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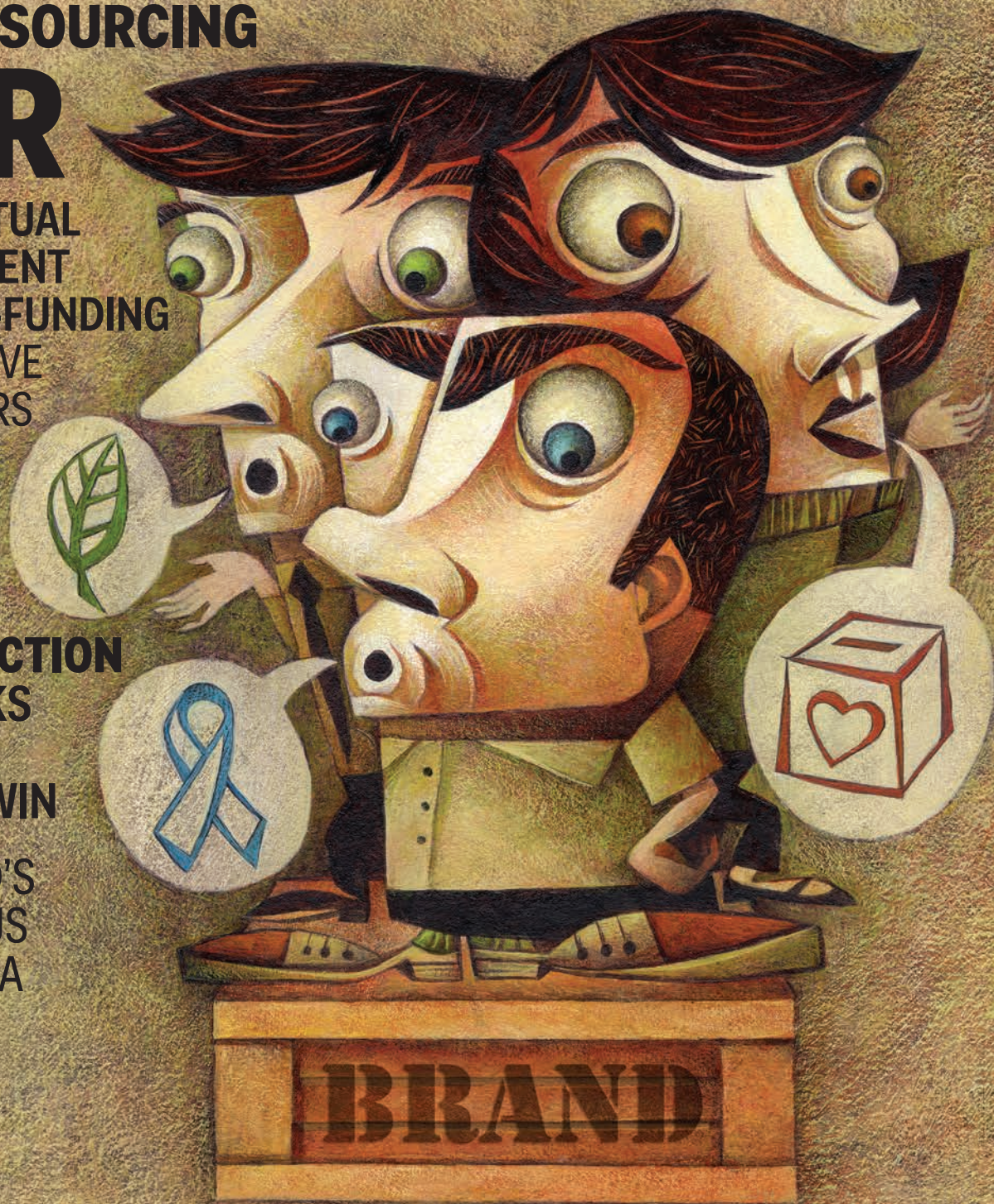
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Bell walks the talk and claims top prize in this year's Cause + Action Awards.

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ON THE COVER

The May issue is all about brands doing good, and how the increasingly loud voice of the consumer is influencing CSR plans. From social media forums about hot-button issues to donating on a micro level, when it comes to causes, the people have truly spoken. We asked Canadian illustrator Sara Tyson to create a cover (which she mostly hand-painted) depicting this new dynamic.

Extreme CSR takes courage

In the current post-Occupy era, brands are adopting a movement culture. They're forming their own cause platforms to directly rally involvement, and some programs even give consumers carte blanche by granting micro-funds to personal projects. This year's Cause + Action winners have crowd-funding and virtual volunteerism in common (see p. 22).

Welcome to the new CSR: the cause social revolution. As more prominent brands have baked-in CSR at their core (with start-ups and established brands touting LEEDS-style corporate goodness certification), there's more extreme CSR expectations from consumers.

And the problems they tackle get tougher every year, like carbon footprint reduction, so brands' role in behaviour change has never been so critical. There's also been an uptick of new cause adoption, like mental health – previously not the focus of mainstream brands' mass messaging – and a return to extreme messaging to break through cause clutter (p. 12).

And therein lies the challenge. Grabbing people's attention keeps getting more difficult, yet scrutiny has never been so intense. When you take an extreme approach – funny or scary – conviction is required, as you risk alienating some of your audience.

For instance, the Heart and Stroke ads with the split-screen playing out a healthy, happy old age versus a frail, sad one, is intended to shock you into action. Part of a new concerted effort led by former Unilever honcho Geoff Craig (who previously had both Dove's Real Beauty and Hellman's Real Food movements under his remit), the goal is to create a healthy living movement by creating an enemy of disease.

Movements – when brands get it right – are a powerful way to effect change. When done brilliantly and with optimism, it can alleviate the need for "extreme" attention-getting tactics, and instead command attention by genuinely moving audiences.

Dove has done that yet again with the "Real Beauty Sketches" campaign (p. 8). It literally illustrates that self-esteem is a problem for most women, yet they aren't conscious of how it affects them. Attacking the root of the issue in a committed, ongoing, multi-front way nurtures true movement, and battles symptoms and their side effects (like susceptibility to the cause du jour: bullying) along the way.

And while self-esteem seems like a feel-good issue and less of a minefield for a brand to tackle than some, the bigger the movement, the more scrutiny it faces.

Movements are for the brave. If you have a CSR or cause-related idea that seems safe and easy, it's likely not going to get buzz – and buzz, bad or good, is what propels cultural impact. Movement-centred content, when created authentically, provides more conversation starters than not sticking your brand's neck out ever will.

When companies put their weight behind solving a social problem – rather than just a brand problem – social media can not only achieve brand advocates and relevance, it can also help drive change. It doesn't have to be big, just brave.

And Canada, as this year's C+A winners attest to, is rather good at it.

Cheers, mm

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



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Whither the digital agency?

After a few drinks and some idle chatter at a VIP dinner during last month's CMDC conference, one media industry veteran finally came out with it. "Why does *strategy* have a Digital Agency of the Year award when every network agency has an integrated digital shop and there are fewer and fewer pure players out there?" It is a great question and, to be honest, he has a point.

The creative agency of the future is powered by media-agnostic ideas, which then get slotted into the best-suited channel(s) for

execution. So, naturally it follows that the idea is best executed by the AOR's umbrella digital shop, right? Moreover, many shops today are integrated to the point where you cannot separate digital from traditional. So, what's the difference between the creative agency and the digital agency?

Here's where the rubber hits the road. The internet is the most complex and rapidly evolving media we've ever known. Its vast nature begs for independent thinking and innovation.

As a marketer, if you're not out there looking for

a constellation of best-in-class partners who live and breathe various digital specialties, then you're missing the boat. But when it comes to selecting your digital AOR (i.e. your creative and strategic lead partner), we feel compelled to help you understand who is at the top of their game, so that you can determine if it's a single point of accountability or a best-of-breed approach that is most suitable for your business. The winners of *strategy*'s DAOY awards are shrewd, creative and long on recent individual program successes, so watch for the results come fall. And to all the aspiring DAOY winners, check out p. 36 to see how you can throw your hat in the ring this year.

If you're looking to make an impression right away, then show off your digital chops in *strategy*'s upcoming Digital Agencies sponsored supplement to be distributed to **60,000 business leaders and execs across Canada** via *The Globe and Mail* as well as to Cannes Lions delegates. The booking deadline is May 2, so there's still time if you act quickly.

Russell Goldstein

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

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GET YOUR BRAND IN FRONT OF CANADA'S LEADING BUSINESS EXECS!

Strategy and The Globe and Mail are teaming up to deliver an unprecedented opportunity for the Canadian marketing industry to raise its profile among the country's leading business executives as well as within the trade and we want you to be a part of it!

On June 11, 2013, we will be jointly publishing a special edition magazine to be **distributed to 60,000 top business and marketing executives** across the country via The Globe and Mail and Strategy's national circulation in addition to bonus copies at the Cannes Lions Festival.

Strategy's industry-leading writers will be delivering a state-of-the-union address on marketing innovation and best practices. In addition, we intend to expose Canada's business leaders to cutting-edge examples of Canadian advertising excellence, key marketing trends they should better understand, and provide a spotlight on the international recognition our country has received in the context of the upcoming Cannes Lions International Festival of Creativity.

Don't miss this unique opportunity to become part of the conversation during the build-up to the Cannes Lions Festival, the world's greatest celebration of creativity and advertising. Get your company's brand in front of Canada's most influential advertising executives in the most efficient way possible and show your support for our country's vibrant creative industry.

As we prep for this *Cannes Special Edition* magazine, we felt the time was right to allow Canada's digital agencies to position themselves to the national business leadership community. **You are invited to advertise in Strategy's Digital Agency Sponsored Supplement** and tell your story on what it takes to be a leading digital agency in today's business environment, the way your teams are structured and why clients should be paying attention to how the best in the business are doing it.

The commitment deadline for the Digital Agencies Sponsored Supplement is May 2nd, Space Date is May 8th and Street Date is June 11th for Globe readers. To discuss how you can be a part of this exciting special opportunity, please feel free to contact Neil Ewen (newen@brunico.com) or Kelly Nicholls (knicholls@brunico.com) at 416-408-2300.

Sincerely,

Russell Goldstein
Executive Publisher
Strategy Magazine



DOVE SKETCHES REAL BEAUTY

By Emily Wexler

Dove has another viral hit on its hands. Last month, the Unilever brand unveiled a new online video featuring real women describing themselves to an FBI-trained sketch artist, accentuating what they perceive as their physical flaws. Those same women are then described to the artist by people they had just met, who emphasize what they see as the women's positive attributes. The two sketches that result speak volumes about how women perceive themselves – with the strangers' portraits being much more accurate depictions.

The insight behind “Real Beauty Sketches,” which was created out of Unilever’s global HQ in the U.K. with Ogilvy in Brazil, resulted from global studies that Dove has conducted over the years, says Sharon MacLeod, VP marketing at Unilever Canada.

“It came from this notion that women are their own worst critics,” she says, noting that only 4% of women feel comfortable describing themselves as beautiful, and 80% say they’re anxious about the way they look.

Just a week after launching, the video, which lives on YouTube and was posted on Dove’s Facebook page and Dove.ca in Canada, had amassed over 23 million views, was the number two most-viewed online video and had generated a number of responses and parodies (including a male version).

Dove is no stranger to generating buzz, from its famous “Evolution” video in 2006 to its spots featuring real women with different body types in their underwear, the brand has championed self-esteem issues for about a decade and is constantly looking for new ways to express the issue and connect with women, says MacLeod. Recent executions out of Canada include a tool targeted at the creative community that reverses the effects of Photoshop, and 3D billboards in Toronto highlighting facts about girls quitting activities due to low self-esteem, as part of the “Girls Unstoppable” campaign.

