

# strategy™

bold  
vision  
**brand**  
new  
ideas

## TRANSMEDIA SIZZLES WITH GENERATION Z

# THE

# ISSUE

Doritos dials up social heat  
+ Adidas, Kotex & Ubisoft give kids a voice

## Diversity: adland's hot-button topic

APRIL 2013 • \$6.95





ADVERTISING  
TECHNOLOGY  
MEDIA  
CREATIVITY

May 23rd 2013 Kool Haus, Toronto

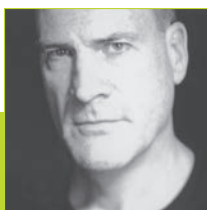


#atomic13

## Where Media Innovation, Technology and Creativity Collide

As brands strive to create compelling content and technology changes how that content engages audiences, AToMIC explores the many ways brands, producers and platforms are collaborating to re-imagine and re-shape the mediascape. AToMIC is a one-day conference featuring thought-provoking keynotes, sessions and case studies examining what's working in the evolving space where advertising, technology, media creativity and innovative storytelling converge.

### KEYNOTE SPEAKER:



**Grant McCracken**

Cultural Anthropologist & Author

### Advisory Board:



**Cathy Collier**  
CEO  
OMD Canada



**Dre Labre**  
Creative Director  
Rethink



**Brooke Leland**  
Connection Planning Director  
Jungle Media



**James Milward**  
Executive Producer & Founder  
Secret Location



**Steve Mykolyn**  
Chief Brand Officer  
TAXI

---

[atomic.strategyonline.ca](http://atomic.strategyonline.ca)

---

Media sponsors

**strategy** ANIMATED  
MEDIA  
GROUP

**Media**  
IN CANADA

STIMULANT

Presenting sponsor

**THE GLOBE AND MAIL** 

\*Conference passes include access to the AToMiC Awards.



"Dylan Carter" can enjoy hot dogs again, with Maple Leaf's new on-trend healthy product lineup.

12

### The Youth Report

How brands like Doritos and Adidas are wooing Generation Z

17

### Transforming Maple Leaf

The CPG giant overcame crisis, embraced marketing and became a food innovator

21

### Stuck in a Mad Men era

Think diversity in the workplace is no longer a problem? Think again. The industry weighs in on this hot topic

**4 Editorial** Time for an "engagement" reality check? • **8 Upfront** HMV Canada fights extinction, tweets as currency, and brands' 3D printing plans • **26 SpongeBob and Ben & Jerry's** go socially niche with Instagram and Vine • **38 The Shopper Marketing Forum** offered up serious insight, while **The Shopper Innovation Awards** rewarded it • **40 Forum** Emma Hancock weighs in on the debate of age vs. experience and Mike Farrell calls for moving beyond user generated content to reach youth • **42 Back page** BBDO's Peter Ignazi taps into the hottest (er, coldest) youth influencers: the undead



#### ON THE COVER

The youth! The youth! The youth are on fire! (Sorry, we had to.) This month's Youth Report is all about engaging the next generation of digitally-savvy, seen-it-all young people. Brands like Doritos have to make a big (and fiery) splash to get their attention – and then keep them engaged through tech-y tools, honest conversations or one-on-one interactions. Doritos' AOR, BBDO, created the flaming cover art, a take on the brand's latest online campaign for its new chips, Inferno. That's hot.

## If you want engagement, try engaging

**A** cynical person might observe that a lot of youth campaign “insights” must read something like this: Youth like music. Youth like games. While on the connection front, there’s lots of very literal takes on engagement (contests, for instance).

So what’s standing out?

Our Youth report (p.12) looks at campaigns by some of Canada’s top youth players – from Doritos’ techy social evolution of its traditional UGC program, to Adidas’ new culture-curation chapter, “Unite All Originals,” featuring a site that pairs artists, designers and musicians for collaborative collisions.

Music is actually a good lens for examining what’s resonating with youth, and the

Red Bull Music Academy is a useful yardstick since they are credited with nailing the whole brand-as-media-company thing. It’s been around since 1998, and puts music icons together with emerging artists around the world. They make good choices. When Red Bull hooked up with MF Doom a few years back, that was brilliant match-making. The notoriously incognito, talented and original Doom has a loyal following, so the content was a welcome offering.

And that’s the conundrum in the brand content space – you’re up against everything on YouTube, TV and the concert circuit, so it almost has to be better than what’s already out there. And while brands love scale, a lot of content is compelling and relevant due to its nicheness.

Finding the right model is half the battle. Finding the right content – now that more brands are entering the space and there are more free-range gatekeeperless options to sort through – is the other challenge, and an ongoing one.

As Mike Farrell points out in his Forum column (p. 41), today’s youth have more disparate and unique music, fashion and entertainment preferences than the last wave, so mass and mainstream associations have diluted brand bonding power. Think Brooklyn rather than New York, and that’s where the taste and trend-setting cues are coming from – a little street, a little DIY, a little quirky.

To truly engage, many companies need to get better at giving consumers meaningful opportunities to be heard. Give them a platform to help direct the brand and take that feedback to heart. After all, Gen Z grew up in an iTunes world, not Top Hits radio.

Cheers, mm

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

P.S. Once brands know what their audience finds relevant, discovering a content match among what’s new in the realm of webisodes, film, games and TV can be challenging, especially when a lot of North American content deals are brokered in the U.S. To that end, *strategy* has partnered with *Playback*, our sister pub covering Canada’s film and TV industry, to launch a platform to help brands find new projects in development from Canadian producers, with an eye to hooking up on branded content deals. BCON Xchange is in beta mode, so be in touch if you’d like to be part of it.



EXECUTIVE EDITOR | **MARY MADDEVER** | mmaddever@brunico.com

CREATIVE DIRECTOR | **STEPHEN STANLEY** | sstanley@brunico.com

MANAGING EDITOR | **EMILY WEXLER** | ewexler@brunico.com

NEWS EDITOR | **MEGAN HAYNES** | mhaynes@brunico.com

SPECIAL REPORTS EDITOR | **JENNIFER HORN** | jhorn@brunico.com

COPY CHIEF & WRITER | **MATTHEW CHUNG** | mchung@brunico.com

CONTRIBUTORS | **MIKE FARRELL** | **EMMA HANCOCK**

EXECUTIVE PUBLISHER | **RUSSELL GOLDSTEIN** | rgoldstein@brunico.com

ACCOUNT MANAGER | **NEIL EWEN** | newen@brunico.com

ACCOUNT MANAGER | **KELLY NICHOLLS** | knicholls@brunico.com

MARKETING CO-ORDINATOR | **AIMEE ROSS** | aross@brunico.com

PRODUCTION & DISTRIBUTION SUPERVISOR | **ROBERT LINES** | rlines@brunico.com

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

MANAGER, AUDIENCE SERVICES | **DEBORAH BREWSTER** | dbrewster@brunico.com

### ADMINISTRATION

PRESIDENT & CEO | **RUSSELL GOLDSTEIN** | rgoldstein@brunico.com

VP & EDITORIAL DIRECTOR | **MARY MADDEVER** | mmaddever@brunico.com

VP & CHIEF INFORMATION OFFICER | **OMRI TINTPULVER** | otintpulver@brunico.com

VP ADMINISTRATION & FINANCE | **LINDA LOVEGROVE** | lovegrove@brunico.com

VP & PUBLISHER, REALSCREEN | **CLAIRE MACDONALD** | cmacdonald@brunico.com

VP & PUBLISHER, KIDSCREEN | **JOCELYN CHRISTIE** | jchristie@brunico.com

### HOW TO REACH US

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

### CUSTOMER CARE

To order a subscription, visit [www.strategyonline.ca/subscribe](http://www.strategyonline.ca/subscribe). To make a change to an existing subscription, please contact us by email: [strategycustomercare@brunico.com](mailto:strategycustomercare@brunico.com).  
Tel: (416) 408-2448 Fax: (416) 408-0249. PO BOX 369 Beeton ON L0G 1A0.

### 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 #856051396 RT)  
Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

### COPYRIGHT AND TRADEMARK

STRATEGY and the tagline “Bold vision brand new ideas” are trademarks of Brunico Communications Ltd. All rights reserved. Nothing may be reproduced from STRATEGY in whole or in part without written permission. Reprint requests should be sent to [rgoldstein@brunico.com](mailto:rgoldstein@brunico.com). © 2012 Brunico Communications Ltd.

### POSTMASTER NOTIFICATION

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 [strategycustomercare@brunico.com](mailto:strategycustomercare@brunico.com)  
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.

Member of



**Canada**

We acknowledge the financial support of the Government of Canada through the Canada Periodical Fund of the Department of Canadian Heritage.

Using FSC certified products supports responsible forest management.



# mesh13

May 15&16 | Toronto

## Canada's premier digital conference

40+ digital thought leaders.  
Great **networking** opportunities.  
Find out **what's next online**.

### Keynotes from



**Kyle Monson**  
Knock Twice  
The Rise of  
Brand Journalism



**JP Rangaswami**  
Salesforce.com  
Publish, Search, Fulfill &  
Converse: The Future of  
Work and the Enterprise



**Josh Benton**  
Niemann Journalism Lab  
Rethinking the Value of  
Online Readership  
The Future of Journalism



**Ryan Carson**  
Treehouse  
The Evolution of Education  
...And What it Means



**Brian Dunbar**  
NASA  
NASA's Embrace of Content

### Featured sessions include:

**How to Rise Above the Crowd with Content Marketing**

**The Power of Compelling Videos**

**Social Media Beyond Monitoring**

**The Web as a Gym for the Brain**

**The Future of Money**

**Tapping into the Potential of 3D Printing**

**Why Design Matters**

**The New World of HR**

**Real-Time Advertising**

...and much more. Please refer to the  
online schedule for complete details and the full agenda.

Looking to buy tickets to mesh13  
for 3+ members of your team?

Purchase the team ticket package  
and qualify to win 1 of 3 exclusive  
wine tastings for up to 12 people at  
your office.\*

Please contact Alicia at  
[alicia@meshconference.com](mailto:alicia@meshconference.com)  
for further details and exclusive pricing.

\*some conditions apply. Prize courtesy of our friends at Trialto.

mesh conference 2013 tickets on sale now.  
Register today at **[mesh13.meshconference.com](http://mesh13.meshconference.com)**

### Thanks to our sponsors...

Sustaining Sponsors

Presenting Sponsors



## The spotlight is on activation

**T**here's a bright light shining on Canadian retail and it's starting to burn brighter. It's no secret that there's a dogfight taking place in this country and the Canadian consumer is ground zero. While it's unclear how the retail landscape in Canada will change, there will be winners and losers, and everyone will come away with battle scars. The spoils of achieving supremacy, in one of the world's most resilient and stable consumer marketplaces, are considered to be worth it.

For all of the disruptive trends affecting retail (such as showrooming, big brand foreign competition, the evolving shopper mindset, and the need for partner collaboration), it became increasingly clear as I sat through the fourth edition of the Shopper Marketing Forum on March 4 and 5, that right now, more than any other time, success for marketers of consumer goods is driven by a brand's ability to activate. That means grabbing the shopper's attention and closing the deal in-store or beyond.



For example, last year, Maynards took home the prestigious Best of Show award at the PROMO! Awards with its innovative "Make your Face a Maynards" campaign, which allowed fans across

Canada to create their own candy likenesses online and win a chance to literally become the face of a new Maynards treat. The beauty of the program was the achievement of its dual-brand objectives: increased awareness of the Maynards brand as well as sparking massive in-store volume gains. All of this was driven by deep integration of its digital and in-store presence.

The concept and execution was neither simple nor obvious. It required a big idea, tech innovation, a talented multi-disciplinary team, and a big investment from the brand. If that seems like too much to ask from your agency/marketing team, then get used to disappointment. This level of planning and integration is quickly becoming table stakes for breakthrough programs that move product. And with more and more brands looking to put product in the hands of consumers outside of standard retail channels, marketing activation is becoming increasingly important to master.

This is why *strategy* has partnered with CAPMA to showcase the most brilliant and successful cases of marketing activation across the country each year through the 13th annual PROMO! Awards. If you feel your work is up to task, then why not benchmark against the best and prove it to your client/agency team? We're accepting entries now until April 19 at [Promoawards.strategyonline.ca](http://Promoawards.strategyonline.ca)

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

## UPCOMING EVENTS

TORONTO | KOOL HAUS | MAY 23, 2013

**A+OMIC** ADVERTISING  
TECHNOLOGY  
MEDIA  
CREATIVITY

**A+OMIC AWARDS**  
ADVERTISING + TECH + MEDIA + CONTENT

## ALSO IN THIS ISSUE...

**ONLINE  
VIDEO  
ADVERTISING  
SPONSORED SUPPLEMENT**



## UPCOMING SUPPLEMENTS

**JUNE 2013**

**Digital Agencies**

Commitment date: May 2nd

**Real-Time Bidding Exchanges**

Commitment date: May 30th

Contact: **Russell Goldstein**  
[rgoldstein@brunico.com](mailto:rgoldstein@brunico.com)  
or 416-408-2300, ext. 700

**WHO WILL STEAL THE SHOW THIS YEAR?**

# PROMO! AWARDS 2013

---

## CALL FOR ENTRIES

**DEADLINE: APRIL 19, 2013**

**SUBMIT YOUR ENTRY TO:**  
**[promoawards.strategyonline.ca](http://promoawards.strategyonline.ca)**

---



**2012  
BEST OF SHOW  
WINNER  
MAYNARDS**

PRESENTED BY

**strategy** the  
brand  
experience

CAPMA 



## 3D printing goes mainstream

By Megan Haynes

**W**hile 3D printing is a still a relatively young technology, it's rapidly becoming affordable (printers run as low as \$500, but the plastic filament is pricey). Since 3D printers used to be prohibitively expensive, most brand executions tend to still be gimmicks, says Tribal DDB's technology director, Joe Dee, pointing to projects like Disney's "Frozen in Carbonite," which takes photos of theme-park visitors and prints figurines of them in the vein of Hans Solo's iconic *Star Wars* scene, or its "Princess Experience," which creates custom Disney princess figurines for young girls.

