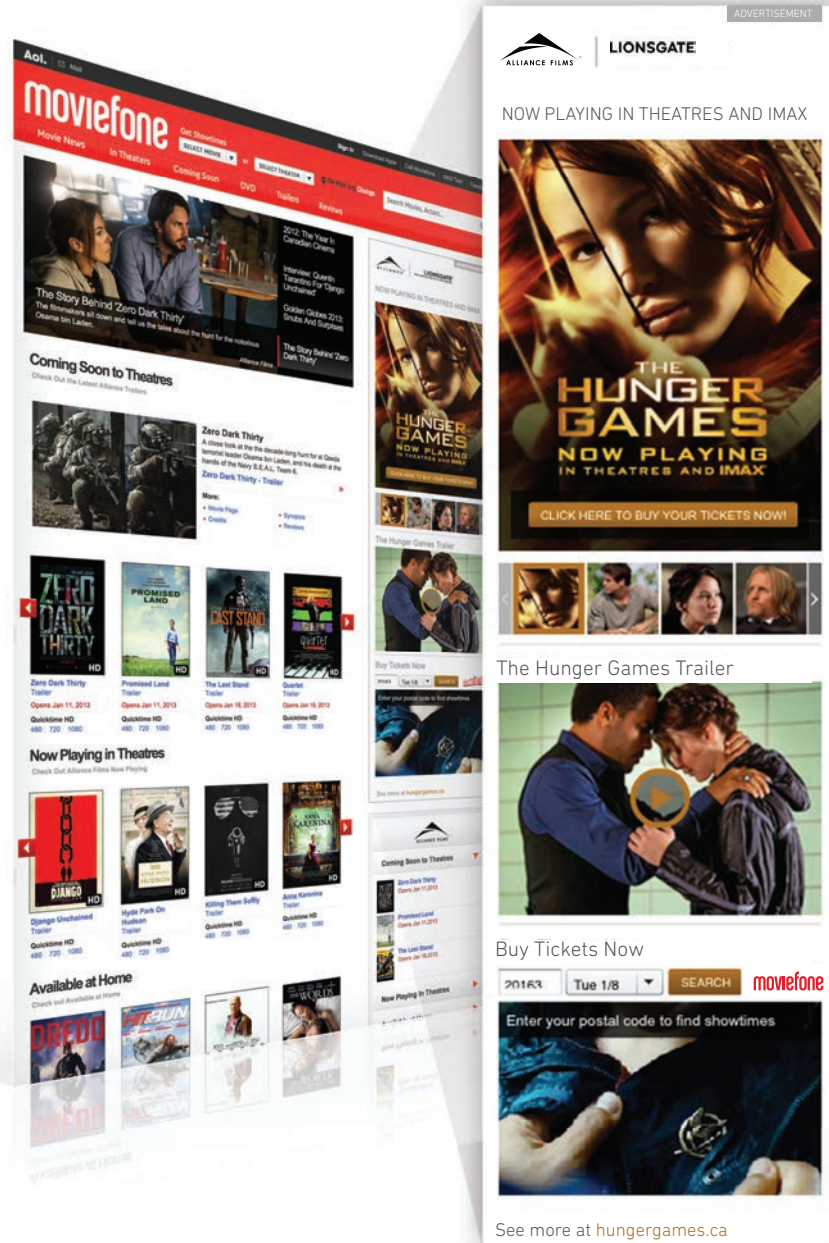


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Project Devil

Congratulations to Entertainment One's Alliance Team on winning the AOL 2012 Devil Awards for their 'The Hunger Games' Devil ad execution.



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*Devil benchmarks from 1H12 Performance Benchmark Report, AOL Internal Data; DoubleClick Benchmarks, Global advertisers, Jan 2010 - December 2010

**AOL Canada/EyeTrackShop advertiser study (Devil vs. Big Box), May 2012



DDB's Autotrader.ca campaign gets the big nod at this year's CASSIES.

12

The Beer Biz

Beer cos copy a marketing page from the winemakers' handbook

21

Creative Report Card

Strategy tallies up the award winners to reveal the top clients, agencies and creatives

31

The CASSIES

The stories behind Canada's most effective ad campaigns

4 Editorial Creativity by the numbers • **8 Upfront** Target pairs up, Nissan debuts a holographic showroom and after years of waiting, NFC is finally poised to take off • **16 Global mobile tour** Industry experts weigh in on which brands are app-solutely best • **18 Media** Agencies and marketers prep for a mobile-first future • **80 Forum** Ken Wong says creativity and analysis are inseparable and Nancy Vonk wants to prevent death by "yes" • **82 Back Page** Grip dishes out brutally honest business cards



ON THE COVER

P&G took the top Brand ranking on the Creative Report Card, rocketing up from 13th spot last year, with many of the wins coming from the cleaning side of the biz. Illustrator Ryan Snook put himself in the shoes of brands such as Cheer and Bounty, responsible for the majority of the ad award nods over the past year, and anthropomorphically depicts their head-of-class joy.

Right smart

Each year *strategy* tallies the major global, national and regional advertising award shows and compiles a comprehensive Canadian score card of the brands, agencies and creatives behind the winningest work. And each year the names that come out on top of our Creative Report Card (CRC) have strong overlap with Canada's best ROI-generating work, the CASSIES winners.

Agency of the Year and Digital AOY Bronze-winning Taxi came fifth on the CRC and earned the most CASSIES this year, taking home six awards, including a bittersweet Sustained Success win for its Mini work. John St. had the second biggest CASSIES haul scooping up five, and came ninth on the CRC (which is quite a coup for a single Toronto-office indie), and also won Silver AOY and DAOY.

DDB took a Gold and Grand Prix at the CASSIES for its AutoTrader work, won the top nod for both Agency of the Year and Digital AOY (with that case as part of its entry), and came in third on the CRC. Lg2, who came fourth on the CRC this year, is also a double CASSIES winner.

Leo, which is becoming a perennial CRC art & copy rankings topper, took home three CASSIES and the second agency spot on CRC this year, and BBDO, the 2011 AOY Gold Sweeper, took the top CRC agency and CD honors. Cundari rocketed to a sixth place CRC finish, and replicated its Cannes Lions record at CASSIES, taking two Golds plus the *Globe and Mail's* Creative Effectiveness prize.

All indicating – if there was any lingering doubt – the linkage between creativity and effectiveness. The winners have in common stories of focused purpose, novel insights and completely open minds as to what form solutions might take. Read the cases and liberally apply the learnings.

The Cundari wins for Pain Squad, an app with a team of doctors and scientists from SickKids as clients – winning at both CASSIES and Cannes – is the poster case for new ways creativity and effectiveness are being channeled. I have a hard-to-impress friend from Newfoundland who would describe the gamification solution to getting kids to record their pain as “right smart.” And I love that this “right smart” idea from Canada is now making a difference around the world.

Strategy's ATOMIC Awards in May and Shopper Innovation Awards in March both focus on innovation and collaboration, often with a tech injection, and we'll be sharing the winning programs to keep triggering ideas.

Working in marketing and advertising has never been more stressful, budgets are under pressure as the volume and complexity of programs expand. That's why taking time to suss out new models, new partners and new M.O.s is both necessary and fascinating.

Happy 2013! It's going to be an interesting year.

Cheers, mm

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

P.S. On the topic of the new creativity, please check out “Are We There Yet?” - Ian Mirlin channeling Warhol, Kerouac and Lennon – at Strategyonline.ca

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FEBRUARY 2013 VOLUME 24, ISSUE 2

www.strategyonline.ca

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SUBSCRIPTION RATES

STRATEGY IS PUBLISHED 12 TIMES PER YEAR BY BRUNICO COMMUNICATIONS LTD.
In Canada: One year CA\$80.00 Two years CA\$144.00
(HST included. Registration #R56051396 RT)
Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

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U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

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strategy



Eyeing the branded content horizon

You wouldn't have to throw a rock very far in our office to hit someone who believes that the most powerful incarnation of persuasive brand messaging is embedded in a compelling story. It's a simple transaction, really. Brand X consistently furnishes me with some kind of content-driven experience or utility that dovetails with my most personal interests and, over time, I become an ardent and loyal fanboy. Is there long-term ROI in that? You bet. Just ask any trilogy-toting transmedia entertainment property.



Is it measurable on a simple campaign basis? Not a chance. Intuitively, the strategy makes sense but it takes a big idea, a large investment of planning and resources, plus multiple partnerships in order to pull it off. And therein lies the steep challenge for the large majority of Canada's brand marketers who have yet to navigate this path.

We feel so strongly about the untapped opportunity here that we are undertaking a company-wide initiative to help marketers bridge the brand-content knowledge and experience gap.

Strategy and our sister publication, *Playback*, are joining forces to create a homegrown Canadian marketplace for brands, agencies and content creators and we're calling it BCON Expo.

On Mar. 28, BCON Expo will showcase the power and results of game-changing integrations and brand-created content, and demystify the process of selecting the right partners and how to work productively with them. It will also provide a series of upfront presentations hosted by Canada's leading media and entertainment companies in the areas of broadcast, publishing and music that will illuminate both their core strengths and their upcoming slate of integration opportunities. We're calling this series "The New Brand Content Upfronts."

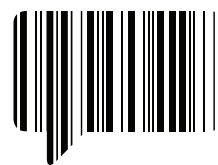
If you're a brand marketer who's investigating brand content and integrations, or is knee-deep in it already, this is the event that brings together all of the partners and opportunities to help you gain insight, meet the market-makers and content partners, and convert your big idea into success.

For more details check it out at bcon.strategyonline.ca.

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

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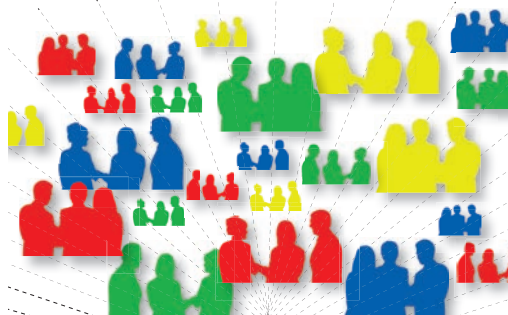
TORONTO | WESTIN HARBOUR CASTLE | MARCH 28, 2013



THE NEW BRAND CONTENT UPFRONTS

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ENGAGING THE MASSES



SPONSORED SUPPLEMENT P. S69

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MARCH 2013

Social Analytics

Commitment date: February 4th

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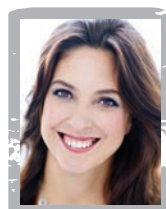
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- Learn practical intel on what's working now
- Receive a sneak preview of upcoming integration opportunities

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A+OMIC

NISSAN'S HOLOGRAPHIC SHOWROOM

By Megan Haynes

At the 2013 Canadian International Auto Show this month, Nissan will unveil a holographic showroom, by AOR TBWA. Straight out of *Minority Report*, the car co will invite consumers behind a curtain where a 3D hologram of its cars will appear – without the use of special glasses.

This is Nissan's second foray into the holographic world, having worked with TBWA in 2012 on a Canada Day execution to create a 3D water show featuring its Altima projected onto a stream of water. This time, the brand will use holographic mirror technology, the same used to create the Tupac Shakur image at the 2012 Coachella concert, to create the life-like (or in this case car-like) picture.

Show attendees will be able to navigate through different vehicle models with a wave of their hands, and Microsoft Kinect technology will let them customize the cars' colour and interior options. They can also rotate the image, all while being filmed and broadcast to the wider Auto Show audience.

The virtual showroom lets participants browse the vehicle at their own pace, without the pressure of a salesperson. Rimi Singh, brand director at TBWA says, "we're finding ways of engaging consumers in a different way."

The intended target is Nissan's buying audience – 25- to 50-year-olds – but Judy Wheeler, director of marketing, Nissan, expects it will be a big draw for kids and parents. The stunt will be tied to social media and on-site participation will be largely driven by staff and TV screens throughout the venue broadcasting the sci-fi-esque demos.

"Our hope is that people who come to the stand say, 'That is so cool, I need to go into a dealership,'" says Wheeler. "There's no doubt in my mind we'll be busy."

TARGET SPROUTS NEW ROOTS

At an event at Toronto's Brickworks on January 24, Target revealed its brand partners for its March launch, including iconic Canadian clothier Roots.

The retailer, with a reputation for inexpensive trendy lines and designer collaborations will kick things off with a Roots line of sweats offered for a limited time between March and June.

"The team here at Target has been spending a lot of time travelling across the country talking to people, and [we] really wanted to make sure that when we launched we had a product that was unique to Canada and resonated well," says Target spokesperson Lisa Gibson. "With Roots, we thought this was just a really great brand and speaks to the iconic nature of Canada."

The retailer also announced it will bring its exclusive partnerships with the Nate Berkus home collection, Sonia Kashuk make-up line and Giada De Laurentiis cookware and cookbook line to Canada, all of which run in the retailer's U.S. locations. The brand will also bring up many of its private label portfolio mainstays, including Archer Farms and Market Pantry on the grocery side and Up and Up, which spans the likes of household products and personal care.

While the first batch of creative, which at press time had not been announced, will focus on the grand opening, subsequent ads will probably focus on the product category side, says Gibson.

"Creative will likely educate Canadian consumers of the value proposition behind each of the brands," she says. "We do have a number of guests who shop across the border, but for those who don't, that'll be a main focus of our PR and marketing effort as we start to open the doors." MH



BRAND CUPID

Who knew *The Hobbit* and Air New Zealand would be a match made in heaven? The pair's flight safety video is a bona fide viral hit, sitting at more than 10 million views at press time. It joins the ranks of other inventive brand couplings, up there with the Harley Davidson and Best Western union or the Lego-shaped Chanel purse. Cool and unique brand partnerships are nothing new, but in this hyper-digital age, a solid pairing can bolster both companies' reach.

Strategy decided to play brand matchmaker just in time for Valentine's Day. Should any of these romantic gift partnerships bear fruit, we'll take a 10% finder's fee.

MATCH MADE IN HEAVEN

Birks – the well-known Canadian jeweler – is a prime destination for Valentine's Day shoppers. On the heels of its partnership with Inniskillin for a snowflake baubles and ice wine pairing, may we suggest a little lace for the most romantic of holidays? Christine's designer lingerie seems like a perfect fit. The Vancouver-based brand, known for dressing the likes of Catherine Zeta-Jones and Cameron Diaz, provides a bit more prestige than the in-every-mall La Senza and La Vie en Rose. Offerings could include a nighty in Birks' signature blue, alongside a lovely necklace. Valentine's lore tells us, nothing says "I love you," like a negligee and diamond combo.



UNLIKELYEST OF PAIRINGS

Of course, we can't forget the lucky man on the Valentine's Day receiving end. Loblaw's and Maple Leaf Foods could partner up to create bacon rose bouquets (bacon cooked in the shape of a rose, placed atop fake stems) for that special man. It could be sold in the flower aisles or alongside Guinness-flavoured Black Label cupcakes and a box of Lot No. 40 Whisky (a new Canadian brew) chocolates by Canadian chocolatier Purdy's, for the ultimate romantic gift. This opens up an opportunity to place the goodies at the liquor-store level as well. And let's face it, women love bacon too, so this really taps into so many target demos.

OPPOSITES ATTRACT

What could be more romantic than a night on the town with champagne table service? Since some of us are still paying off the holiday gift-stravaganza, why not re-version that as a cheap date? With some of its locations now licensed, Cineplex should team up with iconic Veuve Clicquot for a movie and some bubbly. Imagine a Scene-points double bill (perhaps a classic romance like *Roman Holiday* and a new action like *A Good Day to Die Hard*), with flutes passed around to canoodling couples. For an extra fee, attendants can leave the bottle behind in the Magnum-cup holder. MH

RANK THE ZOMBIES

By Megan Haynes

Zombies, it would appear, remain on the rise. With the return of AMC's *The Walking Dead*, and the soon-to-be-released zombie-love-story *Warm Bodies*, *strategy* tuned into zombies in ad-land, where the undead also seem to have an increasing presence. We pitted Heart and Stroke's memorable "Undeading," by Agency59 against Cadbury's "Goopocalypse" monsters, by The Hive, to see who killed it in the zombie genre.



THE UNDEADING	CATEGORY	GOOPOCALYPSE
Stereotypical zombies meander through Toronto's streets.	Zombie originality	Less formulaic Screme Eggs trail green goop in their wake as they murder their suicidal counterpart Crème Eggs.
Literally. Then the zombies start it up again.	Heart stopping action	Think light, fluffy and deliciously oozing Zombies. (Heart stopped only from potential sugar overload.)
Two minutes of terror, with a mini-light of hope, followed by the sad realization that with zombies there can be no happy ending.	Terrifying story arc	Spread across three videos, spans outbreak, hopeless desolation, and finally Crème Egg revenge.
CBC's George Strombo	Celeb endorsement	<i>Strategy's</i> stimulant blog
Author has better understanding of CPR. Still petrified of Zombies.	Effectiveness	Author craved Screme Egg. Bought Screme Egg.
	Winner: The Undeading	

H&M COMPLETES THE CLOTHING LOOP

By Jennifer Horn

H&M is thinking and acting globally nowadays, launching a garment collecting initiative in 48 markets worldwide. The retailer is inviting shoppers to donate unwanted clothing (from any brand, in any condition) to H&M stores where they will later be reprocessed (re-used as second hand clothing or recycled into other goods) by I:Collect. In return, for every grocery- to garbage-bag size of clothing dropped in bins at cashiers, H&M shoppers will be given \$5 off their next \$30 purchase.

Admittedly, other retailers have similarly recycled second-hand clothing in stores – Marks & Spencer launched a “schwopping”

program where U.K. shoppers were asked to give back an item of used clothing for every purchase they make in the store. However this is the first time a retailer has activated a garment repurposing program on a global scale, says Emily Scarlett, communications, press manager, H&M Canada.

“Sustainability is a shared responsibility for the whole world, not just one country versus another,” she adds. “We’re a global company and one of the things that we pride ourselves

in is that whether you’re in a store in Toronto, Paris or Milan, you get the same experience. You see the same advertising, the same clothes. It’s important that we maintain that consistency.”

Every spring, for the past three years, H&M has revealed a Conscious Collection made entirely of sustainable materials. The full-house line is designed for kids and teens, women and men, and is typically promoted with television spots, out-of-home, magazine and online ads, with this year being the first to feature the garment collection program in the creative.

Prior to the March campaign, H&M stores will display signage for the program, from windows to mirror decals in changing rooms as part of a soft launch, she adds. Creative for all markets will be done in-house at its headquarters in Stockholm, with media handled by MediaCom in Canada.



UNILEVER RAMPS UP GUY GROOMING

Unilever joins the increasingly crowded men’s facial product world, introducing Face Range, its latest from Dove Men+Care. Shipped on Jan. 27, the line is expected to roll out in early to mid-February alongside other men’s grooming products. This extends the Dove line and continues Unilever’s push into men’s grooming, which began with Axe 10 years ago and has picked up steam recently with the introduction of Vaseline Men in 2009, Men+Care line in 2010, and Clear Scalp Men in 2012, says Sharon McLeod, VP marketing, Unilever.

Dove’s Face Range comes on the heels of Unilever’s global announcement that its Axe brand would send 22 people into space to kick off its Apollo shower line. The global campaign, by London-based BBH, will feature TV spots and cinema pre-roll, as well as print and online ads. There will also be nationwide experiential events, a sampling program and Facebook content promoting the contest.

Looking ahead to 2013, McLeod says the men category offers a great opportunity, but as it’s still a relatively new area a lot of the marketing will encourage trial and adoption. Creative for Face Range will be in the same vein as previous work for Men+Care. (It’s most recent campaign featured former NHLer Wendel Clark with the message that if he cares for his skin, it’s okay for all men.) The CPG co will work with Ogilvy on creative, OgilvyOne for digital, Capital C for promotional work, Integrated on in-store material and Mindshare for the media buy.

“These brands are really talking to men in men’s language, with products specifically designed for them. And men are really loving it,” she says, adding that each of its men-focused lines top their respective categories. “We think that the introduction of face care will be really well received because these are brands they’re already using.”

Indeed, competitor L’Oreal’s research shows that even though only 40% of men use skin care, those who do are overwhelmingly loyal to the brand introduced to them (most often by a partner).

The men’s line is the latest in a flurry of 2013 launches for Unilever, which bowed 24 new products across seven lines in its beauty and grooming portfolio in January. **MH**

With files from Jordan Twiss



NFC

TAGGED AS TRENDING

By Val Maloney

Near field communication (NFC) might be entering 2013 still flying under the radar in terms of mass market reach, but that is set to change. A recent study from Gauge Mobile Solutions says 80% of smartphones in Canada will be NFC enabled by 2016. Currently about 16% of devices in the country can use NFC tags.

A stat from Clear Channel and PosterScope cited in the Gauge Mobile Solutions study says that of 1,000 smartphone owners polled in the U.S. and U.K.,

88% said they would consider using NFC to interact with a smartposter that interested them. The top triggers were downloading special offers (85%) or getting location info and directions (84%).

Free stuff is also a good incentive. Samsung Canada recently used NFC to showcase its S beam feature during a launch campaign for the Samsung Galaxy S III and the Note II, which wrapped in January.

Targeting young urban professionals aged 18 to 35, the North America-wide campaign with creative from Cheil and media by Starcom MediaVest

used posters with NFC tags, allowing passersby in high traffic areas such as Toronto's Path system and at the Metrotown Mall in Burnaby, B.C. to download an exclusive new tune every week.

Ken Price, director of marketing for mobile

communications, Samsung Canada says it's the first time the brand has used NFC. "[The campaign] builds on the idea of the sharing capability of the phone for more than just traditional messaging or social media," he says.

He says the campaign was experimental, adding there are plans to roll out NFC to more locations and promotional uses in the near future. For example, he says the brand had thousands of "tech tiles" with NFC chips on them outside venues in Las Vegas during the recent Consumer Electronics Show (CES) which allowed passersby to scan not only for songs, but also things like directions and product info.

According to the Gauge report, NFC is now mainly used by credit card companies to make mobile payments easier, but Tony Vassiliev, co-founder and CEO, Gauge Mobile Solutions, says NFC has great potential for marketers in OOH, POS or print ads, noting that the technology will allow brands to raise awareness and engage consumers by giving them single-tap access to content, such as ticket purchases or coupons.

One of the bigger barriers to entry for marketers is price, which currently ranges from 25 cents to one dollar per NFC tag, says Vassiliev. He says once the price drops below 10 cents per tag (which he expects to happen by the end of the year), it will be more economical for marketers. He points to experiential events, street-level executions and in-store as areas with big potential.

"In terms of actual chips being used in the day-to-day world, I see them being used a lot in packaging," he says. "Instead of a QR code you will be able to tap your phone against the product and find out more information."



CUNDARI PROVES EFFECTIVE



Not a carbon-copy of the Cannes Creative Effectiveness Lion, however mirroring similarly stringent criteria, the Globe Effectiveness Prize was awarded to "Pain Squad" at this year's CASSIES. To be eligible for this award (presented by the *Globe and Mail* in its second year), the case had to have picked up at least one Lion at the Cannes Advertising Festival, as well as an accolade at the CASSIES. Cundari did so for its client SickKids, snagging two Golds at Cannes and another at the CASSIES for the app, which is designed to help kids monitor their condition. The *Globe* prize includes a fully paid entry into this year's Cannes Effectiveness category (where the agency will vie for the Lion), and a full-week delegate pass to the festival for the client. JH

BEER BORROWS VINEYARD TECHNIQUES

Amid falling sales for mass brands and increased competition from craft beers, wine and spirits, the big beer cos copied a page out of wine marketers' handbooks

BY MEGAN HAYNES



Above: Molson's Rickard's partnered with the Dairy Farmers of Canada to pair off the brand's beer with various cheeses.

Hold up the glass to the light to examine its amber colour, says Justin Lamontagne. Give it a bit of a swirl to release the flavours, and draw a few short sniffs to get a sense of the aromas (hints of coffee and chocolate). Next to him, there's a drawer full of spices in jars, including nutmeg, allspice, cinnamon and bubblegum to help people identify what they smell. Now take a sip to cleanse the palette, followed by a deep gulp – it's got a light caramel taste, but then goes down bitter.

This is not a whiskey or a wine tasting, although Lamontagne, national trade manager of Six Pints, Molson Coors craft brewing arm, says the process is remarkably similar. This is a beer tasting.

He's laid out a platter of cheese and a flight of four small glasses of beer, all brewed in house at the Beer Academy, which serves as a head office for Six Pints, as well as an event space, and a place for consumers to grab a pint after work. But most importantly, the Beer Academy in

downtown Toronto is meant to educate people about beer and is part of a growing movement by the big beer cos to turn the tide on falling beer sales.

"For a long time, beer sold on sex and sport and against each other," he says. "What we're trying to do is celebrate beer for the sake of beer. To do that, we took a page from the wine connoisseurs' handbook."

Once upon a time, beer handily dominated the marketplace, with a 52% share of all alcoholic consumption as of 2000. But over the past decade, beer shares have consistently slipped, now sitting now at 45% of all alcohol purchased, while wine captured a 30% share (up from 23% in 2000) according to Statistics Canada.

Add the increased marketing presence of spirits (with a boom in flavoured liquors) and the popular craft-brewing movement, and a recent BMO analysis says domestic brews will have a hard time recovering the ground they lost over the past decade.

This is due largely to the rise of millennial

drinkers who don't identify with a particular alcohol and a health-conscious aging population, with a more discerning palate.

Beer has traditionally offered a limited range of flavours, says Bensimon Byrne's Max Valiquette, managing director of strategy, where he works with Canada's biggest wine producer Constellation, and has worked with Molson as a consultant in the past. The marketing message was women in skimpy outfits, and the taste was "cold," he says. "Now consumers are demanding an entirely different experience out of beer than they were before."

Digital and social media accelerated the pace at which consumers choose new and different products, exploring taste and flavours based on friend recommendations and the ability to easily search out new styles (such as light porters or India pale lagers). Where once people were ardent beer or scotch drinkers (or even Canadian or Blue drinkers) now, they're whatever-suits-their-fancy drinkers.

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To combat this, the past few years has seen a flurry of activity from Molson Coors, Anheuser-Busch Inbev (brewers of Labatt and Kokanee), Moosehead and Sleeman, with the introduction of new cocktail-inspired beers, such as Bud Light's Lime Mojito, and the gobbling up of smaller craft arms, such as Sleeman's purchase of Unibroue, providing intriguing options to please the consumer's more adventurous palate. But more choice results in more competition for coveted share and an increasingly crowded shelf.

"It's what wine has always been about," Valiquette adds. "You've always had a huge number of choices and then expect the experts in your network to recommend a wine." Wine, in essence, has always been about helping the consumer make the right choice at the right moment – be it at the dinner table or before a party, through wine reviews, a sommelier's suggestion or an eye-catching award-boasting package.