Of course, thanks to social media, Dove must be open to conversation like never before, and while there has been a lot of positive buzz around the latest video, the brand had to be prepared for some criticism, including accusations that the sketches and the process weren’t authentic.

“We’re certainly letting the conversation play out, but what’s important to us is that we know it’s legitimate,” says MacLeod. “We aren’t trying to control it, we really think that the community will engage and they’ll be the judge.”

Dove is used to sticking to its guns, having championed this movement for so long that now it’s expected of the brand, MacLeod says. “When you embark on this, you’re going to stay with it. You don’t have a mission and then change it next year. It takes certainty, as well as bravery.”

IÖGO STEPS INTO THE KITCHEN

By Jordan Twiss

Ultima Foods yogurt brand Iögo has teamed up with Shaw and Food Network chef Lynn Crawford for “Supporting Goodness.”

The initiative, conceived by Ultima, features the famous chef in national TV spots and a video series on the Food Network website. The series follows Crawford into collective kitchens where she helps cook and shares stories with the people who rely on them.

It aims to drive awareness about the role of



Canada’s 2,000 collective kitchens, as well as to encourage people to support these spaces, which allow lower-income Canadians to join members of their community to prepare affordable meals for their families and learn cooking skills.

Iögo will make donations to three existing collective kitchens, and to Community Food Centres Canada to support the opening of kitchens in Halifax and Calgary.

Iögo is also hosting additional content on its website, and a tab with recipes from collective kitchens on Facebook.

Meanwhile in French Canada, Iögo’s campaign relies on 30-second spots featuring Radio-Canada programming personalities, including *Les chefs’* Daniel Vézina.

Diane Jubinville, director, consumer and PR, Ultima Foods, says Iögo chose to align itself with the kitchens because they share the values of providing healthy and affordable foods.

The campaign is produced in partnership with Shaw Media and Radio-Canada, with additional creative by DentsuBos.

The “Supporting Goodness” program will run for the next year.

BECOMING CSR-CERTIFIED

By Matthew Chung



Stewart Brown, CEO of Toronto-based Genuine Health, says he always felt shy talking about the good things his company was doing for its workers, the community and the environment. Since the nutritional supplements company became a Certified B Corporation in December, he has no such qualms.

"It gave me the confidence, where somebody else is accrediting us and saying 'you are doing a good job,'" he says.

Brown's company is one of 68 in Canada that are Certified B Corporations. Similar to a LEED certification for building design,

companies have to meet high environmental and social standards to become members of the initiative run by the non-profit B Lab out of San Francisco, and must make a legal commitment to deliver social or environmental benefits to society (the B in B Corps stands for benefits).

For the companies, the benefits of associating with the B Corporation brand is third-party authentication in a crowded market where companies are eager to promote themselves as doing good to engage skeptical consumers. "It's a big difference having a measuring stick and baking the values into the DNA of your company," says Joyce Sou, manager, B Corporation at the Toronto-based Mars Centre for Impact Investing, a hub for the San Francisco non-profit.

To promote the status, Brown says Genuine Health will include B Corporations' "B the change" logo on the company's products and trumpet their certification in ad campaigns. Meanwhile, B Labs worked with U.S.-based T2AP Creative Team to produce ads that appeared in *Now* and *Corporate Knights* magazines in April, highlighting a few of the companies, including renewable energy company Bullfrog Power, Genuine Health and clothing company Patagonia.

Sou says the organization is relying on buzz as more companies sign up to the program launched in the U.S. in 2007 (Ben & Jerry's became certified last fall). Sou admits it can be difficult for companies with more than 1,000 employees to pass the B Lab test, which scores four areas: how it treats the environment and its employees, the impact it has on the community and the strength of its governance structures. However, B Lab is looking into whether there "are more appropriate indicators" for larger companies to be tested on, says Sou.

In the meantime, Ron Seftel, SVP of operations for Bullfrog Power, says the standards demanded provide a template for larger companies to incorporate into their structure.

"Certainly any company, whether they're a B Corp or not, could go through [the B Impact Assessment] and pull out some good practices," Seftel said.

Independent CD and brand strategist Marc Stoiber says he believes the B Corp movement is an indicator of the way companies will be expected to approach corporate social responsibility in the future.

"Not just for profit, not just for good, there is a mutual benefit," he says. "I think that's where the future is going, that they are basically just stitched together and it becomes sort of the norm for business."

AWAKE CHOCOLATE GIVES A JOLT TO THE ENERGY MARKET

Toronto-based, caffeine-infused chocolate bar Awake has been hitting a sweet spot with consumers.

The company, launched last August by friends Matt Schnarr, Dan Tzotzis and Adam Deremo (who all formerly worked at PepsiCo Canada), has witnessed exponential growth, with \$1 million in total sales. Distribution has

risen to 10,000 locations from 4,000 in January, including about 3,000 stores in the U.S. and about 7,000 locations in Canada, including most major universities, a gathering point for the company's target market of 18- to 24-year-olds.

Awake (with 100 mg of caffeine, equivalent to a medium Tim Hortons coffee) competes with both other chocolate bars and caffeine boosters, such as energy drinks and coffee.

Schnarr says its marketing mix includes an eye-catching package and look featuring their mascot, Nevil the owl, by Seattle-based agency Tether, and a strategy to lock up counter displays and visible

impulse locations, which he says have been the biggest driver of their business.

It has also sampled more than 200,000 chocolate bars and handed out 2,000 t-shirts at universities, colleges and other locations, and has an active social media presence with Nevil starting and joining discussions.

Awake has also forged successful partnerships, such as Nevil taking over Shop.ca for a week around Easter. Last fall, Tether launched an "Eyes Wide Open" tour, driving a branded bus to 40 Canadian university campuses and introducing students to the bar. Schnarr says Awake is selling up to 16 bars per store, per day at some campuses. The company intends to do another tour in the fall – adding American campuses to the mix. **MC**



THE RISE OF RETAIL-TAINMENT

By Megan Haynes

Retailers and entertainment companies are increasingly allowing consumers to “shop the show,” as branded content takes on a different spin

Television properties and retailers have a common foe: the internet.

Retailers have increasingly felt the pinch on their bricks-and-mortar locations as consumers flock to the lower prices and the best deals online, leaving an in-store sale for as little as a 2.5% discount, according to a Group M study last fall. In Canada, Best Buy, Future Shop and Sears have all shuttered stores, citing declining sales as the reason.

TV producers and networks, conversely, have felt the pinch of downloading and streaming stealing eyeballs from primetime ads, while PVRs mean traditional screen viewers can now simply skip the commercials.

But in this pinched economy, a new possibility for retailers and entertainment cos to connect has emerged.

“With technology that’s available, you can click on something on [a computer or mobile] screen and order it on the spot,” says Tony Chapman, CEO of Capital C, and judge on reality show, *Recipe to Riches*, by Food Network, Loblaw and Temple Street Productions.

That’s the idea behind W Network’s Shop the Show, a new digital portal that connects viewers with products on screen.

The portal, launched with online retailer eLuxe and reality real-estate show *Love it or List it Vancouver* in March, has host Jillian Harris curate outfits online for people to buy.

“eLuxe was a great way to test the waters,” says Christina Litz, VP digital content and engagement at Corus Entertainment, which owns W. Despite having minimal marketing support, it’s been a successful first month, she says. Though she can’t share hard figures, anecdotally some of the products have sold out, while eLuxe has reported strong sales numbers.

The partnership arose because viewers would regularly ask where they could buy products they saw on screen. Connecting viewers to a place to purchase seemed like a natural extension of its programming and advertising partnerships, she says, and follows moves by magazines last year (such as *Harper’s Bazaar* and Saks



Fifth Avenue’s e-retail shop launched last year).

Going forward, Shop the Show will make up an important part of the network’s digital strategy and Litz says Corus is actively looking for new partnerships and ways of integrating on-screen content with advertisers.

“We can look at a number of arrangements from simple affiliate relationships, where we just make the connection between the product and the [place to] purchase, to deeper client integrations, where our W editors and producers put together looks inspired by our shows or movies,” she says, adding that programs like this could also drive foot traffic through in-store experiences that are tied to particular shows.

Chapman says this offers a huge opportunity for retailers. He points to the exclusive partnership between Hudson’s Bay and Kleinfeld Bridal – the star location of the show *Say Yes to the Dress* – to open a 20,000 square-foot shop in 2014, carrying the same designer dresses as Kleinfeld’s New York location.

Chapman says if properly done, it could entice consumers to come in to fulfill the fantasy they see on screen. For the Kleinfeld/Bay partnership to work, dresses should only be available at the Bay, and the in-store experience must reflect the one on TV, he adds. It would be even more effective if an episode were shot in Toronto. “It’s creating a level of engagement [when] I see something on TV and can now experience it live,” he says.

To that point, the Tim Hortons-sponsored Food Network show *Donut Showdown* (where wannabe donut masters battle) could have taken its integration a step further by selling the winning concoction in stores.



Above: *Love it or List it* host Jillian Harris curates outfits for fans to buy. **Top right:** Kleinfeld Bridal is set to open its first Canadian location in Hudson’s Bay in Toronto.



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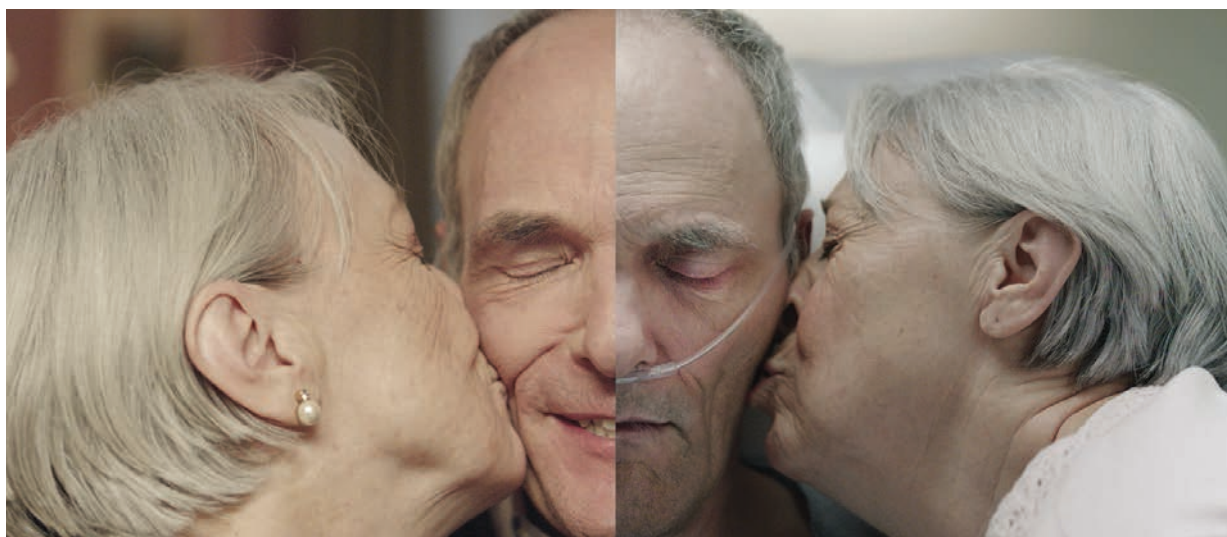
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CAUSE MARKETING TO THE EXTREME

BY MEGAN HAYNES

Desire to break through the clutter has many charities aiming for a major emotional response. *Strategy* examines the risks and rewards of marketing messages that teeter on the fringes



When Philippe Garneau's son was four, he spotted a homeless man on the street. "He saw the man in front of him and was heartbroken," says Garneau, president of Toronto-based GWP Brand Engineering.