Alan MacDonald, partner, innovation, at Naked Creative, who saw the tech at SXSW, says curious agencies are bringing the technology in-house, not necessarily to incorporate in marketing efforts, but to play around with. He points to Amsterdam-based Resoluut, which recently did away with business cards in favour of customized 3D-printed figurines (pictured above). Each "card" is modeled after the employee and dressed up like a superhero, with the contact info imprinted on the base. Both Dee and MacDonald anticipate gimmick-led stunts will continue for the next few years as brands try to figure out how to build the technology into their communication efforts.

But with the cost now paving the way for mass adoptions, MacDonald is looking beyond the novelty value to a reward or revenue stream opportunity for companies to hand out 3D designs to consumers. For example, a luxury retailer like Harry Rosen could send out limited-edition cufflink designs to its loyal consumer base, and those with the printers at home could easily print their own version, while those without could pop into a nearby store to have them made.

Bensimon Byrne's managing director of strategy, Max Valiquette, concurs, adding there is a huge opportunity for companies to create personalized experiences in stores, creating customized add-ons for products. For example, after a sale, Virgin Mobile could offer to print a custom phone case or perfectly-molded headphones for its customers. But he cautions brands not to get lost in the hype. "The challenge is that while I do think it's the future – and I mean immediate future – the technology itself is so cool, it's hard for brands to do something with it and not [have everyone] focus exclusively on the 3D printing and not on anything else."

## CELEBRITY CD WISH LIST

By Emily Wexler

"Celebrities as creative directors" is officially a trend, with the most recent additions of Alicia Keys for BlackBerry and Justin Timberlake for Bud Light. And whether these celebs are actually "directing" anything or it's just a fancy synonym for "endorser," we thought we'd jump on the bandwagon and suggest a few young Canadians who might want to flex their creative muscles.

**CARLY RAE JEPSEN AND TELUS:** Call her, maybe? Sure, that was the song of last summer, but that doesn't mean that she can't squeeze every last ounce of its popularity by becoming Telus' CD. Teens like Carly Rae. And teens like cellphones. And cellphone plans need to be advertised. A Carly Rae song for every ringtone? Out with the cute animals, in with the pop star.

**MICHAEL CERA AND UBISOFT:** The self-professed videogame geek is growing up. Not growing out of his awkward phase, mind you, but he should consider branching out now that he's an established celeb. So why not be the creative mind behind a videogame label? We predict a sudden rash of games with a thin, gawky anti-hero who always gets the girl in the end.

**DRAKE AND HARLEY-DAVIDSON:** You wouldn't normally associate a rapper with a motorcycle company, but with Drake's infamous YOLO (you only live once) motto and Harley's new Quebec campaign that shows men living life on the edge, it suddenly makes sense. It would help Harley expand from its *Sons of Anarchy*-esque clientele to a new generation of young fans. Picture Drake casually leaning against a motorcycle in his next rap video.

**RYAN GOSLING AND GUINNESS:** He's dark, brooding, cool and universally adored. Guinness is dark, brooding, cool and adored, perhaps not universally, but could be with the right celebrity CD. We see black-and-white indie music videos in this beer's future, with or without Gosling playing a banjo, with or without a shirt on.

# HMV

## BETS ON STREAMING, LOYALTY AND MERCH

By Matthew Chung



**N**ick Williams believes he's unlocked the right strategy for HMV in the digital age.

The president and CEO is in charge of a music-and-movies retailer under pressure from digital alternatives and big-box stores, which contributed to HMV Canada's former U.K.-based parent company filing for bankruptcy protection in January.

But in Canada, HMV is not just standing its ground in the face of

adversity; it's attempting to fight fire with fire. Williams says the company is ready to make its big push into the digital music arena this month, when it will launch an advertising campaign for The Vault, its paid-subscriber streaming service. The service, which

Vinyl is also making something of a comeback in HMV stores. After a successful pilot, the company is expanding the offering to 40 stores, though vinyl records make up only 1% or 2% of the retail mix, at most.

In the meantime, Williams insists CDs, DVDs and Blu-ray aren't going away in Canada. He says at HMV Canada – sold by the U.K.-based HMV Group in 2011 for \$3.2 million to restructuring firm Hilco – DVDs account for more than 50% of the company's sales, while music makes up 35%. The rest is made up of a mix of gifts, collectibles, t-shirts and technology items. With physical CD and DVD sales slowly declining in Canada, HMV plans to grow the merchandise stream to represent 20% to 25% of its mix.

Some of those merch items are hot sellers. Williams says HMV sold nearly 71,000 items related to boy band One Direction over the holidays, while enjoying its best holiday sales period in five years (reported as \$65.4 million). He says HMV exceeded its sales forecast for the first quarter of 2013, with January seeing year-over-year double-digit growth.

The company also opened six pop-up stores over the holidays last year, one of which was made permanent in Quebec. Williams says HMV will look at 12 to 15 more locations to trial this year.

The Vault, meanwhile – at a cost of \$4.99 per month to use on a computer or \$9.99 to also use on a mobile device – enters a crowded market, with Rdio and Slacker Radio offering similar services at a similar price. But Williams says that HMV has an edge because of the brand's physical locations where people can have questions answered one-on-one.

"The unique opportunity we have is we can talk to people about it with confidence and tell them what it is," Williams says. "That's the big difference, I think, between a retail model and a purely online model."

### PARAMORE PARAMORE

WE LIKE THIS RECORD SO MUCH, HMV IS GIVING YOU THE NO-RISK DISC GUARANTEE. PURCHASE PARAMORE AT HMV, AND IF YOU'RE NOT 100% SATISFIED, YOU CAN RETURN IT FOR A FULL REFUND.



"There's a time and a place to die, but this isn't it," sings Hayley Williams on this rousing rocker. Part No Doubt, part Yeah Yeah Yeahs, all rock! —People Magazine



gives users access to a database with millions of songs that they can also download, for an additional fee, has been available in beta mode since December. It will re-launch on April 19 to coincide with the Juno awards, which HMV sponsors. It will also be promoted by an in-store and online campaign, with customers able to, for the first time, purchase subscriptions at one of the company's 117 stores.

"It's a fairly hefty campaign that will allow us to start really driving it," Williams says. He wouldn't divulge how many subscribers The Vault currently has, but says he aims to have more than 300,000 users in three years.

In addition to rolling out The Vault, HMV has a number of other initiatives meant to attract its wide target market of 18- to -45-year-olds. It wants to grow its Pure loyalty program – which lets members use points to enter competitions to win trips to concerts, or to spend them on signed merchandise or other exclusive items – to between three and five million users in three years from 1.3 million today.

Above: An in-store ad promoting a CD for the band Paramore. Top of page: Vinyl is making a comeback at HMV stores (left) while sales of collectibles will grow in importance as CD and DVD sales decline.

# SOCIAL CURRENCY GETS REAL

By Matthew Chung

It appears that the value of a tweet is on the rise.

With brands scrapping for attention on social media and consumers increasingly expecting rewards for paying attention and playing along, a few companies recently engaged passersby by exchanging products for the price of a shout-out on Twitter or Facebook.

Kellogg's handed out boxes of its new cereal at a pop-up All-Bran Tweet Shop in downtown Toronto's Eaton Centre last month. To get a box, consumers tweeted with the hashtag #AllBranTweetShop or wrote a Facebook post on the brand's wall. The shop was part of a larger media strategy led by Starcom, with TV and online advertising by Leo Burnett, sampling by Inventa and PR by Strategic Objectives. Initial feedback from visitors to the shop was positive, says Andrew Loucks, VP Marketing, Kellogg Canada. In addition to tweeting the hashtag, many users added positive product reviews.

A nearly identical Kellogg's campaign in London, England for the company's Special K Cracker Chips, generated 2,800 media mentions, the majority from customers visiting the shop, Loucks says. More than 72 million people were reached through that program.

In February, Hot Wheels and Chevrolet Canada, working with Toronto-based TrojanOne, placed a retrofitted vending machine on the show floor of the Canadian International AutoShow in Toronto. Passersby tweeted to @HotwheelsCanada with the hashtag #ChevyCIAs to get a pint-sized version of the Chevy Camaro. More than 1,800 cars were delivered through the vending machine over the run of the show, according to Danielle Minard, manager of consumer engagement at TrojanOne.



Liz Crawford, VP strategy and insights at Match Drive, expects more companies will develop offers to earn social currency – a tweet, a Facebook posting or a “like” – from people rather than real money.

“The value exchange mechanism is the key to driving engagement in the digital world and successful marketing of the future,” says Crawford, author of *The Shopper Economy*.

“I do believe that activating consumers' social networks to create buzz is here to stay,” she adds. “These mechanisms are an important part of the marketer's arsenal to get the word out.”

## SPONSORSHIP REVOLUTION

2013 SMCC CONFERENCE & AWARDS

### APRIL 25, 2013

#### InterContinental Toronto Centre

Join us at the 10th annual SMCC conference as industry leaders share how the power of sponsorship marketing can be harnessed to deliver results that are nothing short of revolutionary. Our stellar line-up includes Sun Life Financial's Mary De Paoli, Bell Canada's Wade Oosterman and the NBA's Mark Tatum.



**Mary De Paoli**  
Executive  
Vice President,  
Public & Corporate  
Affairs and Chief  
Marketing Officer,  
Sun Life Financial



**Wade Oosterman**  
President,  
Bell Mobility &  
Residential Services,  
Chief Brand Officer,  
Bell Canada



**Mark Tatum**  
Executive  
Vice President,  
Global Marketing  
Partnerships,  
National Basketball  
Association

/Featuring the 9th annual Sponsorship Marketing Awards/

**CINCO**  
interactive marketing

**strategy**  
advertising

**Media**  
IN CANADA

**PARTNERSHIPGROUP**  
SPONSORSHIP SPECIALISTS  
www.partnershipgroup.ca

**m**  
M MARKETING INC.

**adbeast**  
powered by **MIJO**

**SPONSORIUM**  
The Art & Science of Sponsorship

**ac**  
DRIVING MARKETING SUCCESS

**SMCC**  
Sponsorship Marketing  
Council of Canada  
Conseil canadien  
sur la commandite

REGISTER TODAY! Go to [www.sponsorshipmarketing.ca](http://www.sponsorshipmarketing.ca) for details.



# 2013 NATIONAL CONVENTION

# THE FUTURE of MARKETING



## INCLUDED

The CMA National Convention 2 Day Event includes:



ALL FOR ONE LOW PRICE!

**NOW STRONGER. BOLDER. RICHER.**

A DOUBLE SHOT OF INSIGHTS & INSPIRATION  
OVER TWO DAYS TO STIMULATE YOU & YOUR ORGANIZATION.

**JUNE 4<sup>th</sup> & 5<sup>th</sup>**

Metro Toronto  
Convention Centre

**REGISTER for TICKETS**

[the-cma.org/convention](http://the-cma.org/convention) or call 416.645.3281



Presenting Sponsor



Luncheon Sponsor



Opening Keynote Sponsor



Closing Keynote Sponsor



Workshop Sponsor



Supporting Sponsor



Print Sponsor



Trade Publication Sponsor



RP GRAPHICS GROUP  
Integration Sponsor



Creative Sponsor

# THE YOUTH REPORT

BY JENNIFER HORN



**I LOVE WHEN A BRAND  
TAKES MY IDEAS AND  
IMPLEMENTS THEM.  
IT'S A BIG DEAL TO  
HAVE A WELL-KNOWN  
COMPANY GRAB YOUR  
IDEAS AND USE THEM**

**– ROBERT, 17**

*To get a youth perspective, we worked with SPC Card, a Canadian student loyalty program, and Mike Farrell, SVP research and strategic insight at Conversion Marketing-Communication to recruit an online panel of teens and young adults to weigh in on the tactics each brand is using to incite participation.*

Just as marketers begin to feel comfortable speaking to yesterday's youth, in walks the next generation of unpredictable targets to which society has assigned a letter. Generation Z, a cohort born after the commercial adoption of the internet (roughly 1995 on), who account for 22% of Canada's population, are aware and even flippant of brands that blatantly sell through one-way marketing, according to Forrester Research's 2013 "How To Build Your Brand With Generation Z" report.