Food pairings, enhanced retail experience and education designed to help consumers choose the right product are just some of the wine-like methods

beer marketers are testing, notes Valiquette. Re-educating the consumer is where efforts like the Beer Academy come in.

Consumers are taught how to taste beer properly, how to pair with foods, what glassware fits which style of beer (a long thin glass for a lager versus a tulip-shaped glass for a darker ale)

or even peek into the brewing process – a remarkably similar experience to better-known Niagara wine-tasting tours.

"A more educated population will help bring more people to beer. We're not going to tell a craft-beer enthusiast anything they



Havarti and Heineken and aged cheddar and Rickard's receive the spotlight in Molson's "Made to Match" promo.

don't know," says Lamontagne. "We're here to connect with people who are new to beer or aren't familiar with how beer can accommodate different purposes."

The Beer Academy has seen steady growth since it opened in June 2012, and beer tasting classes fill quickly. It is a model Six Pints wants to explore nationally.

Six Pints, a subsidiary company of Molson, was created when the brew giant purchased Ontario's Creemore and B.C.-based Granville Island craft brewers and operates independently of the parent. But Debra Kavchak-Taylor, VP beer reverence, Molson Coors, says the Beer Academy offers a great opportunity for Molson, offering an upward halo-effect and helping to dispel some myths surrounding beer (such as it only pairs with chicken wings and its occasion-range is from the sports arena to the dock).

But Molson Coors hasn't invested all its educational eggs in the Beer Academy. It has taken a more teaching-friendly tone in some of its marketing efforts, she says. Her position – VP beer reverence, created in late 2011 – is dedicated to promoting the love of and igniting passion for beer across all of Molson's brands. She's the new beer

cheerleader. She regularly hosts beer and cheese tasting classes (which she says is a better match than wine and cheese), teaches employees to do the same, and works with the different marketing teams to create promotions across multiple brands.

"It's amazing how many opportunities we were missing because it was a beer opportunity, not a brand opportunity," Kavchak-Taylor says.

She points to the November "Made to Match" campaign – which drove back to Thebeerhost.ca and promoted beer and cheese pairings – as an example of a cross-branded "love of beer" promotion, rather than a Heineken or Canadian push.

The campaign, by Potion and supported by radio, mobile, digital, and social media, featured a branded-free guide on how to introduce beer into cooking, a beer and cheese pairing guide (such as lagers with Havarti), and instructions on which glasses were best for which styles. Drill down deeper and consumers will find suggested cheese pairings for Molson brands. Hard-copy recipe books were distributed, while QR codes downloaded ingredient shopping lists to users' smartphones. The website scored more than 88,000 visitors, more

than 2,000 recipe books were dished out and 2,800 QR codes were scanned.

And while she says her inaugural year in the role was largely spent building the love of beer internally (with a pickup of consumer-facing marketing efforts in the latter half of 2012) a bigger outward push, with more teaching-style events and cross-brand campaigns is slated for 2013. "We're going to start spreading the love."

At Unibroue, Sleeman's mass distributed craft arm, its beer sommelier leads the love-spreading charge on education. Speaking at more than 150

events a year at liquor and grocery stores across the country, Sylvain Bouchard leads classes on how to taste beers and what to look for, but he also has a crucial role in telling the story behind Unibroue's product lineup, says Patricia Gagnon, director of marketing for Unibroue.

Each of its brands have carefully crafted myths behind them, such as La Fin du



Wines often win the consumer at the shelf level, with bottle and label design helping brands stand out or give the appearance of prestige through a prominent display of award wins, abetted by signages indicating scores and rave reviews. Within the beer world, labels offer little in the way of differentiating (Sleeman, Molson Canadian and Labatt Blue all feature the maple leaf prominently, while Alexander Keith's and Moosehead both feature antlered deer).

Unibroue's labels, on the other hand, feature reproduced paintings by Asaf Mirza, with everything from a castle beside rapids to canoeists paddling towards a devil. "It's art," says Gagnon. "That's why it's different." And it's working. Since 2004, Unibroue has seen its share rise steadily, while the rest of the beer world's dips.

It helps that Unibroue's award-winning selection (which is also often prominently featured on packaging) offers a wide variety of flavours, making it easier to connect beer with food. This allows gastro-pub and foodie-like restaurants to embrace the brand. For example, its Noir de Chambly with traces of coffee and licorice is perfectly paired with sushi, while it's Don De Dieu with hints of fruitcake and vanilla complements sausage or white meats.

"Historically, people look at wine as the beverage of choice to be paired with food," says Arielle Loeb, director of marketing for high-end and specialty beers at Labatt. "But the conversation around beer and food is centuries old in Europe. We're just starting to see it emerge in North America."


She points to the "Best of Belgium" campaign around Labatt's Belgian brands, Stella Artois and Leffe (Blonde and Brune) as a good example. The 360 campaign, by Toronto's Grip and U.K.-based Mother, extended the brand story and changed perceptions beer and fine food don't mix.



Labatt's Best of Belgium puts the focus on growing the trio's brand story.

The traditional TV and OOH was complemented by a retailer and restaurant partnership at Toronto's Bier Marks highlighting food pairings as well as educating consumers on beer glass etiquette. Four thousand booklets with recipes and the beer's history were distributed to bring the message home with consumers. The Bier Markt saw a 44% sales lift for the trio of brands, and gave out more than 60,000 free sets of glassware at 190 retailers to emphasize certain beers need to go in certain glasses.

Pairing with food was just one component of this campaign, but it's also something Loeb expects to see more of in the future.

Of course, while food pairing and a more shopper-friendly experience will help beer compete in an increasingly wine-friendly environment, Loeb recognizes that changing attitudes towards beer won't happen overnight. "You walk into restaurants and you see wine glasses on the table," she says. "This is a long-term proposition." 

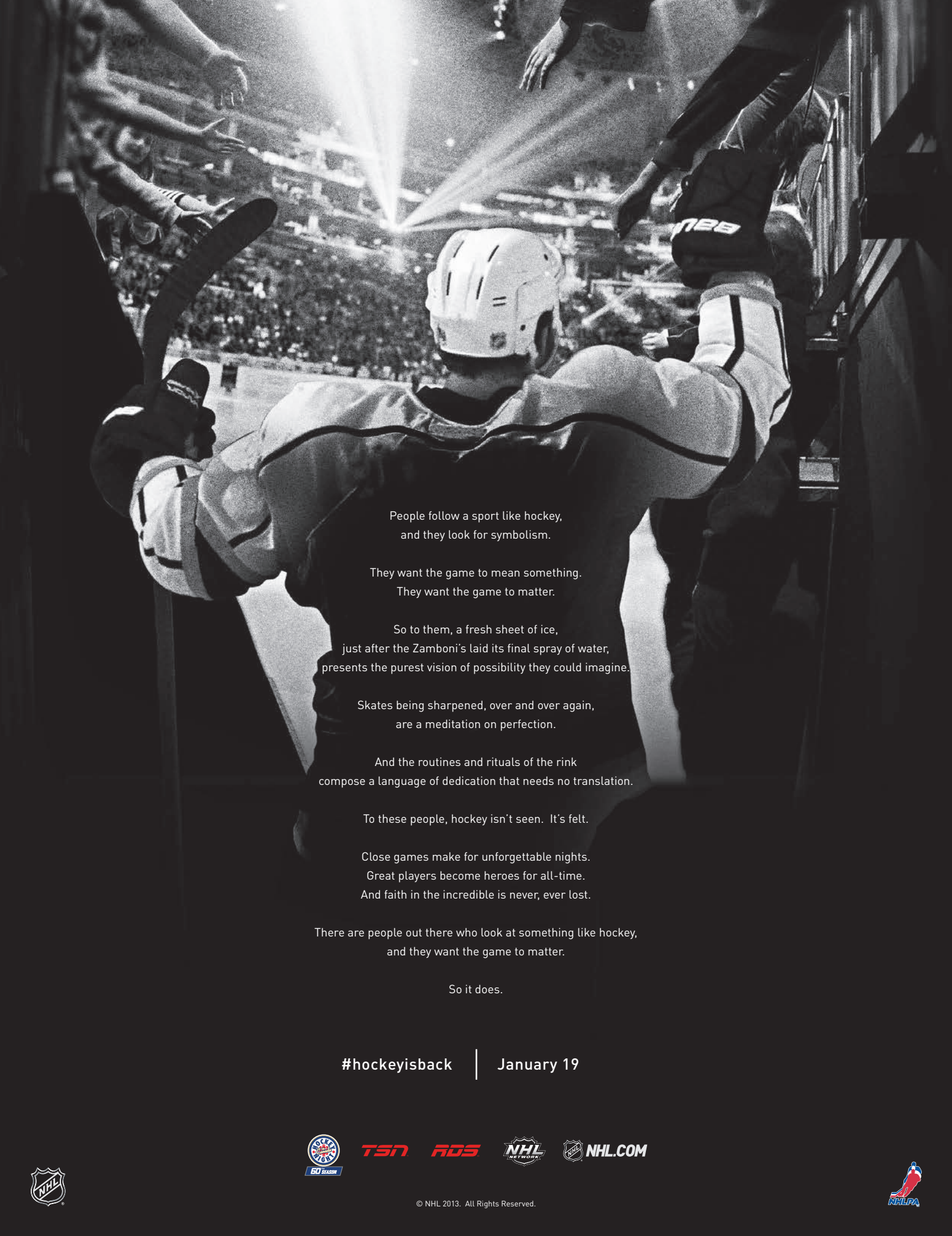


Above: Lamontagne leads a group through a cheese and beer tasting.

Centre: Unibroue uses its packaging to stand out on the shelf.

Monde, brewed in honour of the first Canadian explorers who believed they had reached the end of the world when they arrived in Quebec.

But while Bouchard preaches the story to live audiences and digital gives the beers' tales a virtual life, with 80% of its sales occurring at retail Unibroue relies heavily on its packaging to sell its story...and itself.



People follow a sport like hockey,
and they look for symbolism.

They want the game to mean something.
They want the game to matter.

So to them, a fresh sheet of ice,
just after the Zamboni's laid its final spray of water,
presents the purest vision of possibility they could imagine.

Skates being sharpened, over and over again,
are a meditation on perfection.

And the routines and rituals of the rink
compose a language of dedication that needs no translation.

To these people, hockey isn't seen. It's felt.

Close games make for unforgettable nights.
Great players become heroes for all-time.
And faith in the incredible is never, ever lost.

There are people out there who look at something like hockey,
and they want the game to matter.

So it does.

#hockeyisback

January 19



TSN

RDS



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Mobile: who's doing it best

BY MEGAN HAYNES



Will 2013 finally be the year of mobile? It was a hot topic last year, but while we saw some cool executions and useful apps, Canadian brands have been slow to hop on the smartphone bandwagon.

In hopes that we'll catch up north of the border, we invited industry experts to weigh in on their favourite mobile-related executions, apps or campaigns of the past year – both globally and locally – to offer some inspiration.

So strap in and pull out your (iPhone) passbook for *strategy's* global mobile tour.

iOS insight: Band-Aid's AR Muppets add TLC USP



Brent Choi, CCO,
Cundari

Johnson & Johnson's Band-Aid "Magic Vision" iOS app, by JWT New York, uses specially marked Band-Aids and augmented reality to bring kids' bandages to life with Disney's famous muppets. Parents download the app and hold their iOS device to the Band-Aid, digitally animating Kermit and co.

The Muppet Band-Aids "entertain the hurt away"

through humour, loveable characters and the magic of augmented reality.

This idea was based on the really great insight that Band-Aids are for minor scrapes and cuts. Whether the bandages are more absorbent, stickier or waterproof, it doesn't get to core of why they're used. For anyone who has kids, you know that the bandage plays a huge placebo-type role in TLC. Kids may not even need one, but it often represents the parent coming to the rescue. That's the real emotional reason why the product is used and every parent knows it.

App as buzz builder: Rethink Breast Cancer's reminder men

Apps like Rethink Breast Cancer's "Your Man Reminder" are a real indication of where our industry is going when it comes to technology. The iOS app by Toronto's John St. uses shirtless, toned men to remind women to screen themselves for signs of breast cancer.

The strategy of using entertainment to make a routine task more fun is always a great idea. But the more ingenious thinking here is that the

promotion and word-of-mouth associated with the app has created huge awareness for breast cancer self-examination and the organization Rethink Breast Cancer. The app will help thousands, but the promotion has reached millions. It's also done a great job in helping to build the brand as a "modern" charity for breast cancer research.

On a side note, I can't wait for the "Your Woman Reminder" App for testicular cancer.



Gap's NFC-enabled fashion critics



Derek Joynt and Martin Rydlo,
partners, Infield Marketing

Gap Japan recently experimented with a digital shopping enhancer at two of its Tokyo stores. Customers received an NFC-enabled bracelet when they walked in and were encouraged to judge staff outfits. If they liked

one, they gave that person's smartphone a "high five."

Touching the bracelet to the device triggered a cheer from the phone, registered a vote for that outfit, sent an image to the bracelet wearer's Facebook page and rewarded him or her with a 20% discount. It increased shopper engagement with Gap staff and generated insights on which outfits scored best with shoppers.



i.want powers social shopping

The i.want app, by Toronto-based app developer The Working Group and Niles Inc., makes shopping and sharing easy. The Pinterest-style app lets shoppers organize products into categories like "looking sharp" and "things I want to live with." Items are ranked with happy "I would like this" to melting "OMG I need this" smiley faces. Sharing pictures is easy through Facebook and Twitter, and the retail-agnostic approach puts the product in focus rather than the price. It would be interesting to see local retailers encourage its use in stores to push products on the web. The month-old app has already topped U.S. and Russian download charts.



Levi's curated catalogue



Sean Weller,
strategy director,
Blast Radius

To launch its fall collection, Levi's partnered with U.S.-based OMD and Flipboard (an app that curates magazines' social feeds for its roughly 20 million users) to create a catalogue that lives on Flipboard's app (the first digitally shoppable catalogue).

It includes articles, Instagram photos and insider videos curated by the Levi's team. Users could share the collection through social media or make a purchase without leaving the app. Look for more brands to develop deeper mobile partnerships that bring storytelling to life while seamlessly blending social media and e-commerce.



Red Tomato delivers VIP treatment



Nikki Hellyer,
director of
marketing,
Future Shop

I love the Cannes-winning, super simple, but incredibly effective mobile campaign out of Dubai from Red Tomato Pizza and TBWA\RAAD. Launched in March, Red Tomato gave its best customers a VIP fridge magnet, which is connected via Bluetooth to a smartphone pre-loaded with their order preferences.

Customers pop the magnet onto their fridge and have a pizza delivered literally at the touch of a button.

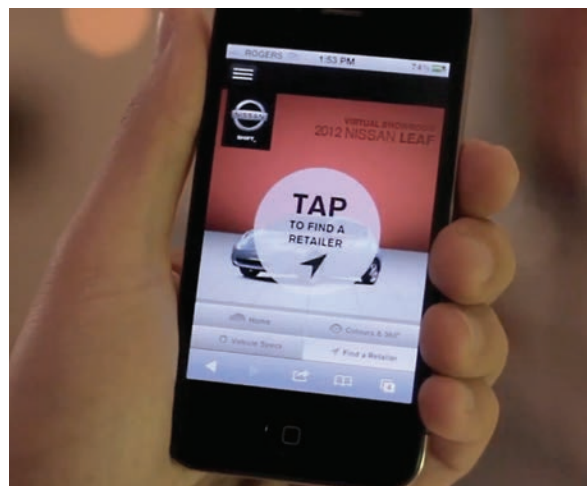
The magic here is rewarding customers by making life easier while also creating sales. I order the same thing repeatedly and would love a company that understands my preferences and demonstrates it with such simplicity.



Infiniti's app-free virtual tour

Two thumbs up to Infiniti, Olive Media and TBWA for breaking free from static mobile ads and creating what's touted as a first-of-its-kind.

The gist is that you move from a standard ad unit to an actual tour of the Infiniti JX by physically moving yourself, your iPad and your fingers (via pinching and swiping). When you turn, the image turns. It gives you a great sense of the features and lets you see the car from any seat within the vehicle.



It's a very effective way to not only engage your target audience, but wow them while eliminating the overzealous salesperson breathing down their necks. I have several unused apps cluttering my phone and iPad, so for me the idea of advertisers moving into app-free engagement is pretty cool.

MARKETING'S MOBILE-FIRST FUTURE

BY GRANT SURRIDGE

Media buyers react to signs that mobile is finally ready to realize its potential as an ad channel



The Angry Birds are everywhere. The massively popular video game that has been downloaded more than a billion times on smartphones around the world symbolizes not only the exploding popularity of mobile gaming but the increasingly intimate relationship people enjoy with their mobile devices. When the game's creator said in late December it would make an *Angry Birds* 3D movie, it represented something of a landmark: a complete reversal of the traditional model of building a consumer products program from a popular film franchise.

In a presentation during New York's Ad Week last October, MEC's

chief global strategy officer Melanie Varley cited the Angry Birds empire (which includes clothing and toys) as part of the first generation of companies that see mobile as the first consumer touchpoint.

But beyond a small group of companies built around a mobile-first strategy – like Rovio Entertainment (makers of Angry Birds) and the wildly popular photo-sharing service Instagram – are brands for which mobile represents a growing piece of the marketing mix. Varley says movie studios, retailers and any company with transactional opportunities like eBay, have become aggressive in the mobile space. For global clients like Paramount, MEC often creates

a mobile campaign around the studio's content, involving spinoffs, games or ticket giveaways. "Mobile has become very, very central to the work we do," says Varley in an interview. "Paid-for media tends to then wrap around that."

Movie studios like mobile marketing because it targets a young, constantly plugged-in demo. And mobile can also help movies come to life right at the consumers' fingertips. Varley says the latest devices offer a "multi-sensory, immersive experience, involving video, animation, sound, vibration, tapping, swiping and pinching – something no other device can offer." When Paramount released *Transformers 3: Dark of the Moon*

last year, it created mobile media ads that allowed people to watch exclusive trailers and download wallpaper for their device. Key from a transactional viewpoint was the ability to click through and buy tickets to the movie immediately.

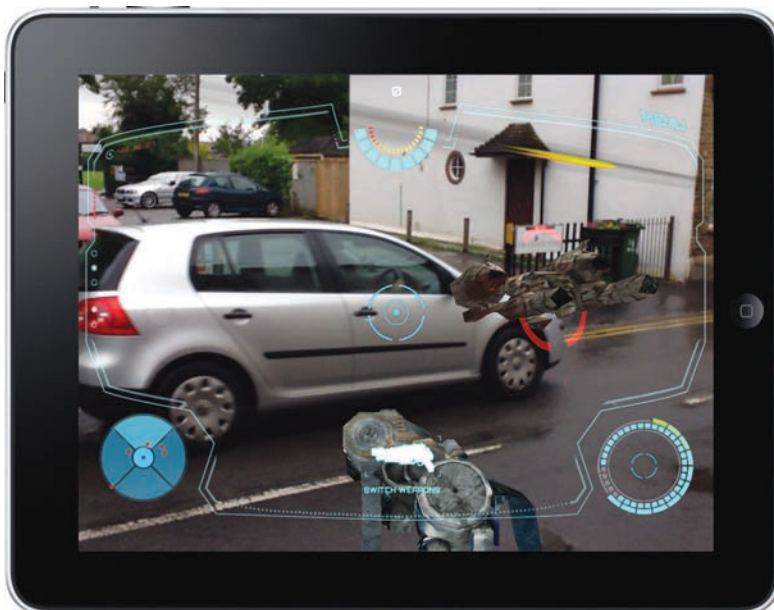
People could download an app called *Transformers 3: Defend the Earth*, an augmented reality game played by aiming a device's camera at the movie's promotional posters. The AR game overlaid the *Transformers* characters onto a person's physical surroundings and was downloaded more than 350,000 times. Paramount ran a similar campaign for *Madagascar 3*, integrating film characters into the popular Talking Tom Cat app.

In the Canadian market, MEC

example of mobile marketing.

Brands want campaigns that can be used across a number of different platforms – creative on a billboard that can also be viewed vertically on a smartphone screen for example – as opposed to platform-specific executions like mobile-phone coupons, says Claude Carrier, president of DentsuBos Toronto. He says clients now look to mobile out of practical necessities rather than a desire to be on the vanguard.

For example, DentsuBos client Toyota Scion starts much of its strategic thinking around mobile devices. Creative is optimized for the mobile experience first because the brand wants to reach younger, digitally native consumers. And



The *Transformers* AR app, with 350,000 downloads, was an important part of the movie's marketing mix.

Interaction VP and managing partner Derek Bhopalsingh says client Molson Coors has made mobile a main pillar in its communications planning with apps like a branded patio-finder. He points to Microsoft's recent giant tablet OOH installation, featuring the Huffington Post app, as a good

if a brand doesn't have the ad budget for extensive television buys but still wants to do video, creative that can live both on larger screen computers and smaller smartphones makes sense.

As more advertising dollars move to the mobile space, media agencies must evolve. Varely says within two

MOBILE BY THE NUMBERS

- A U.S. advertising forecast released by ZenithOptimedia in December showed that while spending on mobile remains small in absolute terms it is the fastest growing channel, rising almost 60% over the last year compared with 37% for social media and 29% for online video.
- In Canada, ZenithOptimedia predicts mobile ad investment will be six times greater in 2015 than in 2011, while the overall ad market will grow only 15.6% during the same period.
- Mary Meeker, from U.S.-based private equity firm Kleiner Perkins, recently authored a study showing people spend about 10% of their content-viewing time on mobile devices, yet the channel accounts for only about 1% of marketers' ad budgets. Contrast that with print, which consumes about 25% of budgets and accounts for only 7% of time consumers spend viewing content.
- Recent figures from the Alliance of Audited Media show 90% of North American media brands have a mobile presence, up from 50% three years ago.
- Google says 30% of searches worldwide are now done via a mobile device.

years its top 10 to 15 geographies will have a mobile strategy team or strategist in place. Andy Wasef, head of mobile and emerging platforms at MEC, leads a team of seven people in New York devoted to mobile media planning and other emerging technologies such as radio-frequency identification (RFID) and NFC. Just two years ago, the team consisted of him alone.

Bhopalsingh says MEC employs integration specialists in Canada but does not yet have people devoted strictly to mobile, though they liaise with the New York team.

Carrier echoes this sentiment, saying it no longer makes sense to employ two different people to plan media for an audience that watches TV at home during primetime and another audience that watches the same content on their smartphone. "Everyone that we're raising as media planners now have to run the gamut," says Carrier.

The emergence of mobile as a major marketing channel has been around the corner for years. But difficulty in serving compelling messaging on small screens, a dizzying array of options when it comes to placing ads and the lack of an agreed-upon measuring system has stalled ad spending.

While the overall amount of money advertisers spend on mobile remains relatively small, the widespread penetration of smartphones and tablets, surging popularity of apps and social media channels like Twitter, Facebook and the music-streaming service Pandora are making mobile a more viable option.

"There's been an evolution, that's for sure," says Patricia Gray, director of digital solutions, Media Experts. She says many of the issues that previously plagued mobile are being resolved. Ad

Toyota Scion marketing often features mobile ads aimed at younger demos.



WE KNOW HOW TO PUT MOBILE ADS IN FRONT OF THE RIGHT AUDIENCE, NOW WE NEED TO MAKE SURE WE ARE PROVIDING THE RIGHT HOOK

formats have grown from small banners to uniform smartphone screen sized ads that can take over the display or appear between page loads. Users can now watch video, play games or tweet directly from mobile ads. Moreover, audience size has grown to the point where there is now enough inventory to make real-time bidding a reality.

Media agency Carat employs a dedicated digital team in Canada staffed with people who focus more on mobile. VP digital media and brand experience Geneviève Guay says her agency has seen increased investment in mobile. She sees big opportunity among native

applications such as calendars and cameras. "Campaigns that use the native function of [phones] are great. We don't see a lot of click to calendar and I think it's a function we should use more often," she says.

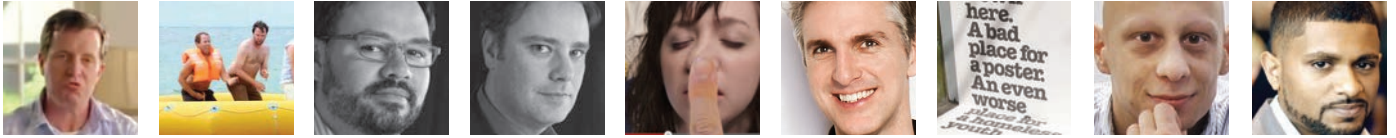
Agencies devoted solely to mobile have sprung up around the world. RingRing Media was a small agency focused entirely on purchasing mobile ad space for clients before it was bought by U.S.-based Amobee and integrated into its business. Varley says there isn't yet a profitable business focusing solely on mobile media buying and planning but she expects change within two years. "We're getting a lot of requests for presentations and workshop sessions, and usually the money follows that," she says.

A big challenge moving forward is understanding how mobile has changed the consumer journey. While the time people spend with their phones is soaring, buyers must understand how mobile interacts with other digital connection points, like time spent at a desk with a PC or on the sofa in front of the TV.

As more people carry smartphones it means every media channel becomes multi-dimensional – even transit ads and magazine spreads come to life through QR codes, RFID and NFC technology.

Inferring when consumers are most receptive to brand advertising is the next objective. "Our goal is to become more effective at engaging people in those pockets of time when the mobile is out and they are waiting for a bus," says Media Experts' Gray. "We know how to put mobile ads in front of the right audience for the right price. Now we need to make sure we are picking the right time and providing the right hook." 

CREATIVE



REPORT CARD

This could have been anybody's race. In the end, it was BBDO and Leo Burnett that rocked the awards circuit, hauling home more trophies than their rivals.

The former claims top Agency and top Creative Director as well as runner-up Brand (Wrigley). The latter boasts our top Brand (P&G) as its client and employs the top Art Director and Copywriter.

Compiling and computing over a thousand awards lets *strategy* take a bigger picture look at where agencies outrival others. For instance, Draftfcb scored top marks for radio executions, while Cundari showed it has the know-how to pull off international wins for its mobile work.

This isn't to say agencies put all their eggs in one basket. Creative fortes fuel development across the board, as agencies implement labs that support innovation and structures that propel collaboration.

Read on to see who made the grade this year, and more.

2 0 1 3

BY JENNIFER HORN

BRAND WINNER

P&G MOVES BEYOND MOM

BY GRANT SURRIDGE

"In lab tests, Bounty absorbs twice as much as the bargain brand." That line (or something similar) has long been standard in creative for paper towels and other household cleaning goods, complete with a split television screen or magazine page showing the brand-name paper towel predictably enjoying more success. It's the type of direct comparison aimed at moms P&G broke away from this year in a series of award-winning campaigns that helped it win top brand in *strategy's* 2013 Creative Report Card.