His son pulled out his only loonie and handed it to the man, effectively cleaning out his weekly allowance. "He didn't understand that this little [bit of] change wouldn't make a dent [in the man's situation]. Adults have coping mechanisms to say 'I can't help everybody,' so we blunt ourselves."

Garneau points to ongoing daytime commercials for charities that infamously feature skeletal children with "flies pulling at their eyelids," as an example of campaigns that have desensitized people. "You just shut off. It's too much."

And in today's digitally cluttered space, it's much easier to opt out, meaning brands – especially cause brands that often rely on donated or earned media – need to work even harder to get a response from the audience. Ryan Holiday, author, consultant and former marketer at American Apparel, says to get traction, brands need to elicit a strong emotional response from audiences. He points to a *New York Times* study, which found stories that provoked strong feelings were the ones that got shared.

While brands can't do middle of the road advertising anymore, this is especially true in the cause marketing space, says Angus Tucker, partner and ECD at John St. As a result, he says we're seeing more über-grim or hilariously funny ads as charities move more toward the

extreme emotional fringes.

But the more brands move to the fringes, the more likely people will be offended by the message. An overly grim or scary ad might cause people to tune out, while a funny ad may make people feel an issue they are passionate about is being trivialized.

So while extreme marketing tactics can break through the clutter, there are a few caveats.

Garneau says if brands choose to go grim, they'd do well to learn from the 2007 Workplace Safety Insurance Board videos by Draftfcb, which highlighted workplace accidents in a very graphic way. One ad, for example, opens with a sous-chef talking about her career plans, before slipping and pouring a vat of hot liquid over her body. The final shot of the commercial is

Above: The Heart and Stroke Foundation's "Make Health Last" campaign balances the grim reality of poor health with a hopeful split-screen effect.



Ontario's Ministry of Health's latest campaign by BBDO equates social smoking with social farting in an effort to generate conversation.

of her burnt and peeling face as she screams in agony.

It's gruesome and gory, but effective, Garneau says. It weaves a story, teasing the message while drawing viewers in before the horror comes on screen.

"It suddenly feels like this could happen to me," he says. While the commercial could have taken a very rational approach by highlighting statistics of workplace accidents, it wouldn't have resonated as much.

"Stalin once said, 'The death of one person is a tragedy. The death of millions is a statistic.' So you can distance yourself personally from it. It's got to be relevant to the person who is watching it."

The Heart and Stroke Foundation's 2011 "Make Death Wait" and 2013 "Make Health Last" campaigns by Lowe Roche are other examples of commercials made relevant to audiences, he says.

For "Make Death Wait," one spot features "Death" talking about how he'll take one in three men, while another features the voice of the Grim Reaper as he stalks women who don't realize that heart disease is a top killer for ladies.

"Make Health Last" took a slightly more optimistic tone, featuring a split-screen depiction of a man in

his last 10 years of life, one side showing him in good health while the other shows him in decline.

The campaigns play into the foundation's long-term goal of creating a healthy-living movement and reducing deaths by heart disease or stroke by 25% by 2020. It's a broad and ambitious goal, says Geoff Craig, CMO at the Heart and Stroke Foundation, and one that necessitated a wake-up call for Canadians.

The science around preventing the diseases (such as the need for exercise and a healthy diet) has been widely discussed for the past decade, he says, yet people are still living unhealthy lives.

"I just don't think a soft message will drive behaviour change," he says. "If you don't present people with a grim reality, it's hard to motivate a moment of 'holy shit, I really need to think about this and make some changes.'"

While "Make Death Wait" acted as the jolt to Canadians to start paying attention, "Make Health Last" was designed to move the needle and actually address the issue. The video drove viewers online, inviting them to assess their health, and offered up customized plans to help people lead healthier lifestyles. "It's not just about

presenting [people] with that choice [of life or death]," Craig says. "It's about giving them tools to make the changes."

Since its launch, he says hundreds of thousands of Canadians have visited the website, while 100,000 have taken the survey, exceeding benchmarks.

He admits the reactions have not been 100% positive (largely from people and families of those who suffer from non-preventable forms of the disease), but it's all part and parcel of his ambition of creating a movement.

"Our intent is not to cast judgment or invoke ill will in that regard," he says. "But to have a movement, you have to have an enemy. [And] the enemy is the reality of bad health."

Of course, going grim or creating a villain doesn't always work.

While anti-smoking commercials tend to veer toward "incite-the-fear-of-God" messaging, it's a tactic that wouldn't have worked for the target in Ontario's Ministry of Health and Long-Term Care's latest campaign.

To reach social smokers – those who don't define themselves as smokers, only grabbing a cigarette occasionally among friends – the Ministry and its agency BBDO faced a unique challenge: getting people

THE 'MOVEMENT GUY' TAKES ON HEART AND STROKE



Geoff Craig, the marketer who led Dove's "Real Beauty" movement and Hellmann's "Real Food Movement," has set his sights on creating a healthy living movement for the Heart and Stroke Foundation. He joined the organization as its first-ever CMO in May 2012 after serving as VP marketing at Unilever, by way of Maple Leaf.

To spark the movement, Craig is focused on creating an enemy of the diseases, giving Canadians something to rally behind to lead healthier lives. But getting everyone on board for his movement will be no easy task. His first step will be corralling a fragmented marketing team, because up until two years ago, the Heart and Stroke operated as 10 different organizations (including 10 different marketing heads, whose remits still include local fundraising and campaign activation).

"To do a national program with a partner, you basically had to strike 10 deals, which is not very partner-friendly to say the least," says Craig. "At one point there were 44 different television commercials running for Heart and Stroke across the country. It's absurd when you think about it. You don't need 44 different messages. That doesn't drive to a common theme."

In 2011, the foundation got a unified boost from CEO David Sculthorpe, organizing everything under one national banner.

During Craig's first year at the helm, Heart and Stroke set out its long-term strategic plan to re-emphasize the goal of a heart disease and stroke-free world and working towards a healthier Canadian population. "It's an ongoing challenge. I've got a meeting coming up where, for the first time, all the marketing VPs from the provincial foundations are going to get together and sit down with one very clear agenda," he says.

To measure its success, the foundation set out clear targets to measure against – such as decreasing death by heart or stroke by 25% by 2020 or reducing preventable causes of the disease by 10% – with all messaging driving towards that long-term goal.

While still hammering out the details (including how many agency partners it will need and which provincial organizations will be handling what), Craig says the brand's marketing message will be much more focused going forward, with emphasis placed on a handful of campaigns that really resonate, rather than a mishmash of work that doesn't tie together.

"This is not about taking work away from people," he says. "This is about sharing work so we don't do it 10 times, but that we do it once and do it very well."

to quit a habit they won't admit to having in the first place. "We needed to take away the safe space, which is the word 'social,'" says Peter Ignazi, SVP/ECD at BBDO. "We wanted to make [social smoking] seem ridiculous."

Three online-only videos were launched in early March, one featuring a woman who socially farts while around friends, another who picks ear wax in public because it looks cool and a third with a man who steals food off of other people's plates. Each parallels habits of the social smoker, highlighting how ridiculous the excuses sound. Follow-up videos showed how the social habit of farting or bumming food devolved into full-on addictions, and it's all part of a three-year campaign with creative details currently being ironed out.

The point was to force a conversation and provoke a reaction from social smokers, Ignazi says. "They didn't feel like they needed to be part of any conversation, because they weren't smoking." The videos have received almost two million views (with a larger concentration on "Social Farting," which got the bulk of the media coverage), and people have been talking about it.

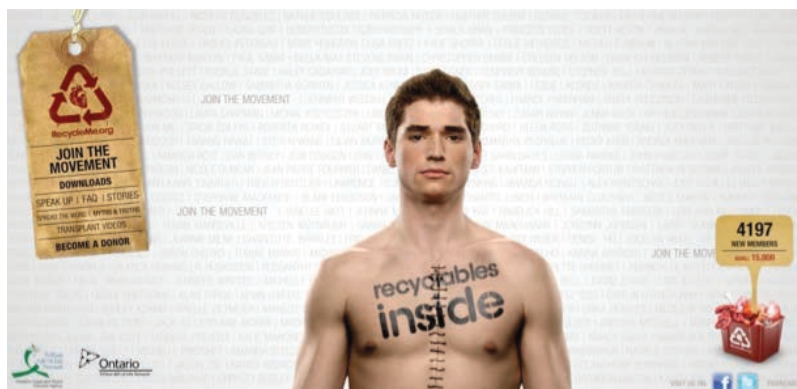
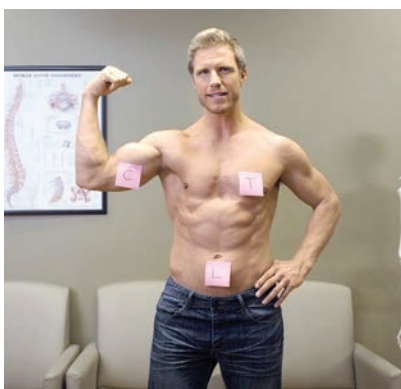
While some social smokers decry the spots and defend their habits over social media, others – including admitted smokers – have taken up the fight against the act, which was exactly what the Ministry and BBDO wanted.

It's too early to tell whether or not the campaign will have the desired effect of stemming social smokers before they become addicted, but Ignazi says the reaction is on par with expectations.

Beyond generating awareness, hilarity can be used as a call to action. For example, cancer has almost universal awareness, says Tucker, but while women know they need to check their breasts each month, getting them to commit to the act is difficult.

In 2011, John St. launched the Your Man Reminder app (which uses hunky guys to remind women to perform monthly exams) for Rethink Breast Cancer, a charity that raises awareness in the under-40 crowd. To promote the app, it released a tongue-in-cheek video featuring half-naked and muscle-bound men illustrating the basics of a self-examination and highlighting the app's features.

While some organizations might have considered the spot too risqué, Rethink jumped on the campaign, turning down other, less out-there ideas. "There doesn't seem to be any sacred cows with them," Tucker says. "The only discussion [we had] was that we didn't want these guys to appear sleazy or cheesy."



Left: Rethink Breast Cancer enlists “Anthony” to remind women to check themselves. **Right:** Visitors to Recycleme.org could learn how their organs might be reused.

The video has garnered more than five million views on YouTube and was named one of TED’s Ads Worth Spreading in 2012, while the app itself has been downloaded more than 150,000 times.

Not all the YouTube comments were positive, Tucker says, but he adds many defended Rethink and the video. “Rethink hasn’t had to be involved,” Tucker says. (In fact, a glance at comments shows that most of the negative debates have nothing to do with people feeling breast cancer is being trivialized, but rather about unrelated conversations over other issues.)

Of course, different audiences require different tactics. The Trillium Gift of Life Network, for example, ran back-to-back campaigns, each targeted at two completely different groups of people, resulting in one extreme campaign and one more traditional, mainstream approach.

In 2009, Bensimon Byrne, Narrative PR and Trillium ran a mass media and PR campaign called Recycleme.org, that drove people to an interactive website. The campaign featured cheeky ads that equated organ donation with a new recycling program, while the website dissected a living person who explained the importance of each organ.

It was specifically geared at

youth under 29, who had little or no knowledge of organ and tissue donation, says Amanda Alvaro, managing director, Narrative.

“Be A Donor” launched a year later with a more emotional approach, and featured people who had been saved by organ donation, including personal stories from real people who had received transplants. The campaign drove to Beadonor.ca, where people could – for the first time – register online to be an organ donor, and was geared at 30- to 55-year-olds who were aware of organ donation, but hadn’t signed up for it yet.

“So, [for Be a Donor] we had high levels of awareness, we just didn’t have high levels of behavioural action,” Alvaro says. “In the case of Recycleme.org, we were dealing with much lower levels [of awareness], so we had to break through with a more extreme tactic to even get on the radar.”