Participation trumps persuasion as this crowd responds to programs inviting them to play rather than ones urging them to pay. To understand how marketers are engaging this new breed today, *strategy* looks at recent digital and experiential efforts from savvy youth brands – such as Doritos and its Inferno launch, which is encouraging teens to set social media ablaze using new tech. We also look at how U by Kotex is involving youth in spurring social change, Adidas' collaborations with people of the arts and Ubisoft's shift from celebrity endorsements to real people.

# Doritos trades UGC strategy for spicy tech



It appears 2013 has ignited a change in Doritos. Recently, the PepsiCo brand bid adieu to differing logos (a red and yellow pulse in North America and a blue triangle in the rest of the world),

the “Become a Doritos Guru” contest to create a commercial in 2009. Having recycled the contest in various ways over the years — such as the online “Viralocity” program, which had

**I WOULD LOVE TO PARTICIPATE IN THIS PROMOTION BECAUSE IT'S DIFFERENT. I DEFINITELY THINK THAT THIS MAKES DORITOS STAND OUT. THEY WIPE OUT THE COMPETITION BY DOING DARING, EXCITING PROMOTIONS.”**

— ROBERT, 17

and began rolling out a consistent package design for all its products across 37 markets — starting with its Inferno launch in Canada.

Having tested well in Mexico last year, the brand decided to ship the chip to Canada, along with a program that remaps Doritos' typical path-to-purchase promotion. Since fire symbolizes the spicy Inferno flavour, the brand animated this trait with a microsite that allows visitors to light words on fire. From there, fans can show off their flaming text by posting it as a status on Facebook or as a tweet on Twitter.

Consumers are used to putting on their creative thinking caps for the brand ever since it launched

1,804 consumers submit videos for a product launch, and “The End,” which racked in another 30,000 submissions — Doritos decided it was time to evolve from asking its fans to be content creators. Instead, the brand is dabbling with new technology



that animates otherwise static social content.

“We're always evolving and looking at different ways for consumers to interact with the brand,” says Susan Irving, director of marketing, PepsiCo Canada. “For this, we're reshaping the users' experience, giving them a new technology and leveraging some of the interactions they're already having [online].”

Doritos and its partner agencies Proximity and BBDO didn't cut corners when producing the creative for the tool, filming real fires and explosions to incorporate in the text.

The program for the new product, which landed on shelves in March, also extends beyond the brand's site to other digital platforms and traditional media. Working with OMD, the brand placed banner ads that enable users to share their fiery creations within the ad window, as well as rich media placements that transform a person's mouse icon into a Doritos chip on fire. On television, advisory messages before shows on Comedy, MTV and CTV have been altered to warn viewers of the program's “wicked awesome hot” rating, just like Inferno.

Irving says Doritos programs need to respond to youth expectations for the brand to “be on the cutting edge,” which calls for Doritos to be a pioneer in new tech and to create programs that push the boundaries of what's possible, to “stay current and on top of the trends and [therefore] cut through the clutter.”



**DESPITE IT BEING A GREAT CONCEPT, THE IDEA OF HAVING AN ENTIRE POST SET “ON FIRE” IS A LITTLE BIT TOO MUCH. HAD THEY MADE AN AD WHERE SOMEONE COULD SIMPLY TYPE IN A WORD AND THIS WOULD BE TURNED INTO A SHORT VIDEO OR A GIF TO THEN BE SHARED ON A WEBSITE, THEY WOULD HAVE HAD ME**

— IYNGARAN, 19



I THINK THE COLLISIONS ARE QUITE INTERESTING, AS THEY BRING TOGETHER TWO FIELDS OR TYPES OF ART IN ORDER TO CREATE SOMETHING NEW. IN A WORLD WHERE ORIGINALITY IS SELDOM SEEN, IT IS REALLY COOL TO SEE THESE KINDS OF ADS THAT TAKE A DIFFERENT TWIST. THIS CAMPAIGN JUST REINFORCES THE IDEA THAT ADIDAS, UNLIKE NIKE AND REEBOK, ETC., HAS A DIFFERENT, MORE UNIQUE TAKE ON WHAT IS CONSIDERED SPORTS APPAREL, AND THEREFORE HAS REINFORCED [MY] POSITIVE VIEW [OF] ADIDAS

– IYNGARAN, 19

# Adidas gets inclusive with sub-cultures

While Nike affiliates itself with hero athletes and Reebok capitalizes on fitness, Adidas tends to take a more culture-focused approach, creating programs that connect the brand to influencers of music, contemporary art and fashion.

Its association with culture is evident in its new global positioning, “Unite All Originals,” which launched in early March and uses international artists to target what it calls “Next Generation Youth,” or NGY.

The program, by Canada’s Sid Lee, revolves around an online portal called the “Originals Collider,” where the brand pairs two artists with different backgrounds (from musicians and rappers, to graphic designers and painters) to create “collisions” that include music videos and art. These are then posted on the website (which is linked to various online portals, such as Devour.com and SoundCloud), with the brand further connecting its products with the multimedia pieces by showcasing “styles inspired by this work.”

The brand’s strategy is to inspire consumers with content that speaks to diverse youth sub-cultures, says Jean-Francois Dumais, ACD, Sid Lee. He likens the different crews represented on the site to high school cliques that would typically go their separate ways in earlier generations. But, he says, today’s youth are a lot more involved, open and curious. “When I was 16 years

old, there was only one gang you could be affiliated to. You were with the sports crew, the skaters, the graffiti guys or the musicians,” Dumais says. “What makes [today’s] target market interesting is they’re into everything. The internet really accelerated the amount of influencers we’re willing to listen to.” By bringing together artists from different walks of life, he says Adidas is able to show its appreciation for youth’s wide range of interests.

For now, the program will

winter phase. For example, it might have consumers try their hand at collaborating with others and actually be a part of the collisions.

“Originals is a very democratic brand. It’s not trying to be super underground, and it’s not trying to be super mass,” he notes, further adding that the brand avoids speaking to youth in an “extreme way” (much like what more niche exclusive brands are able to do) to ensure it does not come



I LIKE THE BEAT OF THE COMMERCIAL, BUT IT SEEMS TOO FLASHY. THIS HAS NOT CHANGED MY PERCEPTION OF THE BRAND. I HAVE ALWAYS KNOWN ADIDAS AS BEING A COLOURFUL AND CREATIVE BRAND, NO MATTER WHAT THEY ARE TRYING TO SELL

– ROBERT, 17

live mostly online and partially on TV, with a 90-second commercial featuring a collision by French director SoMe and DJ/producer A-Trak, which uses ambient sounds to create a unique song. Dumais says he hopes to eventually evolve the Collider into something more participatory for the brand’s second fall/

off as inauthentic. “[Youth] will always be the ultimate judge of what you do. You need to give them something that’s cool and speaks to them in their own language. Be a part of their culture, and make sure you’re not just polluting the air with a message.”

# Kotex adds forum to its Real Talk platform



U by Kotex wants girls to meet the moms, peers and health experts that make up its "Generation Know" myth-busters. Not to be confused with the Discovery Channel team that uses scientific methods to filter facts, these women draw upon personal experiences to reveal the falsehoods surrounding vaginal health.

Launched earlier this year, the Generation Know website is a safe haven for young girls to ask questions related to their bodies (for instance, "Can I swim when I'm on my period?") and have answers posted by a team of ambassadors. There are also projects for teens and young adults to get involved in, such as "Change the message" where older girls can post tips or a positive message about

womanhood to pass on to the next generation.

"This is really about springboarding from the 'Break the Cycle' campaign we had [in 2010]," says Lauren Kren, brand manager, U by Kotex. Before parent company Kimberly-Clark introduced its first youth-targeted tampon and pad products, Kren says the brand conducted research that found girls were tired of feminine-care

brands not speaking frankly with them about their periods and that they desired a better understanding of their bodies.

This opened the door for U by Kotex to "reshape the conversation" when it launched nearly three years ago, creating a television spot that essentially threw out decades of ads that tend to sugar-coat menstruation and instead show the

actual (sometimes icky) truths. The campaign to get people talking about vaginal health resulted in 6,774 Declaration of Real Talk signatures, close to 900 Real Answer questions submitted on its website and another 700,000 visits to the

site within the first month of its launch. Kren says this year's evolution of the program will include a community-driven online portal provides "a safe environment for girls to engage with and get involved."

In addition to the online component (handled by U.S. agency Organic) and TV advertising (created by New York-based Ogilvy & Mather and planned by Mindshare Canada), the brand is also reinforcing its message through retail activations.

U by Kotex products are packaged in limited edition Generation Know creative, and include pledge bracelets, which girls can wear to show their commitment to learning.

A partnership with Walmart, co-ordinated by OgilvyAction, provides retail support through an e-blast as well as an online editorial feature on the retailer's website. The brand and retailer have also taken the program to print, creating a four-page Generation Know "exam guide" insert in *Vervegirl* magazine that provides study tips and debunks health myths to help them become a "generation proud to be in the know."

"Research has also shown that somewhere between the 14- and 22-year age range, girls are experimenting with products, and at some point, she becomes loyal to a brand," Kren says, adding that its honest approach puts the brand at the centre of the consideration process.



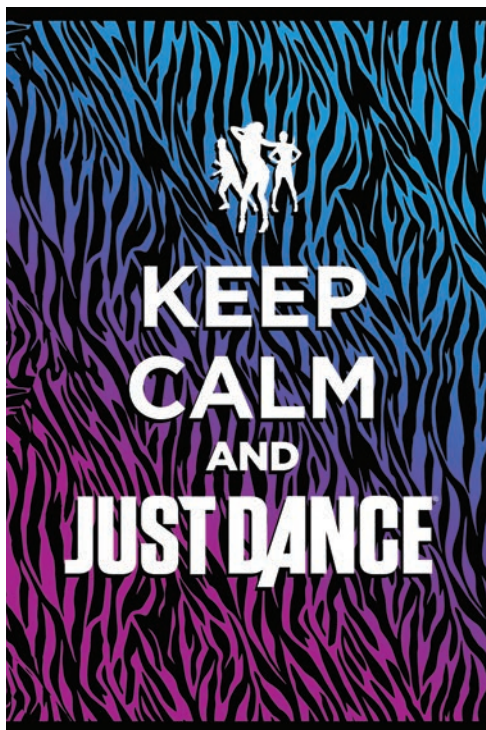
MANY GIRLS ARE CURIOUS ABOUT THEIR BODIES AND NEED A SAFE PLACE TO TURN TO WITH THEIR QUESTIONS. THE ANONYMITY OF THE INTERNET MAKES THIS A GOOD, SAFE OPTION FOR THEM. IT IS ABSOLUTELY RELEVANT - AS A FEMALE, I DEAL WITH THE SAME ISSUES AS EVERYONE ELSE, AND IT'S NICE TO SEE THAT THERE [IS A BRAND] LISTENING TO OUR PROBLEMS

- HELEN, 18



I THINK IF I WAS YOUNGER, THIS WEBSITE WOULD DEFINITELY BE RELEVANT TO MY LIFE. I WOULD HAVE LOVED THIS WELCOMING AND INFORMATIVE SOURCE WHEN I WAS NEW TO GETTING MY MONTHLY VISITOR

- PHUONG (DESIREE), 22



I THINK THIS CONTEST IS PROPERLY DONE. [IT HAS] COOL PRIZES, [IS] VERY INTERACTIVE, HANDS-ON AND IT GETS PEOPLE PUMPED AND MOTIVATED. THE TERMS AND IDEA OF THE CONTEST MATCHES THE MARKETING PRODUCT VERY WELL

- IYNGARAN, 19

# Ubisoft shifts its focus to fans on campus

It's no wonder Ubisoft has invested sponsorship dollars on its *Just Dance* title for so many years (taking it on tour with Katy Perry and Justin Bieber, as well as making appearances at the MuchMusic Video Awards). The game is its most popular, having sold more than 1.4 million units in Canada since its 2009 launch.

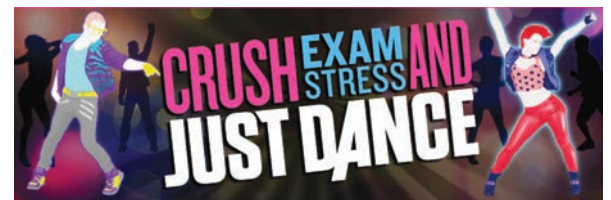
Touring with pop stars provides Ubisoft the opportunity to have its product on-site for youth to demo at shows. Its partnership with Bieber also allowed the brand to create original content, such as when it documented impromptu visits from the singer at focus group sessions and posted it online (so far, the video has received over 6.6 million views).

And while sponsorships have proven effective for the game developer, Ubisoft decided it was time to test a more personal approach, launching a program that reaches out to university students (as opposed to its typical tween target) and having them (instead of celebrities) become advocates for the brand.