Bounty's "Picks it up" campaign by Leo Burnett won Silver, Bronze and five merits in various categories at the One Show. It featured striking OOH images of a single paper towel soaking up a meal's worth of spill. P&G's Bounce, known for creative comparing the clothing on people who did and didn't use fabric softener, also enjoyed award-circuit success with its "Pet Hair Repellent" campaign (also by Leo Burnett), picking up three Bronze at the Marketing Awards.

The most striking departure was the LIAA Bronze-winning "Dig It! Get It!" campaign Leo Burnett worked on for Cheer. P&G wanted to introduce the brand to a younger demo, so it partnered with band Strange Talk to create an interactive music video. People could click on different products they liked and have an opportunity to win them, along with a sample of Cheer.

And last year, for the first time, P&G's Tide television commercials featured a man doing laundry. The spots showed a self-proclaimed stay-at-home dad proudly folding clothes. It was hailed as seminal (and overdue) in the advertising community, but the shift merely reflects the brand's response to its changing consumer profile.

Left: P&G debuted its first-ever TV spot featuring a man doing laundry for Tide.

Right: Cheer broke from detergent convention with its "Dig It! Get It!" music video out of Leo Burnett, that let viewers click-to-win things in the Strange Talk clip



The CPG company also debuted foolproof items like Tide's Pod packets, which contain a pre-selected dose of detergent. The pods have been a smash success, with the brand predicting first-year sales of close to half-a-billion dollars in North America.

"We make these innovations relevant by being in touch with our consumers - who they are; how they perform their everyday tasks. We continue to innovate through new initiatives such as Tide Pods, advertising that speaks to dads as well as moms, and campaigns edgy enough to be distinctive, yet rooted in insights that

are meaningful," says Saquib Vali, associate marketing director, household care, P&G Canada.

The moves reflect society. Last year, Statistics Canada reported that women born between 1957 and 1966 spent 1.2 more hours a day on housework than their male partners while in their 20's. For couples born between 1981 and 1990, that gap narrowed to 0.4 hours per day.



P&G has also manned-up around other household cleaning brands. Swiffer mops are being pushed with a U.S. campaign titled "Man Up, Clean Up," while Bounce spawned a fabric softening bar that stays in the dryer for months without needing to be replaced. Such products are also aimed at college students and singles who don't have a lot of time to spend on chores or expertise in housekeeping.

Toronto-based consultant Glen Hunt, who worked with various CPG brands during his tenure as ECD at Dentsu Canada, says Canadian males are, on average, 31 years old when they get married and likely know how to do laundry. Add in the fact that Canadian women enjoy one of the highest employment rates in the industrialized world and the shift in Tide's targeting makes sense. "It really helps to change the gender stereotypes," he says. "It says you can be a guy and still do laundry."

BRAND RUNNER UP

WRIGLEY'S EXPANDS RETAIL TOUCH

Skittles lives at the intersection of real and imaginary, but there's nothing make-believe about its success over the past year. The candy put Wrigley in second place on *strategy's* 2013 Creative Report Card and recorded its highest ever Canadian market share of 7.5%. "We have grown our market share from last year by half a share point, and in the candy business, that's very significant," says Dan Alvo, director of marketing, Wrigley Canada.

Alvo attributes the growth to the "Touch the Rainbow" and follow-up "Touch the Untouchable" campaigns that allowed candy-enthusiasts to interact with the brand, as well as retail distribution gains driven by the launch of new flavours. Ramped up in-store promotional activity also helped, he says.



Other Wrigley's candies like Starburst and Juicy Fruit are basking in Skittles' halo, as the company markets the brands together.

"It's a challenging thing to grow not one, but three brands in candy," Alvo says. "[But] we have the right combination of activities such as advertising support, distribution and promotions around them."

TOP BRANDS

1	P&G	101
2	Wrigley	99
3	Hospital for Sick Children	88
4	BMW	80
5	Raising the Roof	69
5	Sears Optical	69
7	Canadian Paralympic Committee	66
8	Johnson & Johnson	56
9	Hockey Hall of Fame	55
10	BC Hydro	54
11	Big Sisters of Lower Mainland	50
12	Toronto Crime Stoppers	48
12	Whistler Film Festival	48
14	Ikea	47
15	James Ready	40
15	Volkswagen	40
17	Shaw Communications	37
18	Missing Children Society of Canada	35
19	Union Hearing Centre	34
20	BC Honda Dealers	32

Get Digital.

What's McDonald's lovin'?

Session: Brand Transparency in the Digital Age: Our Food. Your Questions.

Andrew McCartney, SVP & Managing Director, Tribal DDB

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AGENCY WINNER

BBDO LIGHTS UP SMALL SCREENS

In 2011, we watched as BBDO made a clean sweep of awards in digital (namely for its

wacky touchable Skittles videos) and it appears the agency has done it again. Only this time, its winning streak was in film. Over the past year, the Toronto shop demonstrated its mastery of the moving picture by creating commanding, brand-building television spots that won international and national accolades galore.

"In a world where everyone is searching for new media expressions, you can't forget that TV is a way that most will engage with a brand," says Peter Ignazi, VP and ECD, BBDO. "We have never forgotten that, even as we have won Media Lions and Cyber Lions."

It was in New York at the One Show and in London at D&AD where the top agency in *strategy's* Creative Report Card was applauded for a commercial that helped launch Shaw Communications' Exo television network. The "Car Chase" spot brought the network to life by (literally) putting people in the middle of the action – subscribers to the network were shown sitting atop a vehicle in a high-speed car chase,

where they watched the scene unfold through a TV frame.



PETER IGNAZI AND CARLOS MORENO

CD Ranking: tied for first
Stroke of (weather) luck: The CDs were dealt a favourable hand during their one-night commercial shoot for the CPC. A torrential downpour threatened to cause a cancellation, but turned out to be a blessing in disguise, dissipating just before the cameras started rolling. "That totally contributed to making the spot. It has this wet, misty feel to it, and added a haunting power," says Ignazi. "If we used smoke machines to do the same thing, we'd probably still be at the shoot right now," Moreno jokes.



Left: Shaw's EXO network launches with an adrenaline-rushing spot. **Right:** BBDO packed a powerful punch in its spot for the Canadian Paralympic Committee.



Carlos Moreno, VP and ECD at the agency, admits that the message of "bringing the experience of entertainment to life in a new way" was not the most ground-breaking. "But it was executed in a way that has never been done before, putting people in a space that's dangerous and exciting and giving them the feeling of watching TV on the system," he adds. Results showed a successful launch, with category recall at 7% after two months in market, compared to 5% for a 21-month-old competitor's campaign. Ignazi explains that using film for the launch of the service worked for Shaw because it "is a brand that lives naturally on television, and the medium is a part of the brand itself."

In Cannes, the agency won a Bronze Film Lion for its "Unstoppable" commercials for the Canadian Paralympic Committee. In an eloquent one-shot dramatization of the enduring spirit of Paralympic athletes, the 30- and 60-second spots show a man who lost his leg in a car accident running past the challenges of recuperating (being confined to a wheelchair and training to walk again) in order to compete in the games.

"The spot had a dual effect. One, it celebrated the athletes, and two it got people pumped up for the Paralympics," says Ignazi, adding that 41% of CBC polled viewers said they would watch the games after being exposed to the campaign and close to 400 media outlets (at press time) picked up the spot, subsequently generating over 92 million impressions.

"There's no secret process to making a great piece of commercial film," adds Ignazi. "It's about telling a great story well. That really hasn't changed in the last 60 years, and it never will change. You could have an announcer tell a straight story of [what] Paralympians have to go through to get where they are, or you could show one running and heroically putting it all behind him."

TOP AGENCY

1	BBDO / Proximity	355
2	Leo Burnett	299
3	DDB	276
4	Lg2	204
5	Taxi	183
6	Cundari	181
7	Rethink	129
8	Dare	115
9	John St.	111
10	Lowe Roche	107
11	Draftfcb	100
12	Red Urban	70
13	Cossette	67
14	Grey Canada	48
15	Target	44
16	JWT	36
17	Zulu Alpha Kilo	33
18	Blast Radius	32
19	Bensimon Byrne	30
19	CP+B	30

AGENCY RUNNER UP

LEO BURNETT SHOWS NO FEAR

Leo Burnett is the antithesis of introverted. The serial award recipient is never bashful when it comes to collecting hardware (having walked away with trophies at eleven of the sixteen award shows we account for in the Creative Report Card), and it certainly doesn't have a timorous spirit when promoting its brands.

Interrupting everyday environments

with audacious outdoor creative is what Leo Burnett is particularly good at, and it's what largely contributed to snagging second place on *strategy*'s tally of top creative shops. Despite a sweep of prizes in categories such as TV for Raising the Roof, radio for P&G and print for TVO, Leo Burnett demonstrated its particularly strong finesse for show-stopping OOH as a winning weapon.

The agency built a reputation for OOH with its work for James Ready over the years, such as the famous billboard coupons that featured deals of the day from local businesses and asked people to take a picture of the board to redeem the discounts. The approach helped double business and

add points to the brand's market share.

Leo's success in novel OOH media ideas are a result of collaborative departments, says Judy John, CEO and CCO. "It's how we mix teams; we throw a different



JUDY JOHN

CD Ranking: Runner-up
Years with Leo Burnett: 13
Years in the industry: 20+
John's odd job: She never really strayed too far from the field – even if it meant cleaning transparencies for stock photographers or writing research papers for ad agencies (as she did during her school years) – but John does confess once holding down a job as event security guard. "I was the person standing between you and the free pizza at the hospitality suite, and between you and the men's top tennis players on court."



configuration depending on what the project requires," she notes, adding that the agency holds daily "Triage" meetings that have account people, planners, creatives and producers rifling through multiple projects on any given account.

"We jam it all in one hour. It's efficient, and because you're making all the decisions together, everyone starts to get the vibe of what the account is all about."

Recently, for the launch of Swedish retailer Ikea's 2012 product catalogue, the agency marked locations that needed inspiration (such as transit stations, restaurant patios and food courts) with large 3D tabs that pointed to items found in the catalogue (lamps, carpets and chairs).

The "Marking Inspiration" tab campaign gave the retailer an 11% boost in sales – making it the most successful catalogue drop in the brand's history – and resulted in wins at the Advertising Design Club of Canada (ADCC) awards gala. Hardware for Ikea outdoor executions were also collected at international shows such as Cannes,

Top: In a surprise execution, Ikea products were taken from store shelves and placed on Ottawa streets.

Left: Raising the Roof drops its message across sidewalks.

where it won a Bronze Lion in Media for the "Moving Day" campaign as well as at the Communication Arts award show for advertising that turned an elevator into an Ikea wardrobe.

"We always want to bring the store outside. Because the best way to get [consumers] into the store is to go out there, inspire and surprise them," she adds.

The agency also took home awards at ADCC for its unique outdoor placement of Raising the Roof posters. Placed on the steps and sidewalks where homeless youth are often seen but ignored, the creative featured copy such as: "Down here. A bad place for a poster. An even worse place for homeless youth."

"A lot of times, outdoor is used as a one-way medium and there is a place for that. But we also think about it as a broader brand experience, it can be a two-way medium people can participate with," says John. "It's about being interruptive."



Top: Steve Persico
Bottom: Anthony Chelvanathan

ART AND COPY WINNERS: STEVE PERSICO & ANTHONY CHELVANATHAN'S NOT-SO-SECRET SAUCE

In their own words, this year's top art director and copywriter at Leo Burnett describe two surefire ingredients for creative workflow

There are no mind-blowing techniques. No brainstorming games. No little man living in a desk drawer marked "Do Not Open" giving us killer ideas in exchange for animal crackers and minibar liquor bottles. So when we're asked, "What is the secret to your creative process?" we feel as if we're disappointing people when we reply, "We don't have one." Then we feel badass when we add "And if we did, why the heck would we tell you?" Except we never say that second part.

While there is no secret sauce, two interesting ingredients have snuck into our work process.

One: Silence. Like an old married couple (or two mimes stuck in two separate imaginary boxes) we've gone days without talking or even looking at each other. The honeymoon phase fizzled seven-years ago. Now we're just in it for the kids. And by kids we mean ideas. However, when something is eventually muttered, it's usually the start of something very interesting.

Two: Location. When the silence becomes unbearable (generally around day three) we have four or five coffee shops in the city we like to turn into our office. We have theories and mental notes on which shops were home to our greatest campaigns, which ones are conducive to idea hot streaks, which have been idea cold zones, which

have clientele that are too distracting and so on. We decide upon which place offers the most potential that day and take a seat. The silence continues. Only now we're sitting across from each other on opposite ends of a tiny coffee shop table.

Once the silence/location equation works itself out and delivers us a good idea we move into the part of idea generation we call "Surround yourself with amazing creative directors, smart account people, other talented Burnetters and passionate clients. Then push, push, push and craft, craft, craft" - also known as "work hard."

By *Steve Persico & Anthony Chelvanathan*

TOP CREATIVE DIRECTORS

1	Carlos Moreno , BBDO	331
1	Peter Ignazi , BBDO	331
3	Judy John , Leo Burnett	299
4	Lisa Greenberg , Leo Burnett	293
5	Brent Choi , Cundari	181
6	Luc du Sault , Lg2	173
7	Todd Mackie , DDB	145
8	Cosmo Campbell , DDB	142
9	Dean Lee , DDB	137
10	Denise Rosetto , DDB	133
11	Bryan Collins , Dare	129
11	Rob Sweetman , Dare	129
13	Ian Grais , Rethink	126
14	Chris Staples , Rethink	121
15	Angus Tucker , John St.	111
15	Stephen Jurisic , John St.	111
17	Chris Joakim , (formerly) BBDO	104
17	Mike Donaghey , (formerly) BBDO	104
19	Mark Biernacki , (formerly) Lowe Roche	100
19	Steph Mackie , (formerly) Lowe Roche	100

TOP ART DIRECTORS

1	Anthony Chelvanathan , Leo Burnett	208
2	Mike Donaghey , (formerly) BBDO	123
3	Raul Garcia , Cundari	100
4	Paul Wallace , DDB	92
5	Vincent Bernard , Lg2	90
6	Mike Siple , Cundari	88
7	Lisa Chen-Wing , DDB	71
7	Luc Du Sault , Lg2	71
9	Jonathan Guy , Leo Burnett	67
10	Daryl Gardiner , DDB	64
11	Linda Carte , BBDO	62
12	Rob Sweetman , Dare	60
12	Scott Johnson , Taxi	60
14	Kyle Lamb , John St.	57
15	David Frederico , Leo Burnett	56
16	Joel Arbez , Rethink	54
17	Yusong Zhang , Grey Canada	50
18	JP Gravina , Lowe Roche	47
19	Addie Gillespie , Dare	45
19	Todd Lawson , Grey Canada	45

TOP COPYWRITER

1	Steve Persico , Leo Burnett	217
2	Luc Du Sault , Lg2	132
3	Chris Joakim , (formerly) BBDO	123
4	Brian Murray , Cundari	102
5	David Ross , DDB	92
6	Mia Thomsett , Dare	91
7	Cory Eisentraut , Cundari	88
8	Craig McIntosh , BBDO	72
9	Frank Macera , formerly (BBDO)	65
10	Michael Clowater , BBDO	62
11	Chris Duffett , Taxi	60
11	Morgan Kurchak , Leo Burnett	60
13	Kurt Mills , John St.	55
14	Daryl Gardiner , DDB	53
14	Joe Piccolo , Drafftcb	53
16	Amina Halim , (formerly) DDB	51
17	Neil Shapiro , DDB	50
18	Simon Craig , Lowe Roche	49
19	Addie Gillespie , Dare	45
19	James Ansley , TBWA	45



Left: Chris Joakim
Right: Mike Donaghey

ART & COPY RUNNERS UP

WORD FROM ACROSS THE POND

Art director and copywriter duo Mike Donaghey and Chris Joakim left BBDO Toronto in the summer of 2012 to assume the roles of co-ACDs at Ogilvy & Mather in London working with clients like Phillips, Dove and Expedia. Yet they continue to rake in awards for their part in work for Skittles and FedEx in Canada, landing the pair in second and third place on the AD and CW lists.

Joakim says Canada was an excellent training ground. Now, they face new hurdles, adds Donaghey, such as finding human insight that's universal as their work appears in both European and Asian markets.

We asked the pair how the different markets measure up, and what we can learn from each other.

Based on your observation of the European market so far – how does Canada stack up?

Joakim: Canada is great at trying new types of ideas. We don't always have the biggest budgets, but sometimes that works in our favour because we can be creative with how we approach problems, especially in the digital space.

Donaghey: I'd say the only reason Canada is behind the UK in the awards hauls is the quantity of work coming out. Of course the standards here are very high, but so is the sheer number of campaigns on global brands. As far as what Europe can learn from Canada, it's how to pronounce "Jaguar" with only two syllables. I know it's their language, but come on.

What are UK agencies out there doing right, and what can we learn from them?

Joakim: One of the things we've noticed out here is that creative partnerships with other types of companies are a lot more common. Partnering can really help when you have a brand that wants to break into a new territory or appeal to a different target audience; it allows you to take strengths from both sides.

Donaghey: As creatives we can't possibly be experts in every single field. Especially now, when everyone is trying to break through by doing something different. Just look at Cannes last year, Dr. Dre and Snoop Dogg both won Lions.

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Registration ends midnight (ET) on March 1, 2013.

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strategy



MOVERS AND SHAKERS

Canada's fastest-rising agencies share their winning creativity secrets and not-so-secret weapons

DRAFTFCB #11 | LAST YEAR: #39 | SPOTS MOVED: 28

Radio is arguably Draftfcb's strongest suit. As an advocate of the single-sensory medium, the Toronto agency has created advertising that went beyond 30-second dialogue-based ads and resulted in big wins at Cannes. Last year, it bagged two silver Lions for Union Hearing Centre spots that used ultrasonic frequencies to surreptitiously test radio listeners hearing and another Bronze for PFLAG ads that incorporated the audio-tracking Shazam app to continue the story online.

Radio is important to the work Draftfcb produces. Why does it push the boundaries of a sometimes disregarded medium?

Robin Heisey, CCO: Digital, TV, mobile, even print compete with other screens. Radio competes with the world, especially during the morning and evening drive. Radio must break through and engage like no other medium. To do that, you need entertainment, intrigue, relevance and sometimes technical innovation.



Has the award-winning radio work you produced this year had an effect on the type of work other clients are asking you to produce?

Heisey: We've always used radio as part of our new business, where we've found it especially valuable as a demonstration of our integration capability. Radio is often the most difficult medium to integrate, but the PFLAG campaign did that really well. It replicated not just the idea and the voice, but the interactive functionality of print, outdoor, online, mobile and TV. And yes, it's helped us win more than one pitch this year.

I think clients are looking for new ways to engage with whatever medium they're in. We recently built a machine that allowed people to sign a physical card from anywhere in the world, which got a lot of buzz on the web. But the idea originally grew out of some work sessions we did with a client earlier in the summer. I guess you could say that kind of inspiration flows both ways.

CUNDARI #6 | LAST YEAR: #19 | SPOTS MOVED: 13

With a staff of 100 in its Toronto and Montreal offices, the independent shop may be smaller than its global network-spawned competitors. But it's proved it has what it takes to appear on some of the biggest international award stages. Cundari's jump in the rankings is due in large part to its success at One Show, LIAA, D&AD and Cannes for its SickKids "Pain Squad" app as well as its online precision performance videos for client BMW Canada – showing it knows a thing or two about the mobile and digital space.



The agency has done a lot of interesting things for brands like BMW and SickKids online and via mobile. How is the agency structured internally to approach those spaces?

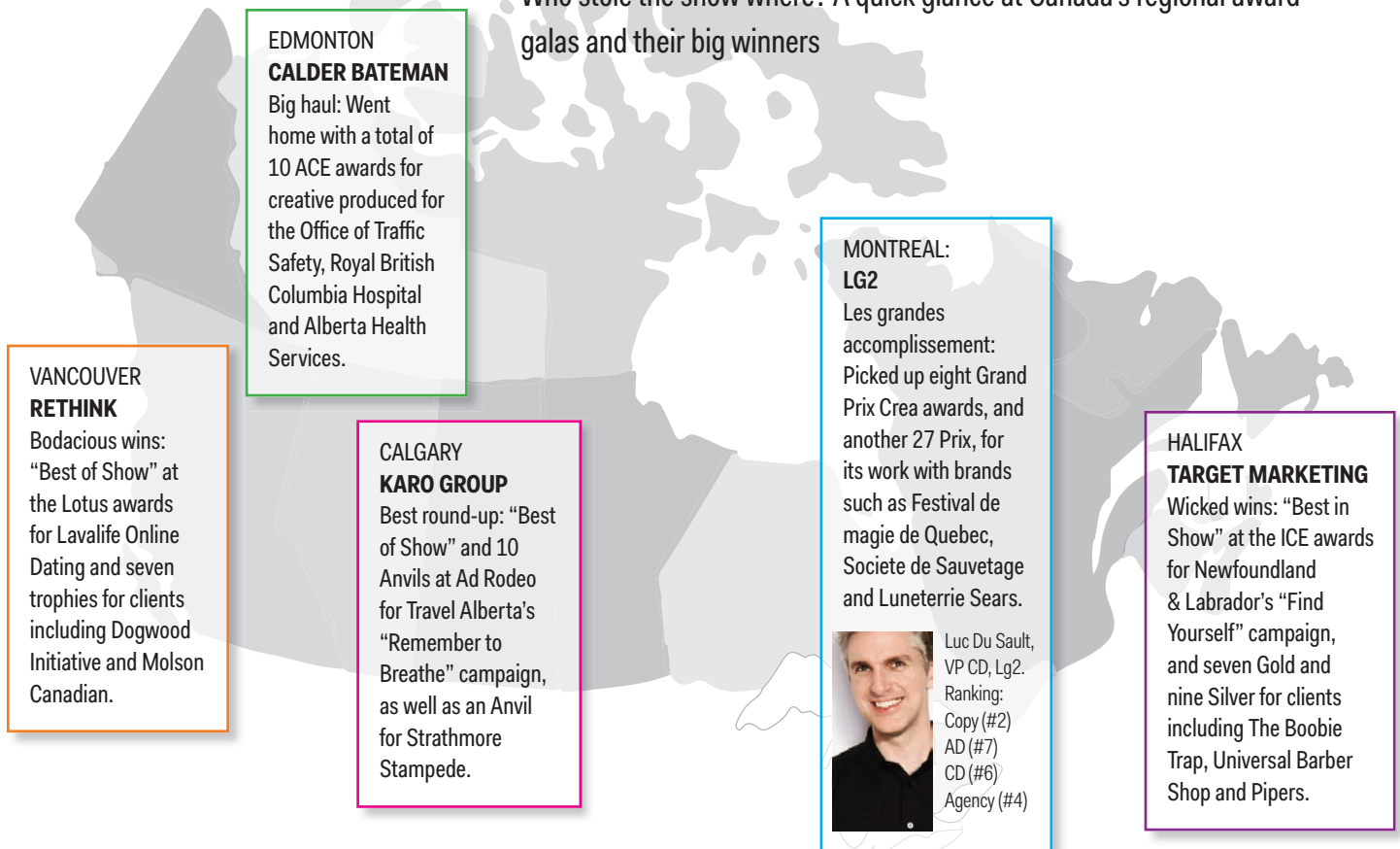
Brent Choi, CCO: We have focused on learning the digital and mobile space because the consumer is already there. We physically changed where we sat about 18 months ago and the work has been better because of it. Sitting together now are writers, art directors, front-end developers, QA, interactive designers, creative technologists, community managers and designers. The result is organic conversation, education and, in turn, creation.

How does Cundari differentiate itself in mobile and digital – what are you doing that other agencies aren't?

Choi: For the past year, we've been supporting a group we call "Cundari Labs." These guys are some of our best digital thinkers tasked with coming up with new products and innovative ideas that can be of value to our agency or marketers. They spend more than half their time on this initiative. In some ways it's similar to Google's 20% rule [where engineers at the company are given 20% of their day to work on what they're passionate about] but with a more specific purpose. Some of the results of our Lab should be in market as early as this spring.

BEST OF THE (REGIONAL) BUNCH

Who stole the show where? A quick glance at Canada's regional award galas and their big winners



BIG WINNERS

Beyond Cundari's Pain Squad, who racked up award stage frequent flyer miles for a single campaign this year?

DDB



Top marks: Cleaned up at the ADCC with four Golds and three Silvers and collected

hardware at the One Show and Communication Arts for Big Sisters of BC Lower Mainland.

DDB's bevy of awards for Big Sisters rewarded a less-is-more philosophy. The seven-second TV ads, five-second radio spots and small-space print ads mirrored the message that "Being a Big Sister takes less time than you think."

Performance evaluation: "The campaign addresses a true misperception of the effort it takes and uses some wonderful creativity to bring it to life. It's an example of what happens when you embrace a single-minded message"

– Sean Davison, SVP CD, MacLaren McCann and Applied Arts judge

LOWE ROCHE



Top marks: Won awards at nine different shows and picked up a Bronze Lion,

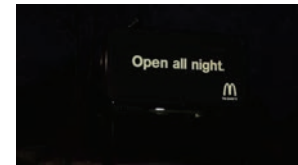
a Gold Clio and another 5 Gold CMA awards for Johnson & Johnson's O.B. tampons' "A Personal Apology."

The agency's unique mash-up of digital tech with direct marketing for O.B. resulted in an impressive collection of hardware. The CPG co's campaign used a personalized ballad to soothe customers upset the brand discontinued Ultra tampons.

Performance evaluation: "A Personal Apology is a rare idea where stars align. It is flawlessly executed. It has an amazing insight and features a poor man's Adam Levine as its star. Brilliant"

– Joseph Bonnici, CD, Bensimon Byrne and CMA awards judge

COSSETTE



Top marks: Picked up nine awards at five different shows, including the

CMAs, Applied Arts and Lotus, for work produced for McDonald's Canada.

The top-winning campaign was the agency's "Reflective Tape" highway billboards that were only visible at night. When a vehicle's headlights shone on the sign, it lit up with the words "Open All Night" promoting the restaurant's 24-hour locations.

Performance evaluation: "Gives people relevant information right when they need it most? Check. Innovative use of a traditional medium? Check. Fun? Double check."

– Jane Murray, group CD, Lowe Roche and Applied Arts judge

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**CREATIVE
REPORT CARD**

METHODOLOGY

Strategy's Creative Report Card tracks and tallies the gold-, silver- and bronze-ware taken home by agencies, advertisers and creatives over the calendar year to help the marketing community track who's on top of their game.

To do this, we select a range of shows that incorporate a variety of media and assign every award a point value, weighted to recognize that international shows are bound to be tougher fields than regional ones. As the books arrive through the awards season, we keep a database of wins for each advertiser, agency, creative director, art director and copywriter and add them up to determine a ranking for each category.

The purpose of the Creative Report Card is to provide an overview of Canada's strongest creative advertising work on a yearly basis. Please bear in mind that it accounts for more than 1,000 individual awards (with at least five credits for each award, in most cases), and relies on the credits as published by the various regional, national and international shows. Therefore, there is room for error and/or omission, although we have done our best to give credit where it is due.