Both campaigns were considered a success. Be a Donor resulted in more than 44,000 online registrations, while the total (including offline) grew to more than 280,000, a 69% increase over the year before. Recycleme.org, launched before online registration was possible (registrants had to mail in forms), led to 11,000 new organ donors – a 400% increase in the under 29 crowd. The program

also garnered more than 19 million media impressions and 118,000 unique visitors to the site.

In the end, charities and agencies need a strategic reason to go funny or grim, says Garneau. “It’s not that we have social permission to be dark because [lots of people are doing it]. You have to raise the stakes. You want them to do more than recoil in horror.”

On the flip side, it’s not just a matter of being funny for the sake of being funny, adds Tucker. “People don’t respond to something just because it’s kooky. People will respond to something because it’s a different way of presenting a very smart idea.”



BY MEGAN HAYNES

STORY PLANET THINKS OUTSIDE THE GALAXY

Come into Story Planet and watch kids' imaginations take off. At least, that's the idea behind the non-profit learning centre in Toronto's west end, which offers art and creative writing courses for children.

With the help of Juniper Park and Toronto design team Brothers Dressler, Story Planet created a dual space: a street-level store with a coffee bar in the front and a learning centre in the back. Originally founded by Liz Haines in 2009, Story Planet moved to its permanent digs (with the storefront) in July 2012, while the finishing touches and merchandise rolled out in April.

Taking inspiration from Story Planet's name, Juniper Park's creative team, led by Christina Gliha, developed the Intergalactic Travel Authority (ITA) storefront, a bus station for deep-space commuters. The backstory is that a wandering alien landed on planet Earth and fell in love with coffee, which inspired him to open the ITA, complete with all the products the tired traveller needs.

The agency was responsible for creating both the brand identity for the storefront and the learning centre, designing the interior space and curating the ITA's merchandise, while Brothers Dressler handled some of the individual design elements.

"So you can walk in, get a coffee and other little things you can take on a long journey to outer space," Terry Drummond, ECD, Juniper Park, says of products, including a double-headed souvenir t-shirt and baked beans that provide natural fuel (read: gas).

Proceeds from the retail portion support the learning centre – found behind a pair of wooden double doors toward the rear of the space. Beyond sparking the imagination of children, it also serves as a way of getting people into the space, inviting folks intrigued by the strange product offering in the window. The model is inspired by a similar program by 826 National in the U.S., where a dummy storefront was originally set up (selling pirate supplies) to comply with zoning requirements.

"You're coming through the storefront [to a space where kids are] learning to write and express themselves," says Drummond. "Therefore, it shouldn't be [like] walking into something that feels like school. It should spark the imagination."





MISSING CHILDREN STARTS A STAMP COLLECTION

Lowe Roche is bringing back the missing children milk carton concept – without the carton.

This May, for Missing Children's Month, Lowe Roche and the Missing Children Society of Canada are unveiling customized stamps, available for purchase from Canada Post, featuring the faces of missing kids.

The idea was born from one of Lowe's CDs, Mark Mason, who happens to be a stamp collector, says Monica Ruffo, CEO, Lowe Roche. Stamps, Mason said, have been used since their inception to honour everything from royalty to plant life to technological achievement – so why not use them to honour the missing?

Missingkidsstamps.ca went live at the beginning of the month, and invites people to choose an image of a child, linking them to the Canada Post website where they can order the stamps (at a marginally higher cost than normal stamps), says Ruffo.

The program will rely almost exclusively on earned media (with a PR strategy still being determined at press time), as well as targeted e-blasts to the Society's database. A separate e-blast will also go out to police officers in Ontario and Quebec.

The target audience is "anybody," says Ruffo, emphasizing that anyone might have seen a missing child, have valuable information or want to purchase the stamps.

The campaign will act as an awareness-driving medium for the issue of missing children as well as potentially help find the kids.

"Every time you put one of those stamps on an envelope, you're maximizing the possibility that it ends up in someone's home who might have seen something," Ruffo says.

While the program will officially be promoted in Ontario and Quebec only (for scale and cost reasons), Ruffo's hope is that it will have a bigger reach in following years. The agency and the society have also begun conversations with Canada Post to make the stamps a more permanent offering.

Of course, email exchanges have largely replaced written letters, so the website will also offer a digital signature for people to add to the bottom of their emails, free of charge. The entire program will be supported by more traditional Missing Children's Month awareness activities, including children's safety events and a missing children roll call, where names of missing kids will be called out.

MOVING THE NEEDLE ON C-SUITE DIVERSITY

Last month, *strategy* examined why companies should be paying attention to the gender and ethnic makeup of their senior ranks. (Our conclusion: in the long run, it's profitable.) In the final instalment of our diversity series, we examine what brands and agencies are doing to address the issue, offering up some solutions worth adapting for your own organization

BY MEGAN HAYNES



PepsiCo Canada didn't have to create a diversity program. After the U.S. head office rolled out its government-mandated diversity and inclusion program, Dave Moncur, VP of human resources, says they began to talk about the need for a similar program here. "We didn't have to – we're not federally regulated," he says. "[But] we think it's a competitive advantage."

Diversity, he says, brings new ideas to the table, while inclusion drives employee engagement, both of which increase productivity and quality of ideas, and decreases turnover rates.

So in 2002, the Canadian CPG company unveiled its diversity and inclusion – or D&I – program, specifically geared at creating a work environment that reflects the population. Early on, a big focus for the organization was to educate employees – from senior managers to front-line workers – on the importance of diversity, Moncur recalls.

"You've got to make sure people understand why you have a [diversity agenda] and build the business case for it," he says. "If people feel you're hiring [someone] because [she's] female or African-American, there is a backlash throughout the organization."

Pepsico rolled out Pride, Asian

and Women's networks (and is rolling out a Millennial group) to help people connect, get involved in the organization (such as acting as in-house product testers) and offer a space to address issues unique to different groups. "It's not just about bringing all the women in the network together for a lunch. [We host lunches] that address the challenges of being a female leader," Moncur says.

While there are no programs geared specifically at increasing the diversity at the senior ranks, he says the existing D&I programs have ladder up.

The company runs (and did so before the D&I initiative took off) accelerated leadership programs for everyone from new university graduates to senior executives. These are hand-picked, high-potential employees viewed as future organizational leaders, and they feed the pool of candidates for top jobs. Moncur says in 2002, 75% of those in the program were white men. Now, that's less than 50% (with diverse candidates making up as much as 70% in lower-entry positions).

And that's also meant a change at the top. "In 2002, I believe 10% of our executive population was female. Today we sit at 34%," he says. "We fundamentally need to make sure we're setting ourselves up for the future."

PHOTOS BY JENNIFER HORN: MONCUR, LEUNG, SHERMAN, KIMMEL, VOGT AND GEREMIA.

On March 19, Unilever, alongside Coca-Cola and aluminum manufacturer Alcoa, won an award for its global work in breaking down gender barriers. “[But] we shouldn’t need to have rewards to have people work well with women,” says Alison Leung



(pictured right), marketing director, foods, at Unilever. Leung, who heads up the company’s Women’s Interactive Network (WIN), adds, “Our global CEO would say the day we stop rewarding ourselves for [advancing diversity issues] is the day we’ve achieved equality.”

WIN is the local adoption of the company’s global plan to increase the number of women in senior ranks to 60% (representative of female university graduates entering the job market), which



began just over a year ago. Locally, the biggest company change has been its decision to make it easier for mothers (and fathers) to balance home and work life, she says, something the U.S. and U.K. offices did years ago.

Smaller changes (“quick wins,” Leung calls them), include simple things like pairing women on maternity leave with an office buddy to keep them informed of changes while they’re away, and getting rid of company-wide golf tournaments in favour of gender-neutral volunteer days. Senior female leaders are given more exposure to women in more junior positions through roundtable

discussions and lunch-and-learns, where they act as role models and provide career aspirations to strive toward. In addition, a formal mentorship program was put in place for both men and women.

One problem that Sharon MacLeod (pictured far left), VP marketing, highlights is that after a certain seniority level, female applicants tend to drop off. “So when women leave, we were often replacing them with men,” she says.

Leung says they’re working to bolster Unilever’s external image as a great place for women to work. While still in the early planning stages, she says they’re looking for women-in-business conference sponsorship opportunities and attending university recruitment drives.

MacLeod adds Unilever is trying to be more flexible with career planning. “We’re saying; It’s okay if you don’t take that promotion [and] keep doing your job without working weekends,” she says. “And when you’re ready to be aggressive about your career – we can talk.”

At L’Oréal Canada, the decision to increase diversity came directly from president and CEO Javier San Juan, who joined the company in 2006. Upon his arrival, he shook up the senior executive team, bringing in new staff from around the world, including CMO and CCO Marie-Josée Lamothe, who at the time was stationed in France, to balance out the senior team, which is now made up of five women (out of 11) and six different nationalities, Lamothe says. “He recognizes the value of debate from a lot of different backgrounds.”

L’Oréal has taken diversity to the next level, she says, making generational training – teaching people how to work with different



age groups – mandatory for all staff. This includes a full-day leadership course for director-level employees, where they learn how to be effective leaders for different

generations.

Beyond this, managers are also encouraged to find career advancement opportunities for staff (with a focus on women) outside of the L’Oréal offices, such as sitting on boards of non-profits (giving them board experience, which can be difficult to come by otherwise) or attending industry conferences (offering employees, especially those in more junior roles, a chance to network).

Finally, the senior staff members are evaluated annually against diversity benchmarks. “So [we’re asked], are we aware of different stereotypes? Do we have diverse profiles within our teams? Are we willing to challenge the status quo?” Lamothe says.



Digital agency Blast Radius, which has offices in Toronto, Vancouver, the U.S. and several overseas, reports that globally 32% of its creatives are female. It's not a great number, admits Minda Sherman, EVP human resources, but it's a work in progress. (They don't track visible minorities for privacy reasons.)

"I think within the last four years it's something that, within the senior and human resources team, we've [become conscious of]," she says. "And we've made sure we have in place certain initiatives to further our [diversity] objective."

The agency tries to maintain formal family-friendly policies, such as having core hours in the middle of the day (while kids are at school) with flexible hours around that, emergency parental leave and a month-long sabbatical program every three years.

To attract and retain a visibly diverse population, Blast has always tapped into its global network for talent, which Sherman says has meant the agency was never a white-dominated workplace. And while it doesn't have diversity targets or quotas, she says they try to cast a wider net when filling more senior roles. "We're not just dipping into the Canadian talent pool," she says. "We recruit all over the world."

Talent, she says, is first and foremost, but all other things being equal, they'll default to the minority or female candidate – something recruiters know and are encouraged to help with, which ensures that the candidate pool is more diverse. "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," she says. "And that's just not the case."

Minute mentoring with Edelman



On a warm March morning, before the subways are packed with commuters, seven 20-something ladies from a mixed group of backgrounds sit around a conference table at PR firm Edelman's Toronto offices. At the head, Lisa Kimmel, general manager, is talking about what women need to do to "have it all." A slide on the screen brings up her final point, "find a man." The jokes start flying about needing more than eight minutes (the designated speaking time for each participant).

Kimmel's point – that women need to find a man – doesn't mean women need a good husband. Rather, she wants to make the point that in the overly (white) male-dominated corporate world, those who want to get ahead need to have a sponsor to advocate for them when they're out of the room.

She's conducting a "Minute Mentorship," a speed-dating style event where young people in groups of five to eight move from room to room, chatting with the most senior people in the company, gleaned valuable information on how to get ahead, balance home and work and deal with the potential guilt of having a family and career.