The "Crush Exam Stress and Just Dance" program, created by Redwood Strategic and Edelman, launched mid-March with a microsite that invites dance crews from campuses across Canada to enter for the

chance to take part in a one-day dance party (and hopefully set a world record along the way) on April 6. The program, which will see 20 crews whittled down to eight final groups, is timed to align with the students' exams to help

ambassador, build a case for why they should be chosen to participate in the *Just Dance* party by mobilizing their school community to post images and videos that show off their moves. The eight chosen crews can win prizes



IT WOULD BE NICE TO HAVE MORE THAN EIGHT SCHOOLS PARTICIPATING, AS THERE'S A WHOLE LOT OF TALENT OUT THERE THAT THE WORLD WOULD LOVE TO SEE

- HELEN, 18

relieve them of the stresses of studying, says Lucile Bousquet, marketing and communications director at Ubisoft.

"When we found out that university students use this game to help de-stress, we wanted to extend this experience," she says of the reasons for shifting the brand's communications to speak to university students for the first time. "This is almost a test for us to see how we can extend this to a younger audience. If we see a success, [this is] something that we would like to do [again]."

Participants can register their school dance crew on the microsite and, as an

from Samsung, Microsoft and Ubisoft, as well as sponsorship money to help them build awareness of the event.

By asking avid fans of the game to become brand ambassadors, Ubisoft gains more credibility than if it was to push its own message out to the students, Bousquet says.

"[Youth] want to be involved. Once you give them all the tools, they become the content creator. They are looking to have a voice, they want to have an impact on what [a brand] does, be a part of something and share their expectations," she adds. ☞

I HAD NO IDEA ABOUT THIS COMPETITION. IT NEEDED MORE MEDIA!

- PHUONG (DESIREE), 22



# Transforming Maple Leaf

The manufacturer is changing into a food marketing machine focused on building love for its brands

BY MEGAN HAYNES

**S**

tephen Graham walks into the Maple Leaf boardroom humming a song. It's the new tune for an upcoming Olivieri spot due out this month. They just chose the track that morning and planned to finalize it right after our interview.

"Fresh," by '70s R&B band Kool & the Gang has been stuck in his head all day, he says. And he hopes it'll be stuck in yours too.

A catchy tune for its latest ad is just another way 86-year-old Maple Leaf is trying to get into consumers' hearts and minds.

Graham, who joined Canada's fifth-largest CPG company as CMO in 2010, tends to get pulled into companies as they go through "transformations." As CMO at AT&T starting in 1996, he was brought in during the "wireless wars," and was named *Ad Age's* CMO of the year in 1999 for his branding efforts against Sprint. At Coca-Cola, it was the soda wars, where he helped reposition the brand against Pepsi. With Maple Leaf, Graham had a different challenge.



**WE'RE NOT SELLING NIKE SHOES. WE'RE SELLING FOOD. SO WE HAVE TO WORK HARD TO MAKE IT INTERESTING**

It's a well told story now. In 2008, Maple Leaf issued a meat recall as a result of listeria contamination from its North York, ON plant, resulting in 22 deaths.

In the ensuing months, president and CEO Michael McCain took to the airwaves, quickly owning up to the outbreak, offering public apologies and promising that such a tragedy would never happen again at Maple Leaf.

From a PR perspective, the company became the gold standard for its handling of the crisis, according to multiple media sites and industry analysis.

But confidence was damaged, and the whole ordeal would go on to cost the company more than \$100 million in lost sales, settlements and recovery. That was compounded with the 2008 recession, increased food costs, a more health-conscious consumer shying away from processed foods, and a boom in private-label lines.

Once buzz around the Listeriosis crisis subsided, Maple Leaf began chats with Graham, bringing him in as the company's first-ever chief marketing officer, to reorganize the way the food manufacturer sells itself. His job was no simple task:

**Above:** Maple Leaf introduces Natural Selections as a healthy, no-preservatives option.

**Right:** Graham brings his experience "transforming" companies to the Canadian CPG company.



**Above:** In 2009, Mississauga-based ThinkFood! opened its doors as Maple Leaf's innovation hub. **Bottom Right:** A big company focus has been on rolling out on-trend products such as natural and gluten-free lines. **Opposite page:** Villaggio Italian bread focused on its "village" roots in its brand positioning.

transform the way Maple Leaf operates to increase focus on brand-led innovation and emphasize the importance of marketing.

"We never had marketing at the centre before," says Graham. "It had all been in the business units."

Pre-2010, the company took a decentralized approach to its marcom: each of the brands had its own head, but there wasn't any direct access to the C-suite. Marketers across brands didn't really communicate with each other, and there was no one person leading the marketing charge for the entire company.

And this reflected in Maple Leaf's advertising. Focus was on the product, not the consumer, while campaigns tended to revolve around new launches, rather than build the brand, Graham says. He came in to bridge that gap.

He benefited from having a lineup full of market leaders: its bread, pastas and sauces, bacon, deli meats and wieners and sausages each enjoy the top market positions. All meat products have a 33% share, while baked goods enjoy a 43% hold.

But the company – even before the recall – was in a sales decline, dropping steadily from \$5.9 billion in 2006 to \$5.2 billion in 2007, before dropping off to \$4.9 billion in

2010. Sales have leveled off between now and 2010, but are still far from their peak.

To reorganize with a marketing focus, he first shifted the corporate structure of the team. Marketing heads now report to Graham directly, as well as to their own business units (frozen baked goods or meats, for example), while on the corporate side, he made an effort to bolster expertise that could cross brands, such as digital, strategy or innovation.

"When I joined, we had a lot of talented people, [but] we needed to start moving faster and getting more focused on customer trends. We needed to make sure we were retaining and bringing in [marketing] people

and treating this function as important," he says. Marketing will be a key factor in Maple Leaf's future success, he says, so it's important to treat it as such.

He likes to "collect" talented people, he jokes, and since he's joined, he figures he's added 20% to 30% new staff to his 200-plus marketing team.

Maple Leaf also changed its relationship with its advertising agencies, tapping three agencies to work across its big portfolios – meat (John St.) bread (JWT) and pasta (Ogilvy). In fall of 2012, it added Cundari to handle digital across all brands.

Having worked with Maple Leaf since 2004, Angus Tucker, partner and ECD at John St., says the shifts are noticeable. The agency is now treated as a partner, rather than a service provider, and emphasis is placed less on promoting new products and more on creating a brand halo.

"It's much more of a 360 [degree] relationship as opposed to project oriented in nature," he says. "In many ways they were a manufacturing company before. They are a marketing company now."

Core to this marketing focus, Graham made it a priority to reposition each of the company's lines across all divisions – from Maple Leaf to Italian bread line Villaggio.



"The transformation agenda we set up when I came in was: rather than just [treat] our consumers as the target, make marketing more consumer insight-driven and move from reactive and tactical to proactive and strategic in how we provide value to consumers," Graham says. "And then [move] from an advertising and promotion focus to a more integrated look at how we use all the marketing tools."

Each brand was given its own identity and unique strategy that highlights the value it gives consumers, he says. "In the last two years, we've become very crisp on what our brands stand for."

Prime chicken, for example, competes in a crowded category, with little differentiation on the shelf. Fresh meats tend to sit in similar Styrofoam packaging covered in plastic, while chicken itself looks pretty identical across all brands.



Prime, as a result, was experiencing a decline in sales.

"Prior to Steve coming in, basically the only advertising done was for new products," says Tucker. "But there was no real emotional heart behind that brand. People didn't really feel much towards it. So they responded to it rationally."

To combat this, John St. and Maple Leaf, in spring 2011, launched what Tucker says was the first brand campaign for Prime in 10 years. The emphasis was on dinner — an ideal time to bring families together. Prime chicken attached itself to this core family time to make an emotional connection. Spots made heroes of the

meal, focusing on happy interactions over preparation and consumption, bringing the product in only at the end. The promotion resulted in two consecutive years of double-digit sales growth, Graham says.

For Dempster's, the company took a slightly different route. Despite being a Canadian-owned and manufactured brand, consumers weren't aware that it was Canadian. Nor were many aware of the nutrients in bread.

"So we launched the position that [Dempster's is] Canada's bakery and [highlighted] all the good things in it," Graham says. "When you think about it, we represent half of Canada's food guide."

The campaigns, by JWT and Cundari, really drive home the patriotism and health benefits of bread. They feature Canadian stars, such as hockey player Sidney Crosby (in 2011) and comedian Gerry Dee (in 2013), while another spot

(launched in 2012) features a "bread farmer" plucking slices from trees, as one would for fruits. Everything drives back to Naturallydempsters.ca, which offers healthy recipes, emphasizing bread as an important part of a daily diet, Graham says.

"I think a lot of times companies forget [what role their products play in people's lives]," he says. "Companies become consumed with 'Well, we make this. You should buy it.' And the consumer asks, 'Why? How is it going to make life better?'"

To help improve people's lives, Graham says a key focus for the company

## GOING DIGITAL



Maple Leaf has gotten into the digital swing of things.

Graham admits the company's online presence wasn't great prior to 2010, but says that it's a big focus now.

To kick things off, he created a digital team of seven over the last few years, and recently signed on Cundari as the brand's first-ever digital agency partner.

Because many of the foods Maple Leaf sells (primarily milk and meat) are low engagement categories, Cundari was tasked with piquing interest by moving from product messaging to entertainment in order to attract eyeballs, says Jennifer Steinmann, VP, director of client services at Cundari.

The kick-off effort is a campaign for Dempster's, focused on the nutrients of bread. Tapping Canadian comedian Gerry Dee, the agency hijacked a juice bar and kids day camp in hidden-camera style commercials. The first spot features Dee behind the bar serving real customers juice cocktails with Dempster's bread mashed in for a nutrient-infused drink. In the second, Dee takes over a sports camp, offering young tykes grilled cheese sandwiches with cooked spinach in place of bread.

"We're pushing the envelope from a creative perspective," says Steinmann. "They're really taking risks. We're taking them to places that are a bit uncomfortable, given that they've [gone] from product messaging to hijacking and candid cameras."

In less than two months, the two videos have surpassed 1.4 million hits on YouTube, with the kids' camp one garnering more than 500,000 views in two weeks.

While at press time Steinmann had no metrics to share on sales success of the campaign, she says the conversations happening around the videos were positive and seemed to be "striking the right chord."



has been on making innovative products.

Now, each of the marketing departments have dedicated “innovation teams,” as well as a newly-established centralized team solely dedicated to creating new or improved products, allowing for a much larger pipeline of ideas. Product developers report directly to the marketing teams, so innovations are consumer-led to help keep the brands relevant, where before, it tended to be product-led. Its ThinkFood! innovation lab in Mississauga, for example, brings together chefs, product developers and consumers to

Selections as a great example. The meat line faced increased concerns over processed foods and had been in a steady 1% annual decline. The 2008 recall accelerated that.

To combat this, the company expanded its no-preservative products (which was only available in a couple of SKUs) across the entire line, with campaigns re-introducing the products to the masses as something that was once banned, but can now be enjoyed by all – including moms weary of processed foods. (It also introduced Maple Leaf’s more brand-

that with so many new SKUs retailers might be unwilling to take both full lines at the same time, he says stores were on board, happy to have lots of on-trend products to stock on shelves.

The two complete new lines launched within six months of their ideation, something that highlights the speed at which Graham’s been leading the change.

“Large companies need to move faster,” he says. “There are tons of entrepreneurs out there who are going to create things if you don’t. So to be a competitive company, you have to be the one creating innovation.”

Only three years into the job, he’s still early in the company’s transformation efforts, recognizing that some of the brands aren’t where they need to be “yet.” But he figures that with 30 million Canadians and roughly 100 million meals a day, Maple Leaf should be ubiquitous in people’s lives. It’s just a matter of selling itself as such.

“If we’re not important to [an element of] people’s lives, then by definition, we’re not important,” he says. “So [the question is], how do we become more important by helping people, which takes us beyond a functional product? We’re not selling Nike shoes. We’re selling food. So we have to work hard to make it interesting.”



**Clockwise from top left:** Prime chicken made dinnertime the star of its new spots; “Dylan Carter” is overjoyed that he can enjoy hotdogs from the Natural Selections line; Dempster’s is as nutritious as fruits, according to this 2011 spot.

help create or tweak new lines.

Maple Leaf also established three core factors driving innovation at the company: changing demographics (such as single-person households), emphasis on health and nutrition, and the increased importance of food convenience, which wasn’t clearly laid out prior to Graham’s arrival. All new products should address one or more of these realities, he says.

He points to Maple Leaf’s Natural

focused message of “Your butcher shop.”) As a result, the brand grew sales 5.8% in the first year and 10.1% in the second. Since its launch, Maple Leaf market share has grown by more than 30%, and holds four of the top 10 sliced meat SKUs in Canada.

Simultaneous to Maple Leaf’s rebrand, Graham says they “bet the farm” and relaunched the Schneiders line as an all-natural product as well. While they feared

# Stuck in a Mad Men era

In part two of *strategy's* diversity series, we examine why agencies struggle to get women and visible minorities up the ranks

BY MEGAN HAYNES



Sabrina Kandasamy, digital marketing director at Spin Master, is nine months pregnant – due any day now. It's her second child, and she's excited to talk about balancing a career and a family.

She's got a nice plan for a staggered return to work that she and her boss negotiated, something she hopes means both parties come out ahead.