SCORING (THE FINE PRINT)

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

AGENCIES

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

INDIVIDUALS

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

ADVERTISERS

Points are awarded at a company level, rather than for individual brands.

THE AWARDS THAT COUNT

Regional: ACE, Ad Rodeo, Créa, Ice, Lotus

National: AToMiC, ADCC, Applied Arts, CASSIES, CMA, Marketing

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

CASSIES

2013

What good is advertising if it doesn't get results?

With nearly anything eligible for 15 minutes of viral fame, brands want a piece of the action. There's pressure to be as funny as a comedian or as cute as a monkey to break through.

But brands still have the same ultimate goal: ROI. It's easy to get lost in a sea of clever creative, but the true measure of success is what campaigns did for the bottom line.

Luckily, the CASSIES are here to recognize the programs that made a real impact. The only Canadian awards to recognize business effectiveness proven by rigorous published cases, the CASSIES are presented by the ICA, in association with the AAPQ and the APCM. The 33 winning cases were revealed at a gala on Jan. 28 at the Ritz-Carlton in Toronto.

Read on to find out what a brilliant idea is really worth.

All case digests were compiled by CASSIES editor David Rutherford.



January 2013.

To our fellow advocates of effective advertising,

Reprising our role as Gold Sponsor for the 2013 CASSIES, The Globe and Mail is delighted to join you in celebration of Canada's most powerful and persuasive advertising. CASSIES has raised the bar in standards of marketing and advertising practice, serving to inform and inspire both clients and agencies alike.

Through The Globe's participation in this event, we have observed many campaigns that showcase outstanding thought leadership and exhibit remarkable talent in the Canadian marketing industry. We admire the quality of Canadian craft and are proud of the worldwide recognition the nominated cases have received.

In support of this creativity, we are offering – for the second year – The Globe Creative Effectiveness Prize, recognizing the most outstanding advertising that meets the stiff requirement to enter into the 2013 Cannes Lions Creative Effectiveness competition. This award includes one full delegate pass for the client to attend the Cannes Lions International Festival of Creativity and will pay the entry fee for the winning campaign.

We extend our sincerest congratulations to this evening's winners from Cundari on their "Pain Squad Mobile App" campaign for the Hospital for Sick Children.



Andrew Saunders
VP of Advertising Sales, The Globe and Mail
Chairperson, Canadian Cannes Lions Board of Directors



GOLD: OFF TO A GOOD START



**WE DO CARS.
NOT GARAGE SALES.**



CREDITS

Client: **AutoTrader**
 President: **Sebastien Baldwin**
 VP of user experience: **Seth Brody**
 Director of consumer marketing: **Ian MacDonald**
 Brand manager: **Nicole Loughheed**
 Agency: **DDB Canada**
 CDs: **Denise Rossetto, Todd Mackie**
 Copywriters: **Daniel Bonder, Allan Topol**
 AD: **Pete Ross**
 SVP, business unit director: **Michael Davidson**
 SVP, director of strategic planning: **Tony Johnstone**
 Account director: **Peter Brough**
 Account supervisor: **Carly Sutherland**
 Senior account executive: **Julia Morris**

See the full credits for all cases at Strategyonline.ca

AUTOTRADER BOASTS THE MOST CARS IN ONE PLACE

An online reimagination saves the brand from an existential threat

Situation Analysis For more than 25 years *AutoTrader* magazine was the go-to source for Canadians looking to buy and sell used vehicles. Then came the internet and suddenly Canadians had thousands of auto listings at their fingertips. AutoTrader first tried to augment its magazine offering with online content, but market share was bleeding to sites like Craigslist and Kijiji. The turning point came when AutoTrader went 100% digital. Starting last February with a limited budget, the brand set out to make itself a must-visit for dealers, consumers and anyone else buying or selling a used car.

Strategy & Insight A deep dive into the brand discovered that AutoTrader.ca had the largest car inventory in the country, a truth that could be used as a silver bullet. Qualitative research confirmed that having more cars than the competition was highly motivating and reassuring to consumers.

Execution The insight translated creatively into “The Most Cars in One Place,” and quickly became the lifeblood of the brand. TV launched the campaign, depicting a humorous world where AutoTrader.ca was the place to buy or sell a vehicle no matter the reason. This was followed by radio, online, social media, PR and B2B advertising efforts. An app called AutoLyzer was developed to analyze real-time Facebook data around lifestyle, interests and social activities to narrow down which cars would be the best fit.

Results In the six months after launch, traffic to the site rose 18% over the previous year, with 27% growth in monthly unique visitors and a 76% increase in page views. The AutoTrader.ca Facebook page saw an 126% rise in fans – and the conversation about the brand on Twitter rose 47%. Attracting more dealer and private listings to the site was a key objective, and growth targets of 10% and 25%, respectively, were beaten handily. Dealer listings rose 18% and private listings 113% over the previous year.

Cause & Effect Advertising was the only activity that could explain the results. There was a direct correlation between the advertising schedule and traffic patterns to the site. Unaided awareness for AutoTrader.ca increased by 4% and positive sentiment toward the brand, as measured through its Net Promoter Score, rose to 31%.

EVENTS, SEASONAL & SHORT-TERM



CREDITS

Client: **HBC Canada**
 SVP Zellers marketing & fashion: **Debbie Ford**
 Director of marketing, ISM & social media: **Jennifer Zedic**
 Agency: **John St.**
 Co-CDs: **Angus Tucker, Stephen Jurisic**
 Copywriter: **Keri Zierler**
 AD: **Hannah Smit**
 Digital producer: **Cas Binnington**
 Team leader: **Heather Crawley**
 Account supervisor: **Jared Applebaum**
 Account executive: **Joelle Woodruff**
 Director of brand experience: **Shari Walczak**
 Digital strategist: **Allison Coggins**
 AmoebaCorp:
 CD: **Mikey Richardson**
 Designer: **Jeff Rae**
 Account director: **Stacey O'Connor**

ZELLERS' FESTIVE FINALE

Shoppers take charge of the retailer's final holiday sale to soaring success

Situation Analysis In January 2011, Zellers announced it would close its doors after over 80 years in operation. American super-chain Target took on the majority of Zellers' leases, with store closures beginning in early 2012. This led to an unusual challenge for the ever-important Christmas season. Corporate priorities were now on profitability (not sales volume), discounting would be at a minimum and the marketing budget was slashed. How could Zellers generate excitement, energy and traffic?

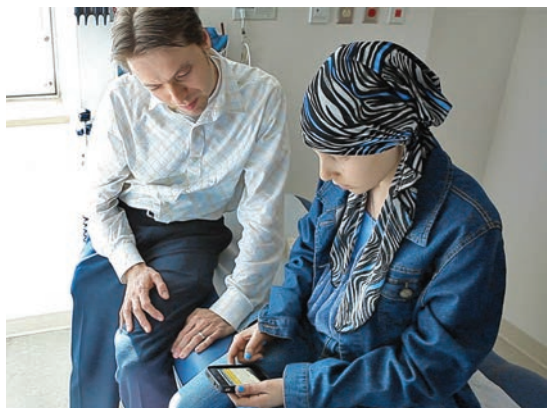
Strategy & Insight When the Target deal was announced there was considerable social chatter about consumers and employees feeling things were out of their control. So Zellers decided to put the final holiday sale in the hands of consumers. Literally. The Festive Finale would be positioned as a celebration rather than the screaming desperation of a typical closing sale.

Execution The limited budget ruled out TV and radio, so the campaign focused on social media – primarily Facebook, Twitter and YouTube – which was unheard of for a mass merchandiser during the holiday season. “Festive Finale” launched Nov. 1, 2011 with a video memo from the (fictional) executive managing director of Zellers, announcing that senior management was taking off early, leaving its Facebook fans in charge of the store's final holiday sale. The video drove to the Zellers Facebook page, which was the hub for the entire campaign. Videos introduced super-extroverted manager Carol and quirky cashier Jason. They invited users to involve themselves with every aspect of the Festive Final, such as specifying which items to discount and helping create radio commercials.

Results The Festive Finale delivered Zellers' most profitable Q4 in 10 years, up 16% from the year earlier. In a challenging retail environment, Zellers grew overall sales by 2.5% from the previous quarter while the Canadian General Merchandise category dipped 1.2%. Zellers proprietary data indicated the average Facebook fan spent 2.5 times more on merchandise per trip than the average customer.

Cause & Effect Given that Zellers invested minimal funds outside of Festive Finale, success over the holiday period is indisputably linked to the campaign.

EVENTS, SEASONAL & SHORT-TERM



SICKKIDS TRANSFORMS PAIN INTO PLAY

Gaming and cop show stars solve a treatment problem

Situation Analysis Every year the Hospital for Sick Children treats hundreds of kids with cancer, and continually works on ways to manage and minimize the pain experienced during treatment. It asks patients to record exactly how they feel in a pain diary. After treatment, however, many patients are too tired or discouraged to keep detailed reports, and one study showed only 11% of pain diary entries were completed on time. A better solution was required.

Strategy & Insight Recently, an electronic pain diary (eOuch) was developed for the Palm Tungsten PDA. The diary used alarms to remind patients to complete the survey and offered \$10 to \$20 to encourage compliance. In a test run, the diary dramatically improved compliance in the first week but it quickly dropped off in the second. Then a simple but powerful insight dawned – kids with cancer are still kids. They love to have fun and they want to feel in control. This would be the key to dramatically improving eOuch.

Execution A new iPhone application called the Pain Squad was designed to feel like a videogame, with all the police drama clichés like dark offices and steaming cups of coffee on old-school desks. Each pain report was stylized to look like a detective's notepad with goal-based (but not financial) rewards to encourage compliance. Stars of the popular Canadian police shows *Rookie Blue* and *Flashpoint* were tapped to offer kids encouragement.

Results The new app was re-tested for two weeks. In the first week it achieved 86% compliance compared with a goal of 80%, jumping to 95% in week two. This led to a groundswell of interest, with three more Canadian hospitals rolling out the app and commercial development underway. Inquiries from abroad rolled in to SickKids about using or learning from the app. The Pain Squad was awarded two Gold Cannes Lions in Mobile.

Cause & Effect A post-test survey found eOuch and Pain Squad were virtually identical on functional characteristics. The only way to explain the increased compliance was the infusion of the creative idea.

CREDITS

Client: **Hospital for Sick Children**

Scientist: **Jennifer Stinson**

Clinical research project coordinators: **Carol Chan, Navreet Gill**

Clinical research assistant: **Cynthia Nguyen**

Doctoral student: **Lindsay Jibb**

Agency: **Cundari**

Account manager, user experience,
information architect: **Mike Orr**

CCO: **Brent Choi**

ACD/copywriter: **Cory Eisentraut**

ACD/art director: **Mike Siple**

Interactive designer: **Stuart Thom**

Producer & director, marketing and comms:

Carol-Ann Granatstein

Account manager, videographer: **Kawal Singh**

Chief technology officer: **Wayne Gomes**

Producer: **Cherie O'Connor**

Videographer: **Rob Dutchin**

Developers: **Patrick Lee, Jin Kim, Ali Asim**

Editor (Stealing Time): **Paul Skinner**

Sound Design: **Ed Zych**

EVENTS, SEASONAL & SHORT-TERM



BUDWEISER'S FAN BREW

The brewer crafts celebratory suds for the Winnipeg Jets' return and gets national mileage

Situation Analysis There hadn't been a National Hockey League team in Manitoba since the Winnipeg Jets moved to Phoenix in 1996. This meant only NHL games from other markets (most with rival Molson Coors' sponsorship) were on TV. In October 2011, the Jets returned to Winnipeg and Budweiser successfully bid for the local sponsorship rights. A great victory, but NHL rules limited team activation to a 75 km radius surrounding the home arena. So how could Budweiser sell enough beer to pay for this local sponsorship?

Strategy & Insight Budweiser needed an activation that was extraordinarily local but would also break through across Canada. The return of the Jets was a triumph for a city that had lost one of its most treasured institutions. From this came the idea to make a hero out of the local water. Samples were taken from the three rivers surrounding Winnipeg, put into glass vessels and toured around the city. In a grand ceremony, team president Jim Ludlow poured some onto centre ice prior to the opening face-off of the Jets' first home game. The rest was shipped to Budweiser to become the limited-edition Winnipeg Jets Fan Brew.

Execution The Fan Brew was launched at the Jets' arena last March along with a *Pride of Winnipeg* documentary. Sponsorship restrictions prevented the doc from appearing on TV, but it lived online and the moving story spread across Canada via news outlets and word of mouth.

Results Before Fan Brew hit the market, Winnipeggers lined up outside liquor stores to get their hands on the 12-can pack. Many stores sold out in less than 24 hours, with cases subsequently going for upwards of \$300 on eBay. There were 24,000 cases of Fan Brew made, which was about 10% of typical volume. However, overall Budweiser sales in March rose 15% from a year earlier. Fan Brew didn't have the temporary effect of the average sales promotion. Preference for Budweiser across the Prairies grew 1.5 percentage points in March and has stayed there. Far from being restricted to the 684,100 residents of Winnipeg, the story was seen more than nine million times by fans across Canada.

Cause & Effect Sales rose immediately following the launch and there was no additional regional or national Budweiser advertising compared with the year before. Price was not a factor, as Fan Brew was priced at only a small premium.

CREDITS

Client: **Budweiser**
 VP of marketing: **Jorn Socquet**
 Marketing director: **Kyle Norrington**
 Marketing managers: **Ben Seaton, Andrew Oosterhuis**
 Agency: **Anomaly**
 ECD: **Mike Byrne**
 CDs: **Paul Renner, Derek Barnes**
 AD: **Grant Mason**
 Copywriter: **Jessica Gherisi**
 Producer: **John Legere**
 Business director: **Jason DeLand**
 Account director: **Derek McCarty**

OFF TO A GOOD START



TWO SIBLINGS IN A FAMILY OF OVERACHIEVERS.

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BMW POWERED



CREDITS

Client: **BMW Group Canada**

Director marketing: **Kevin Marcotte**

Brand communications manager: **Marc Belcourt**

Brand communications specialist: **Jonathan Thomson**

Agency: **Cundari**

CCO: **Brent Choi**

Senior writer: **Brian Murray**

ACD/senior AD: **Raul Garcia**

Writer: **Alex Manahan**

AD: **Andrew Bernardi**

Digital designer: **John Filetti**

Group account director: **Daryn Sutherland**

Account supervisor: **Ranjan Gill**

Production house: **Bandito Brothers**

Director: **Mike "Mouse" McCoy**

Dramatic audio: **Jamey Scott**

Line producer: **Ryan Slavin**

Executive producer: **Jeff Rohrer**

Media: **Media Experts, Kris Davis**

BMW CANADA'S 1M LAUNCH

The car co recaptures its top performer status with thrilling high-speed videos

Situation Analysis Early in 2011, after several years of trying to broaden its mainstream appeal, BMW had an unclear brand essence and competitors were encroaching. Its foundation – performance and innovation – had to be recaptured, and the brand opted to use the 1 Series M Coupe to do it. But could the launch of a niche performance vehicle create aspiration and sales across the entire BMW lineup?

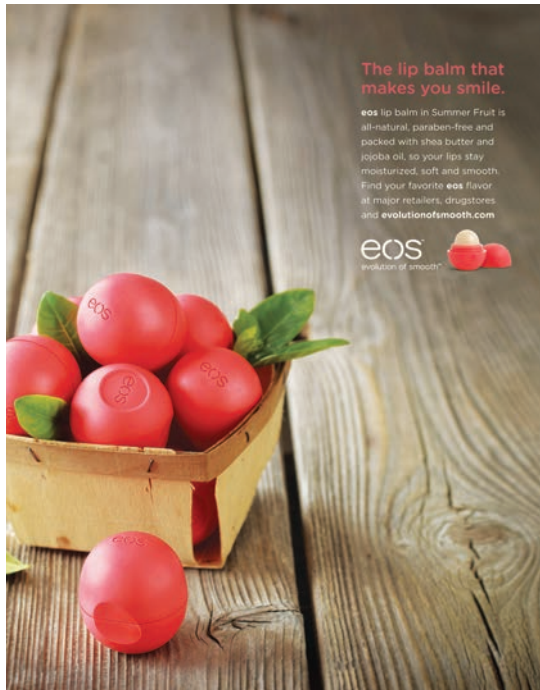
Strategy & Insight BMW had promoted the joy of driving for many years, and while this resonated with some customers, the brand's reputation for performance had slipped. This wasn't helped when Mercedes-Benz and Audi promoted their super cars to spur a halo effect that boosted sales of their higher volume vehicles. BMW's DNA is raw, exhilarating performance – supported by a rich, authentic history and racing heritage. While performance claims in the luxury automotive category had become commonplace, believability of performance belonged to BMW. The challenge was bringing this to life.

Execution The answer came in the form of jaw-dropping performance videos, released on BMW Canada's YouTube channel. "Walls" launched in June 2011 and showcased a BMW 1M drifting at high speed through 1M-sized holes in concrete walls. "Helipad" came shortly after, with the 1M circling the world's highest helipad – flirting with disaster as it drifted to the edge. A paid media plan was layered in, using cinema, online, magazines, OOH and elevators.

Results By year's end, BMW was number one in brand strength versus Mercedes-Benz, Audi and Lexus. The lead over the competition was the highest in all BMW markets globally. All 210 of Canada's allocated units were sold, many of them before the vehicle arrived, making BMW Canada the number one company worldwide for M sales as a percentage of total sales. And perhaps even more important, 2011 was BMW Canada's most successful year ever, finishing at number one in the premium automotive segment. The campaign exploded in the social media space with more than 10 million views, compared with numbers in the low hundred thousands for campaigns by Audi and Mercedes-Benz in the market over a similar time period.

Cause & Effect The case showed a direct link between advertising and the stellar sales performance.

CANADIAN SUCCESS OUTSIDE CANADA • SUSTAINED SUCCESS



EOS REINVENTS LIP BALM

The indie brand storms the U.S. lip balm category to deliver outstanding results

Situation Analysis The U.S. lip balm category is worth \$400 million annually. The top four brands have a combined 65% share and about 200 other brands have less than 1%. In 2008, Nivea entered the category, spending \$30 million to achieve a 6.3% share. As an independent start-up, Evolution of Smooth only had \$2.5 million in the budget. But when EOS launched in August 2009 it set market share goals high: 2% in 6 months, 4% after one year and 6% after two years.

Strategy & Insight Lip balm advertising at the time was a sea of sameness, rooted in function and ingredients. The top brands (Chapstick, Blistex and Carmex) were essentially unisex offerings. And even the brands that skewed towards women (Nivea and Softlips) presented themselves functionally. There's some justification for this, given that studies show women tend to prioritize a functional "to do" list over things that bring pleasure. But what if function and pleasure could be intertwined? Especially for women drawn to what is stylish.

Execution With its spherical shape, EOS looks utterly unlike typical lip balms, lending itself to ads in select fashion and beauty magazines. The ads showed EOS Smooth Spheres in artistic situations reminiscent of everyday life – in place of melons or tulips. Women were invited to try EOS via an EOSphere sampling program and PR enlisted the beauty press to portray the product as a must-have accessory.

Results The six-month share of 2.5% beat the initial objective, as did the full-year share of 5.6%. In its second year the brand captured 11.4% of the U.S. market, almost double the original 6% objective.

Cause & Effect Research on the print campaign shows it exceeded norms across key measures. Google said the phrase "EOS lip balm" was the most searched term relating to lip balm – and fans of the Facebook page grew from 50 at launch to more than 500,000. The distinct product design certainly played a role, but it seems unlikely design alone could cause such a stir.



CREDITS

Client: EOS Products

VP marketing: Sherry Jhawar

Managing partners: Jonathan Teller, Sanjiv Mehra

Brand manager: Alliah Agostini

Agency: Juniper Park

ECDs, partners: Alan Madill, Barry Quinn, Terry Drummond

President, partner: Jill Nykolation

Group account director: Shelly-Ann Scott

Account supervisors: Chris Marrone, Brittany Gold

Copywriter: Laurent Abesdris

ADs: Derek Blais, Ryan Teixeira

Designer: Chelen Hilmi

Producers: Hanna Bratt, Terry Wykurz, Mark Prole

BEST INTEGRATED



EL TABADOR BOOSTS KOODO

A tiny Mexican wrestler body slams the telco competition

Situation Analysis Koodo debuted in early 2008 with a look as bold as its proposition – affordable mobility on the customer’s terms. When Koodo arrived, its Gen Y target finally had an alternative that matched their budget and irreverent attitude. The result? Koodo was the most successful wireless launch in Canadian history. But it was only a matter of time before competitors caught on, and by the end of 2009 Koodo’s functional benefits had been matched across the board. Without any groundbreaking new rate plans or phones, what did Koodo have to work with?

Strategy & Insight Koodo’s not-so-secret weapon was the Tab, which gave customers the ability to get a \$0 phone without a contract. While the Tab had been featured in communications since Koodo’s launch, it had never been the focus of a campaign. But the Tab embodied what Koodo stood for in a category where most folks were resigned to being taken advantage of.

Execution It started in 2010 when El Tabador, a four-inch-tall animated luchador (an iconic Mexican wrestler), stepped into the ring. He would save customers from the injustice of long-term contracts with hard-hitting offers and new plans. The campaign was integrated across multiple media – TV, outdoor, print, POS, an interactive YouTube game, an online mockumentary with wrestler Bret “Hitman” Hart, a Facebook community and mini muchacho action figures.

Results Koodo had the most successful postpaid wireless launch in Canadian history and this momentum continued through 2012. Brand awareness is virtually 100%, and 87% of customers say they’re likely to recommend Koodo. J.D. Power ranked Koodo as “highest in customer satisfaction with stand-alone wireless service.” And Koodo remains the top postpaid provider with each of its major national retailers.

Cause & Effect Probably the most telling evidence has been the competitive reaction, with Virgin and Wind launching copycat offerings, and Fido launching an anti-tab campaign. Spending didn’t factor, with absolute levels and share of voice below that of the competition. Pricing can be ruled out, given many new value-conscious brands entered the category. Distribution has improved, but remains low compared to other wireless carriers. And Koodo’s handset lineup is less sophisticated than its rivals. Advertising was the obvious key to success.

CREDITS

Client: **Koodo Mobile**

Chief Koodo officer: **Kevin Banderk**

VP marketing communications: **Lise Doucet**

Manager, marketing communications: **Dragana Simao**

Manager, digital marketing communications: **Nathan Roth**

Directrice générale, communications et marketing:

Jennifer Robertson

Agency: **Taxi 2**

ECD: **Lance Martin**

French CDs: **Partick Chaubet, Alex Gadois**

Design CD: **Dave Watson**

ADs: **Jeff MacEachern, Mike Lee, Craig Ferguson,**

Jordan Dunlop

Writers: **Mike Blackmore, Tal Wagman, Alexis Bronstorff,**

Marko Pandza

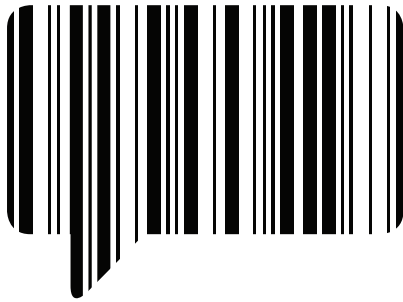
French writers: **Josianne Cossette, Tanya Henri**

Group account directors: **Caleb Goodman, Natalie Calderon**

Montreal account director: **Pascale St-Amand**

Media agency: **Cossette Media**

Production house: **BENT Image Lab**



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David Grisim
Associate Marketing
Director, Brand
Operations – Canada
Procter & Gamble



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Metro Ontario Inc.

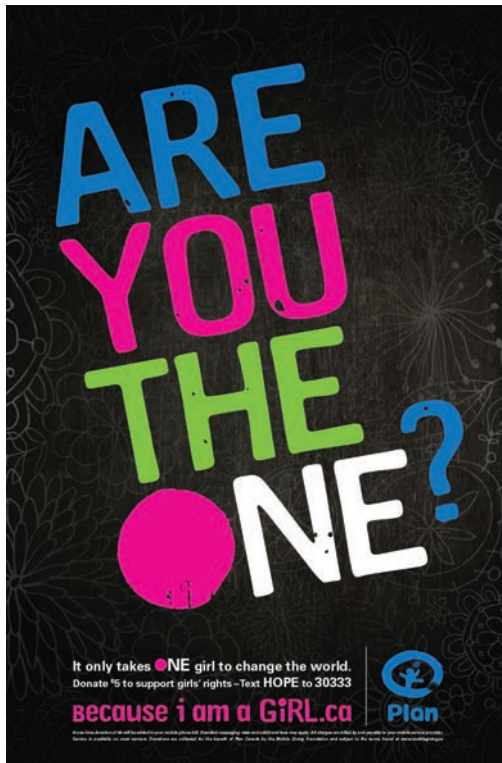


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SUSTAINED SUCCESS



CREDITS

Client: **Plan Canada**
 Exec VP, marketing & development: **Paula Roberts**
 Director, marketing: **Serena Trentini**
 Marketing managers: **Lori Miller, Christina Doyle**
 Agency: **Wunderkind**
 Creative leader: **Syd Kessler**
 Team leader & strategist: **Wahn Yoon**
 Partner: **Jacob Kessler**
 Account director: **Cam Drynan**
 Account manager & senior AD: **Ilya Strashun**
 Digital project manager: **Gina Lijoi**
 Media planner & buyer: **Stewart Barton**
 Senior AD: **Margaret Jeronimo-Andrews**
 Copywriter: **Su Bundock**

PLAN CANADA'S GIRL POWER

Hopeful messages conquer a tough environment for cause-related marketing

Situation Analysis Research showed investing in girls to be the most effective way to address global poverty, yet many Canadians felt powerless to help. An estimated 75 million girls around the world are denied an education, with females making up 70% of the one billion people living on less than a dollar a day. To battle this injustice, Plan Canada launched “Because I am a Girl” in 2009. The goal was to raise awareness for programs to protect, educate and empower girls in the developing world. The challenges were considerable – a recession, low brand awareness, an aging donor base, cause fatigue, a perception that the developing world is a lost cause and limited marketing budgets.

Strategy & Insight Research showed the campaign must be a fresh, distinctive and inspiring antidote to the traditional pity-inducing approach – and that it needed to pivot quickly from hard-hitting messages about the plight of girls to inspiring ones about their power to effect change. The target initially focused on moms and teenage girls. But in the second and third years, “moms” was expanded to include 30 to 50-year-old professional women with or without children.

Execution Creative in year one broke sharply from the “flies on the eyes” cliché. It echoed the political text art of Jenny Holzer and Barbara Kruger, with bold statements such as “Hope,” “Power” and the “Are you the one?” – anchored by a manifesto ad that conveyed the plight and the power of girls in eight simple lines. In years two and three, the campaign evolved to an iconic pink and black graphic style, with messaging that balanced the plight of girls with hope and inspiration. Media wrapped the audience in the message, making the campaign virtually impossible to miss. It featured TV, print, OOH, airport, online banners, SEO/SEM, radio, elevators, social media and a microsite.