"When we looked at the data of our global workforce, women account for approximately two thirds [of employees], but only 34% at the most senior levels," says Kimmel. "So [Richard Edelman, global president and CEO] made the commitment that by 2016, 50% of people at the senior management level would be women."

The Global Women's Executive Network (GWEN) was created in 2011 and hosts mentoring events, such as the Minute Mentorship, as well as an intranet where senior

women offer up insights and advice in blogs and video profiles. The company also invites clients to the networking events, encouraging senior execs to bring along a high-potential woman in the early stage of her career. Since GWEN's inception, Edelman has seen a 20% increase in women promoted into senior roles, Kimmel says.

A different take on diversity

In January, when *strategy* hosted a roundtable discussion to open up the conversation on diversity, participants expressed an interest in learning what other industries were doing to attract and retain a diverse workforce. From chief diversity officers to a diverse job-board strategy, here's what the legal, tech and broadcast fields are up to.



Ten years ago, law firm McCarthy Tétrault brought in Catalyst, a global organization dedicated to breaking down gender barriers,

to map out its demographic profile and create a gender benchmark, says Lisa Vogt, chief diversity officer at the firm. But rather than simply create a women's network or taskforce – as was the norm for firms responding to client demands for more women at the helm – McCarthy created a diversity steering committee. “We realized that only focusing on women wasn’t inclusive enough,” she says. “So we brought to this group the visible minority perspective.”

On top of family-friendly work policies and affinity groups (such as a Pride network), each year, senior management re-articulates the business case for a diverse work force, while employees go through diversity training every few years.

In February, Vogt became the first chief diversity officer at a Canadian law firm. “This issue goes nowhere unless there is leadership from the top. [And] it's not leadership support you need, [but] leadership ownership. So to appoint a CDO to keep [diversity] top of mind for everyone was a really important piece for us,” she says.

Her role is to fight “diversity fatigue” and find new ways to keep the conversation going, as well as act as a direct point of contact in the company's C-suite.

McCarthy has increased its female income partners (the feeder group to the most senior team) to 45% women, up from 27% in 2004, while at the most senior level, 50% of new equity partners (who have a direct stake in the company's finances) in 2013 were women.

A big focus for advancing women's careers at Google Canada is to help them build their own brand and career paths, says Sabrina Geremia, integrated solutions sales leader and executive sponsor of Women@Google, a global initiative brought to Canada three years ago.

The search and tech giant began by hosting a speed-dating style event



for writing biographies (bringing in experts to weigh in on ladies' company bios) and a professional photographer to take headshots. This led to the creation of Google's speaker database – a matchmaking service that pairs

appropriate people with speaking events, she says. “[Participating in speaking events] really helps you understand the industry you're operating in and build your connections.”

On top of the speaker's bureau, Women@Google runs a mentorship program, roundtable discussion around career concerns specific to women, and is working with HR to highlight courses for career advancement (offered through Google's internal .edu training program).

“Our role at Women@Google is to encourage women to access the resources available [and] have your own personal development plan: knowing where you...want to be in two, five, 10 years, and the steps you need to get there,” she says.

Though Corus Entertainment is a federally regulated organization, it truly believes it's a business imperative to reflect the



communities to which it broadcasts, says Kathleen McNair, EVP human resources and corporate communications. Women and

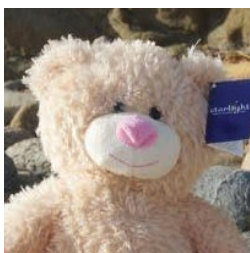
visible minorities make up 45% and 12% of all employees, 43% and 12% of managers and 33% and 11% of senior execs respectively, while its board of directors has gender parity. The company was recently named one of Canada's most diverse places to work by the *Globe and Mail* and Eluta job search.

Since its inception in 1999, the entertainment co. has maintained a women's network created to advance the careers of women. Originally designed as a two-day training program for senior women, it has since evolved into a more networking-focused organization that hosts quarterly learning seminars on topics such as the communication differences between men and women.

To attract a diverse workforce, Corus has moved beyond traditional broadcasting job boards, partnering with organizations like the CNIB, ACCES Employment (which specializes in connecting companies with diverse employees) and other community-focused groups. “I think expanding the scope of where you're looking is smart business,” says McNair. “You can find gems in new places. And sticking with the traditional broadcast outreach means you're going to get a lot of traditional candidates that are reflective of you and perhaps not of the communities you're serving.”

CAUSE + ACTION

AWARDS



BY JENNIFER HORN

Today's always-connected micro-philanthropists create change from their laptops and mobiles. Crowd-funding sites like Kickstarter, Sparked and Crowdrise allow anyone to do good with a simple click.

Convenience appeals to micro-givers and *strategy's* 2013 Cause + Action award winners leveraged that with programs that call for minimal effort.

This year's overall winner, Bell, got Canadians to text, talk and tweet to destigmatize mental health, and Coca-Cola took mobile pledges to help WWF save the polar bears' arctic ecosystem.

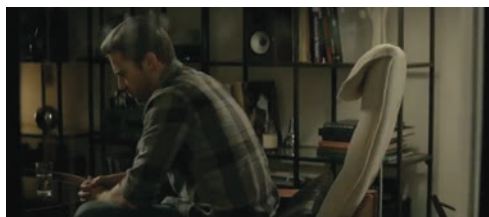
Koodo empowered a nation of virtual volunteers to tackle bite-sized projects, and Stanfield's engaged a nationwide network behind a cancer survivor "gitchhiking" across Canada. For Starlight Children's Foundation, Toys "R" Us also deployed small asks to help brighten the lives of sick children.

"The [programs] made it easy to care and support the cause...many [gave the] opportunity to get involved where [people] otherwise may not have," says judge Luisa Girotto, director, public affairs at Starbucks Canada. "They brought the cause to life visually and emotionally to make us feel good about caring and supporting them."

C+A entries were assessed by a panel of experts on brand DNA, uniqueness, awareness, legs and overall success. So here's how to socially and digitally rally Canadians around a good cause.



OVERALL WINNER



JUDGES' COMMENTS

"This campaign engaged more than just Bell customers in a conversation that was badly needed, drawing attention to mental illness with well-regarded spokespeople and well-placed advertising. What happened next was transformational in that millions of Canadians got talking through tweets and Facebook posts, in classrooms and at the dinner table."

- SYBIL TAYLOR, STEAM WHISTLE BREWING

"Bell showed tremendous courage to [take a] lead on mental health. It also approached this wholeheartedly with all of its assets, thereby attacking the first challenge: [creating] awareness to diminish the stigma. It's an excellent matching of assets to a social problem."

- LUISA GIROTTI, STARBUCKS

"The talk theme encouraged the use of the brand's services and played back to [Bell's] core business. This campaign had the endorsement of its competitors, [and] an incredibly high level of awareness and engagement. It also appealed to a very wide audience."

- JAMES CONNELL, ROOTS

BELL TAKES MENTAL HEALTH OUT OF THE SHADOWS

INSPIRATION

Research shows that one in five Canadians will experience some form of mental illness in their lifetime. Despite being a widespread issue, mental health is still misunderstood and stigmatized, with two out of three Canadians with mental health issues choosing to hide their suffering for fear of judgment or rejection.

Bell wanted to help reduce the stigma by encouraging dialogue. So in 2010, the telco made the commitment to donate \$50 million to the cause over five years through initiatives such as its "Let's Talk Day" campaign (which was one of the winners of *strategy's* 2011 Cause + Action awards).

STRATEGY

Even if consumers see value in a cause, few will actually take action, especially for an "unpopular" cause like mental health. The strategy behind Let's Talk Day was to allow consumers to participate effortlessly through their everyday activities.

The third edition of the program took place on Feb. 12, 2013 and Bell donated five cents toward mental health-related initiatives for every text and long-distance call by Bell customers, as well as for every Bell Let's Talk Day image shared on Facebook and tweet that used the hashtag #BellLetsTalk.

EXECUTION

An extensive media campaign (developed by Lg2 and planned by Media Experts) that included TV, OOH, print, radio, PR and online, unfolded between Jan. 14 and Feb. 12.

Starting a month before Let's Talk Day, the first wave of ads portrayed simple and real examples of mental illness and served to give the Let's Talk program a clear identity.

One week later, another set of creative was released, reaffirming Bell's role with its blue and white branding. In the ads, spokespersons Clara Hughes, Seamus O'Regan, Stefie Shock and Michel Mpambara encouraged people to participate.

RESULTS

The 2013 Let's Talk Day set a new record for Bell. A total of 96,266,266 long-distance calls, texts, tweets and Facebook shares were made by Canadians in less than 24 hours, collecting a whopping \$4.8 million for mental health initiatives. This was a 23% increase from the previous year (which raised \$3.9 million for the cause).

More than 1.5 million tweets were posted by close to 500,000 users, including Prime Minister Stephen Harper, The Canadian Armed Forces, sports teams and players, entertainers including Justin Bieber and William Shatner, and even competitors such as Rogers.



STANFIELD'S EXPOSES BELOW-THE-WAIST CANCER



JUDGES' COMMENTS

"This was so unique and so Canadian in that it involved the whole country through the documented journey [across] Canada, but it also relied on the generosity of Canadians to involve themselves by giving a ride to a complete stranger dressed somewhat questionably. The campaign brought a ton of attention to a disease needing support, but was also linked to the brand in a clever, fun way."

- SYBIL TAYLOR, STEAM WHISTLE BREWING

"The ability to use a cancer survivor wearing the brand's products at the same time as engaging the audience in real-time was very smart. It allowed the brand to build sales by changing the perception of their product and engage a new target market through social media."

- JAMES CONNELL, ROOTS

INSPIRATION

Stanfield's is a small Canadian underwear company that's been in business for 150 years. Prior to its "Guy at Home in his Underwear" social media campaign in 2010 (which raised over \$52,000 for testicular cancer research and was one of the 2011 Cause + Action winners), the brand had little to no support, and most young men saw it as their dad's underwear brand (or worse, their grandfather's).

The brand wanted to build on previous efforts, become emotionally relevant to a younger audience, and subsequently position itself as the ultimate Canadian underwear brand – all on a modest \$200,000 budget.

STRATEGY

In November 2012, Stanfield's worked with Toronto-based John St. to create a program that challenged one man to hitchhike across the country to the company's flagship factory, wearing nothing but the brand's underwear in the dead of winter.

Stanfield's promised that

if he could get there within 21 days, it would donate \$20,000 to support men's below-the-waist cancer research, a pledge that fit perfectly with the brand's motto, "We Support Men."

EXECUTION

Stanfield's challenged the first-ever "Gitchhiker" – testicular cancer survivor Mark McIntyre – to travel across Canada for the Canadian Cancer Society. His job was to raise awareness and support for the non-profit by handing out free underwear (featuring the thumbs-up hitchhiking sign) as he travelled across Canada.

A Facebook app allowed fans to follow every aspect of this journey, including his location, the temperature where he was travelling and what underwear he was wearing. Fans could also help support his efforts by giving him gifts, submitting dares or even signing up to give him a ride to his next destination. The Gitchhiker was given complete control of the brand's Facebook and Twitter accounts, where

he posted pictures, videos and even pleas for help when he couldn't find a ride.

RESULTS

Within 21 days, the Gitchhiker campaign raised a total of \$32,398 for the Canadian Cancer Society – a combination of Stanfield's contribution (which it increased to \$27,000) and fan donations along the way.

With no paid advertising to support it, the campaign generated more than 43 million media impressions, with the Gitchhiker completing 64 separate interviews on television and radio programs, including several segments on CBC and CTV national news. In addition, underwear sales increased by 50% during the campaign, and Facebook fans grew by 500%.