But she wasn't always so sure. Kandasamy began her career on the agency side in the planning and account departments. "I loved working at an agency [which she won't name], but you don't have the balance. I couldn't imagine being pregnant and working at an agency," she says candidly.

She didn't feel comfortable talking to her boss about alternative arrangements. "I could have sat there

and said, 'This is something I really want. I'm going to have my family, leave at a certain time.' But because there is someone else who can stay, who is typically male, you'd go to your employer and talk to them about it, and they saw it as complaining."

So she left to work on the client side.



Paul Evans can count on one hand the number of black people in the advertising industry. The founder of Toronto's The Brave Alliance began in the industry in the mail room, but quickly worked his way into the creative departments. During his 20-year career, he moved into senior roles, becoming creative director at one agency before forming his own.

While still a junior creative, a senior CD pulled him into his office to ask his opinion on some work. After Evans gave his blessing, she responded with "Great, I was so worried I was going to offend your people."

He blew it off, he says, but subtle digs continued throughout his career. "You slush it away. And as it starts to build up, you start to wonder what it all means."

As a result of his race, he says he felt he had to work twice as hard to get coveted jobs and promotions and never felt comfortable talking about it. "You get labeled a complainer [if you bring up race as an issue] and labels follow you. I got the sense I was already being labeled [as black], so I didn't want to compound and add to that label. So you shut up and don't say anything."

**T**he lack of diversity in senior management has gotten a lot of hype recently, with companies like Yahoo! criticized for taking away flexible working schedules, seen as an important step towards increasing women in the senior rank and file. Prominent essays have ignited the debate, such as Wesley Yang's "Paper Tigers" article in *New York Magazine*, which examined the "bamboo ceiling"

(the barrier for Asians to the C-suite), or Anne-Marie Slaughter's examination of whether women can have a career and a family, in the *Atlantic*.

But conversations are starting to happen, with companies like Unilever, L'Oréal and PepsiCo realizing the value of a diverse senior management team and putting in place robust programs and networks to help shatter that glass ceiling (Unilever and Coca-

Cola recently won Catalyst Awards, which honours companies that expand opportunities for women in business).

But while consumer-facing companies have joined the technology, legal and financial industries in the diversity chorus, one of their most important partners – advertising agencies – have stayed on the sidelines.

Canadian statistics are scarce on the agency side, but looking at

the U.S. (where only 3% of women hold creative director roles and 16% of senior roles at agencies, according to a study by U.S. agency Maternal Instinct) and the U.K., (where women account for 23% of executive or managing director roles, according to the IPA) reveals that women and visible minorities are still greatly under-represented in senior advertising roles.

Since there is no staffing overview of the Canadian creative industry for either women or visible minorities, and with such high-profile names as Leo Burnett's Judy John, Juniper Park's Jill Nykolation and JWT's Brent Choi leading the charge at major Canadian agencies, it's been echoed on numerous occasions that Canadian

the U.S. and U.K., and nowhere near equal representation.

This contrasts greatly with the numbers coming out of university programs. For example, Humber College's three-year ad program has a female-to-male graduate ratio of two to one, and Michael Rosen, program co-ordinator for Humber's advertising program, says in some years, it's been as high as three to one, while visible minorities make up 14% of the current crop of students. (Visible minorities make up 16% of the Canadian population and workforce).

Faced with these numbers, and clients beginning to lead the charge internally, what are agencies saying when it comes to addressing the lack of diversity?

Not much.

Many people *strategy* spoke to agree that there is a problem, but few say something needs to be done to address the issue, and most don't believe policies or programs are necessary (balking at the idea of a "diversity quota").



The Multicultural Partnership's Prasad Rao muses that agencies are too insularly focused to attract diverse teams.

than-average number of female executives were as much as 47% more profitable than their competitors.

Meanwhile a study by the American Management Association found that companies with senior managers from non-European

## Is there an issue with a lack of diversity in the advertising and marketing world?

### ANGUS TUCKER, ECD and partner, John St.

There are tons of white men. Yeah, I'd say that's a problem. It can be a fairly narrow socio-economic vision through which you evaluate work. In any kind of country, that would be problematic, but I think in a multicultural society like ours, the risk is you end up speaking with a voice that is ultimately relevant to a much narrower group of people.

advertising agencies are doing "Okay" on the diversity front. But a count of the names on *strategy's* 2013 Creative Report Card's creative director list reveals only 14% are women, placing us right in the middle of the pack compared to

Talent – they say – is the only thing people look for when hiring or filling positions and many say that hiring for talent should lead to a diverse team.

But if talent is the only factor, does that suggest women and visible minorities are statistically less talented or less capable of helming senior roles than the white male majority?

Research says otherwise.

A McKinsey study of European and Asian businesses revealed that companies with a higher-

descent reported sales growth 13% higher than their competitors.

An ethnically diverse team leads to "greater innovativeness, greater creativity, quality decision making and eventually financial performance," according to a study by the Malaysian Universiti Tunku Abdul Rahman.

And research by the Conference Board of Canada reveals women are more prone to using committees and have a better long-term overview of a company, surpassing men in their attention to audit and risk-oversight.

There's also a mathematical argument, says Sharon MacLeod, VP marketing at Unilever.

"In Canada, 61% of university graduates [and 58% of the workforce] are women. By the very nature of that, if by the time you get to the C-suite your [talent pool is] 90% men, you don't have the best men and women. You just have the best men. You're missing out on half of the population."

You aren't choosing from the best of the best. You're choosing from the best of what's left, she says.

Alex Johnston, executive director of Catalyst, a global organization dedicated to breaking down gender barriers, says businesses are also going to start driving change to address the fact that only 29% of all senior-level managers are female, while only 5% are visible minorities (despite making up 16% of the population). In the legal profession, for example, companies are mandating that law firms better reflect the population (firms are notoriously bad at retaining female talent, according to multiple studies and oversight bodies). That, more than any other factor in the diversity debate, is driving change.

"I think this will happen in the marketing sector," Johnston says. "Whether or not agencies are acknowledging it's an issue, companies are going to start saying 'It's an issue for me, and if you

want my business, then it's got to be an issue for you.' There's a huge opportunity for people who can adapt early and adapt well."

For example, Leo Burnett CEO and CCO Judy John says that while diversity is not something the agency actively promotes when pitching new business, companies are starting to speak up.



---

### Is it an issue if the senior teams don't reflect the population?

#### CARLOS MORENO, SVP/ECD, BBDO

From a business perspective, it's only an issue if you're not getting something. But I wonder if we, as an industry in general, are missing a point of view in terms of what the new Canada looks like.

---

"We won a client recently, and they felt their previous agency was missing that female perspective and it was impacting their work."

A consumer study in the U.S. (where 80% of the buying power lies with women) by Maternal Instincts reported that 90% of respondents said they can't relate to brands' advertising. Having a diverse team brings different perspectives to the table, adds Nancy Vonk, founder of Swim, and can help agencies better understand the differences in target markets. Diversity can bring cultural and gender sensitivities to the table, allowing for a voice of dissent when a creative product may cross the line into offensive.

A number of agencies – made up almost exclusively of visible minorities, such as the Toronto-based The Multicultural Partnership or Dyversity Communications – exist for the sole purpose of reaching different cultural audiences, who have an

estimated buying power worth \$78 billion in Canada, according to a study done by Toronto's DiverseCity project.

So with all these business arguments for a diverse senior team, what's holding agencies back? Johnston says Catalyst found that a direct barrier for women is a lack of access to "hot jobs," or what she calls mission-critical

assignments, that often propel a career forward.

It isn't necessarily a conscious decision on bosses' part. Nor do people on the teams realize there is an inequality in receiving "hot jobs."

"When we drilled down, we found men [had budgets] two times as great as their female counterparts, [as well as] more direct reports and significant more access to senior leaders of the company, and that has a huge impact on career advancements," she says.

Advancement opportunities also coincide with prime child-rearing years, and when a woman goes on maternity leave, it can leave the company in the lurch, says Jill King, president of Toronto-based One Advertising.

"I had an individual have three children in a row, but because we couldn't communicate openly about what that would mean in the end, it did cause an issue from a business perspective. In a smaller company, that is a reality owners and managers have to deal with. In some cases I think that can be what forces the conversation

[of discrimination and diversity] underground,” she says. “On one hand, employees have rights. On the other hand, employers have to run a business. On both sides, you get a lack of communication because everybody has an agenda.”

“We need to end the penalty of being a parent,” Vonk adds, saying that in the agency world, hours can be unfavourable to people with young children, and while it would be great for both parents to share the burden, the responsibility to care for the family often still falls on the woman’s shoulders (Statistics Canada estimates women take on twice the household burden than men).

Angus Tucker, ECD and partner at John St., concedes that agency life can be hectic – though he says it is possible to balance – but it is the responsibility of company leaders to show that balance. (For example, he tries to leave the

depending on whether they’re first-generation Canadians or were born and raised here.

For example, BBDO’s SVP/ECD Carlos Moreno says that in the Hispanic community, people aren’t necessarily pushed into advertising as a career choice, something Helen Pak, EVP/ECD, Saatchi and Saatchi, repeats for the Korean community. Kids are often encouraged to pursue other career streams, such as medicine or law (Pak began her career as an architect).

That being said, Moreno says that he’s seeing a change. Through his involvement with the Hispanic chamber of commerce, he’s fielded requests from youth wanting to learn more about the industry, while at the university level, more second-generation Canadians seem to be making their way into the advertising field. But only time will tell if this leads to greater diversity at the top tier.

On a more immediate basis, however, agencies might be losing

understanding or language skills that a Canadian-born candidate with similar credentials has.

Agencies, both local and those part of global networks, are less focused on HR, career management and facilitating global moves (which limits their internal talent pool). Further, he says many agency leaders don’t have international experience, making them more insular in their hiring choices. Because agencies aren’t thinking globally, they tend to pick local talent.

He also maintains that finding a job is about “who you know,” which for many non-local candidates, makes mid-career moves difficult.

There are core issues facing agencies as well. On a practical level, Tucker says that time isn’t on their side when hiring. In this lightning-quick industry, the priority is to fill the position, and that doesn’t leave much breathing room to examine the issue through a diversity lens.

---

### Is there room to step back and say, yes, we need to hire the best talent, but that talent needs to be female or a visible minority?

#### JILL KING, president, One Advertising

That feels a bit like affirmative action. [A diverse team moving up the ranks] probably happens a lot naturally or organically. I think smart people realize that a mixed team is what’s right for business.

---

office at 5:30, and continues working once the kids are in bed).

While women face one set of problems climbing the ranks, the issues for visible minorities can vary greatly

the opportunity to tap global talent, says Prasad Rao, former SVP and general manager at MacLaren McCann and now partner at the Multicultural Partnership.

When comparing agencies and brands, he points to multinationals’ entrenched talent management systems in place, and global reach when filling the most senior roles, for their ability to attract diverse labour pools. He also theorizes that it makes these companies more amenable to hiring a new immigrant who might not have the deep Canadian cultural

And of course, there is discrimination. The word itself seemed taboo, with many saying it’s not a factor – other issues were simply at play.

But, as Karen Howe, SVP/CD at One says, “At a previous agency I was told categorically I would not be considered for the role because I was a woman and was going to have a baby. I wonder if [discrimination has] just gone underground?”

“People say, ‘oh you’re not like other black guys. You’re a white black guy,’” Evans says. “And it’s so offensive that you have to grin



and bear it. There's this old boys club and they're very comfortable amongst themselves. And as soon as they're uncomfortable...well, it's just easier to be comfortable."

Even though discrimination might not be an overt practice; there are still currents of it in day-to-day business dealings.

For example, a University of Toronto study found that hypothetical leaders with Caucasian-sounding names were rated higher than identically-qualified ones with Asian names. And Catalyst's Johnston says that women face culminate barriers in their careers, often taking lower-paid (an average of \$5,000 less than male counterparts) and less-prestigious jobs early on, which compound over time.

"There are lots of things that help you advance – networking,

sporting activities, closed door meetings, socializing – and those are real barriers for women and minorities if they're not participating in the same way as men," Johnston says.

So what now?

As Evans says, having one woman or minority at the table doesn't mean you're representative

of diversity. For instance, just because Canadian agencies have a few impressive female or visible minority leaders, it doesn't mean our agencies are doing better than other markets or indeed other industries, and people shouldn't be lulled into complacency.

"We're never where we need to be," says Minda Sherman, EVP human resources at Blast Radius, one of the few agencies we spoke to that has entrenched efforts to promote diversity.

Agencies need to accept that having diversity practices or targets doesn't mean you're losing out on talent, she adds. "Too often, there's this notion that you either go with the member of a racial minority or the woman or you get the best candidate for the job. And that's just not the case."

She says that all other things being equal, Blast Radius will default to the most diverse candidate to fill a role, as well as cast a wider net to find top talent. As a result, the company has a gender-equal senior team, and more than 30% of its creative staff is women – which she says they're still working on improving.

Agencies also bear responsibility for highlighting key talent and keeping them engaged, even while they're trying to balance a family life.

"You have to be flexible if you want to keep good talent," says Leo's John, where the top three creatives are female. "If you're really bright and doing well, we're going to want to keep you." This means allowing for alternative arrangements, she says.