Results In the first year, the campaign raised \$3.1 million compared with its goal of \$1 million; in the second year, \$5.8 million was raised versus a goal of \$5.2 million, and in the third year the campaign raised \$10.1 million compared with the \$7.5 million target. Engagement also rose sharply – with major increases in unique web visitors, Facebook fans and Twitter followers.

Cause & Effect This was the only advertising-focused campaign by Plan Canada and the budget stayed constant during its rollout. No current events, major news items or competing campaigns beyond advertising can explain its success.

EVENTS, SEASONAL & SHORT-TERM



CREDITS

Client: **Mitsubishi Motor Sales of Canada**
 Director, national marketing: **Peter Renz**
 Manager, advertising: **Shauna Barker**
 Manager, marketing: **Ryan Geary**
 Agency: **John St.**
 Co-CDs: **Angus Tucker, Stephen Jurisic**
 Copywriters: **Keri Zierler, Kurt Mills**
 ADs: **Hannah Smit, Kyle Lamb**
 Group account director: **Ian Brooks**
 Account supervisor: **Sarah Frackowiack**
 Digital producer: **Lorrie Zwier**
 Print producers: **Alisa Pellizari, Dana Drummond**
 Senior brand planner: **Jason Last**
 Digital planner: **Leshanne Pretty**
 Other agencies: **Headspace Marketing, OMD**

MITSUBISHI CURES ELECTRIC FEARS

i-MiEV's digital push tackles purchase barrier

Situation Analysis Even though Mitsubishi has been developing electric vehicle (EV) technology for nearly 40 years in Japan, the Chevrolet Volt and Nissan Leaf owned the EV conversation in North America. And the general tone of that conversation has been “save the world.” The Mitsubishi Innovative Electric Vehicle (i-MiEV), launched in April, would be the brand’s first foray into the EV segment in Canada, and it needed a unique identity. “New” wouldn’t work, because the Volt and the Leaf got to the party first, nor would higher ad spending, since the i-MiEV’s budget was a tenth of Chevy Volt’s. The answer had to lie elsewhere.

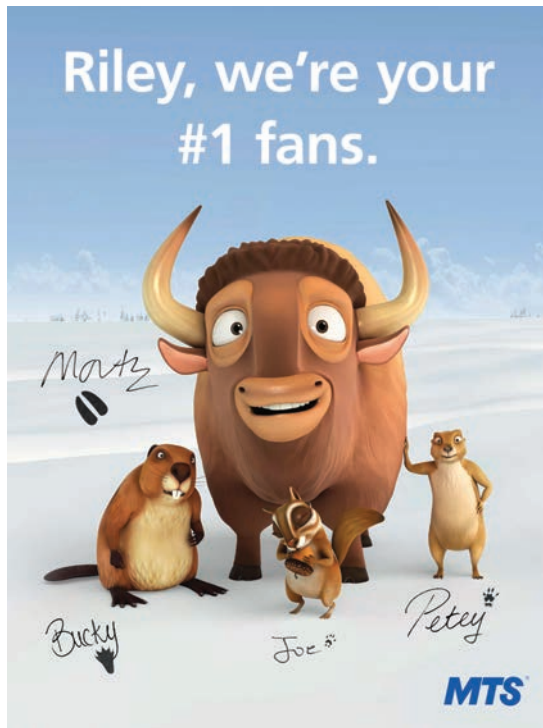
Strategy & Insight The target was expectedly “green” – urban adults who cared about the environment. But under the surface was something unexpected: tons of anxiety. People wondered how to charge the car. What’s its range? Does it drive like a golf cart? Can it electrocute you? (Seriously, some people worried about that.) This triggered the breakthrough idea: give these fears a name and alleviate them. Thus the Electrophobia Research Institute was born.

Execution New car launches, even in the digital age, make liberal use of TV, radio and print. Chevy put more than \$10 million into TV and print to launch the Volt. Given its much lower budget, Mitsubishi had to rely on a digital approach to earn the attention it couldn’t buy. Electrophobia.com was the hub – an edutainment microsite designed to address the real fears people had about electric cars (and silly ones as well). The effort was tongue-in-cheek and included video on YouTube and Facebook, along with ads in urban dailies, PR and a launch event at the Green Living Show in Toronto.

Results The objective over the first three months was to match Leaf sales, which the i-MiEV did by 15%. The campaign was picked up by Mitsubishi U.S. and other global affiliates, and Electrophobia, a made-up word, now returns 30,000 results on Google.

Cause & Effect There was massive increase in online activity. Electrophobia.com drove 6,400 people to the Mitsubishi corporate website and sent another 1,231 to find a dealer or to book an i-MiEV test drive. This compared to virtually no social media discussion about the i-MiEV prior to launch.

OFF TO A GOOD START • BEST INTEGRATED PROGRAM



MTS ROLLS OUT MORTY 2.0

The beloved bison returns to lead a brand turnaround

Situation Analysis Manitoba Telecom Services (MTS) managed to grow for over a century. However, the last decade was both the best of times and the worst. In 1999, MTS launched a brand strategy with creative centred on Morty the talking bison. Manitoba fell in love with him and MTS became the dominant player in the province, holding the top market share for all its main business lines. By 2008, Telus, Rogers and Shaw were on the attack, offering low prices, sexy products and advanced technology. The business suffered and Morty seemed to be losing steam. Creative in the last half of 2009 focused on people in real-life scenarios. But brand linkage and ad recall scores were far below Morty's levels – and market share and revenue were still under extreme pressure.

Strategy & Insight Further research and analysis showed that Morty was still loved, despite being discontinued. This made the solution simple: Morty needed a face lift. In March 2011, Morty 2.0 arrived. He would break through the clutter and set MTS apart from the big national telcos.

Execution The new campaign introduced a fresh and unique animated Morty and friends. They're a fun group with a dry sense of humour, reflecting how Manitobans see themselves. This allowed MTS to tell a consistent story across multiple media, including TV, print, radio, OOH, online (including a microsite showing how Morty evolved), in-store, Playstation, PR and a Winnipeg Jets sponsorship.

Results Overall revenue for 2011 was 3% above objectives, which may not seem big in the absolute sense, but equalled tens of millions of incremental dollars amid intense competition. All sub-objectives were met or surpassed.

Cause & Effect Brand linkage and recall is back around 95% (well above Ipsos norms) for all age groups both male and female. TV commercials improved perceptions about MTS in the category's main performance indicators.

CREDITS

Client: **Manitoba Telecom Services (MTS)**

VP marketing: **Stan Kurtas**

Director, advertising and marketing communications:

Kim Johnson

Senior advertising planners: **Rachel Ploegman, Lia Crabbe**

Advertising planners: **Megan Brown, Gillian Dow, Sarah Coy**

Marketing associate: **Julie Chaput**

Agency: **Dare Vancouver**

VP, client integration: **Jonathan Longworth**

VPs, CDs: **Bryan Collins, Rob Sweetman**

VP, media director: **Josh Tebbutt**

Associate planning director: **Catherine Piercy**

Integration director: **Tamara Bennett**

Integration supervisor: **Fiona McFaul**

Integration manager: **Dana Harkness**

Director of broadcast production: **Mike Hasinoff**

Planner: **Shannon Pickering**

Senior media planner/buyer: **Cheryl Brusic**

Media supervisor: **Debbie Lucas**

OFF TO A GOOD START



CREDITS

Client: **Maple Leaf Foods**
 SVP marketing and innovation: **Andrew Pollock**
 VP marketing: **Andrew Armstrong**
 Senior director, marketing: **Kate Galbraith**
 Marketing managers, hot dogs: **Stacie Misener, Lindsay Ho**
 Agency: **Target**
 CD: **Tom Murphy**
 Creative group head: **Jenny Smith**
 AD: **Dax Fullbrook**
 Writer: **Sarah Park**
 Junior writers: **Graham North, Alyssa Free**
 Video editor: **Adam Stephens**
 Agency producer: **Yvonne Flower**
 Group account director: **Laurelyn Berry**
 Account manager: **Natalie Fleming**
 Account executive: **Bronwyn Cass**

LARSEN RELAUNCHES A LOCAL FAVOURITE

Atlantic Canada welcomes home a prodigal wiener

Situation Analysis The Larsen Wiener had an evangelistic following in Atlantic Canada. Then, in August 2010, Maple Leaf Foods (MLF) decided to consolidate production into Ontario, which subsequently led to a change in recipe. Larsen loyalists were outraged, and sales plunged 23%. In late 2011 MLF decided to reverse the decision. However the relaunch of the Classic Taste Larsen Wiener was in the winter – the slowest season for hot dog sales – and the advertising budget was less than \$500,000. Under this pressure, what could win back lost consumers?

Strategy & Insight The relaunch would rest on three factors. First, consumers felt they didn't matter to MLF, and so that perception had to be changed. Second, distrust had to be reversed. Third, Atlantic Canadians have a great sense of humour, so MLF would defuse the situation by tickling their funny bones. These insights led to the idea of "news," but not just any news. This news would come from a quirky source – the Wiener News Network (WNN).

Execution The WNN was produced as CNN meets *This Hour Has 22 Minutes*. Six videos romanced the love affair with Larsen, such as a man miraculously waking from a coma after a whiff of the Classic Taste aroma. Radio spots directed listeners to a Facebook page with funny fake news stories. Announcements came via "The Weekly Wiener," a tongue-in-cheek FSI distributed through Saturday papers. And a top fashion designer created a perfume called "Hunger," which had "undertones of craving, famished longing and the passionate joy of reunion." Teaser efforts ran for three weeks with lines like "Technical difficulty is temporary. Do not adjust your wiener." The relaunch that followed triumphantly heralded the return of the prodigal wiener.

Results The 23% decline was turned around, with dollar sales for the first six months of the launch up 11.3% – five times the 2% objective. ACNielsen said consumption was up 9%, meaning gains were from the consumer and not from shipments going into inventory. Sales picked up month-over-month, rising 6%, 12% and 49% during May, June and July, respectively. This bodes well for the long-term.

Cause & Effect The sales increases directly mirrored the timing of the campaign. Spending was under \$500,000 as noted. Pricing and distribution did not change to any significant degree, and there was no unusual promotional or competitive activity.



CREDITS

Client: **Kraft Canada**
 VP grocery and beverages: **Chris Bell**
 Senior brand manager: **Emma Voirin**
 Marketing research manager: **Marco Massa**
 Agency: **Draftfcb**
 CCO: **Robin Heisey**
 VP, group CD: **Jeff Hilts**
 (Former) group account director: **Christine McNab**
 Account director: **Anabella Mandel**

OREO'S TWO CULTURES

Canadian-created TV serves up a “Twist, Lick and Dunk” home run

Situation Analysis For 100 years, Oreo has been a beloved brand, and one of the top selling cookies in Canada. However, by 2010, because of competitive pressures, evolving food values, aging boomers and slow adoption in multicultural households, the baseline business had started to decline. Oreo was becoming a once-in-a-while indulgence, despite strong brand-related measures and spending support at competitive levels. Historically, Kraft Canada picked up U.S. creative for Oreo, which leveraged the ritual of “Twist, Lick and Dunk.” However, despite strong test scores and proven effectiveness in other markets, sales in Canada were not responding. For the first time in over a decade, Canadian TV creative would be developed.

Strategy & Insight There was a clear need to bring a Canadian angle to the “Twist, Lick and Dunk” ritual. The planning process zeroed in on what makes Canadians unique. This showed that while we are less openly nationalistic than the citizens of other countries, we have distinct points of national pride such as our celebration of multicultural diversity. This turned out to be the key.

Execution The 30-second “Moving Day” spot launched in April 2011 and showed a little boy welcoming a newly arrived young neighbour with two glasses of milk and a bag of Oreos. The first boy speaks English and the other boy only speaks Mandarin, but it’s clear they speak the same language when it comes to Oreo’s “Twist, Lick and Dunk” ritual. Media involved a broad-reaching TV buy with airings on top conventional and specialty stations.

Results Since 2007, baseline dollar sales had declined between 1% and 9% annually. While “Moving Day” was on the air, baseline dollar sales spiked 12% and remained ahead 6% by year end.

Cause & Effect “Moving Day” is the number-one branded ad in the Millward Brown database for branding effectiveness – in any category. It’s considered to be five times more effective than an average execution. Other creative metrics were also ahead of norms, and because the case quotes baseline sales, other variables can be ruled out.

OFF TO A GOOD START



HEART & STROKE MAKES DEATH WAIT

The non-profit's haunting message alerts Canadians to the risks of heart disease

Situation Analysis In 2011, the Heart & Stroke Foundation faced a serious problem. The perception was that heart disease and stroke (HDS) only affected overweight, aging white men. Yet in reality women had become the fastest growing segment prone to attack. To make matters worse, Canadians believed that they could be fully treated over a few days in the hospital. Complicating this, the HSF board of directors – a conservative body – had to be convinced to invest in an advertising campaign outside their comfort zone.

Strategy & Insight HDS will take one in three Canadians before their time, and shockingly, it has become the number one killer of women in Canada over all cancer deaths combined. Yet people were not aware of this and took HDS much too lightly. The urgent task was to make HDS top of mind for Canadians – young and old, male and female. Typically, charities focus on life, and talk about the positive things they are doing. This campaign, breaking all conventions, would personify Death – and ask at-risk people to get themselves assessed.

Execution The campaign launched in October 2011, and it was the Foundation's first truly national campaign after years of fragmented messaging. Creative took on a deliberately disturbing aura. TV, for example, showed that Death was within arm's reach of all of us – stalking us as we do normal, everyday things, and ready to take us at any time. This was augmented by similar creative in magazines, online, OOH and social media.

Results It was expected "Make Death Wait" would spark controversy, and indeed it did. But results beat all objectives, and re-energized the Foundation. Donations of \$2 million are running over the initial objective and 113,300 people have taken a risk assessment, versus a goal of 75,000. Awareness, importance, urgency, credibility, uniqueness and emotional connection are all ahead of target, as is social media presence.

Cause & Effect No other variables changed at the Foundation, so the results can be fully attributed to the "Make Death Wait" campaign.

CREDITS

Client: **The Heart & Stroke Foundation of Canada**
 Director, parent brand marketing: **Laura Plant**

Sr. manager, parent brand marketing: **Joanne Cullen**

Former VP, marketing & communications: **Lisa Chicules**

Campaign lead: **Kelly McCarten**

Director of digital and direct marketing for Ontario: **Kristian Dart**

Agency: **Lowe Roche**

CDs: **Geoffrey Roche, Steph Mackie, Mark Biernacki**

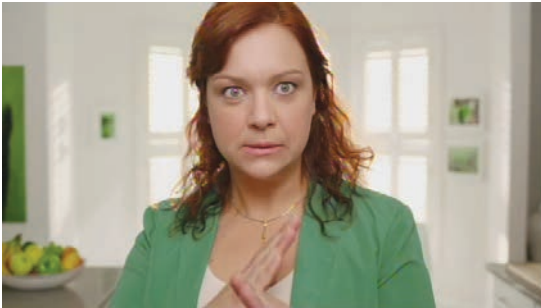
Account services: **Dave Carey**

AD: **Steph Mackie**

Copywriter: **Mark Biernacki**

Print producer: **Beth Mackinnon**

OFF TO A GOOD START • BRONZE: BEST INSIGHT



CREDITS

Client: **Danone Canada**
 VP marketing: **Pauline Varga**
 Marketing director: **Ben Angeloni**
 Senior brand manager: **Marie-Claude Trudeau**
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 Group account director: **Élyse Boulet**
 Account director: **Hélène Mitchell**
 Strategic planner: **Julie Bazinet**
 Account coordinator: **Martine Rioux**
 CD: **Daniel Poirier**
 Copywriters: **Jennifer Goddard, Frédéric Wolfe**
 AD: **Francis Lévesque**

ACTIVIA RETURNS TO FEELING ITS BEST

The yogurt brand diagnoses digestive health as the key to reviving its sales

Situation Analysis Activia, a yogurt containing a probiotic culture that alleviates digestive discomfort, topped the market. But in 2010 and 2011, Activia sales began to fall – primarily due to a price increase, lower ad spend and less effective messaging. But with new creative scheduled for early 2012, could the downhill trend be stopped?

Strategy & Insight The majority of Canadians admit to having digestive discomfort at least once a week, and most see this as normal and are not actively looking for solutions. But when questioned further, they admit these discomforts are bothersome and prevent them from feeling their best. This was the key – people had to recognize the problem.

Execution Advertising surrounding health-related claims is heavily regulated in Canada, especially on television. So Activia built its message around moments associated with digestive discomfort, such as fatty food, eating fast, stress and lack of exercise. TV and online video used a first-person storytelling approach. The actress enumerates what brought on her digestive discomfort (without using those words) and then takes control by exercising, eating better and enjoying Activia every day. Magazine executions included a full-page ad plus a three-page spread that wrapped a health section featuring the importance of digestive health. And both print and television featured Activia's branding elements – such as the belly square, the Activia arrow and the green colour.

Results Sales turned around, with double-digit growth replacing double-digit decline. As a result, the campaign is considered an example of international best practice across 40 countries.

Cause & Effect Post-test Ipsos research showed above-normal results for persuasion, recall and messaging, and there was a definite link between the timing of the advertising and the sales response.

PACKAGED GOODS FOOD/OTHER • SUSTAINED SUCCESS



CREDITS

Client: **Unilever**
 VP marketing: **Sharon MacLeod**
 Director of marketing, foods: **Alison Leung**
 Senior brand building manager: **Stephanie Cox**
 Assistant brand building managers: **Mindy Perlmutter,**
Michelle Wu
 Agency: **Ogilvy**
 CCO: **Ian MacKellar**
 Managing director: **Laurie Young**
 Senior partner, group account director: **Aviva Groll**
 Account supervisor: **Daniel Koppenol**
 Writer: **Chris Dacyshyn**
 AD: **Julie Markle**
 Broadcast producer: **Julie Caniglia**
 Planning: **Doug Potwin**

HELLMANN'S GRANTS REAL FOOD WISHES

The Unilever brand strengthens family and community ties

Situation Analysis In 2005, consumers were taking a more vigilant approach to what they were eating, and unfortunately for Hellmann's, a study found that three-quarters of consumers equated the brand to "junk in a jar." This obviously had to change, especially if Hellmann's was going to catch up to the category leader Kraft Miracle Whip. Hellmann's is made from three real and wholesome ingredients – eggs, oil and vinegar. From this little known fact the Hellmann's Real Food Movement (RFM) was born. Starting in 2007, it produced extraordinary results, leading to the CASSIES Grand Prix in 2010. Two and a half years later, the RFM continues to deliver.

Strategy & Insight From 2007 to 2010, RFM introduced a higher sense of purpose than conventional product marketing, tackling the nutritional habits of the nation. In 2011 this evolved into a decision to educate kids on eating well – a strategy designed to build connections with moms and strengthen loyalty to the brand. The vehicle for this was the Hellmann's Real Food Grant Program.

Execution The Grant Program gives more than \$100,000 to individuals and organizations that help families and kids connect with real food. For example, the Camille School in Red Deer Alberta wanted to provide its students with healthier food, so Hellmann's helped revamp the school kitchen, getting rid of the deep fryer and transforming the cafeteria's menu. To celebrate the school's commitment to the Real Food Movement, the fryer was crushed under the wheels of a monster truck. This was all documented in an online film called "Bye Bye Deep Fryer," and has garnered over 1.4 million views since its release last May.

Results Hellmann's dollar volume rose 5% in 2007, 7% in 2008, 14% in 2009, 6% in 2010, 7% in 2011 and 10% as of June 2012. Hellmann's dollar shares grew annually to 33.1% last June from 26.8 % in 2007. The Real Food Movement has had a positive halo on Hellmann's total business. Over the duration of the RFM campaign Hellmann's has pulled ahead of Kraft Miracle Whip in the category, opening up a 10-point lead in both dollar and tonnage share.

Cause & Effect The case examined spending, product, pricing, distribution, promotional activity, image, purchase intent and outside forces to show the results were driven by the RFM campaign.

PACKAGED GOODS BEVERAGE • BEST LAUNCH



CREDITS

Client: **PepsiCo Beverages Canada**
 VP marketing: **Greg Lyons**
 Director of marketing, hydration brands: **Shirley Mukerjee**
 Marketing manager: **John McEachern**
 Associate marketing manager: **Eric Williams**
 Agency: **TBWA\Toronto**
 CCO: **Jack Neary**
 CD: **Mark Mason**
 ACDs: **Jonathan Smith, Rodger Eyre**
 Broadcast producer: **Sharon Kosokowsky**
 Head of broadcast: **Nadya Macneil**
 Group account director: **Patrick LeMoine**
 Account executives: **Jordan Cappadocia, Trevor Thwaites**
 Group director of strategy, OMD: **Daniele Boem**
 Associate director of strategy, OMD: **Jammie Ogle**
 Senior consultant, High Road Communications: **Laura Bryce**
 VP sports marketing, SDI: **Andy Harkness**

GATORADE'S G SERIES PACKS A WALLOP

The three-step system performed beyond expectations thanks to staggered launch

Situation Analysis Gatorade created its sports drink category in 1965, but after 40 years of flavour and pack innovation, as well as increasingly fierce price competition, the brand had to evolve. Based on years of scientific research, PepsiCo developed the three-product G Series for before the workout (Gatorade Prime), during (Gatorade Perform) and after (Gatorade Recover). The Canadian launch was scheduled for April 2011 and it had to succeed while the brand's biggest competitor, Powerade, was aggressively cutting prices.

Strategy & Insight Reaching true athletic potential requires proper training with proper nutrition. But the typical athlete puts very little emphasis on nutrition, let alone the different needs the body has before, during and after workouts. This made the "before-during-after" message essential, and began with pre-launch seeding with coaches, trainers and athletic therapists. The first consumer-facing phase of the launch introduced the G Series and established the message, followed by activation around sports events. The second launch phase reinforced the G Series benefits.

Execution UFC champ Georges St-Pierre and hockey star Sidney Crosby were tapped as celebrity spokespeople for the credibility and impact they would bring. Throughout the campaign, creative showed how the G Series was integral to their routines. This unfolded via TV, online and grassroots activations.

Results As of last June, dollar sales increased 20.5%, revenue rose 13.3% and Gatorade dollar sales per buyer jumped 9.5%. All results exceeded objectives, and occurred while Powerade was reducing its average shelf price by 12.7%.

Cause & Effect The majority of sales occurred when media was in cycle and research by Millward Brown showed a long list of positive results. Media spend was in line with historical levels, pricing favoured Powerade, distribution was not a factor and there was no unusual promotional activity.

RETAIL • BRONZE: BEST INTEGRATED PROGRAM



CREDITS

Client: **The Home Depot**
 VP marketing and e-commerce: **Peg Hunter**
 Director of advertising: **Gaye Mandel**
 Director of marketing: **Jason Reilly**
 Regional marketing director: **Élise Vaillancourt**
 Senior manager of advertising integration: **Sonia Draper**
 Production supervisor: **Sarah Gayfer**
 Agency: **Cossette**
 VP strategic planning: **Florence Girod**
 VP business lead: **Benoît Bessette**
 Group account director: **Jean Hugo Filion**
 Co-CDs: **Anne-Claude Chénier, Anik Ouellet**
 Broadcast producer: **Stéphanie Côté**

HOME DEPOT GOES LOCAL TO WIN QUEBEC

The home renovation retailer created unscripted moments to take second spot in the province

Situation Analysis It is never easy for large American banners to succeed in Quebec – and 12 years after its arrival, Home Depot was still third in market share, behind homegrown Rona and Réno-Dépôt. With ambitions to take over as number two, Home Depot needed to appeal to Quebecers.

Strategy & Insight: Given that Quebecers favour Francophone businesses, Home Depot could not rely on the reputation it had built in the rest of Canada. It needed to find a point of difference and appeal to Quebecers as Quebecers. Market research found that the number one motivator for consumers was greater product selection – and this had great potential because Home Depot offered different brands and products than Rona and Réno-Dépôt. The decision was made to use real Quebecers in a multi-channel campaign captured by the slogan “*Rénover sa vie, c’est beau*” (“Renovating your life is beautiful”).

Execution The campaign started in March 2011, and was built around ten highly desirable products that were exclusive to Home Depot. Every message featuring a real Quebecer was spontaneous and unscripted, with 120 videos made. They were emailed to participants with a suggestion to share them through their social networks. Each video also had an extended version at Homedepot.ca, and nine were aired as 30-second spots on television. Meanwhile, 30-second radio spots had consumers sharing ideas – and consumers who had their story chosen were given a gift card and an MP3 version of the message, allowing them to be a star in their social network.

Results Home Depot surpassed Réno-Dépôt to become second in Quebec market share. Compared to 2010, brand consideration rose 23%, in-store traffic increased 43% and sales increased 23%. Also, videos given to participants and shared through social networks generated 10,000 hits on Facebook.

Cause & Effect All these results were achieved while maintaining the same number of stores, product lines, services, as well as a similar pricing strategy, media mix and budget. Meanwhile, Réno-Dépôt added two stores in Quebec and Rona opened three.

BEST INSIGHT • BEST USE OF MEDIA



CREDITS

Client: **Ikea**Deputy marketing manager: **Hilary Lloyd**Agency: **Leo Burnett, Toronto**CCO: **Judy John**CDs: **Judy John, Lisa Greenberg**Group CDs: **David Federico, Morgan Kurchak**Copywriter: **Morgan Kurchak**AD/designer: **David Federico**Producer: **Anne Peck**Group account director: **David Kennedy**Account director: **Jennifer Kelly**Planners: **Brent Nelsen, Dustin Rideout**Project manager: **Lyndsay Cattermole**Connection planning director, Jungle Media: **Brooke Leland**Media buying supervisor, Jungle Media: **Krystal Seymour**

IKEA'S MOVING DAY

The humble cardboard box hits the street, putting the retailer centre stage in Quebec

Situation Analysis Ikea in Quebec is under constant pressure to drive store traffic and sales against competitors like Home Depot, The Bay, Sears, The Brick and Brault & Martineau. This holds true for *Fête du Déménagement*, or Moving Day – the cultural phenomenon whereby on every July 1 weekend a huge number of Quebec residents move house. Hiring movers or vans, getting boxes and moving supplies, and snagging friends and cars to help out is virtually impossible. And buying new home furnishings is anything but top-of-mind. But if Ikea could find a way to help, this could be an opportunity.

Strategy & Insight The campaign would have to convince Montrealers that a move with the help of Ikea is a move made better. To do this, the conventional “push” approach of product benefits had to be re-thought. Moving Day in the province is chaotic, so something out-of-the ordinary would be needed.