COCA-COLA HELPS WWF PROTECT THE POLAR BEARS' HOME

INSPIRATION

Polar bears were first introduced in Coca-Cola's print advertising in 1922, and remain one of the brand's most loved icons. Because of its long history with the arctic bears, Coca-Cola has supported the World Wildlife Fund's (WWF) research and conservation efforts to protect the animal's natural habitat for the past five years.

Given how remote the Arctic is, most Canadians feel disconnected to the plight of the polar bear. However, research showed that environmental issues are top of mind for Canadians, thus providing Coke an opportunity to educate consumers on the realities of the bear's degrading habitat.

STRATEGY

In 2011, Coca-Cola began housing all of its communications under a corporate program, "Coca-Cola Arctic Home."

Last year, the brand raised awareness of the issues facing bears due to climate change by redesigning its iconic red cans to white and travelling to the Arctic to shoot a documentary.

This year, the aim was to build on the success of previous efforts, and help

WWF achieve its goal of raising \$10 million for the protection of the Last Ice Area – a region of the Arctic that is projected to retain its summer sea ice longer than any other area.

Coke wanted to bring this cause to Canadians' doorsteps and inspire consumer action, including behavioural change and donations via purchases.

EXECUTION

Coca-Cola and WWF brought the fragile arctic ecosystem to Canada via a temperature-controlled and interactive display (developed by Toronto-based Zulu Alpha Kilo with social media handled by Toronto-based Gravity Partners Limited), asking Canadians to pledge their support to help protect the natural habitat of the polar bear.

Inside the display stood sculptures of a mother and cub polar bear surrounded by ice that either melted or froze. When consumers pledged to raise awareness or reduce their carbon footprint via video, text or tweet, it reduced the temperature inside the display and kept the polar bears on solid ice.

The installation spent a week in Toronto's Eaton Centre, Montreal's Carrefour Laval and Vancouver's Pacific Centre

(Canadians could follow the installation via webcam), and was part of a larger campaign encompassing TV, cinema, social media, point-of-purchase and on-can messaging.

RESULTS

Almost 100% of those who interacted with the display made a pledge to make a difference, with more than 7,000 Canadians doing so within the first week of launch. The installation also boosted brand affinity, with a 69% increase in favourable opinions of Coca-Cola and a 39% increase in purchase intent.

Arctic Home had an impact beyond the brand, with 61% of respondents saying they would like to support companies that target climate change, 55% personally wanting to make a lifestyle change to combat climate change and 43% wanting to learn more about the Arctic.

Coke will contribute \$2 million over five years, as well as 5% of the proceeds from the sales of specially-marked products (up to \$235,000) to the WWF.



JUDGE'S COMMENT

"Coke engaged a nation with the use of a nationally relevant icon. [It demonstrated a] serious commitment to the cause with the right non-profit partnership in place."

- KIM FINN, JWT ETHOS



KODOO INCITES VIRTUAL VOLUNTEERISM

JUDGE'S COMMENT

"Koodonation aligns completely with the company's brand personality and promise. Koodo did a good job of making their initiative less about [the brand] and direct marketing, and more about the volunteers and non-profits. By doing this, [it] created some tangible brand equity. And the idea has legs well beyond the promotional period, because some volunteers are likely going to stay connected to the non-profits."

- PATTI SCHOM-MOFFATT, EDELMAN



INSPIRATION

Koodo customers identified as being part of the "me generation," and were looking for simple ways to give back.

Based on this insight, the brand and its agency Taxi explored the growing trend of convenient, crowdsourced and online "micro-volunteering," leading to the launch of "Koodonation" in 2011. The program was created to give today's social, web-savvy generation the ability to help non-profits from their computers (such as creating revenue-generating ideas for an animal rescue shelter or producing a promotional video for a charity), in 15 minutes or less.

The first year kicked off with an event in Toronto, where university and college students volunteered their time and completed an obstacle course, with the winning team giving away their prize donation to a charity of their choice. The challenge for Koodonation's second year was to take its newly acquired database of 5,000 micro-volunteers and 300 non-profits, and increase participation online.

STRATEGY

In 2012, the brand launched the "Koodonation Online Throwdown," a concentrated two-week challenge that encouraged students from different schools to get active



online. A national campaign aimed at micro-volunteers was designed to create awareness and produce media coverage for the program.

EXECUTION

To be a part of the online competition, micro-volunteers registered their school and earned points for charitable contributions made by students on the Koodonation Online Throwdown website. The winning team was given \$35,000 to donate to a charity. The brand also participated in community relations with involved schools, student groups, non-profits and registered charities, as well as a PR push (such as organizing the photo opp pictured above at the winning school).

RESULTS

After two weeks, the brand saw a 20% increase in volunteers, a 4% increase in participating non-profits, a 400% increase

in overall participation, as well as an 88% increase in volunteer conversion online. In addition, the program received coverage in multiple Canadian news outlets and publications, including CBC's *Metro Morning* and *Metro* newspapers, generating 6.6 million media impressions.

TOYS "R" US HELPS STARLIGHT WITH PERSONAL PUSH



INSPIRATION

Having to spend their days in and out of hospital beds, gravely ill and injured children typically experience stress, anxiety and boredom. Because kids are central to the Toys "R" Us brand, the retailer focuses much of its CSR efforts on helping provide distractions and entertainment during lengthy treatments.

STRATEGY

For the last 15 years, the toy retailer has worked with the Starlight Children's Foundation to raise funds to support sick children and their families in Canada. By empowering its employees, customers and vendors to make a contribution, the brand is able to connect with kids and families on a more personal level.

EXECUTION

A 2012 campaign with in-store signage, flyer call-outs, a microsite and PR push generated brand and fundraising awareness. There was also promotion via the Toys "R" Us and Starlight websites, as well as through blogs and social media.

In November and December, more than 6,000 employees acted as

ambassadors for Starlight, raising money through the sale of "Stars" online, inside stores and through "fun-raising" events. The brand created an e-learning platform where employees were educated on how to encourage customers to make a donation.



The brand also created a plush bear called Abbalicious (which is sold online and at Toys "R" Us and Babies "R" Us stores, with the proceeds going to the foundation) in honour of Abby, a young girl who battled and succumbed to a rare disease.

And to make stays in hospitals less frightening, the brand also sponsors Starlight kits that contain books, toys and puzzles for kids admitted to the ER.

To help net big donors, Toys "R" Us was a Diamond sponsor of "Starlight Gala 2012," where the brand gave gift cards and other auction items (such as a sleepover at Toys "R" Us stores).

Its partner vendors contributed to the charity by donating hours and money, as well as toys and baby products. To further engage staff and partners, Toys "R" Us hosts an annual Starlight Golf Tournament for its vendors and employees, with guest speakers talking about the trials of raising a sick child and how the foundation has had a positive impact on their lives.

And to rally the community, the brand created the "Miles for Smiles" event in honour of a Toys "R" Us employee's son, Maxime, who had passed away. The father and six co-workers cycled 600 km to raise awareness and money for Starlight.

RESULTS

In 2012, Toys "R" Us and Babies "R" Us raised more than \$1.5 million for the Starlight Children's Foundation, making it the most successful year of its partnership with the charity to date.

The Starlight campaign raised more than \$1.4 million, with the golf tournament raising \$125,000 and "Miles for Smiles" generating another \$9,400. The brand sold 4,640 Abbalicious bears and gave 74 grants (worth \$2,000 each) to 59 different hospitals.

JUDGE'S COMMENT

"I really like that Toys "R" Us has a clear connection between their business and children's charity.

They did a great job at reaching out to everybody to raise awareness of the charity using over 6,000 employees.

There is a real sense of 'goodness' between Toys "R" Us [and its] support for children."

- HESHAM SHAFIE, BRAND MOMENTUM

Above: Dylan Teskey with his father Kerry Teskey at the 18th Annual Starlight Children's Foundation Fundraising Gala on Apr. 6.

PHOTO BY GEORGE PIMENTEL PHOTOGRAPHY

JURY



JAMES CONNELL

VP, E-COMMERCE,
MARKETING,
ROOTS CANADA

Since 2000, Connell
has held several roles at

Roots Canada, primarily focused in the areas of e-commerce, marketing and direct-to-consumer sales. He has led a number of Roots marketing partnership initiatives focused on philanthropy, both locally and internationally, such as its "Build a School" program (where every 500 t-shirts sold raises enough money to build a new school), as well as fundraising efforts for Big Brothers and Big Sisters.



LUISA GIROTTI

DIRECTOR, PUBLIC
AFFAIRS, STARBUCKS
COFFEE CANADA

Girotto is responsible
for Starbucks' external,

executive and partner communications, as well as government affairs and global responsibility. Based in Toronto, she has helped to build brands' corporate social responsibility efforts and change management for the past 20 years. Prior to joining Starbucks in 2012, she was the Canadian GM of upcycling company TerraCycle.



HESHAM SHAFIE

PRESIDENT AND CEO,
BRAND MOMENTUM

Shafie's personal
mandate is to
reciprocate "goodness"

while achieving goals. His agency recently launched Life Momentum, a philanthropic arm of Brand Momentum, which focuses on aiding youth through funding of educational livelihood programs. He's had a long history of public involvement at both the volunteer and executive level, through his leadership as a past director at the Distress Centre of Peel and volunteer work for non-profit Skills for Change.



MICHELLE CROWLEY

SENIOR MARKETING
MANAGER, QUAKER
FOODS, PEPSICO CANADA

Having joined Quaker
nine years ago, Crowley

leads the brand's Breakfast portfolio and has been involved in several philanthropic projects including the 2011 Quaker "Amazing" campaign, which saw the brand donate four million oatmeal breakfasts to hungry families in Canada. Crowley also led the launch of the SunChips compostable bag in 2010, and donates her spare time to the United Way and the Canadian Cancer Society.



LUCIE LAMOUREUX

CORPORATE DIRECTOR,
SPONSORSHIP, SOCIAL
COMMITMENT,
LOTO-QUEBEC

Since joining Loto-

Quebec in 2003, Lamoureux has been involved in planning and developing the company's sponsorship portfolio – including the "Les rendez-vous Loto-Quebec" program where the brand sponsors 120 Quebec events that generate social and economic benefits for the community, and that have taken action to minimize their impact on the environment.



SYBIL TAYLOR

MARKETING
COMMUNICATIONS,
STEAM WHISTLE
BREWING

Taylor is a beer

marketing veteran who began working at Steam Whistle Brewing in 1999 as one of its first employees. She was first director of marketing, where she helped launch the brand, and in 2003 she moved into communications for Steam Whistle's environmental initiatives, which include partnering with Bullfrog Power to use clean, renewable power, as well as sponsoring sustainable organizations and events.



KIM FINN, VP, MANAGING

DIRECTOR, JWT ETHOS

Finn has led the Toronto
team at JWT Ethos,
a specialized practice
within the agency

devoted to social strategies, for the past two and a half years. She is an expert in social branding and communications as well as CSR and non-profit partnership development, and has developed strategies and campaigns for issues such as housing, the environment, health care and education for brands including Microsoft, Walmart and SickKids.



PATTI

SCHOM-MOFFATT

CHIEF CLIENT OFFICER,
EDELMAN CANADA

Before moving into
her current role in

April 2013, the former GM of Edelman Vancouver introduced "The Little Give" – a CSR initiative that partners staff with small, local non-profits that support youth and has them work for the charities over an intensive three-day period. She has more than 30 years of experience in the communications industry, and is the founder of Karyo Communications (acquired by Edelman in 2007).

Ready to Roar

Canada's young talent heads to the 2013 Cannes Lions Festival

Please join us as The Globe and Mail congratulates the winning teams from our 2013 Cannes Young Lions and Young Marketers qualifying competitions. Chosen from 343 entries from across Canada, these young creative thinkers will represent the country in the Cannes Young Lions and Young Marketers competitions, June 16-22, 2013.