But of course, the onus isn't just on companies. As King says,

people need to feel comfortable talking with their bosses to find arrangements that work for all parties, whether that be through more open policy discussions or a zero tolerance on racism (even subtle racism).

But that level of comfort that creates an environment where people are able and willing to talk about what they need to succeed can only occur if it comes from the top. That means leaders need to champion the issue.

"If [the boss] doesn't say 'I want to see a bit of rainbow action going on here,' you get into the problem of telling yourself, 'No, we all think differently. We all happen to be the same colour and gender, but we think differently,'" says Vonk. "I think there's room for us to step back and say, 'Can we all come out ahead if we look at the root of the problem and create more opportunities for a bigger group of people to come to the party?'"

And all of this begs the question: Why is the advertising industry as a whole so unwilling to address the lack of diversity?

Other fields have identified this to be a problem and are actively working to solve it. Advertising agencies are most certainly not immune to the problem. So, why are their collective heads in the sand?

People seem to fear this idea of "affirmative action" or "diversity quotas." But as Blast Radius' Sherman says, just because you look for diversity, that doesn't mean you're losing out on talent. And since talent, repeated over and over, was the most important hiring factor for agencies, tapping into a wider candidate pool should mean access to more talent, not less. ☞



Judy John, CEO and CCO at Leo Burnett

So what's holding agencies back? Rao says there's no economic incentive, while Sherman says time isn't on their side. See their full arguments and weigh in at [Strategyonline.ca](http://Strategyonline.ca)

## BEN & JERRY'S VINE FISHING



To launch its Phish Food flavour in Canada (inspired by the band Phish) Ben & Jerry's and OgilvyOne have taken to social media with a Vine-powered campaign.

The Twitter-owned social media site allows users to upload six-second videos using their smartphones. Because the medium is in the early stages of adoption (and competes in a crowded space alongside similar sites like Viddy and SocialCam), the Canadian campaign is not designed to build up a Vine following for the brand, but rather to test the social channel and feed content to Twitter and Facebook, says Matt Hassell, CCO, OgilvyOne.

"It was a good creative challenge and I think there's a little bit more authenticity associated with Vine right now," he says. "It's really early days, so we designed everything so that if you don't know what Vine is, you're still getting the fun announcements. But if you are fond of Vine, we're hoping people will appreciate that we're a part of that conversation."

The campaign targets 20- to 30-year-olds and will run from March until April. The videos are basic flip-book animations, shot in one take on an iPhone, and feature the interaction of a spoon and chocolate fish (which are a key ingredient in the ice cream). In one, the spoon is used as a lure, in another the spoon is a paddle in a canoe that attracts the chocolate fish, while a third shows the spoon fall victim to a shark attack-style fish feeding frenzy.

Though Vine doesn't allow users to upload videos shot outside the app or to do any editing, Hassell says he was amazed at how few takes they needed to complete the first few videos, also commenting on how low-cost the effort was.

The videos will be supported by conversations and images that encourage people to share content on social media, such as a "GoPhish" game on Twitter and Facebook, where followers can "collect" images (by "liking" or retweeting) for a chance to win a tub of ice cream.



## SPONGEBOB HITS THE BMX RAMPS

**S**pongeBob is going extreme. To reinforce his cult roots, the brand is tapping BMX for a bit of grit and aspirational street cred. According to Tanya Visano, Viacom's senior director of Canadian consumer products, the Nickelodeon sea sponge character was taking too broad of an approach.

"All of our products seemed to be [an] all-over yellow, big SpongeBob face," she says. "It's still the number one animated show on YTV. If you have that much of a following, it would make sense that you would have really strong consumer products play."

But by trying to appeal to kids of all ages, SpongeBob merchandise sales stagnated despite the show's huge following. So in 2011, Viacom decided to refocus it as a lifestyle brand by tapping into its extreme sports cult following. The first target was the tight-knit community of BMX riders, who Visano says are often overlooked despite their large influence on fashion and trends.

"I think we underestimate this community," she says. "In 2001, I was working with a couple people in the BMX industry who were all wearing trucker hats before anybody was wearing trucker hats."

Viacom assembled a three-person SpongeBob BMX riding team of 20- to 24-year-olds, involving the bikers to help create the team look and swag (such as t-shirts, hats and figurines), lending them a level of authenticity.

"We needed it to feel organic and not corporate America," she says.

The team will be charged with handing out SpongeBob merchandise (with an emphasis on six- to eight-year-old boys) when they compete or do demonstrations. To launch the team, SpongeBob took to Instagram, with plans to incorporate a to-be-determined video platform, all of which will feed to Teamspongebob.com.

"It speaks to their community. They love posting video and photos [especially] when [it shows off how] they've worked for days, weeks, sometimes months on a particular trick," Visano says. "[Instagram] is something they're already doing. It's not something we're asking them to do that feels unnatural."

To help build the following, the first social campaign, by Toronto-based Salt & Pepper, offers someone from the BMX community a spot on the SpongeBob team. Riders are invited to show off their best moves (incorporating SpongeBob merchandise, such as small figurines), and the community will weigh in on the winner.

Visano says they'll continue to push out social campaigns throughout the year, targeting SpongeBob's sweet spot of young boys ("little innovators," she calls them), though she says this approach will also reach older kids and teens.

The team-designed merchandise and swag will eventually trickle into retailers as well, though Visano didn't have a set date at press time.



# ONLINE VIDEO ADVERTISING



Harness the Power of Sight, Sound & Motion



**T**hat old industry maxim, ‘fish where the fish are’, has never been a more apt principle for marketers than it is today. In Canada, the fish are online. Canada is the second largest country for online video viewing penetration in the world, so it’s only natural that advertisers are now looking to tap into this escalating and engaged audience.

Whether on their PC, tablet or smartphone, as comScore’s Digital Future in Focus - 2013 reports, Canadians spend an average of 25 hours each month watching a whopping 291 videos per viewer. That’s everything from short clips, to long-form video and premium programming – and the amount of online video available to them is multiplying daily.

“Because of its sight, sound and motion, video has been a very powerful form of communication since the inception of television,” says Andrew Saunders, vice-president of advertising sales for The Globe and Mail. “Something like 92% of Canadians are now consuming video on a monthly basis on the internet and we’ll soon get up to 95% or 98%. If quality content is there, consumption patterns will increase, time spent will grow.”

Saunders adds, “From what we can see at The Globe and Mail and from our Globe Edge branded content team, online video advertising is one of the fastest growing formats because it seems to be performing better than text, rich media or standard banner ads. It’s maybe a \$70 to \$80 million business now and forecasts are pretty good for marketers at 40% to 50% growth in this area over the next several years.”

While navigating the online video environment may seem like a

daunting task at first glance, the online industry has developed consumer, brand and audience measurement tools and research that help provide targetability, measurability and accountability that parallel those for television and other media. All of these resources are put to work to determine the right creative approach, the right environment and the right viewers to meet campaign objectives and brand needs.

Fortunately for Canadian marketers, there is also a solid roster of video platforms, production companies, content publishers and ad networks with the expertise to help make their evolution to online video a successful one.

## CREATIVE DRIVES CAMPAIGN SUCCESS

Jenny Munford, CEO and CCO of Creative Bube Tube, regards online video as simply TV in a different form and says that according to comScore, a lot of online video viewing minutes can actually be attributed to watching television shows.

On the other hand, even if the programming is the same on the big or small screen, Munford believes online video advertising does need to take a different creative approach from television executions in order to be effective.

“I believe the message has to be short, concise, to the point – and I am seeing, for example, anything that has some type of promotional idea to it, or social media component to it, drives around seven-times more brand exposure. The message needs to have that really good call to action, whatever that might be,” says Munford.

“Unlike TV where you can just throw on a brand spot and think that will be fine, online you have the ability to capture that person right there when they’re sitting and watching it. You can get them to clickthrough to your website and do that next thing you want them to do. That’s what video advertising is so good at.”

The consensus of the experts we spoke to seems to be that pre-roll video is the most effective ad placement, but the optimal length for the ad is still a debatable point. The determining factor is really whether the ad is placed in a short two-to-three minute clip or in online TV programming.

Munford says that because she places campaigns mainly in top TV shows that are viewed online the ads are mostly 30- and 60-second slots. She says that a one minute ad really gives viewers significant information about a product, allows the message to dig down deep into the unique selling proposition, and then can drive viewers to a website to get even more details.

Munford is also a big proponent of the magnification effect and increased response that comes with multiplatform or multiscreen campaigns rather than video-only campaigns.

“If you’re doing TV I find people are going to their iPhone or iPad to look for that video. And from the video they’re going to the website, Facebook, and the social media component.”

“For example,” Munford says, “Our ‘Heart For Heart Girls’ doll campaign for Playmate Toys was a complete multiscreen campaign. That campaign consisted of running a 30-sec commercial on TV driving the kids to a website where they could see more video of the dolls, and then engaging them by watching the videos and viral videos so they’re passing them along. At the same time they were entering to win these dolls on a social media platform. This was geared naturally towards Tweens and we had 85,000 girls enter to win this doll. So, the numbers are incredible.”

Hector Pantazopoulos, vice-president of SourceKnowledge, recommends shorter ad units: “Keep pre-roll ads to 15-seconds, especially when placing your ad in short-form video. Create a pre-roll spot that is made specifically for online viewing rather than a repurposed TV ad, because, typically, there is no call to action in TV spots so you’d be missing an opportunity.”

“Finally, think about browsing behaviour – ad interactivity and shorter attention spans are all factors with online video advertising. We’ve seen a high completion rate – viewing at least 90% of the ad before skipping – with our pre-roll ads across all of our demographics.”

### ONLINE VIDEO GOES MOBILE

Pantazopoulos says that the proliferation of tablets and smartphones has had a positive impact on video advertising. People are consuming more media online and are actually shifting time away from TV to do so. Viewing can now take place anytime, anywhere.

“In our company specifically, we’ve seen quarter over quarter increases in online video viewing. Not only are

## THE LOOP

The Loop brings together successful content to inform and inspire Canadians. Evolving from a long-established portal to a fresh, newly-branded lifestyle destination with more original content and videos featuring prominent experts, The Loop is a premium, contextually-relevant environment that is brand safe – and it’s Canadian.

It has become a daily must-visit site where busy people find the latest news, information and entertainment buzz in addition to entertaining and easily sharable food, gardening, fitness and décor features that make life better and easier. The Loop’s inspiring channels – Living, Style, News, and Showbiz – all feature video segments from industry experts presented in high quality, with high frequency.

The Loop also offers targeted, customized solutions by creating integrated campaigns designed to meet the objectives of the client that can encompass video, relevant blog posts, photo galleries and even other Bell Media properties.



The Loop's home page featuring News, Showbiz, Living, video + more

## CREATIVE BUBE TUBE

Since 2006, Creative Bube Tube has been growing a list of very satisfied clients, including emerging businesses, mid-sized businesses and multi-nationals in the United States, Canada and around the world. What the company offers its clients are eye-catching television and video advertisements at a fraction of the usual cost, and media buys that deliver more impressions for less.



Jenny Munford, CEO and CCO of Creative Bube Tube. Awarded the RBC Canadian Woman Entrepreneur of the Year in 2011. She and her team have built 6 offices North America wide since 2006, in order to provide the highest quality campaign management for integrated TV, Video and Social Media.

Just ask Slimband, a weight loss clinic that came to Creative Bube Tube a few years back with a great idea, a small budget and big dreams. Today they have dozens of outlets across Canada. Other companies have found success by simply replacing their under-performing advertising with breakthrough television and video advertising by Creative Bube Tube. Think about that. You don't spend one cent more, but you get something you didn't get before. Results!

Creative Bube Tube is committed to meeting – or exceeding – client expectations at every turn, while providing the convenience of one-stop shopping for all video and advertising needs. Forget the same-old, same-old. It is time to break away from the competition with a market changing, sales spiking television and video advertising campaign.



Since 2006, creative Bube tube has received over 52 awards for their creative work in TV, Video and Social Media.

people watching on their smartphones and tablets, but the amount of time spent on their smartphones and tablets is increasing as well,” says Pantazopoulos.

“We helped a major mobile company reach their audience, mobile-savvy millennial males, for their new phone offering in Canada by delivering a pre-roll campaign based on performance metrics. We delivered 3.5 million streams in a three-week period and the client was very pleased with the results.”

Neil Sweeney, president & CEO of JUICE Mobile, says by not having mobile as part of an overall marketing plan, advertisers are breaking the chain of influence in the same way that 10 or 15 years ago someone was saying, I can't imagine anyone buying a car online so I'm not going to include it.

“Increasingly, over 50% of consumers are going into stores and using their phone to comparison shop and to do what is termed ‘showrooming’. As a result of that, if you're a retailer and not in the mobile space, you're obviously missing a huge opportunity.”

Sweeney says one thing that is important to note when it comes to mobile video advertising is that you're really dealing with one ad for one user, whereas often with online there are multiple ads per page so there's a lot going on in those pages.

“Because there is this one-to-one ratio, we're seeing traditional clickthrough rates anywhere from 100% to 300% better than we've seen in the online space. This provides advertisers with not only a less cluttered environment but also a more impactful one,” says Sweeney.