Execution The answer was deceptively simple – transform the cardboard box into the medium and message of the campaign. Free boxes were printed with moving tips, a checklist, a dinner offer at the local Ikea, and a great offer on new Ikea furniture. Also, as a crowning touch, the box could be turned into a fully functional chair when moving energy ran out. Fourteen-foot pyramids of boxes sprang up at giveaway sites around the city, and at the Ikea store. Some boxes were hung flat on walls, and when removed, there was a message underneath telling people to come back for more. There was also a supporting radio plan.

Results Total weekend sales increased 15% versus the comparable period a year prior, and total weekend traffic increased 8% versus a year earlier.

Cause & Effect The results were achieved without any increase in marketing, advertising or promotional spending, or extraordinary pricing or discounting.

BEST LAUNCH



CREDITS

Client: **Maple Leaf Foods**
 CMO, MLF: **Stephen Graham**
 SVP marketing and innovation: **Andrew Pollock**
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 Co-CDs: **Angus Tucker, Stephen Jurisic**
 Copywriters: **Jennifer Rossini, Kurt Mills**
 ADs: **Stuart Campbell, Kyle Lamb**
 Agency producers: **Dale Giffen, Michelle Orlando,**
Shawna McPeck
 Team leader: **Melissa Tobenstein**

MAPLE LEAF QUELLS SLICED MEAT CONCERNS

Making heroes out of butchers helps the brand's additive-free line win over moms

Situation Analysis At the end of the 2000s, consumers started scrutinizing food labels for assurances beyond “low fat” or “low in sodium.” Sliced meats in particular, with their perception of being more processed, were becoming a reluctant purchase, with annual declines in the 1% range. As category leader, this was bad news for Maple Leaf Foods. It had spent the previous 18 months recovering from one of the largest food recalls in Canadian history. Now, it had to deal with the sliced meat challenge.

Strategy & Insight Sliced meat in Canada generates \$1 billion in annual sales – and MLF saw the opportunity to reinvent the category with Natural Selections, a range of sliced deli meats. The agency then had to take the message of “made with natural ingredients, no preservatives, no artificial ingredients, no fillers, no MSG and no nitrates added” and make it simple, believable and breakthrough. The target was concerned moms, but who would they trust? The answer was the butcher. Maple Leaf had more than 500 accredited butchers on staff, so the decision was to position the brand as “Your Butcher Shop.”

Execution The campaign launched in May 2010 with the TV spot “Stephanie Potter.” Before Natural Selections, Stephanie had to survive on boring jam sandwiches. But after, she could enjoy the ham she loved. This was followed in year two by “Dylan Carter.” Hot dogs were off-limits for Dylan until his parents discovered Natural Selections. Now he can eat what he loves, thanks to the Maple Leaf butcher.

Results Year one share beat objectives, delivering 5.8%, and by May 2012 this rose to 10.1% – again ahead of target.

Cause & Effect Spending was in line with Maple Leaf new product norms, pricing was at an 18% premium to the base Maple Leaf brand and there were no other major variables in the market.

SUSTAINED SUCCESS



CREDITS

Client: **Corby Distilleries**
 Brand director: **Joseph Delvecchio**
 Senior brand manager: **Zoe Traynor**
 Agency: **John St.**
 Co-CDs: **Angus Tucker, Stephen Jurisic**
 ACD, copywriter: **Chris Hirsch**
 ACD, AD: **Nellie Kim**
 Group account director: **Ian Brooks**
 Account supervisor: **Mark Graham**
 Account executive: **Andrew Godfrey**
 Broadcast producer: **Michelle Orlando**

WISER'S WELCOMES AND WINS OVER RECRUITS

Loyalty to the brand's club for uncompromising men continues to pay off

Situation Analysis By 2008, Canadian whisky had started a long, slow decline that would continue for the next four years. Wiser's was running third to Crown Royal and Canadian Club, and poor awareness scores didn't help. A 2007 survey revealed unaided top-of-mind awareness for Canadian Club at 34%, Crown Royal at 13% and Wiser's DeLuxe at zero. Ouch.

Strategy & Insight Wiser's had to recruit younger drinkers without alienating its older demo. That meant finding common ground between the two generations that would differentiate Wiser's, and be authentic to the brand. Research unveiled that virtually all men admire a guy who sticks to his guns – a man who does not compromise. This fit perfectly with Wiser's DeLuxe, which (as it says on the bottle) is made exactly the same as it was when J.P. Wiser began distilling it over 150 years ago. The challenge, of course, was to make this universal truth ownable to Wiser's.

Execution Welcome to the Wiserhood – a not-so-secret society of men who are the authority on uncompromising behaviour. These are men who (literally) applaud other men who have qualities they deem admirable. They have age-old rules and rituals, and a virtual clubhouse (TheWiserhood.com) where members can learn more about this mysterious society. Since late 2008, TV commercials have shown Wiserhood members slow-clapping their approval of young men who show their unwillingness to compromise. Related activities included the Wiserhood handbook, a Facebook effort, CFL and NHL sponsorships, online videos and the He-Coy Bag (based on the bag the uncompromising hero uses in the much-watched "Purse" commercial).

Results Since 2008, sales have grown close to 2% annually in a category declining at 1% per year. While these numbers may not seem large, over four years it amounts to an additional \$11 million in sales, compared with total ad spending of roughly \$3 million. Crown Royal and Canadian Club have lost ground, and Wiser's is now the number two Canadian whisky.

Cause & Effect Wiser's has seen a shift to younger users, and the only reason could be the advertising. Awareness correlated with the advertising schedule despite a declining share of voice. And there has been no extraordinary activity in product, packaging, pricing or promotion.

SUSTAINED SUCCESS



CREDITS

Client: **Mini Canada**Director, Mini Canada: **Adam Shaver**Brand communications manager: **Steve Ambeau**Sales and marketing coordinator: **Adam Wexler**Agency: **Taxi 2**ECDs: **Lance Martin, Dominique Trudeau**Account directors: **Tina Tieu, Pascale St-Amand, Jared Stein,****Daryn Sutherland, Caleb Goodman**Account manager: **Julie McGregor**Director of account planning: **Kareem Boulos**Supervisor of account planning: **Jolene Macleod**Account planners: **Daniel Mak, Jenna Bowie**

MINI'S BIG DECADE

The little car's irreverent attitude has driven success over the long haul in Canada

Situation Analysis The Volkswagen Beetle, which ultimately suffered from being too cute, served as a cautionary tale for BMW as it prepared to bring the Mini to Canada in March 2002. The ambition was to build long-term success.

Strategy & Insight Before it arrived, Canadians knew the Mini as a quirky, cute and trendy compact car from the U.K. This image had worked there, but a repeat in Canada ran the risk of typecasting Mini as a “chick car.” The solution was to target Mini overtly at men, with a defiant, sh*t-disturber attitude. And this has been perpetuated for the last 10 years by four words: ballsy, current, consistent and fun.

Execution There was no one demographic to characterize the Mini driver. They are confident, individualistic and non-conformist – much like the Mini itself. Consequently, Mini has always defied convention and built the brand through media traditionally relegated to provide support in the automotive category. This has included high-involvement OOH, interactive pieces, stunts, online and a relatively small amount of TV. The launch campaign set all of this in motion 10 years ago, and the cheeky and irreverent attitude has endured to this day.

Results Since launch, Mini stands as one of the most distinct and potent brands in the Canadian automotive market. Sales beat targets in nine out of 10 years – with the recession in 2009 being the sole exception.

Cause & Effect While other cars have come and gone, Mini has been able to develop a long-term brand proposition that continues to resonate. The proof lies not only in consistent sales growth, but also in the brand identity that Mini Canada has so strongly developed and maintained. Outside of this, there were no marketing activities that could have caused such long-term success.

EVENTS, SEASONAL & SHORT-TERM

**CREDITS**

Client: **Boston Pizza International**
 EVP marketing: **Steve Silverstone**
 VP marketing: **Joanne Forrester**
 Associate marketing manager: **Tanya Thomson**
 Agency: **Taxi Canada**
 ECD: **Darren Clarke**
 ACD: **Niall Kelly**
 AD: **Scott Johnson**
 Writer: **Chris Duffett**
 Designer: **Brooke Hennessy**
 ACD interactive: **Dave Luxton**
 Group account director: **Edith Rosa**
 Account director: **Anna Halfpenny**
 Account managers: **Tamara Gervais, Natalie Street**
 Production company: **Sons & Daughters**
 Editing company: **Posterboy Edit**
 PR agency: **High Road Communications**
 Post production company: **Axyz**
 Audio production company: **Grayson Matthews**
 Media company: **PHD**

BOSTON PIZZA SCORES WITH ALL MEAT WINGS

The restaurant chain re-invents the boneless chicken wing amid much fanfare

Situation Analysis When you're called Boston Pizza (BP), it's understandable wings might not be your signature item. But if you want to compete with sports bars, great wings are a must. So over 2010 and 2011, BP significantly upgraded its product, making wings the fastest-selling menu item in the restaurant's history. It was important to continue the momentum, so after a lot of research and development, the big news for 2012 would be boneless chicken wings. But these were already offered by competitors, so how could BP make its boneless offerings feel like something new.

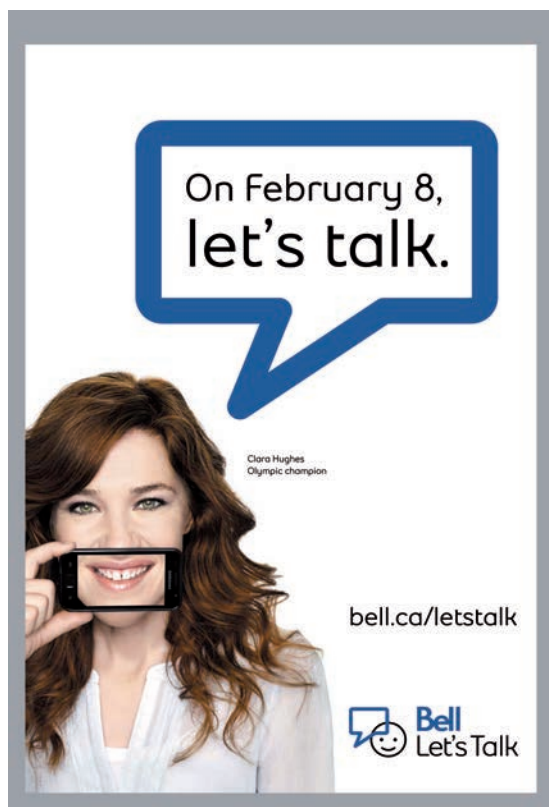
Strategy & Insight As it turned out, boneless wings are a contentious subject with wings enthusiasts. Some say they are nothing but glorified chicken nuggets. To be seen as a leader it was better to avoid the debate altogether. Instead, BP reinvented the category by launching a major discovery – the world's first "All Meat Wings."

Execution Just in time for the 2012 NHL playoffs, BP introduced the charismatic Terry Peters, an internationally renowned fictional food innovator (equal parts Tony Stark, Kenny Powers and Steve Jobs) to introduce All Meat Wings. He was active on LinkedIn, Twitter, Facebook and Xbox, and also interacted with bloggers. On television, Terry launched All Meat Wings like a new Apple product, with 60-, 30- and 15-second spots. Radio and POS followed suit.

Results By the end of the nine-week launch period, wings sales rose 55% compared with a year earlier, and "All Meat Wings" accounted for more than half of all wings sold.

Cause & Effect Spending was on par with historical efforts, and there was no out-of-the-ordinary pricing or promotional activity. Product obviously played a role, but given that the product was, in essence, the familiar boneless chicken wing, it's reasonable to assume the advertising caused the sales response.

EVENTS, SEASONAL & SHORT-TERM



CREDITS

Client: **Bell**SVP of brand: **Rick Seifeddine**Director, brand strategy: **Élaine Bissonnette**VP, corporate marketing: **Loring Phinney**Associate director, brand management: **François D'Amour**Agency: **Lg2**VP/CDs: **Marc Fortin, Claude Auchu**CD: **Nicolas Dion**Interactive CDs: **Jennifer Varvaresso, Marilou Aubin**Copywriters: **Geneviève Langlois, Jonathan Rosman, Andrew Morgan, Jean-François Perreault, Marilou Aubin**ADs: **Geneviève Jannelle, Denis Brodeur, Jean-François Clermont**Director, interactive: **Alexis Robin**Strategic planner interactive: **Rafik Belmesk**VP account services: **Samia Chebeir**Supervisor, account services: **David Legendre**Website: **Teehan + Lax**Media: **Media Experts**

BELL GETS PEOPLE TALKING

The telecom breaks the taboo around discussing mental health

Situation Analysis In Canada, one out of every five people will suffer from mental illness during their lifetime. Most of them will suffer in silence because the subject remains taboo. That's why in 2011, adding to its commitment to donate \$50 million to the cause over the next five years, Bell organized a "Let's Talk" day. It invited Canadians to talk and text about mental illness, and help dispel the stigma. Bell also promised to donate five cents for each sent text message and long distance call made on that day. This was a great success (generating a Canadian one-day record of texts and calls) and Bell decided to renew the effort on Feb. 8, 2012.

Strategy & Insight Consumers are bombarded with requests to give, and don't have time to shop around for the right cause. So how could Bell stand out? For the majority of people this came down to a simple insight: they want to look good by saying they give, without having to step out of their way to actually do it. In other words, donating had to be effortless.

Execution The campaign used print, TV, OOH, radio, web, Bell retailers, PR, Twitter and Facebook. In addition to last year's spokesperson (Olympic medalist Clara Hughes) the campaign used two other spokespeople who've overcome mental illness – pop singer Stefie Shock and African-Canadian comedian Michel Mpambara. Through their iconic smiles they encouraged Bell customers to take part.

Results The 2012 "Let's Talk" day resonated overwhelmingly with Canadians, beating the 2011 record. There were 78 million text messages sent and long distance calls made (a 19% increase compared to 2011). This meant that Bell donated an additional \$3.9 million to mental health, beating last year's donation by more than \$600,000. Bell is also now perceived as the leader in supporting mental health, ahead of Tim Hortons, Canada Post and RBC.

Cause & Effect The "Let's Talk" campaign was the single element that could have caused the flurry of messages and calls described in the case.

EVENTS, SEASONAL & SHORT-TERM



CREDITS

Client: **PepsiCo Beverages Canada**
 VP marketing: **Greg Lyons**
 Marketing director: **Ryan Collis**
 Brand manager: **Ronit Soroksky**
 Assistant marketing manager: **Alexandra Collins**
 Agency: **BBDO Canada**
 SVP/ECDs: **Carlos Moreno, Peter Ignazi**
 Writer: **Jason Perdue**
 AD: **Jeff Cheung**
 Account director: **Ariel Vinizki**
 Account supervisor: **Tania Montemarano**
 VP, head of broadcast production: **Beatrice Bodogh**
 Production company: **The Cornerstore**

MOUNTAIN DEW CHARGES BACK ONTO THE SCENE

The PepsiCo drink comes back with a bang

Situation Analysis Despite being the best-selling non-cola soft drink in the U.S., Mountain Dew didn't crack the top 10 in Canada. In fact, its business had declined by 80% over the preceding decade, with no ad support since 2006. The brand did have 84% awareness, but it was not very specific – people could not recall or describe Mountain Dew's flavour. The Canadian formula also lacked the caffeine in the U.S. brand. But then Health Canada changed its regulations, and in March 2012 PepsiCo brought the U.S. formula to Canada with an intense "Citrus Charge" flavour.

Strategy & Insight Mountain Dew appealed to male teenagers, but with less than 1% market share, something special would be needed to get their attention. The new Mountain Dew would be positioned to accompany exhilarating experiences, targetting the sub-set of teenagers who want to live on the edge.

Execution A stunt featured two tall cranes that faced each other. From one hung a gigantic balloon filled with Mountain Dew, from the other hung a daredevil. He launched himself into space, straight toward the balloon. There was huge collision and a massive Mountain Dew splash. This event was filmed and used in the TV launch, and became the basis for a major engagement plan involving TV, pre-roll, YouTube and Facebook.

Results In 2011, Mountain Dew's market share was 0.6%, but through March and July 2012 it more than doubled to 1.6%. Net revenue also more than doubled, reaching \$22.2 million over the launch period.

Cause & Effect In the four months since launch, Mountain Dew's brand health and equity scores have jumped. Facebook "Likes" indexed at 160 versus 2011, and online views came in at 1.34 million, five times the target. While this was the first year of support since 2006, advertising in prior years didn't lift the brand. The product also improved with the addition of caffeine, but this was not the focus of the advertising. It's reasonable to conclude advertising drove the success.

EVENTS, SEASONAL & SHORT-TERM



CREDITS

Client: **Fédération des producteurs de porcs du Québec**

Marketing director: **Julie Gélinas**

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Strategic planner: **Marc-André Fafard**

VP account services: **Julie Dubé**

Account executives: **Annie Tremblay, Natacha Laflamme**

Supervisor, group account: **Claudia Joly**

Branding: **Ig2boutique - Claude Auchu, Serge Côté**

PR: **Velocity - Claudia Gervais, Patricia Laurence**

Media: **Carat - Lucie Gauvin, Katia Rassi, Maryse**

Archambault, Vanessa Julianno, Joëlle Lavigne

QUEBEC PORK PRODUCERS CAMPAIGN FOR CHANGE

Fédération des producteurs de porcs du Québec
touts healthy pedigree of local meat

Situation Analysis Quebec pork is among the finest in the world, and is very different from the pork of 25 years ago. However, it isn't top of the grocery list because the perception of pork has not changed over time. To make things worse, while Quebec pork is exported to more than 125 countries, Quebec stores continue to import low-end pork from around the globe. In fact, 30% of pork sold in provincial groceries is imported, but the offshore origins are not identified on packaging. This prevents Quebec pork from taking advantage of its "homegrown" status.

Strategy & Insight For the primary grocery shopper (35- to 54-year-old women) health and nutrition are becoming more important and pork was not faring well in this environment. It has been years since top-quality pork was a fatty meat, but that remained its image. This led to three decisions: first, convince the target that pork is a healthy, lean meat with 30% less fat than 25 years ago; second, differentiate Quebec pork from foreign pork; and third, introduce new pork cuts unique to Quebec – osso buco and racks. From this, a campaign strategy of focusing on change emerged.

Execution Television, the centerpiece of the campaign, featured endearing characters resistant to novelty who finally evolve thanks to Quebec pork. Other efforts (print, web banners, website, POS, newspaper, stunt and in-store tactical event) also delivered the concept of change, captured in the line, "Quebec pork has changed. Change for pork."

Results The perception that pork is a lean meat grew to 24% from 19%, and the average weekly consumption of pork (fresh cuts only) grew to 41% from 32%.

Cause & Effect With no other marketing activity or aggressive price promotion running at the time, the campaign is the only viable cause of the results.

EVENTS, SEASONAL & SHORT-TERM



CREDITS

Client: **Western Union Canada**
 Marketing director: **Joycelyn David**
 Agency: **AV Communications**
 Partners: **Marvi Yap, Anna Maramba**
 CDs: **Loiee Pangan, Zeno Lam**
 Account manager: **Caspar Sun**
 Media specialist: **Joyce Lau**

WESTERN UNION TAPS HOLIDAY TRADITIONS

The money transfer company spreads Christmas cheer with virtual card stores

Situation Analysis Western Union is the dominant money-transfer player, but competes against more than 30 major retail competitors in Canada, along with online operators. For people who are far from their loved ones at Christmas, sending money as a gift is popular. So for the 2011 holiday season, Western Union announced a reduced fee of \$5 (from \$8) to send \$50 worldwide. But since some competitors were offering fees as low as \$2, the sale would not cause a stampede to Western Union.

Strategy & Insight The target was Canadians who send money to family and friends in other countries. The challenge was to turn what might have been a simple price promotion into something exciting, fresh and relevant. Before the internet, people enclosed money in holiday cards that went to loved ones by mail – and those cards were a way to stay close in spirit. The eureka moment? Find a way to rekindle this feeling and incorporate a high-tech twist to make it even more exciting.

Execution Virtual holiday card stores were set up in transit stations, streetcars, buses and on the walls of shopping centres. People would scan the QR code at the bottom of a card, taking them to a microsite where they could send it electronically. This included an invitation to send \$50 for \$5, all under the umbrella of “Spread the Cheer.”

Results At the end of the month-long campaign sales were up 30%, double the growth for the 2010 Christmas season. The website received 132,000 page visits – nearly triple the goal of 50,000. And the marketing spend was less than 2% of the revenue delivered.

Cause & Effect It could be argued that the \$3 reduction in transfer fee led to the sales lift, but that is unlikely, since this fee was more like an equalizer in the intensely competitive holiday season. With no other variables in the market, it's clear the break-through advertising plan was the cause.

OFF TO A GOOD START



IKEA BRINGS IT HOME

A refocus on home being where the heart is revives sales

Situation Analysis Despite being one of the world's most iconic brands, Ikea faced flattening brand awareness, decreasing product range awareness, negative visitor development and increasing competition from stores like Home Depot, Rona, Canadian Tire, Walmart and The Bay. The top three competitors averaged 234 stores each, compared with Ikea's 11, and spent up to three times more advertising dollars. Something had to be done.

Strategy & Insight The first step was an anthropological journey, where research participants built a relationship with each room in their house as if it were a real person. This uncovered an example of the law of unintended consequences – namely that Ikea's long-term emphasis on style and price had weakened its reputation for quality. Ikea needed to stand for style with substance – anchored by the idea that the home is the most important place on earth.

Execution The campaign launched in August 2011 with a 60-second anthem, and a new tagline – "Long Live the Home." This was followed by multimedia efforts for individual rooms of the house, based on the insights uncovered during the anthropological exercise. Media included 60-, 30- and 15-second TV spots, 30-second radio and remotes, OOH, events, magazines, newspaper, direct marketing, digital pre-roll, social media, search and the Ikea catalogue.

Results In the six months since launch, same-store traffic is close to double the objective, and sales have hit their target. This is amid declining consumer confidence, higher consumer debt and incomes that lagged the cost of living.

Cause & Effect Ikea has the second lowest share-of-voice in its competitive set, yet advertising had broken through. Aided awareness and brand consideration were now in the number one position. As for spending, pricing, distribution, product and sales promotion, these remained at normal levels.

CREDITS

Client: **Ikea**

Deputy marketing manager: **Hilary Lloyd**

Connection planning director, Jungle Media: **Brooke Leland**

Media buying supervisor, Jungle Media: **Krystal Seymour**

Agency: **Leo Burnett, Toronto**

CCO: **Judy John**

CDs: **Judy John, Lisa Greenberg**

Group CDs: **David Federico, Morgan Kurchak**

Digital ACD: **Ian Kay**

Copywriters: **Morgan Kurchak, Stephen Stahl, Marcus Sagar,**

Matt Williamson, Andrew Caie, Marty Hoefkes

ADs: **David Federico, Mike Cook, Noreel Asuro, Monique**

Kelley, Noel Fenn, Mike Morelli

Digital copywriter: **Len Preskow**

Digital ADs: **Sean Perkins, Trevor Bell, Ian Kay**

Designers: **David Federico, Lisa Greenberg**

Group account director: **David Kennedy**

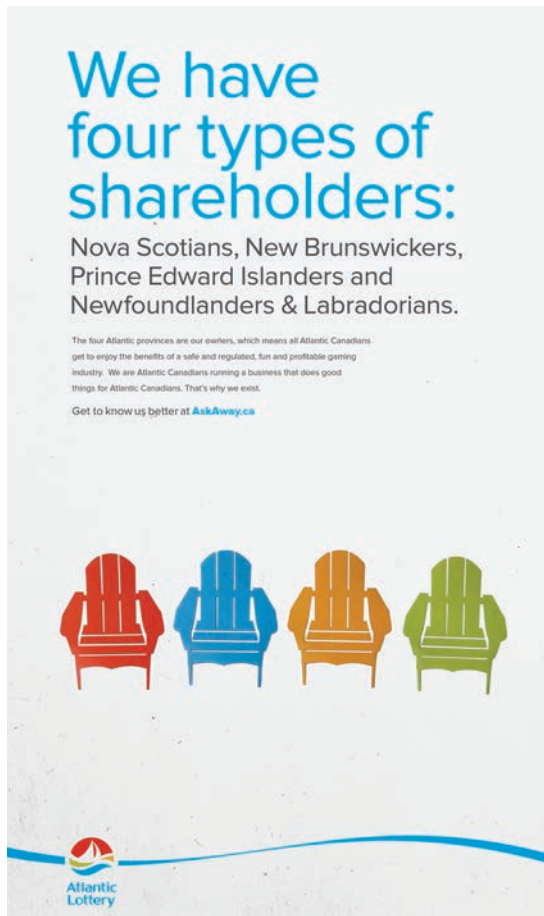
Digital account director: **Joseph Meyers**

Account directors: **Jennifer Kelly, Natasha Dagenais**

Account supervisors: **Kirk Round, Danielle Iozzo**

Account executives: **Kristin Meier, Allison Tang**

SERVICES GENERAL



LOTTERY INVITES ATLANTIC CANADIANS TO ASK AWAY

Transparency pays off in an effort to change public opinion about the lotto

Situation Analysis Atlantic Lottery is a Crown corporation responsible for the operation, regulation and management of lotteries in Atlantic Canada, and since 1976 it has generated more than \$6 billion to help fund roads, healthcare and education in the area. The problem was that few Atlantic Canadians understood the positive impact the lottery was having. Worse, there was mistrust and misconception – egged on by media stories about gambling addiction and retailers winning more often than they should. In June 2011, Atlantic Lottery started to redress the balance.

Strategy & Insight The target audience was “involved Atlantic Canadians” over 35, well educated, active in public affairs, and leaders of public opinion. They seek out information and can see through corporate spin. Talking at them would clearly not work. It was time to put transparency to the test.

Execution The campaign began in June 2011, and centred around Askaway.ca – a central hub that encouraged totally transparent question-and-answer sessions between the Lottery and consumers. The site presented the lottery in a way Atlantic Canadians had never seen before. Everything was conversational, friendly and human, with the message carried by 60- and 30-second TV, newspapers, business magazines, video pre-roll and Facebook.

Results This was the first year of a five-year campaign, and at the end of year one unfavourable opinion had decreased to 34% from 38% versus an objective of 36%. Awareness of public ownership jumped to 43% from 36% compared with the goal of 39%. Awareness of transparency increased to 31% from 28% against an objective of 29%. And lastly, awareness of the lottery as providing safe and regulated gambling rose to 29% from 26% against a goal of 27%.

Cause & Effect “Ask Away” represented an entirely new communications effort, and there was a clear correlation between the advertising campaign and the interactions on Askaway.ca.