Young Lions Winners

PRINT	Gold	Jordan Hamer & Spencer Dingle BBDO Toronto
	Silver	Maria Qamar & Cressida Sobrevilla One Advertising
	Bronze	Noah Feferman & Stefan D'Aversa OgilvyOne Toronto
FILM	Gold	Hannah Smit & Kyle Lamb john st.
	Silver	Gene Ho Critical Mass & Kevin Hall Heartstrings TV
	Bronze	Julia Morra & Trevor Gourley Grip Limited
CYBER	Gold	Shiran Teitelbaum & Alice Blastorah BBDO Proximity
	Silver	Evan Smithers & Patricia Lamanna SapientNitro
	Bronze	Marc Lessard & Sebastien Robillard Draftfcb Montreal
MEDIA	Gold	Marla Natoli Olive Media & Neven Zeremski Snowflake Digital
	Silver	Andrew Young & Scott Dane PHD Canada
	Bronze	Emily McConkey & Haley Smith Pizza Pizza Limited

Young Marketers Winners

Gold	Sahar Jamal Reckitt Benckiser & Michelle Yee TELUS
Silver	Gemma Gadher Loblaw Companies Limited & Steven MacLean Mars Canada
Bronze	Bianca Kwasnycia & Drew Campbell Boston Pizza International

"This extraordinary calibre of bright, young minds representing Canada this summer on the international stage at Cannes will inspire even the most seasoned industry veteran," said Andrew Saunders, Vice President of Advertising Sales, The Globe and Mail. "Advertising and marketing are very competitive industries, and these innovative individuals have demonstrated they've got the creativity and resourcefulness to succeed under pressure."

To learn more about these competitions and the 2013 winning entries, visit www.globelink.ca/cannes





BRANDS STAND UP TO BULLIES

As the issue of bullying dominates global headlines, a slew of Canadian brands and agencies are responding with campaigns to encourage youth to celebrate differences and take a stand against those who don't. It's great for the cause, but will brands be recognized as authentic supporters and not just background logos?

BY MATTHEW CHUNG

A girl sits at the edge of her bed and holds up a stack of white paper bearing words written with bold black marker.

"I sent a photo to someone I trusted," she silently tells the audience, a few words at a time, as the camera pans out and the viewer sees her image replicated on numerous smartphone screens. "And now thousands of people I don't know, know me."

It is eerily similar to the story of B.C. teenager Amanda Todd, and the YouTube video she posted a month before committing suicide in October as a result of being tormented both on and offline. But this is a PSA about sexual exploitation and online safety by Cossette Vancouver for Coquitlam, B.C.-based Children of the Street.

The video, launched in March, was influenced by Todd's suicide, which sparked a national bullying debate. Diane Sowden, executive director of Children of the Street, says there was a strong response to the campaign that included washroom posters and TSAs across the province's lower mainland. Children of the Street received an influx of emails and comments about

the video, she says. It has become a tool for classroom visits and is being shared with U.S. organizations doing similar work.

For Michael Milardo, CD at Cossette Vancouver, the response to the campaign indicated that a public discussion about online safety was overdue. The YouTube video was picked up by a slew of sites including the Huffington Post, CBC, Mashable, Business Insider and Jezebel, and has received more than 150,000 hits as of press time.

"This conversation needs to be happening," Milardo says. "Obviously there's a demand for it, which is why people were saying [in news sites' comment sections and on blogs], 'Why aren't more people talking about this?'"

Lately, people have been talking a lot about bullying, particularly when Halifax teenager Rehtaeh Parsons ended her life last month after allegedly being sexually assaulted and then harassed once a photo of the incident circulated on social media. As bullying has evolved from a physical schoolyard threat to cyberbullying, which is often associated

with sexually charged issues and the social network equivalent of shunning, it's changed the nature of the debate. And more brands are getting on board.

Broadcasters, such as MuchMusic and Family Channel, which have long made anti-bullying awareness part of their identity, have an authentic voice in the debate now that the cause is in the spotlight.

For example, MuchMusic is a long-time partner of Kids Help Phone. Last November, when the telephone-counselling service and Artists Against created a video for a cover of Cyndi Lauper's "True Colors," MuchMusic debuted the video and supported it with an anti-bullying PSA and posted video messages online from artists who supported the cause.

"It was a natural fit to marry music, which is our core message, with the messages our audience is talking about at school and at work," says Neil Staite, VP and general manager, music and entertainment at Bell Media. "We always want to be in the right place when our audience is talking about something that is so important to them." Much also teamed up with Secret

deodorant's "Mean Stinks" campaign to help young women combat bullying.

Family Channel has run its fall "Stand Up!" campaign since 2003, weaving the anti-bullying cause into its organization and addressing the issue on TV programs such as *The Next Step*. It also partnered with bullying research authority PREVNet to develop the Stand Up! theme, based on research that shows when bystanders stand up to bullying the act often stops, says Deborah Wilson, VP of communications at Astral Television Networks.

"When we were developing this initiative, we very much engaged our audience to see what it was that would resonate with them," Wilson says. "Bullying was something that came out fairly loud and clear. We decided to invest in that area and make sure that [it] became the focus of our cause branding."

Radio station CKNW AM 980 in Vancouver has held a "Pink Shirt Day" every year since 2008, selling pink t-shirts to raise funds for anti-bullying organizations. The campaign drew inspiration from two Nova Scotia students, who purchased and distributed 50 pink shirts in 2007 after a ninth-grade male student was bullied for wearing a pink shirt during the first day of school. B.C. declared a provincial anti-bullying day the following year.

For the campaign leading up to this year's shirt day in February, B.C.'s Coast Capital Savings credit union, which puts its community involvement focus on

youth, came on as a presenting sponsor. Wendy Lachance, director, community leadership at Coast Capital, says the co-branding move was part of her company's recognition to be more visible in its involvement.

"While we have been giving a significant amount of money to our communities for many years, we have always been very quiet about it," Lachance says. "We are definitely now in an area where we feel that

we have a very strong, strategic approach to community giving that really can start to show a measurable impact."

Taxi Vancouver donated 500 agency

WHEN YOU DO SOMETHING WELL, THEN EVERYONE WANTS TO GET ON BOARD, RIGHT?

hours to do the creative for CKNW. The resulting "Make Some Noise Against Bullying" campaign included a TV spot that aired on Global and other Shaw Media channels, as well as posters and newspaper ads that illustrated that when someone intervenes within 10 seconds of a bullying situation, it's likely to stop.

Sales of shirts jumped to 70,000 from 52,000 in 2011, the first time they had sold out, says Jen Schaeffers, executive director of CKNW's Orphan Fund. More than \$250,000 was raised, a significant increase from the \$150,000 the year before.

From a marketing perspective, bullying provides a good example of how quickly a cause can gain traction with the public and go from having a few corporate backers to many.

CKNW has to be wary of rival pink shirt day campaigns, says Schaeffers. For example, some schools sell their own pink shirts at cost, rather than purchasing

from CKNW. Part of CKNW's marketing efforts are to make it evident that money made from sales of their shirts go to organizations such as Boys and Girls Clubs of Greater Vancouver.

"When you do something well, then everyone wants to get on board, right?" says Schaeffers. "What we found is there has been a bit of brand dilution, because people start their own campaigns rather than joining the bigger campaign."

On the flipside, there are efforts to create movements to rally support across like-minded cause partners. Bullying's recent surge in corporate support saw Facebook get behind the cause for the first time in Canada last November, launching the "Be Bold: Stop Bullying" campaign in partnership with Family Channel, PREVNet, Concerned Children's Advertisers, Kids Help Phone, MediaSmarts, Free The Children and Stopcyberbullying.org, building on a similar campaign launched in the U.S. in 2011. As of press time, more than 21,000 people have "liked" Facebook's Canadian Be Bold page, while nearly 1,400 people have taken a pledge to stop bullying.

CIBC and long-time partner Boys and Girls Clubs of Canada teamed up to plan a national day to end bullying on May 1. The campaign, "Belonging: National Day to End Bullying," aims to strengthen the message that the clubs work year-round to "prevent and combat bullying by being a place where young people know they belong," says Sue Sheridan, VP, fund development. Sharon Mathers, SVP, Communications at CIBC says that when the Boys and Girls Clubs



Right: CKNW in Vancouver sells pink shirts each year to raise funds for anti-bullying organizations; Taxi Vancouver created the "Car Alarm" ad for February's "Pink Shirt Day" campaign.

Brands and causes get personal

Arthur Fleischmann, John St. president and CEO, is personally invested in increasing awareness around autism, because his daughter, Carly Fleischmann, is a non-verbal autistic. Carly is also an ambassador for the cause, having co-written a book, *Carly's Voice*, with her dad and featured in a short online documentary by John St. "Carly's Café" depicts a scene in a coffee shop from Carly's point of view, as she sits with her father and sister. Scenes are interrupted by deafening noises from other patrons and coffee machines. Around 20% of all hits to the website for *Carly's Voice*, which promotes her book, come from Carly's Café.

It's one example of recent campaigns that tackle subjects that previously may not have been centre-stage – such as Down

profit Circle 21 to create a five-minute documentary about a day in the life of a man and a woman with Down syndrome.

The Quebec government made an interactive site for the touchy issue of homophobia a cornerstone of its campaign in March. Its Ministry of Justice, working with Cossette Quebec, created a video survey that gets users to question how open they are when it comes to sexual orientation and identity.

For example, once users have provided their sex and age, a segment in the video shows a boy drawing in his house.

"This little guy loves books, dinosaurs and music," a narrator says. "This little guy loves his two mommies. Does this bother you?" The user is then asked to select one of three choices: "Not at all," "a



Above (from left): John St. produced an interactive website about autism; a scene from *Extra Ordinary*, a short documentary about a day in the life of two people with Down syndrome; visitors to a Quebec government microsite can take a video survey around sexual orientation and identity acceptance.

syndrome and homophobia – and which are garnering attention, with agencies addressing them in new and interesting ways, often putting the viewer in the shoes of the stigmatized person.

These campaigns come in the wake of Bell's "Let's Talk" campaign (see p. 22), which proves the biggest, most mainstream brands can become involved in deeply personal or even divisive issues and create goodwill toward both the cause and brand, says Justin Kingsley, partner and head of the PR division at Sid Lee.

"People are saying 'We don't have a problem with you getting involved with this cause as long as you're fostering the greater good,'" says Kingsley.

Other brands should be paying attention, says Max Valiquette, managing director, strategy, Bensimon Byrne. Bell now appears to be a corporate champion for mental illness thanks in part to the personal issue having greater traction on social media, he says, adding that people are more likely to know somebody affected directly by the issue.

"When you get into something like bullying, homophobia, or Down syndrome, everybody knows somebody," Valiquette says. "So you can actually make it incredibly personal and I think that's been commensurate with the rise of social media, which has actually allowed people to say this kind of stuff.

"It's easier to get traction on [mental illness] than it would be for an environmental issue, because you could start with a group of people who would have re-blogged or re-tweeted or re-posted anything you said about mental illness simply because they have been personally affected by it."

"Ten years ago if I was doing a campaign it would have been TV and print, and then I would have been at the mercy of the generosity of the media for them to post our ads for free," says Terry Drummond, ECD at Juniper Park, whose agency worked with non-

little" or "a lot."

"It was the first-ever campaign in the fight against homophobia in the province of Quebec and the goal was to scratch the surface," says Marjorie Lapointe-Aubert, web conceper, who came up with the concept for the campaign at Cossette.