“Mobile's massive amount of scale really makes it a unique medium. At JUICE we have over 100 million video impressions a month – many of those running typically before standalone applications included in the various app stores, whether that's the iTunes store or GooglePlay store. That content is very brand safe and very brand friendly because, to be admitted into the app store as a developer, you have to go through a very rigorous process.”

### ONLINE DESTINATIONS AND VIDEO PLATFORMS

As with all advertising, it is important for marketers to place their messages in content that is relevant to their target audiences. Content choices are virtually unlimited in the world of online video but there are numerous specialized companies to help marketers focus in on the best choices for them. These companies range from full-service TV and video companies such as Creative Bube Tube to online destinations that include those associated with established media brands The Globe and Mail and The Loop, a

destination launched late last year by Bell Media to replace Canada's first major online portal, Sympatico.

Destination sites attract regular daily viewers to their brand-safe, premium content, Saunders says, "Advertisers want the best quality content and context to align their messaging alongside. The Globe has always been a strong offering of that in the marketplace and that still holds true when it comes to video. We want to create the best contextual environment for advertisers to deliver their brand messaging and, regardless of text or video, that mandate doesn't change."

Nancy McConnell, vice-president of digital sales for Bell Media, explains that The Loop is more than just a rebranding exercise. The focus is on lifestyle with new content channels that include Living, Style and Showbiz and a roster of experts and video correspondents that include fashion icon, Jeanne Beker.

"The Loop is now a much more female-skewed destination. Advertisers are getting a premium contextually-relevant environment that is brand safe and Canadian. It is really about creating an original voice and an original perspective on content that may come from other places and also from original voices within The Loop. The original content that we have also allows us the opportunity to create brand-inspired content to align with an advertiser's campaign objectives."

The Loop's brand-inspired content is the territory of Dave Caporicci, director of brand partnerships, entertainment specialty at Bell Media.

"What online video has allowed us to do," says Caporicci, "is create content that is branded but isn't stuck in that traditional TV mould. We are able to create content with a brand's objectives in mind that is two or

three minutes in length and still do some storytelling that is powerful, but gives us way more flexibility."

Caporicci says a customized brand-inspired campaign is anchored by video on The Loop, but that the full strength of the Bell Media assets can be brought into play to create an integrated solution involving everything from relevant blog posts, photo galleries and even television spots that drive viewers back to content on The Loop.

Marketers can also run campaigns using ad networks and video platforms that work with advertisers to place video ads on a wide range of sites specifically chosen to reach a brand's target audience and meet campaign objectives. These include TubeMogul, SourceKnowledge, JUICE Mobile and Videology.

Grant le Riche is managing director of TubeMogul, a platform that integrates real-time media buying, ad serving, targeting, optimization and brand measurement to make buying video online as simple as buying TV. Advertisers can hand-pick the sites they want to run on, select the ad units, and set targeting parameters all at massive scale. He stresses that to be successful in digital video, brand advertisers need control and transparency with their video campaigns.

"We connect to 21 video ad exchanges in real-time with access to video inventory on more than 50,000 sites across 58 countries," says le Riche. "31% of those sites are comScore top 100 or tier one premium sites. We are the largest source for real-time video inventory in the world, but more than that, we provide advertisers with complete transparency before, during and after their campaigns have run."

Platforms like TubeMogul also offer advertisers a number of video ad

s 31

# *Are you in?*

## *Plug in to the power of The Loop*

**Original Video. Prominent Experts. Brand Inspired Content that breaks through.**



THE **loop.ca**<sup>™</sup>  
by Sympatico

formats to choose from across the four screens including pre-roll, social video, mobile units, connected TV, and more. Costing models are also flexible with buying choices running the gamut of CPM, cost per click, cost per view, cost per completed view and cost per engagement.

#### CAMPAIGN TARGETING & MEASUREMENT

To develop their targeting and measurement tools, companies like Videology conduct their own proprietary research in addition to factoring in widely available syndicated research from firms such as comScore and Nielsen Online Campaign Ratings. Targeting metrics can range from age and gender, geo locations, interests, and behaviour.

At Videology, Brian Danzis, senior-vice-president, North American sales, says that targetability and measurability really form the core proposition of the company. Its Videology Addressable Audience Platform is fueled by aggregating online and offline data from leading companies around the world.

"By addressable I mean, we actually have cookies in-market where we've rewritten

#### TUBEMOGUL

TubeMogul is the leader in programmatic brand marketing. The world's largest brands and agencies centralize their video advertising on TubeMogul's enterprise platform. Created specifically for brand marketers, TubeMogul's platform enables the execution of scalable digital video campaigns, while providing the measurability and accountability marketers demand.

The company only partners with premium and transparent inventory sources – including direct publishers and private networks – to deliver video to any audience, in any format, on any device. Advertisers only pay when someone chooses to watch their video and they see exactly which sites their ads ran on, how their ads performed and who watched them.

Founded in 2006, TubeMogul is based in Emeryville, CA with offices in New York, London, Tokyo, Singapore, Sydney, Toronto, Chicago, Detroit, Austin and Los Angeles.



The TubeMogul Media Buying Platform for Video Advertising

## With mobile video advertising, everything else seems so static.



 **juiceMOBILE**  
putting brands in hands

[contactus@juicemobile.org](mailto:contactus@juicemobile.org)

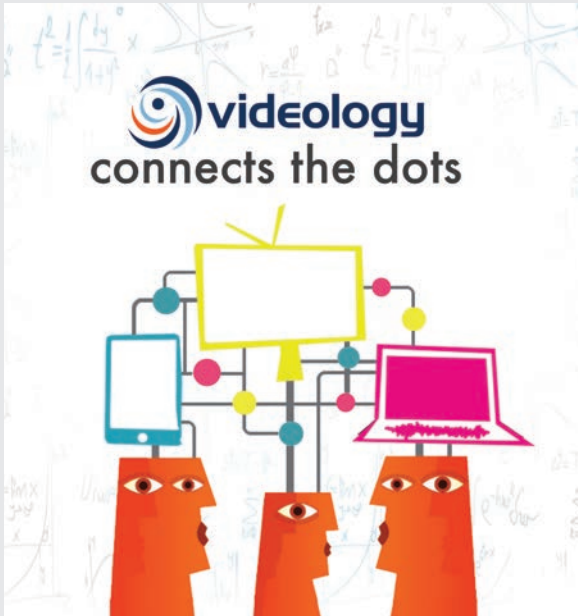
 @JUICE\_Mobile

**TURN TO US FOR INTEGRATED  
TV, VIDEO & SOCIAL MEDIA  
CAMPAIGNS THAT DELIVER  
REAL RESULTS**

**creativebubetube**  
television & video ad creations

**CREATIVEBUBETUBE.COM | 855 282 3882**

## VIDEOLOGY



The Videology® Addressable Audience Platform is a video advertising technology that works across all video screens to connect brands with those consumers they most want to reach. This is accomplished through mathematically driven analyses and allocation of data that allows precise targeting of consumer segments – at scale – by demographics, psychographics and behavioral segments. By leveraging the power of consumer data with ad decisioning capabilities, Videology increases accountability, optimizes performance and raises advertising ROI within video campaigns.

Whether you are forecasting the target audience, planning your media buy, or tracking real-time ad performance, insightful data and information are always key to performance. So is transparency. Videology's platform makes the visibility of this data an objective from the onset, providing modular solutions that serve up the full-range of planning and buying data needed on a single platform, and in language you can understand. The end goal of all our data reporting is to help you determine ROI and identify the right price for your audience to see your ads. You can't be more transparent than that.

s34

SourceKnowledge  
**knows  
video**

Reaching 1 in 5 of online Canadians  
Delivering 25 Million video streams monthly

pre-roll . native . multi-screen . transparent . programmatic . audience . engagement . data driven

SourceKnowledge.com

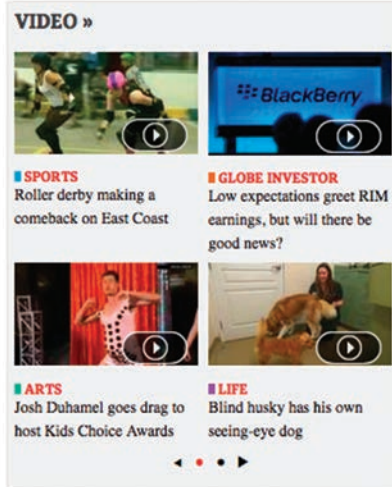
## THE GLOBE MEDIA GROUP

The Globe Media Group is Canada's leading news media company, utilizing newspaper, magazine, online, mobile and tablet platforms. Each day, The Globe leads the national discussion by engaging Canadians through its award-winning coverage and analysis of news, politics, business and lifestyle. Through the use of video pre-rolls, The Globe and Mail registers over 1.2 million video views per month with a high rate of completion.

Each month The Globe publishes 1,400 videos with over 200 of them produced in-house, helping advertisers spread their content across a variety of media platforms. The Globe's team of online editors continually create new content to keep up with the constant expansion of video.

To learn more about us and our media capabilities, visit [globelink.ca](http://globelink.ca)

Globe Video brings stories to life, with over 1.2 million video views each month.



them based on the different data we get from data providers to be able understand who the consumer is at an individual, non-personally identifiable level," says Danzis. "Because of the privacy of the client, we don't store identifiable information. We're simply buying from these data partners, rewriting the cookies and making an accurate forecast of the type of consumer behind that impression"

To better understand what happens after exposure to an online video campaign, Danzis says Videology conducts proprietary brand studies to create metrics based on themes such as ad recall, brand awareness, purchase intent, and favourability.

What this does, he says, is allow Videology to report back to the advertiser with information well beyond just clicks. "We can say, you wanted women 25 to 54 and we generated a lot of clicks for you with the younger subset of that audience, at this frequency, this

s 35

# BUILDING BRANDS ONE VIDEO AT A TIME.



USE THE ONLY REAL-TIME MEDIA BUYING PLATFORM BUILT EXCLUSIVELY FOR VIDEO ADVERTISING.

SAN FRANCISCO LOS ANGELES AUSTIN CHICAGO DETROIT TORONTO NEW YORK LONDON SINGAPORE SYDNEY

**TUBEMOGUL.COM**

In a world of **numbers**,  
Videology delivers the  
only **ones** that matter...



EXACTLY WHERE IT NEEDS TO BE

[videologygroup.com](http://videologygroup.com)

277-171 Liberty Street East  
Toronto, ON, Canada M6K 3P6

For more information, please contact  
Ryan Ladisa, [rladisa@videologygroup.com](mailto:rladisa@videologygroup.com)

time of day, this brand awareness versus the older women at this type of frequency, this area of the country, and this hour of the day. And then, here's the different types of attitudinal research we got back and here's how we suggest you better speak to these people over time."

Danzis says Videology has expanded its measurement reports to include after-exposure tracking with BrandScore and IntentScore and will soon offer SaleScore in Canada, which actually links online ad exposure to offline sales.

## ACCOUNTABILITY AND CAMPAIGN ANALYSIS

The accountability piece of the business is what has really gotten the online industry excited. Advertisers now have the ability to plan and buy campaigns that are audited and validated by Nielsen OCR, Online Campaign Ratings, which was recently launched in Canada. There is a similar comScore service also being used in this country.

These services give advertisers the assurance that their campaign was delivered as planned and Grant le Riche says that TubeMogul will be rolling out Nielsen OCR as part of its platform this year.

Le Riche says, "We're going to tag all ads with Nielsen tags so when advertisers are getting their reports they're going to find out not just the quantitative metrics and the brand metrics, but now they will get audience metrics. For advertisers looking to reach women 25 to 54, we can pull a report of Canadian women 25 to 54 and actually calculate GRPs that marketers received. That's the first time it's ever going to be done online."

For the industry, these new services are ground breaking and many believe that the accountability they deliver could well be the catalyst for advertisers to move more TV dollars over to online. •

## JUICE MOBILE

JUICE Mobile is an award winning mobile marketing and technology firm focused exclusively on the rapidly evolving mobile space. As one of the first companies solely dedicated to the mobile advertising market, JUICE has helped to transform the mobile advertising space through its understanding of the entire mobile ecosystem.

As a pioneer and innovator in the mobile space and being completely independent they are able to provide technology and solutions that best serve their clients' needs.

While other firms simply 'add' mobile to their online ad offerings, JUICE creates connected solutions that encompass the best in technology and brands. From activation to measurement, JUICE provides mobile solutions that connect you to your overall marketing objectives.

JUICE also helps advertisers place more than simply a brand impression - JUICE helps deliver a brand experience to consumers. Through their cutting edge ad formats, smart mobile marketing solutions and deep metrics - JUICE always operates with the consumer in mind.

If you are looking for a company to mobilize your marketing message, JUICE Mobile can help ensure you are a market leader in the mobile space. JUICE puts brands in hands.

## SOURCEKNOWLEDGE

SourceKnowledge, a Montreal-based company, is a private video network focusing on serving video, rich media and standard display ad units on a network of high quality Canadian and US sites, as well as mobile and tablet devices. SourceKnowledge helps advertisers reach, engage and target their audience through video advertising reaching 5.3 million unique visitors in Canada and 20.9 million unique visitors in the United States.