CREDITS

Client: **Atlantic Lottery**
 Category manager: **Maureen Wojick**
 Agency: **Revolve**
 CD: **Matthew Allen**
 Senior copywriter: **John Smith**
 AD: **Sam Archibald**
 Group account Director: **Nelson Angel**
 Account director: **Patricia Nelis**
 Account co-ordinators: **Kim Mosher, Victoria DeWolfe**
 Digital director: **Adam Kruszynski**
 Production partner: **Digitalkitchen**

SUSTAINED SUCCESS



SCOTTIES THINKS OUTSIDE THE BOX

The tissue brand designs its way to the top

Situation Analysis In 2006, the facial tissue category was a case study for low involvement, with no branded player having a commanding share. Puffs was at 5.6% tonnage, Kleenex 12%, Royale 18%, Scotties 21.7% and private label 41%. Equally troubling, volume was flat, and advertisers had recently doubled media spend in a fight for share. Nonetheless, Scotties was under a mandate from the newly established Kruger Products (formerly Scott Paper) to become the clear branded leader in the category – despite a share of voice that would always be lower than its share of market.

Strategy & Insight Low involvement categories are riddled with advertising conventions and facial tissue is no exception. Puffs has its cartoon kids, Royale has its kittens, and even Scotties had its “Softie” character. Until 2006, Scotties and all its competitors had been playing the softness game. But while softness was the number one claimed benefit, it wasn’t different enough. This led to a question: what if the reason people claim to buy one brand over another isn’t the real reason they do? Facial tissues live on display in the home. What if the appearance of the box could be the differentiator?

Execution In 2007, the “Inspired Design” idea was born as a themed collection of box designs. Business responded, and in 2008 this evolved into the Scotties Design Challenge, inviting people to submit design ideas for a chance to win a room makeover and see their idea become a Scotties box. In 2009, it led to Flower Power – a partnership with Umbra to create a designer series of three abstract floral boxes. Over 2010 and 2011, the box (and corresponding creative) featured nature-inspired designs, while Scotties had a regular print series in *House & Home* and *Style at Home* and a partnership with the *Steven and Chris* show. Media also featured magazines, online promotion, TV and billboards.

Results In the four and a half years since the campaign started, Scotties rose to 29.4% tonnage share from 21.7% – an increase of 35% in a declining category. In dollars, this equated to an incremental \$21 million in sales, for an advertising investment of \$7.5 million. This made Scotties the clear branded leader.

Cause & Effect: As noted, share of voice was not a factor. Nor was pricing or promotion, evidenced by the sales growth in dollars. It’s clear the “Inspired Design” campaign delivered the results.

CREDITS

Client: **Kruger Product**
 Corporate VP marketing: **Nancy Marcus**
 Category director, facial tissue: **Oliver Bukvic**
 Marketing manager, facial tissue: **Cindy Chen**
 Director, market research: **Alex Amon**
 Agency: **John St.**
 Co-CDs: **Angus Tucker, Stephen Jurisic**
 ACD/AD: **Nellie Kim**
 ACD/ copywriter: **Chris Hirsch**
 Director of strategic planning: **Emily Bain**
 Sr. strategic planner: **Sarah Henderson**
 Team leader: **Heather Crawley**

SUSTAINED SUCCESS



CREDITS

Client: **TD Bank Group**

VP global brand & advertising: **Dianne Smith-Sanderson**

AVP advertising & brand communications: **Michael Armstrong**

Senior marketing manager, advertising and media strategy:

Jennifer Matto

VP direct and marketing services: **Heather Sutton**

Agency: **DraftFCB**

CCO: **Robin Heisey**

VP managing director: **Sunil Sekhar**

VP group creative head: **Jeff Hilts**

Group account director: **Roy Gruia**

TD GETS COMFORTABLE

Grumpy old men help build the most valuable brand in Canada

Situation Analysis The major Canadian banks had historically operated in a world of parity offerings. TD broke this pattern with its promise of longer retail hours, but over time other banks moved into this area. TD also introduced other initiatives under the theme “Making banking comfortable,” but it was not getting credit from consumers. For close to five years, the bank built business by expanding its reputation for putting its customers first.

Strategy & Insight The banking category was stuck in the past. Bankers’ hours were not your hours. It’s no wonder that Canadians loved to hate banks. The exception was TD Canada Trust: it was seen as different. But this had not come through strongly enough in its marketing efforts. It needed to be reinforced in an engaging way.

Execution It was a big decision to launch a campaign starring two old geezers, but “Grumpy Old Men” allowed TD to stand out from the competition and retain its folksy charm. It unfolded with multiple executions – promoting extended hours, mobile mortgage specialists, no appointment meetings with an advisor, Sunday banking, savings strategies and a mortgage vacation. TV and online video were the core media, supported by other online and in-branch communications.

Results Net revenue for the bank rose 6% in 2008, 7% in 2009, 9.6% in 2010 and 10.4% in 2011, with 80% of adjusted earnings coming from retail. TD has performed better than the other four major banks in terms of share price, with an increase of more than 35% between 2007 and 2012 – a period that included the financial meltdown. Interbrand also named TD the number one brand in Canada for 2012, ahead of such icons as Tim Hortons and Lululemon.

Cause & Effect Key performance indicators for all “Grumpy Old Men” messages were well above norms with no major impact from spending, pricing, distribution or sales promotion.

SUSTAINED SUCCESS

Can a nutritionist and Pizza Pockets® get along?

We think so. McCain Pizza Pockets® are more nutritious than you think. They're made with ingredients like real mozzarella cheese, tomato sauce, perfectly cured pepperoni and ground flaxseed. All rolled up in a baked, not fried, crust. Other pizza snacks contain palm oil and monoglycerides. Just compare labels and see for yourself. Find out more at McCain.ca. McCain It's all good™



- Baked, not fried
- Made with real cheese
- Source of fibre
- No artificial flavours or colours

Pizza Pockets is a registered trademark of McCain Foods Limited. © McCain Foods Limited © 2010

CREDITS

Client: **McCain Foods Canada**

Regional CEO: **Fred Schaeffer**

President, Canada: **Darryl Rowe**

VP marketing: **Heather Crees**

VP research: **Bettie Lye**

Brand directors: **Mike O'Brien, Paul Tralla, Paul Gallagher,**

Paul Kurvits

Director of marketing insights: **Irene Stathakos**

Senior brand manager, pizza: **Kelly Switzer**

Brand manager, potato: **Elizabeth O'Neill**

Agency: **Taxi Canada**

VP executive strategic director: **Maxine Thomas**

Group account director: **Talke Krauskopf**

Account director: **Kate Horne**

Account manager: **Nicole Libfeld**

ECD: **Darren Clarke**

CDs: **Rose Sauquillo, Heather Hnatiuk, Irfan Khan**

AD: **Maria Ward**

Broadcast producers: **Sam Benson, Eugene Marchio**

Additional agencies/partners: **Anthem, AOR Media**

Management, Capital C, Veritas Communications

IT'S ALL GOOD FOR MCCAIN

The food manufacturer ditches unpronounceable ingredients for real ones

Situation Analysis Three years ago, McCain made a commitment to change the way its Canadian products are made, dubbed "It's all good" (IAG). Unpronounceable ingredients were out and real ingredients were in. Food products had to be better than the current ones and those of the competition, a massive undertaking that began in January 2010.

Strategy & Insight Most moms rely, at least a few nights a week, on convenience food, and many of them don't have the time or inclination to scrutinize the ingredient lists. At the same time, there's a nagging voice in her head, because there's something about sodium stearoyl lactylate and diglycerides that just doesn't sound right. For the new McCain products the insight was simple: shouldn't the only ingredient in food be... food?

Execution Knowing that moms feel a certain amount of guilt about using frozen products, the creative avoided anything that might feel judgmental. It took a more thoughtful approach, using simple but provocative questions. Launch TV, for example, re-framed "what's for dinner?" as "what's in dinner?" – and used this (along with other media) to introduce IAG. Over the following two years a fully integrated plan unfolded with television, print, PR, new packaging, a new website, digital display, rich media, page takeovers, blogger partnerships and internal communications.

Results Goals for the first two years of IAG were established for McCain Frozen Potatoes, McCain Superfries and McCain Frozen Pizza. All of these products grew dollar sales, share and household penetration ahead of expectations.

Cause & Effect With no other major changes in marketing activity, Millward Brown tracking showed a significant increase in awareness of the IAG brand promise, along with strong lifts in master brand attributes and purchase intent. McCain also jumped to 13th place from 23rd in the Marketing/Leger 2010 Corporate Reputation Survey – the biggest jump the survey had ever seen.

PACKAGED GOODS FOOD/OTHER



PRESIDENT'S CHOICE GETS PERSONAL

The private label casts its chairman in a food-supporting role

CREDITS

Client: **Loblaw Company**

VP, brand marketing & marketing services: **Allan Lindsay**

Senior director, brand marketing: **Ryan Brown**

Senior director of marketing, strategic content:

Guyaine Lessard

SVP, marketing: **Uwe Stueckmann**

Senior director, brand marketing: **Trinh Tham**

Agency: **Bensimon Byrne**

CCO: **David Rosenberg**

ACD: **John McDougall**

VP group account directors: **Janice Boduch, James Grant**

Account director: **Charlotte Osborne**

Director of production services: **Michelle Pilling**

Situation Analysis With competitors nipping at the heels of President's Choice, it became increasingly important to bolster the brand and ensure that it remained the leader in the category. In 2007, the "Chairman Campaign" – featuring Galen Weston Jr. as spokesperson – focused on corporate social responsibility. This was successful, but increased pressure from competitive brands and big national brands meant the campaign had to evolve.

Strategy & Insight Back in the '80s, then-president Dave Nichol endeared President's Choice to many Canadians, bringing them affordable tastes from around the world. The ads were so effective that Nichol's name continued to come up occasionally in consumer research, even though he left the company more than 15 years ago. However, all indicators showed Weston was also an extremely successful spokesperson and it was hard to ignore the fact that the brand's DNA was in food. So the objective was to re-focus on food, using Galen to maximum effect.

Execution The original idea was to use scripted commercials with actors, but this quickly gave way to live TV spots – shot in various locations around Toronto – capturing Weston interacting with real people. Hundreds of citizens got to try out the newest President's Choice products. To date there have been over 70 of these spots.

Results Total sales of the President's Choice brand have increased year over year since the "Chairman Campaign" debuted, with the most significant growth from 2010 to 2011. And the President's Choice brand is now ranked number two, ahead of all but one national brand, according to Ipsos Research.

Cause & Effect Research confirms the Weston campaign increased propensity to purchase the President's Choice products, as well as increased consumers' interest in the brand. Every ad tested drove motivation to buy at levels significantly above norm.

SERVICES GENERAL • BEST LAUNCH



CREDITS

Client: **Boston Pizza International**
 EVP, marketing: **Steve Silverstone**
 VP, marketing: **Alex Green**
 Marketing manager: **Andrew Borsk**
 Agency: **Taxi Canada**
 ECD: **Darren Clarke**
 ACDs: **Niall Kelly, Dave Luxton**
 Writers: **Irfan Khan, Darren Clarke, Niall Kelly**
 Designers: **Brooke Hennessy, Niall Kelly**
 Group account director: **Edith Rosa**
 Account director: **Anna Halfpenny**
 Account manager: **Tamara Gervais**
 Digital strategist: **Adam Brain**
 Media agency: **PHD**
 PR agency: **High Road Communications**

BOSTON PIZZA INTRODUCES FINGER COOKING

The restaurant chain targets men with a fool-proof cooking program

Situation Analysis As Canada's number one casual dining chain, Boston Pizza wanted to be a leader in take-out and delivery (TOD). But it had no interest in being another player in a sea of promotions and endless discount offers. It needed a point of difference and decided on its 100-item menu – a big advantage over the Pizza Pizzas and Domino's of this world. But would that be enough to take them to number one?

Strategy & Insight We tend to think of dinner as mom's domain, but given the pressures on families nowadays there are nights when dad is in charge of the cooking. This led to a convention-breaking decision to focus on dads. But what kind of cooking would dads embrace? One that only required the ability to use a finger and a computer. "Finger Cooking" was born.

Execution In September 2010, dads were introduced to a special kind of cooking show – "Finger Cooking with Bill." Bill doesn't believe in pots and pans. So (via TV, digital, OOH, direct mail and POS) he shows dads how to finger cook using Boston Pizza's online TOD service. In January 2012, the campaign evolved with the launch of *The Joy of Finger Cooking* – a cookbook that allows dads to avoid cooking altogether. The launch entailed a two million-copy direct mail drop of the cookbook, supported by TV, POS, PR, rich banners, pre-roll, a Facebook tab, and an improved website.

Results At the end of the first year, online TOD sales were up 21%. This continued in year two, with TOD same store sales up 19%. Also, TOD growth did not cannibalize in-store sales.

Cause & Effect Boston Pizza's online ordering service had been around since May 2009, but had not delivered dramatic results until the "Finger Cooking" campaign. There were also no other significant variables to explain the success.



EMILY BAIN
Director of strategic planning/partner, John St.
 At John St., Bain is known for creating strong strategic platforms. She began her career at Leo Burnett where she uncovered the insight behind the "Really, really comfortable underwear" campaign for Fruit of the Loom, and went on to be named one of Canada's first directors of strategic planning while at Ammirati & Puris.



SHELLI BALTMAN
President of innovation, Hotspex
 Baltman joined Hotspex in 2011 to lead its innovation team. She spent 10 years as a strategy consultant at Mercer, McKinsey & Co and has an MBA from INSEAD, but opted for a more creative path and spent nine years at ?What If! Innovation. She started its customer experience team, was managing director of the U.K. office and ran client development for its U.S. business.



ANDREW BARRETT
VP marketing, Samsung Electronics Canada
 Since joining Samsung in September 2011, Barrett has overseen the brand's

Olympic, NFL and Hockey Canada sponsorships, as well as its Green Living eWaste, Facebook Passion and Hope for Children initiatives. He was previously VP of global marketing sponsorship for LG Electronics, based in Seoul, South Korea, and has held the role of VP of marketing for LG Canada, where he debuted LG Fashion Fusion and LG Fashion Week in Toronto. He's also known for leading the "I Am Canadian" campaign as VP marketing of Molson Canadian.



MARIE-ANDRÉE BERTRAND
VP & COO, Saint-Jacques Vallée Y&R

Four-time CASSIES winner Bertrand joined Montreal-based Saint-Jacques Vallée Y&R in 2003. She began her career in account management and later became GM at UQAM BCP Jr. She then moved to Auger Babeux FCB and Palm, and after 10 years on the agency side joined Molson Coors as its marketing services director.



CLAUDIE BRASSARD
Senior director, marketing communications, Vidéotron
 Brassard joined Vidéotron in September 2007, and led big campaigns including "Prank Calls" featuring Sugar Sammy and André Philippe Gagnon, as well as a recent campaign highlighting excellent customer service provided by surreptitiously filmed Vidéotron technicians. She's also held senior marketing positions at Labatt and BBDO.



SCOTT GOODSON
Founder, StrawberryFrog
 Originally from Montreal, Goodson spent the early part of his career working on Europe's most respected

brands from his agency in Stockholm, Sweden and then out of StrawberryFrog in Amsterdam. He moved to New York in 2005 to open a StrawberryFrog office and another in Sao Paulo. He has worked on some of the world's most iconic brands, and in 2012 he wrote the book *Uprising: How to Build a Brand and Change the World by Sparking Cultural Movements*.



MELANIE JOHNSTON
SVP, managing director, DDB Canada

Johnston joined DDB after working on the client-side at TD Bank Financial Group, where she was in charge of the mass and in-branch advertising. She also worked at Saatchi & Saatchi on P&G's Tide business and the J&J account. Previously she worked for Grey Worldwide.



SYLVAIN MARCOUX
Director, communications, advertising and promotion, Intact Insurance

Marcoux joined Intact Insurance in 2004 as manager of marketing and sales for Quebec, then became director of marketing communications for Quebec and Ontario for Belairdirect. He rejoined Intact Insurance in 2011, helping communications and publicity strategies, and in 2012, internal communications and PR were added to his remit. Prior to Intact, he was with National Bank of Canada, Laurentian Bank of Canada and TC Media.



FIONA STEVENSON
Business leader, brand operations, P&G Canada
 During her 13 years in marketing at P&G, Stevenson has managed a cross-section

of leading consumer brands spanning health, beauty and household, including Febreze, Swiffer, CoverGirl, Old Spice, Secret, Gillette, Olay and Always. She has worked in P&G's Canadian office and in the European HQ in Switzerland, where she designed global initiatives and developed marketing toolkits for Europe, the Middle East and Africa.



FRANÇOIS VAILLANCOURT
CD, Palm + Havas

Vaillancourt began his 20+ year career in advertising as an art director before easing into copywriting. He's worked at agencies including Cossette, SVY&R and Ogilvy before joining Montreal-based Palm + Havas as CD, working on the Via Rail account. The Québec City native lived in Europe and South America before settling down in Montréal.



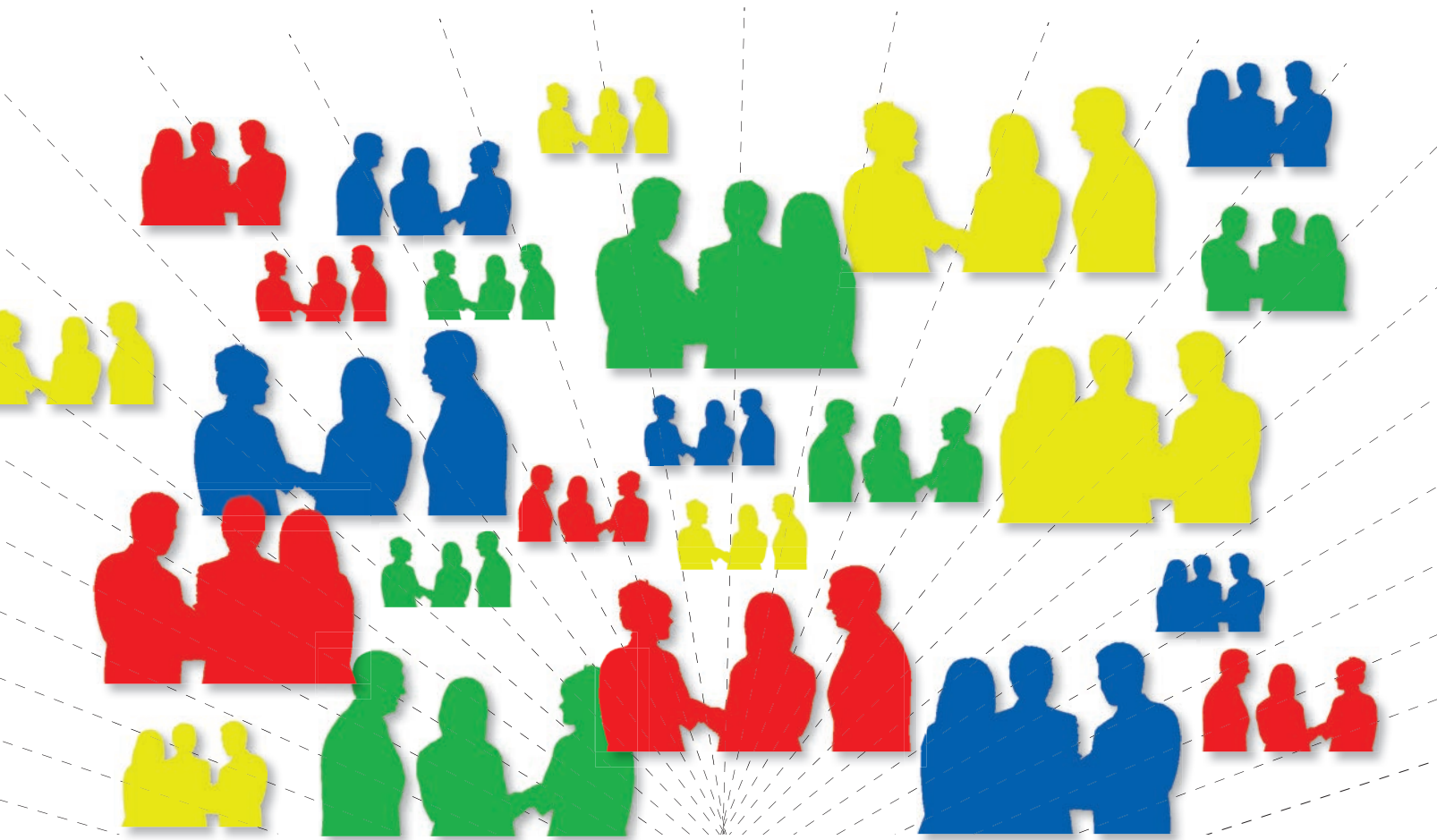
DOMINIQUE VERDON
Communications director, Carat Montréal

Verdon leads strategy, planning, negotiation and buying at Carat. His 15 years of experience spans positions in Canada and Australia, having worked at MEC, OMD, Amen, Marketel and Mediavision. He's worked with major brands including Labatt, L'Oréal Paris, Ford, Molson Coors, Loto-Québec and General Motors.



ALVIN WASSERMAN
Founder and president, Wasserman + Partners Advertising

Wasserman founded his eponymous agency about 16 years ago, and it has grown to become B.C.'s largest full-service independent advertising firm. He's worked with clients including Vancity, Sun Rype, Whistler Blackcomb, Tourism Whistler, Granville Island Brewery and London Drugs.



ENGAGING THE MASSES

How premium digital content networks can help advertisers resonate with fragmented online consumers



Canadians spend more time online than anyone else in the world. So it's no wonder that advertisers dished out an estimated \$2.5 billion on digital media buys in 2012, according to comScore's "2012 Canada Digital Future in Focus" report.

Of course, just because Canadians are online doesn't mean they're easy to find on the vast World Wide Web. comScore reports that the typical Canadian spends approximately 45 hours each month visiting a staggering 98 websites, racking up an average of 3,781 page views.

"It's getting more and more fragmented," says Carolyn Cramer, managing director, Canada, of Exponential Interactive. "There's a lot of competition." That means when it comes to getting your brand noticed online, mass reach is your friend. That's where digital ad networks come in. Canada's leading networks make it easy for advertisers to connect with the millions of plugged in Canadians, whether they're surfing for recipes, the latest sports scores or videos of impossibly cute kittens.

Naturally, you won't want to sacrifice quality in favour

of reach. "Avoid the trap of cheap media where you simply close your eyes, cross your fingers and cast a wide net," advises Jon de la Mothe, director of media innovation at CBC, which unveiled the GEM Network earlier this year. "Work with partners who can help you build unique content and experiences and then amplify them to the right audience, at the right time, on the right screen using the latest in ad targeting technology."

Targeting is more important than ever before. Today's consumers expect ads to be tailored to them – especially in the digital realm. Luckily, Canadian networks are well equipped to oblige. "Online is at the leading edge of serving the appropriate ad to the appropriate individual," says Graham Moysey, general manager of AOL Canada, adding that TV broadcasters are starting to figure out how to follow suit with personalized ad serving technologies.

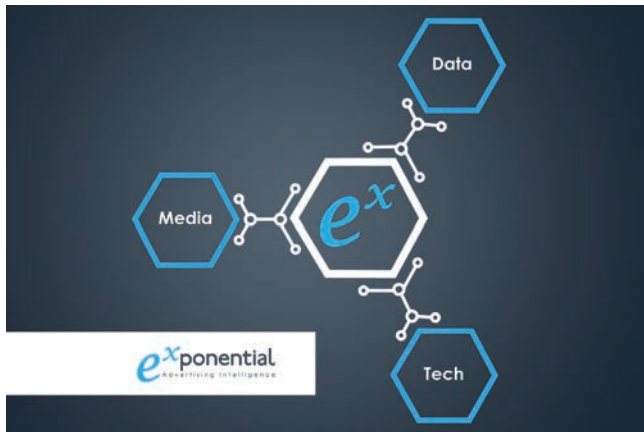
While navigating the online world can be tricky, the basic tenets of marketing remain the same, no matter which channel you're leveraging. "A brand has to decide which online publisher brands match theirs, in the same way they



EXPONENTIAL INTERACTIVE

Exponential Interactive is a leading global provider of advertising intelligence and digital media solutions. It offers advertisers turnkey packages that entail everything from creative production to highly targeted distribution. Its eX Advertising Intelligence Platform combines world-class data and technology to help brands find, reach and connect with their prospective customers using highly engaging creative messaging that is delivered across display, video and mobile on a global scale.

Exponential's audience engagement divisions include display advertising provider Tribal Fusion, brand engagement platform Firefly Video, in-stream video advertising specialist AdoTube and mobile advertising provider Appsnack.



Exponential combines advertising inventory from over 2,000 premium content-rich websites with leading audience profiling and targeting technology. It can apply precision targeting tactics such as behavioural, geographic, day-parting and retargeting to achieve branding and response campaign objectives – providing maximum impact for its clients.

It also leverages page-level contextualization technology to identify the precise content that its network users are engaging with. This ensures that the brand's message is presented to the right consumer, in the right place, at the right time. This technology also allows the company to build rich, anonymous profiles that help advertisers target consumers against 16 major content channels, 230 sub-channels, 12,000 proprietary topics and 5,000 third-party segments.

Globally, the Exponential network reaches almost 500 million people, with the capabilities to target exactly the right audiences at scale.

The Halo Effect

Just because consumers are watching amateur videos of amusing pets doesn't necessarily mean you want your brand associated with it. Being connected to premium content that users value can create a valuable halo effect for advertisers. "Sites like blogTO and Canadian Geographic have large and loyal followings. Readers will take notice of the advertisers these sites choose to partner with," says Marc Thomas, CEO of Suite 66. "Advertisers are able to leverage the brands."

So how do we know consumers value premium content? Well, if they're willing to pay for some of it, that's certainly a good sign. "As more publishers adopt a paid content strategy, I think that will change the landscape," says Susan Courtney, VP of QMI National Sales, adding that the recent rollout of Sun Media's paid content strategy has been incredibly well received. "Consumers are now more apt to pay for content."

Even if they're not paying for it, consumers are demonstrating their affinity for their favourite websites in other ways. U.K. says at a recent event he noticed several people sporting t-shirts touting TheChive, one of Cue Digital Media's popular humour sites. "What's new today is that people have favourite websites that they're passionate about," he says. "An advertiser is going to buy space on these sites for the same reason they would spend a million dollars sponsoring an athlete or a rock star. They do it because they have fans."

When sites have passionate followings, that's where the halo effect really comes into play for advertisers. "If you're on a site that someone is a huge fan of, he's likely to feel as though your brand really 'gets' him," says U.K., adding that this strategic placement is more likely to forge emotional connections with your brand than a traditional mass media buy.

That doesn't mean there isn't an upside to being affiliated with mainstream brands online, too. The mass reach is certainly appealing, but it's really the trust factor that keeps readers (and marketers) coming back time and again. "Both consumers and advertisers are looking for premium, reputable brands," says Moysey, adding that advertisers feel safe with AOL's marquee brand, The Huffington Post. "They want some predictability."

de la Mothe echoes Moysey's sentiments. "Brand safety needs to be a top priority for digital advertisers. It is just too risky to run ads across long tail ad networks where you lose control over what content your ads appear against," he says. "We've heard too many times of brands ending up on the wrong site, oftentimes with disastrous outcomes."

THE RISE OF VIDEO

Now that internet connection speeds and data usage are becoming less and less of an issue for consumers, demand for video content continues to rise. "Video is growing

would buy a television show," says David U.K., CEO of Cue Digital Media.

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CBC



significantly," says Cramer, noting that Exponential saw a 145% spike in video ad spend last year and expects to see similar growth throughout 2013. "Pre-roll is gaining popularity. Now with YouTube, there's so much more video out there."

Many advertisers have invested significant bucks into their broadcast commercial assets, which is another force driving the demand for video online. "The ability for advertisers to extend TV commercials online is very efficient," says Cramer. She doesn't anticipate that video will cool off anytime soon, particularly with the proliferation of tablets and high performance smart phones. "Now we can watch videos anytime, even while travelling."

While amateur videographers are thriving on YouTube, traditional broadcasters are increasingly getting into the online video game. "Premium video content continues to be a top priority, where ad impressions are generally sold out, so we believe demand isn't being met," says de la Mothe. "One of the main reasons we launched the GEM Network was to work with complementary partner sites to distribute our premium video, and we're aggressive on new screens including mobile and tablet, game consoles and Connected TVs."

Thomas agrees that demand is currently outpacing supply when it comes to premium video content. "Inventory is starting to get there in terms of supply. It really will be broadcasters who drive that," he says.

In the meantime, Canadians are turning to foreign content to satiate their video cravings, particularly when it comes to

shorter videos that tend to be 12 minutes or less. "The U.S. is producing tons of short form video content, and Canadian eyeballs are going there," says U.K. "For instance, Funny or Die and dozens of our sports and entertainment sites have significant reach in Canada."

Moysey predicts that Canadian companies will lure eyeballs back in the near future. "I think you're seeing a material lift in premium short-form digital content," he says. "A lot of companies are investing in premium video. There's a big shift occurring there."

So how can advertisers most effectively jump on the video bandwagon? The consensus (at the moment, anyways) seems to be pre-roll. "We are quite successful in Quebec in terms of driving premium video pre-roll, especially around our TVA original programming," says Courtney. Thomas agrees. "Pre-roll ads within the video content are the best way to go in terms of engagement," he says. "Publishers such as TeleQuebec.tv offer an ideal vehicle for reaching the growing digital video audience."

THE RICH MEDIA GETS RICHER

"Ad formats are changing significantly," says Moysey. "There's beautification, and also utility." AOL's premium Devil ad units have proven to be hugely popular among consumers and advertisers alike. The units have over 20 available apps and modules, enabling advertisers to tailor units to their exact specifications. "You can comment and search and map within some of the ad units now," notes Moysey.

AOL CANADA

AOL is a global media company with the missions to inform, entertain and connect with consumers, advertisers and publishers worldwide. Its online ad network, Advertising.com, is one of Canada's leading networks. With 23.9 million unique visitors, it reaches 86% of online Canadians. AOL's premium content destinations reach more than 10.7M Canadians monthly. *

The company encompasses a robust family of brands, including The Huffington Post. Just 15 months after its Canadian launch, it is now one of the country's largest national news sites, reaching over 4.1 million Canadians and generating over 2 million social actions each month through commenting and sharing platforms. In the French-speaking market, Le Huffington Post Quebec has grown by 185% since last February, firmly establishing itself as a top online news destination in the province.

AOL's robust suite of products and digital advertising solutions are focused on creating original digital content across its properties integrating mobile and video solutions. Its award-winning premium ad format, Devil, generates 17% faster engagement, 33% more time spent with the ad, and four times higher brand recall than a standard big box ad, according to an AOL/ EyeTrackShop study conducted in 2012.

With strong brands, impressive reach and unique advertising opportunities, AOL is well positioned to help clients thrive online.

Source: comScore, Inc., Total Canada, Home + Work, November 2012, *AOL + Everyday Health



AOL and The Huffington Post deliver innovative ad formats and video on their premium content brands



Hungry for Premium?

When it comes to spending time online, Canadians are number one. It's no wonder advertisers invested \$2.5 billion on digital media in 2012. But simply being online doesn't mean they're easy to find. Premium, prestigious, publisher brands are what consumers are hungry for, and what advertisers want to serve up.

Cue Digital Media exclusively represents a handful of select premium online sports and entertainment properties in Canada, all of which have between 500,000 and 3 million unique Canadian viewers. Harness Cue's unparalleled access and exclusive integration opportunities for your brand with top online properties with massive Canadian Reach such as SB Nation, USA Today Sports Media Group, Ultimate Fighting Championship (UFC), CollegeHumor, Heavy, Funny or Die, TheChive, Viacom, Spike TV, GameTrailers, Cheat Code Central, Kongregate, EB Games, Game Stop and Major League Soccer.



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The Digi Awards, 2011 and 2012



As ad formats evolve, it takes more to get noticed online. "The use of rich media is one of the best ways to engage an audience online these days," says Thomas. "More publishers are willing to accept these types of ads at a lower price." That opens the door for advertisers working with tighter budgets, since rich media ads are more expensive to produce than standard display ads.

"The Rising Star ad units from the IAB allow us to do a lot more," says Thomas. (AOL's Devil unit is among the IAB's Rising Stars.) Thomas points to the Billboard ad unit (970x250 pixels) soon to be offered on blogTO, one of Suite 66's most

CBC/THE GEM NETWORK

The GEM Network is a uniquely positioned premium ad network operated by the Canadian Broadcasting Corporation.



For more information visit gemnetwork.ca

It reaches close to 6 million Canadians through a suite of partner sites, on top of the 8.5 million Canadians it connects with monthly through its CBC/Radio-Canada owned and operated sites.

The GEM Network is supported by the most advanced and comprehensive ad-serving platform, enabling advertisers to precisely target users based on specific interests using innovative audience and

behavioural targeting technologies. Advertisers are able to integrate fully across platforms, including broadcast, online, mobile and social. On-air, in-program campaigns can be amplified using digital pre-roll ads and display banners on CBC properties and across the GEM Network properties, significantly expanding reach.

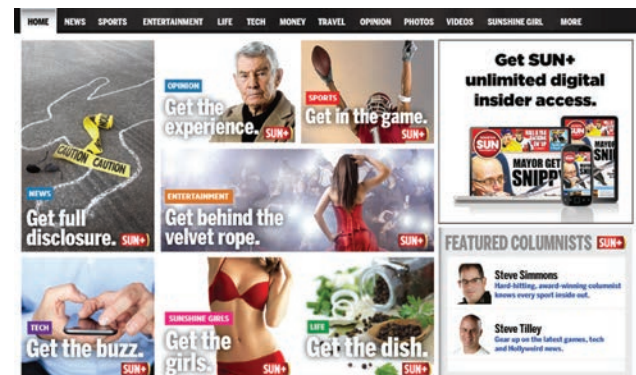
Advertisers that partner with the GEM Network enjoy access to top brands, quality content and the benefits of being associated with best in class publishing partners. The network offers incredibly efficient CPM for run of network campaigns, as well as a simple single sales entry point to access larger audiences that cross multiple genres.

The GEM Network's trusted partners include St Joseph Media, American Public Radio, TVO, Zoomer Media and Postmedia Network's online TV vertical.

Quebecor Media/ The Canoe Network

The Canoe Network, owned by Quebecor Media, attracts more than *10.6 million unique visitors per month in Canada, including over *5.2 million in Quebec. The network encompasses everything from the Sun Media newspaper sites to Canoe.ca and TVA's online home in Quebec and is the *number one source of News and Information in Canada.

The network's editorial team is dedicated to providing readers with the best, most relevant content possible. Since its coverage is so diverse, ad campaigns can be tailored to meet each advertiser's individual needs, whether they're



QMI recommends an ongoing test and learn approach to unlock the value of digital. By leveraging its rich media assets and building high impact, integrated creative executions, QMI collaborates with its advertisers to create winning digital ad formulas. QMI successfully leveraged this strategy with its own recent launch of SUN+.

aiming to run a large-scale national campaign or connect with a small community through one of its many popular community newspaper properties online.

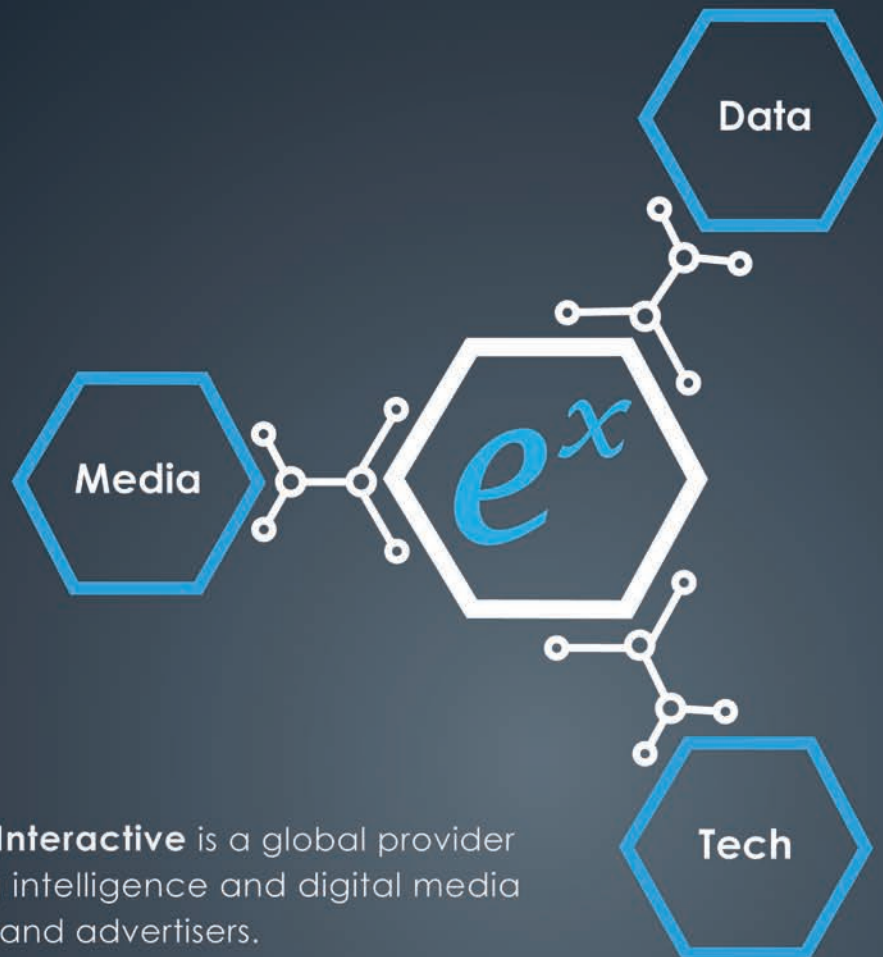
In addition to all of the leading digital ad formats, Canoe.ca offers advertisers a quality CPM (qCPM) with extensive solutions-driven opportunities. It is continuously building new products for loyal audiences, including video and mobile content. Its sales team, QMI, is dedicated to helping advertisers connect with engaged consumers in an innovative, relevant and effective manner.

*Source: comScore MediaMetrix, November 2012

popular sites. "Using large format ad units helps advertisers to immerse themselves in the environment."

U.K. says when they're done right, immersive ads can be very appealing to consumers. "We do some high impact auto-initiated homepage videos," he says. Cue is currently running a novel execution for the upcoming movie Texas Chainsaw Massacre on Heavy.com that features a chainsaw cutting

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through the homepage content. "Because they are cool, they are relevant to the consumer," he says, adding that executions such as these often net engagement rates of 20% or higher.

Regardless of which format you're using, your creative had better be compelling if you want to get noticed. "Creative needs to be eye-catching but concise," says Cramer. "Do you want consumers to buy, click or sign up? Make your call to action clear."

Naturally, once you've perfected your creative, you'll want to make sure it gets noticed. That's where coveted above-the-fold placements alongside premium content can really start working for advertisers. "Premium placements significantly help to improve response rates," says Thomas.

THE PERFECT BLEND

Clever rich media ads can be very effective on their own, but if you work them into a high impact integrated execution with ads that play off of each other, you've really got a winning formula. QMI pulled out all the stops for the launch of SUN+, its premium paid content offering, and deployed a multi-faceted online campaign that included high impact creative executions across all Quebecor platforms. "It was incredibly successful, and over-delivered on our forecast," says Courtney. "It drove people to understand the value and ultimately subscribe."

U.K. agrees that integrated is the way to go. "I'm a big believer in high impact road blocks," he says, referring to complete page takeovers that entail companion ads, skins, leaderboards and more, and last more than just one day. "If a user sees that takeover three times over a three-week period, it has a much higher impact. It's a better usage of an advertiser's dollars."

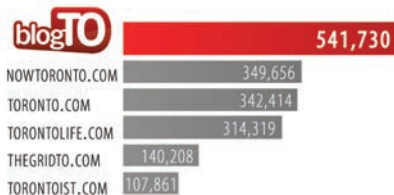
CBC has also found success for its clients with multi-pronged executions. Its online campaign for the Calgary Stampede this past summer went well beyond traditional digital ad units, and really helped the iconic festival get noticed for its 100th anniversary through an extensive content feature across CBC platforms.

"If you were in Calgary, we covered everything you needed to know, from the pancake breakfasts, the event stages, and of course the world famous Rodeo," says de la Mothe. "If you weren't able to make the big event we recreated the atmosphere online including a special CBC Stampede 100 Playlist produced by CBC Music that we promoted to our GEM Network partner audiences, engaging Stampede fans across the country."

AOL has spearheaded effective sponsored content executions for its clients, too. The company has an internal advertorial resource that works closely with clients to produce customized social ad solutions. "We did a really interesting one with L'Oreal," says Moysey. "We used The Huffington Post to really get the conversation going. As opposed to talking to their marketing group, we talked to L'Oreal's communications and PR group to create content with them."

The sponsored content encouraged readers to strike up a conversation in the comments section – something that Moysey says advertisers should embrace rather than run away from. "The reality is that negative and positive comments are happening whether the advertiser is participating or not," he says. "It's better to be participating than putting their heads in the sand and having these conversations take place without their input."

Suite 66 proudly represents **blogTO.com**
the **No.1** news & culture site in Toronto



SOURCE: COMSCORE STUDY, 3 MONTHS ENDING NOVEMBER 2012

Suite 66

Suite 66's focus on outstanding service makes it a true partner in the online media buying and planning process. It provides advertisers with a portfolio of well-recognized websites that reach diverse yet targeted online audiences, delivering 12 million unique visitors and 266 million page views each month.

The company has exclusive access to a roster of premium sites, including popular Canadian sites such as blogTO.com, CanadianGeographic.com, TeleQuebec.tv, and DailyXY.com. Through its relationships with premium properties, Suite 66 can facilitate customized executions that leverage the trusted voice of the premium publishers to create resonance































for brands with end consumers.

Suite 66 also has an extensive performance network with strict content quality and optimization rules that ensure quality environment and top performance. Leveraging the performance network to complement premium placements is a great way for clients to extend their reach in a cost-effective manner. Suite 66 works closely with its clients to understand their goals and proactively develop customized opportunities.

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Premium Content Destinations,
Reaching More Than 10.7 Million Canadians Monthly



AN EVER-EVOLVING MEDIUM

Thanks to its inherently fragmented nature, digital is by far the most complicated medium when it comes to advertising. Luckily, it's also the easiest to learn from, with its real-time metrics and the ability to adjust as you go. "Test and learn. Try different strategic mixes, various creative executions and deployment strategies to optimize results," advises Courtney.

Cramer agrees. "We're able to provide a lot of data to the advertiser. Clients are able to tweak the advertising," she says, adding that it's a lot easier to implement changes if you're working with a network as opposed to multiple individual publishers. "With a network, you're getting scale. From a cost and performance perspective, it's efficient. When planning digital media, finding the audience is way more important than advertising in a particular channel. Advertisers should give that a try and see how their results may differ."

That ability to craft the perfect message and deliver it to the right person at the right time is only going to improve as the technology available becomes more robust. "Our ad technology allows us to build valuable audience verticals between CBC and GEM Network partner sites, and provides the ability to target cross screen behaviour throughout the day," says de la Mothe. "Being able to target a screen during

the morning commute, or while they are waiting in a doctor's office, or even as they fall asleep makes ads that much more effective."

As digital continues to play a bigger and bigger role in people's lives, savvy advertisers are (slowly) starting to put their money where their consumers are. "There is a bit of a share shift going on, particularly from newspapers, and you're starting to see it from television, too," says Moysey. "Advertisers should be looking for the publishers that can provide a premium experience with reputable brands and a meaningful reach."

U.K. says advertisers who recognize just how powerful digital has become and adjust their budgets accordingly will be well ahead of the game. "Spend more," he urges. "Unfortunately, in the Canadian online space usage far exceeds advertiser spending. Spending still has not caught up." He points out that in Europe, advertisers are allocating 35-45% of their budgets to online, while in Canada it's still as low as 10-25%.

At the end of the day, advertisers with the foresight to bridge that gap are the most likely to reap the rewards. After all, Canadians are the most plugged in citizens in the world. •

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The Digi Awards 2011 and 2012

Cue Digital Media, A Global Sports and Entertainment Company

Cue Digital Media is a leading global digital sports and entertainment company that helps brands engage consumers online. Cue's total reach exceeds 22 million unduplicated Canadians each month, translating into 81.6% of all online Canadians. It is the country's #1 network for reaching men ages 18-49.

Cue exclusively represents a handful of select premium online entertainment properties in Canada that have between 500,000 and 3 million unique Canadian viewers each. This gives Canadian advertisers unparalleled access and exclusive integration opportunities on top international online properties such as Heavy, FunnyorDie, TheChive, Cheat Code Central, VIACOM and UFC.com. In addition Cue has Gaming and Social Media practices to help advertisers engage consumers online.

Cue recently launched a new Sports Division, featuring exclusive partnerships with the leading sports-fan driven SB Nation network and USA Today Sports Media Group, allowing Cue Sports to orchestrate unique premium ad opportunities for Canadian advertisers reaching over 2.7 Million unique Canadian Sports Fans.

In less than 3 years after launch, Cue has already made "The List," an online directory of the hottest digital companies in Canada today, and was named one of Canada's Most Promising New Digital Companies at the Digi Awards in 2011 and 2012.

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Why analysis and creativity are inseparable

BY KEN WONG

A professor of mine once told me, “Ads that win awards usually don’t sell products.” At the time, I took this to mean awards were largely based on the so-called creative and production values regardless of whether they actually produced sales. If true, it followed that those who pursued awards would be more focused on being “out there,” “on the edge” and fighting to “break through the clutter” than they would be about creating great value propositions and being “on strategy.”

It was a damning indictment of an advertising industry where everyone wanted awareness but few were skilled enough to translate that awareness into the trial and adoption required to generate sustainable sales, loyal customers and ROI.

Worse yet, because “advertising” was the most visible part of marketing, it also relegated marketing managers to its marcom function in the eyes of many CEOs and CFOs.

It was also a surprising indictment to me. I had learned about advertising by reading the works of people like David Ogilvy. In his classics, *Confessions of an Advertising Man* and *Ogilvy on Advertising*, his focus was on “how to produce advertising that sells.” He

carefully laid out advice on how to get the most from different media and how his general principles could be applied in B2C, B2B, cause marketing and other sectors. His fundamental key was “Tell the truth...but make the truth fascinating.”

The emergence

of social media gave a new, more literal meaning to my professor’s views and further validated Ogilvy’s belief. Social media was more about relationships, conversations and becoming trusted advisors to customers.

It was not about “selling” per se (or “persuading” people to buy). Nor should it be.

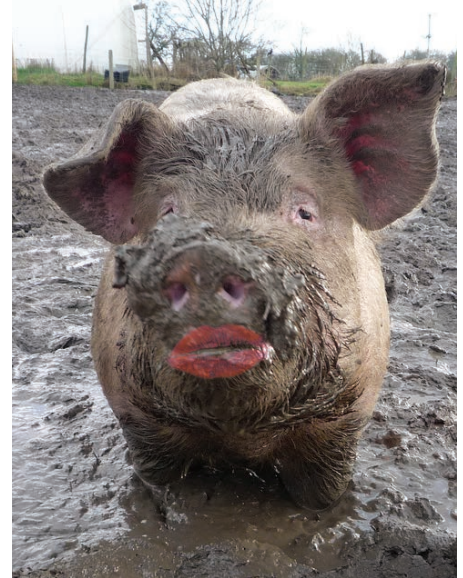
Think of it this way: I have a good friend in the custom kitchen business. Because he is a good friend, I’ll ask his advice and give him the inside track when I need a kitchen renovation. However, he’ll lose that advantage quickly if he tries to convince me I need a new kitchen on every occasion I invite him to come over to watch a game. Eventually, I would stop inviting him.

What does all of this mean for how we create effective advertising? Simply put, great advertising starts long before we create ads.

If the key is to “tell the truth” then we better be sure that the truth will sell before we think about being “fascinating.” That means we don’t use advertising to put lipstick on a pig. It also means that we have a moral, if not commercial, obligation to be candid and open with clients.

Name recognition and brand awareness are easy to achieve: create a flashy, invasive ad and show it often. But this isn’t generating sales – it’s buying sales. Creating an ad that generates sales requires lots of homework. You need to know (1) who you serve, (2) what your product does, and (3) whether some part of what it does is a legitimate “big idea” for those you serve.

Most people know (1) and (2) but few really understand how to determine whether their idea is really “big” or just a pretender. Without the big idea there is no compelling reason to act on the ad’s “truth” and no trial nor adoption following awareness.



THAT MEANS WE DON'T USE ADVERTISING TO PUT LIPSTICK ON A PIG. IT ALSO MEANS THAT WE HAVE A MORAL, IF NOT COMMERCIAL, OBLIGATION TO BE CANDID AND OPEN WITH CLIENTS

While this may seem contrary to those with a business development focus, consider this: we aren’t paid to create ads; we are paid to help our clients make money. If they do, we win and get repeat business. If they don’t, there is no repeat business no matter how good our work is, because we are associated with failure.

I do not mean to lessen the significance of creative and the drive to create brand personalities, emotional ties, brand champions and the like. Clearly, good messages can be lost if not seen or presented well. But these devices aren’t our “truth.” They are ways to make that truth “fascinating.”

Perhaps this is why analysis and (good) creativity are inseparable.



KEN WONG is professor of marketing at Queen's University and managing partner of knowledge development at Level 5 Strategy Group.

Preventing death by yes

BY NANCY VONK

After a year of leadership training, my business partner Janet Kestin and I have noticed that most people would rather have surgery without anesthesia than deal with conflict. Aversion to conflict crosses every industry at every level. It means we don't say "no" when we should. We can't stand to say "no" when it will prompt that awful moment of feeling a little less popular, of letting down the boss/team/co-worker/client, of feeling like the asshole in the room. So we say "yes."

The short-term gain (their relief, gratitude, head-patting) carries the day. But this is the slippery slope to mediocrity. Self-sabotage. Let's reflect on some classic moments of yes-icide.

ACCEPTING THE BAD BRIEF

The supposedly magic words that will lead you to the Best. Work. Ever. are convoluted, or nowhere near addressing the actual challenge.

You complain to account services.

"Sorry, it's a fait accompli."

You can wish all you want that the planners, client or account services had delivered the perfect document to work from. They didn't.

Your project's destiny is in your hands. Rather than accept this road map to nowhere, you can say "no" and be part of the solution.

You may be surprised how quickly you can get to a better place by revisiting the

business problem and pushing directly against that. Your "no" will ultimately lead to saving time by getting the brief on the rails up front, rather than going round after round on work that simply underscores that you've got the wrong guiding light. You can also save your own butt when you consider it's your name on the result. If not you, who?

ALLOWING THE MANGLED IDEA TO LIVE

We all have our file of shame – work that lost its original power after directives to change it (from the client, research or the boss). We fought the good fight and lost. We said "yes" and agreed to bad work limping out the door.

How often does that happen? I'd say more often than not.

The implications are a portfolio full of bad work, poor business results, a downward spiral leading to lost accounts and a faltering career.

When you know the fatal blow has been delivered, this is the moment for radical action: take the deformed idea off the table. No one wants to hear that, but framing bad news with, "We'd much rather go back to the well and bring you a new idea that will achieve your goals," can mean everyone wins. Remember, selling the idea in the first place took your client's belief in you. They aren't going to green light spending big bucks on an idea the creative team doesn't have tremendous faith in.

Most clients will think long and hard about going forward with an idea the creative team no longer believes can achieve the goals originally promised.

For accepting the short-term conflict, you'll (eventually) be respected for being honest and putting the brand first.

TAKING ON ONE MORE PROJECT THAT WILL MAKE THEM ALL SUCK

You've been there. I've personally asked people to go there as CCO: "Can you take a few hours to crank out a couple of radio scripts? I'm so sorry, it's an emergency."

But I can tell you, if the writer looked me in the eye and told their truth – that the "yes" would not only mean weak work on the scripts but also derailing their other projects – I would have backed off, found someone else, and respected their honesty.

Often, I would get the great can-do spirit, followed by crap.



GETTING GOOD WITH 'NO,' KNOWING WHEN AND HOW TO PULL OUT THIS BIG GUN, CAN BE A PROJECT SAVER, AND EVEN A CAREER SAVER

Raise your hand when you're in over your head. Your boss (who often doesn't realize how swamped you are) will be glad you did.

"No" is a tough word, much harder than saying "yes." But getting good with "no," knowing when and how to pull out this big gun, can be a project saver, and even a career saver.

The time to use it? Whenever saying "yes" means taking action that's in conflict with achieving the brand's ultimate goal.

The next time you're asked to do the wrong thing, prevent death by yes.



NANCY VONK co-founded Swim, a creative leadership lab, with partner Janet Kestin in 2011 after 13 years as co-CCOs of Ogilvy Toronto. Today they work with groups in advertising, banking, architecture, fashion, technology and marketing across North America. Swim's novel approach is designed to create fearless leaders.

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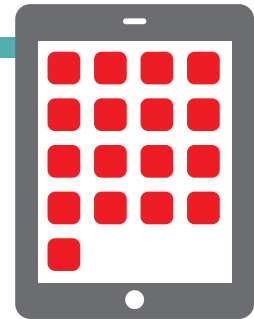
Whether at home or on the go, consumers have access to our content **24/7**



Our multi-platform, **4-screen brand presence** – across broadcast, digital, tablet, and mobile devices – reaches consumers on their terms, on demand

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MACLEANS.CA **CANADIAN BUSINESS** **MoneySense**



LIFESTYLE

Content that caters to elements of your everyday life: local, parenting, shopping and culinary passions

City **Today's Parent** **BT** **BREAKFAST TELEVISION** **MARTHA STEWART**



SPORTS

Investing in content and building franchises that inspire fans nationally as the #1 male-reaching network, in combination with our News & Business properties



SPORTSNET



WOMEN

Connecting communities to the brands they love as the #1-reaching network for women ages 25-54

Chatelaine **Cityline** **COSMOPOLITAN**



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