SourceKnowledge maintains direct relationships with publishers to provide advertisers with quality and scale in a brand-safe environment. Whether advertising needs are local or national, SourceKnowledge has an exceptional range of premium Canadian inventory.

The company stays at the forefront of online advertising technology with a dedicated technology team that is always striving to create new and exciting vehicles to deliver ads to the right audience. SourceKnowledge has its own proprietary ad server but also interfaces with all major ad platforms. In addition to demographic, IP, geographic targeting, SourceKnowledge can integrate rich media with video, and create any custom ad unit possible.



s 37

# FROM A NEWSPAPER FAR MORE VIDEO THAN YOU'D EXPECT

As Canada's leading news media company, the Globe Media Group publishes 1,400 videos each month — with over 200 produced in-house. And with 1.2 million video views per month, opportunities abound to spread your message across a variety of platforms and channels.

To learn more about our video opportunities, visit [globelink.ca/digital/video](http://globelink.ca/digital/video)

Source: Omniture 3 months August - December 2012

**Globe Media Group**  
where influence lives





From left to right: Sandra Sanderson, SVP marketing, Shoppers Drug Mart; David Grisim, associate marketing director, brand operations, P&G; Wendy Liebmann, CEO and chief shopper, WSL Strategic Retail.

## The 2013 Shopper Marketing Forum

was held at the Hilton in Toronto March 4 and 5, bringing in top industry experts to discuss, debate and dissect the ever-evolving world of shopper marketing.



Caroline Winnett of Nielsen NeuroFocus; P&G's Matthew Parry; Shopper DDB's Jason Dubroy.



Susan O'Brien, AVP marketing, Canadian Tire Corporation; Liz Crawford, VP strategy & insight, Match Drive; Jason Reilly, sr. director marketing, The Home Depot Canada; Richard Bernstein, SVP, Arc Worldwide.



Keith Anderson of RetailNet Group; Upshot's Brian Priest; MarketingLab's Rich Butwinick; Jeff Lee of Unistar Computers with Janet Qi of *Taste of Life* magazine; Fresh Intelligence's Joshua Cormie; Hunter Straker's James Fraser and Nola Martin of Maple Leaf Foods.

The scene at the conference; Joe Jackman of Jackman Reinvention and Frank Scorpiniti of Rexall spoke about the drug store chain's rebranding.





Dave Stubbs, VP, group CD, McLaren McCann, accepted the Grand Prix; PepsiCo's Robb Hadley took on presenter duties; Capital C's Rick Chiarelli collected some hardware.



The team from RBC celebrate their Gold win; Anil Rege represented Nestlé Purina, which picked up three awards in total.

## The 2013 Shopper Innovation Awards

were held after the Forum and awarded the top shopper programs in the country, with MasterCard's Stylicity taking top honours.



The show's host, Capital C founder & CEO Tony Chapman; Melissa D'Amico & Wes Brown from Loblaw; Derek Joynt, Crystal Pape and Martin Rydlo from Influence Marketing (formerly InField Marketing).



Salome Sallehy from Plastic Mobile with *strategy* executive publisher Russell Goldstein and Baron Manett from Ariad; Jean-Francois Beliveau and Michèle Leduc from Zip Communication; Brett Farren and Andrea Nickel from Match Marketing.

# Age versus experience

BY EMMA HANCOCK

**I**wouldn't exactly say I'm a nervous flyer (anymore) but for me, enjoying the flight requires a lot of things to go right.

Yet after flying 100,000 miles last year, I've realized it's near impossible to control any of it, and the only thing I really care about is the pilot. Sure, free Wi-Fi and salty nuts are great, but if it ever comes time for that unexpected nosedive over the Pacific, I'd like my pilot seasoned, please.

Very well seasoned.

Should it be any different in advertising? Too often I've been told, "It's not like we're saving lives or anything." But hey, there's something to be said for track record. And in the new age of smaller marketing budgets you'd think experience would be paramount.

Surprisingly, I don't think it is. A track record is now a weird liability in this holding-company era, where the accountants run the show and paying for talent is an expense, not an investment. To use a hockey analogy, it's like promising to win the Stanley Cup every year, filling an NHL team with rookies

and expecting no one to notice. Seems harmful to everyone involved.

Chuck McBride, a man with an admirable track record and an agency called Cutwater out of San Francisco, has witnessed the trend and bucked it. "You've helped build a company and then you get to be 50 and you become expendable. That's why I started my



own company," he says. McBride believes the churn rate of the ECD is increasing as agencies put less experienced (and cheaper) bodies into the role, and ultimately it affects the client's business.

"The messaging becomes less consistent and the client becomes anxious," he says. He points out that "over the long term, they're compromising the talent by taking away the experience. You need both young and old, wisdom with youth, or else you don't get the right blend."

Knowledgeable clients agree. Lynne Piette, brand marketing manager at Volkswagen Canada, also believes in "the blend," and that one's ability to come up with ideas actually increases over time. "As a person ages, they are influenced by multiple new sensory experiences which give them a broader perspective," and those creative capabilities actually expand, she says.

Michel Frappier, chair of the Advertising Review Board, gave me many examples of age as a genuine propellant of creativity. However, he points out another cause for concern – the perception of age versus the reality. He believes this is because clients today are very often "terribly young and few of them are trained to appreciate any outstanding work." They also associate age with yesterday's news.

Therefore, the issue is two-fold: one part financial and the other, a misguided perception about youth. "Clients want

to know they're getting the freshest thinking and they automatically associate that with youth," explains Rick Kemp, a veteran creative director at BrandHealth Communications and former ECD at Grey Canada. "Getting a fresh perspective is really cool but life experiences also come into play."

David Cairns, a partner at Cairns O'Neil, believes age has little to do with creativity or success in this business. For him, it all boils down to two things: experience and passion. "Those of us who are still honing our craft after some years do so because we love it and are good at it."

So where does the perception that youth equals better creative come from? "I think it has more to do with the nature of our business and the impact of new technologies than it does with reality," says Benjamin Vendramin, SVP and group CD at McCann Erickson in New York. "Truly creative people, of any age, couldn't imagine not being well-versed and attuned to the new zeitgeist. So, it is not a question of age but of mindset."

The truth is, at some point your brand is going to hit rough weather, maybe even severe turbulence, and who's going to come to the rescue? You're going to want to take advantage of the worldly, wise and slightly weathered. At 57, Captain Sully had nearly 20,000 hours of flying experience when he miraculously landed his powerless A320 on the Hudson. There was no simulator training for how he pulled it off – just decades of practice and skill. I think the ad world could benefit from keeping more of our own flying aces around longer.



**EMMA HANCOCK** is a founding partner of Toronto-based Heroes & Villains Advertising. After 15 years of diligently crafting campaigns, she's become a strong believer in the power of storytelling and its ability to turn brands into heroes.

# Up your game with youth

BY MIKE FARRELL

**L**ast year, I wrote a forum article for *strategy* bemoaning the lack of rebelliousness among the mainstream and brand-focused conservatism of young Canadians. It seemed incongruous with the Millennial consumer revolution of the 2000s, where brands were basically put on watch to be more accountable, transparent, honest, as well as socially and environmentally responsible.

I also noted that the 37% of young Canadians who (in a custom study by Conversion, in partnership with *strategy* and SPC Card) identified brands that no one else in the study had mentioned as “their favourite,” were again (in a flashback to late ‘90s pre-Millennial tension and the gritty hip street shots of *Vice Magazine*) where the action was.

What a difference a year makes.

Judging by the current youth cultural landscape, the “eff you pendulum” is showing some strong signs of swinging back to the fore, and we as marketers should be prepping to up our game as authenticity, innovation and a sense of DIY-driven self-identity are becoming more present on a mainstream level.

The waning popularity of twee folk music, long the very safe and staple soundtrack of brands trying to convey their groundedness while referencing a prep school-ready attitude, is one clue. So too is the steady decline of faux rebelliousness in the form of electronic dance music – I’m looking at you Swedish House



Rapper/singer Azealia Banks is part of the new wave of influential soundmakers.

Mafia (may you rest in peace).

Instead, the current new wave of influential soundmakers include the straight-from-Harlem and robustly-weedy sounds of A\$AP Rocky, the overtly sexual cussing and cooing of Azealia Banks, a slight return of ‘90s Riot Grrrl punk rock, the singularly untraditional, and totally self-defined images and sounds of gay-positive hip hop crooner Frank Ocean and, to a lesser extent, Toronto’s still mysterious The Weeknd.

Fashion styles are also tapping into this current, with throwback denim and flannel notes referencing the heroine chic, isolation and screw-the-man rock ‘n’ roll of grunge. And one need only browse the web pages of *Rookie* magazine or check the thrown-together style cues that walk across almost every scene of *Girls* to get a real sense of the self-definition and anti-mainstream trending that is once again helping to shape the perception, and consumerist trends, of young North America as we speak. Repurposed and contemporized notions of “the street,” having your own voice and flying your freak flag high are something we must all pay attention to.

On a commercial level, I believe that nothing better embodies this spirit of self-definition and anti-corporate tonality than the surprisingly accelerated success of crowdfunding in 2012. Kickstarter, with an impressive year-over-year

success rate of 44%, has generated more than half-a-billion dollars in pledges since its inception in 2009 with more than \$150 million pledged in the past 12 months alone.

Importantly, the lion’s share of these pledges is coming from those aged 18 to 34 and from households in the lowest segment of income (zero to \$50,000 per annum). Power to the people, especially younger people, indeed.

These clear identifiers of change within North American youth culture are important for our industry to acknowledge, learn from and adopt into all that we do.

I would opine that kids will soon call B.S. on a variety of techniques and strategies brands and agencies have been rolling out steadily and safely during the past five to six years in their quest to woo the coveted young consumer. “Crowdsourcing” stunts that largely pay lip service to real involvement and are generally old-school aspirational are in the crosshairs. Same for youth-oriented CRM strategies and loyalty programs that speak to “the power of your voice and wallet” but fall woefully short when it comes to authentic communication with, and editorial control from, the same youth these programs are allegedly designed for.

In the coming days we might all just have to get a little more real to drive real results when it comes to youth.



**MIKE FARRELL** is SVP, research and strategic insight at Conversion Marketing-Communication, which helps clients adapt to the new realities of today’s digitally-driven brand landscape.

PHOTO BY THE450/TIM BODY

# TARGETING YOUTH'S KEY INFLUENCERS OR

# MARKETING TO THE UNDEAD



BY PETER IGNAZI, SVP/ECD, BBDO

Scientific studies at universities have shown that teens are impressionable. Stuck in a mystical land between childhood and adulthood, they look to outside sources for guidance on what they should be doing, eating, thinking and smoking. For my generation, all this was handled by Brat Pack member Judd Nelson. For millennials, this role seems to be filled by "the undead." Young people look to vampires and zombies for the latest trends and inspiration. Here's how to get to these key influencers and the youth market that follows them.

## SEO

medulla

This one's a "no brainer." Actually, it's quite the opposite of that. Using a paid search strategy that focuses on keywords that include things like "brain," "lobe" and "medulla" will put you at the top of any zombie search.



## PRODUCT INNOVATION

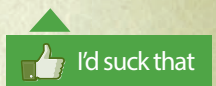
Creating products specifically geared to our targets is key. For example, products that deliver a "hemoglobin" flavour profile for vampires are a good idea. Zombies really only like one flavour.



## TV AND RADIO



Testimonials are key. Someone talking = delicious brains/pumping blood = positive product association.



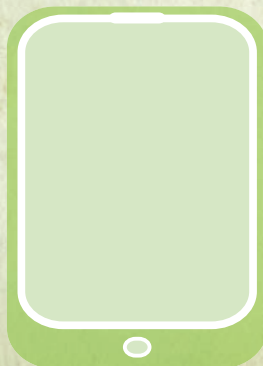
## FACEBOOK

It's now possible to work with Facebook to customize its "like" button for your brand's page. Engage vampires by changing your brand's "like" button to something like "I'd suck that."

## MEDIA



Outdoor is often the key to reaching vampires. Remember, however, your ads will only be engaged with at night. Focus your buys in dark alleys behind nightclubs, remote bus shelter TSAs (make sure they're back lit) and outside blood drive locations (ones that stay open late).



## DIGITAL ENGAGEMENT

Zombies are very likely to be missing body parts. So promotions that require typing, such as Twitter, are out. Unfortunately, so are any voice-activated user interfaces as they really can only say one word. Focus digital amplification strategies on rudimentary touch-screen apps that reward them, predictably, with brains.

16 - 22 JUNE 2013

[WWW.CANNESLIONS.COM](http://WWW.CANNESLIONS.COM)

# CANNES LIONS



*INTERNATIONAL FESTIVAL OF CREATIVITY*

# 28<sup>TH</sup> ANNUAL GOLF *Classic* June 27, 2013

in celebration of NABS' 30th Birthday!

Piper's Health Golf Club, Milton



Join us at Piper's Heath Golf Club for a day of celebrations on the links as you support the mission and vision of NABS. Meet new friends. Renew acquaintances. Win prizes.