The "Really Open" campaign, which ran from March 3 to 31, also featured TV and radio spots in addition to online ads. More than 532,000 people visited the site, spending an average of three minutes and 20 seconds on it. The campaign's Facebook page received 97,000 "likes" and was retweeted 8,836 times.

Valiquette, who believes that brands addressing more personal causes is "an area of growth," points out that while it's easier for people to identify with more personal causes, "it's also certainly easier for brands to be seen as being exploitative. You can't really have a goal for the brand other than to support the initiative. Anything else seems horrendously cheap."

Commercial brands, in general, are still hesitant to throw themselves behind a new-territory issue and they don't want to be seen as boastful, says Tony Piggott, global CEO of JWT Ethos, the CSR branch of JWT. However, he says, conditions in the marketplace are much more compelling for brands looking to step forward. Bell's decision to associate its brand with a misunderstood and stigmatized issue proved that "done with integrity and commitment, and in the right way, the brand will win every time."

In fact, Piggott says brands should treat their social initiatives with the same discipline, insight and creativity they would in marketing their brand or creating a new product or innovation.

"What leading brands do in the future in terms of social leadership, we believe, is going to be as important as what they sell."

approached the bank about the day, they knew it was the right fit, since “bullying is a growing issue facing Canadian youth and one that our clients, employees and shareholders are very concerned about.”

Canada’s Youth Diversity Initiative (Jer’s Vision) also receives corporate backing, though no company has co-branded with the group for its “International Day of Pink.” On April 10, more than 8.5 million people wore pink to celebrate the day, says Thea Belanger, manager of Day of Pink.

UFC fighter Georges St-Pierre, who was bullied as a child, is also fighting against bullies through his Georges St-Pierre Foundation. He doesn’t pretend to be an expert on the cause, says Justin Kingsley, partner and head of the PR division at Sid Lee, who has St-Pierre as a client. Instead, he gets funding from his sponsors and makes sure it’s distributed to organizations that are dedicated to preventing bullying.

Arthur Fleischmann, president and CEO of John St., notes that while anti-bullying is garnering a lot of attention from brands right now, there is a saturation point with most causes.

“Causes related to cancers and the environment have been popular and are seen as ‘already done’ by so many corporations,” says Fleischmann, whose daughter, Carly Fleischmann, is a non-verbal autistic and is involved in raising



Ed Witzke from Family Channel show *What’s Up, Warthogs!*, with Barkers Point Elementary School student Savannah Dorion at a 2011 Stand Up! rally at the school.

awareness for autism (see sidebar). “As mental health becomes a more open and talked about cause, we’ll see more companies support it until it reaches saturation. Bullying is a newer topic with the tragic deaths of Canadian teens [such as Parsons and Todd] and is just starting to be a popular cause for brands to support.”

Andrea Donlan, president and CEO of cause marketing agency Manifest, says that brands seeking to maximize the impact of their corporate citizenship need to be seen as a leading corporate champion for a specific cause. But with the space among many issues being crowded, finding one that is unique and compelling is getting tough, she says. If a company believes a cause fits with its brand, then that company will need to carve out a niche.

“There is virtually no issue without some activity within it,” Donlan says. “So you have to figure out a way to make it ownable, given there are always going to be other players in that space.”

QUEBECOR MEDIA INTRODUCTION



Myra Thompson,
Digital Solutions Director

Vice President, Susan Courtney, Quebecor Media National Sales Office, is pleased to introduce **Myra Thompson**, Digital Solutions Director. In her role, Myra is responsible for guiding strategic digital sales efforts and ensuring multi-brand, turnkey delivery to Quebecor’s clientele.

Myra brings with her a wealth of knowledge with over 20 years of experience in media sales, including newspaper, digital, magazine, flyers, full-motion and event sponsorship.

“Canoe.ca is #1 in Canada for news and information and is just one of the many properties we have under our Quebecor Media umbrella of brands and platforms. We have a unique ability to offer marketers reach and engagement, from Sun Media’s community grass roots, to larger urban cities, with mass reach throughout our Canoe portal, and our fabulous TVA Group – the opportunities can seem endless.

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Digital Solutions Director

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Source: Comscore MediaMetrix, Canoe Network, Unique Visitors, 3-month Avg. March 2013

QUEBECOR
Media

Adopt a cause

BY MEGAN HAYNES



Water.org got a boost from Matt Damon, mental health has an ally in Bell (see p. 22) and a slew of brands have picked up the cancer-fighting torch. But these aren't the only causes worthy of brands' time and spend. Lesser-known organizations in Canada offer unique opportunities for brands to hook up and support their cause (such as saving our neglected wildlife friends like the marmot, pictured). *Strategy* picked a few of them, and asked experts to build a CSR program for a brand they thought would make a good partner. Here's some worthy causes to adopt, and some tips on how to develop your newfound CSR relationship.

CAUSE: HELPING PEOPLE WITH INTELLECTUAL DISABILITIES

With a lot of focus on mental health, it might be a good time for brands to tackle the issue of developmental or intellectual disabilities. Organizations like Ottawa's LiveWorkPlay, Community Living Toronto and Vancouver's Inclusion BC, help people with developmental disabilities live as independently as possible. These organizations offer support for families and individuals; help with job placement, training and education; and act as advocacy groups with the government and public.



Nellie Kim
CD, John St.

Much like "Heather's Picks" and "Staff Picks," Indigo could offer consumers a selection of books specially selected for the organization and promote them in-store and online. The books could provide information, be related to the cause or include stories of people who overcame challenges due to developmental or intellectual disabilities. A portion of each of these purchases could be donated to the local organization and consumers could receive additional bonus rewards for their selections. Consumers could also drop off used books, or purchase new books for the organization in exchange for extra Plum points.

A collection of short stories from individuals who have been helped through the CSR program could be provided upon purchase – perhaps a digital download or free booklet – shedding light on the topic as well as providing first-hand accounts from individuals and the organization.



Alison Leung
marketing director,
foods, Unilever

Helping people with developmental disabilities contribute to communities is about making connections and creating a spark that fuels productivity, so I suggest a utility company, such as Toronto or BC Hydro, to partner with this cause.

The program could include a PR push for the partnership and a mention of the cause on monthly utility statements or the company's website. Consumers could be invited to "overpay" their bills, with the proceeds directed to the organization.

To imbed the belief that those with intellectual disabilities can and should hold jobs, the utility company could employ people with intellectual disabilities (suggested role: help manage the CSR program). That would really be the company putting their money where their mouth is.

CAUSE: AFFORDABLE, LONG-TERM HOUSING

In the post-recessionary budget recovery period, cities like Toronto are cutting programs for long-term affordable housing, giving brands an opportunity to jump into the fray and offset high costs of living for low-income families. Organizations like Ottawa's Harmony House or Calgary's Horizon Housing strive to put people into affordable houses to decrease their dependency on emergency shelters and welfare. They also run other programs that include providing access to job training and parenting support.



Cory Eisentraut
group CD, Cundari

This cause could provide an opportunity for a home improvement retailer, such as Lowe's, and a bank, such as community-focused CIBC, to collectively make a difference. Lowe's could host efficiency seminars and distribute energy-efficient light bulbs, faucets and showerheads. In store, it could take a cue from grocery store food bank donation drives, inviting shoppers to buy an energy-efficient kit to be donated to those families.

CIBC could host personal education sessions on monthly budgeting, savings and even resume and job-search training.

Finally, both companies could help bolster community pride by taking on various (branded) community construction and beautification projects.

Alison Leung

Assisting low-income families would elevate the "heart" of a real estate agency, such as Royal LePage or Re/Max, and align with what they do best – finding homes for people.

Agents could "opt in" to donate a portion of commissions to the chosen cause, then share this on their websites, "for sale" signs or real estate newspaper ads. It could be tiered, so the more you donate, the more prestigious your contributor level – "Cathy Smith, Real Estate Agent and proud Platinum-level contributor to Harmony House," for example.

There could also be fundraising dinners and events. Agents could invite clients to attend, so they could see the social responsibility in action. Who wouldn't appreciate an agent with a good heart that gives back to the community?



CAUSE: CANADIAN CONSERVATION EFFORTS

You don't have to travel halfway across the world to find conservation efforts. The Toronto and Calgary Zoos both have animal re-introduction and rehabilitation programs, including (but not limited to) northern leopard frogs and whooping cranes. Brands looking to take a local spin on conservation efforts could do well to partner with the Zoos' programs.

Nellie Kim

Canadian Tire, with its heavy focus on outdoor activities and lifestyle, could implement a special run of Canadian Tire money featuring animals that are part of the Zoo's re-introduction and rehabilitation program. Each bill could be specific to a particular wildlife species in its natural Canadian environment, and offer a short animal descriptor and information on the conservation program. For a limited time, consumers could receive these specially-printed bills, while special boxes at the point of sale could allow them to donate their Canadian Tire funds to the cause.

Buying relevant merchandise, such as camping equipment and environmentally-conscious products, could be rewarded with bonus money.

Throughout the year, Canadiantire.ca could house info on the program, how to donate, and when to expect the next run of wildlife money.

Cory Eisentraut

Having watched the BP oil spill in the Gulf three years ago, it's not hard to see why Big Oil has a shaky reputation when it comes to the threat toward nature and its animal inhabitants.

To help turn the tide, ExxonMobil's Esso stations could make conservation the main focus of its charitable efforts. In addition to making corporate donations to animal re-introduction and rehabilitation programs, it could donate a percentage of the sales of its highest octane and ethanol-blended gasoline to conservation efforts, while committing to use only non-toxic soaps and rust-inhibitors in its Touchless car washes, as well as exclusively sell propylene glycol antifreeze, a much less toxic option than the standard (and cheaper) ethylene variety. In-store messaging could reaffirm its commitment to the cause, while signage could direct consumers online to learn how they can donate.

This plan would go a long way to making its tiger mascot less ironic.

But wait, there's more! Head to strategyonline.ca to read Eisentraut's CSR plan to pair grocery stores with developmental disability causes, Kim's Facebook grocery list to help low-income families and Leung's suggestion that Ikea leverage Darwin the Monkey for conservation efforts.

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NEXT MEDIA STARS

BY VAL MALONEY

The only constant in today's media biz is change. That's why *strategy* reached out to industry leaders for the seventh straight year to get the goods on their up-and-coming staffers who are putting the latest innovations into action.

From in-home, app-powered hockey goal alarms to campaigns looking to dive into deeper metrics, this year's Next Media Star nominees are working hard to better the industry.

Read about the contenders and keep your eyes peeled for the winner, chosen by the *strategy* Media Agency of the Year jury and announced at the Agency of the Year awards gala this November.

Katey Beaudry crafts a new telco strategy

Curiously, if you're a mobile brand, print is often your go-to medium. The advantage of daily transformation means print is heavily used by mobile telcos to get

noticed by their typical 18-to-49 target demo. So, pressure is always on to stand out from the pack. Wind Mobile won a round in the battle for attention during the peak

Christmas shopping season when it became the first brand to use the Torstar-owned daily newspaper *Metro's* new Splitter ad unit.

Katey Beaudry, communications strategist, M2 Universal, was the lead on the one-day execution, which cut the centre double-page spread of the free paper in half horizontally.

She says the aim was to illustrate the "Don't cut your conversation

short" unlimited phone plan message by literally splitting the page in half upon turning to Wind Mobile's "Chat 'til you drop this holiday" full-page ad.

Being a first-time execution, the biggest issue for the ad, with creative from MacLaren McCann, was making sure everything lined up perfectly before it was cut, says Beaudry.

"We do have a focus in print and newspapers, so you will find Wind Mobile there almost every day during the holiday period," she says. "This was something different from the full- or half-page ads that we telcos had been running."

The result was a 36% overall spike in unique visitors to the Wind Mobile website the day it ran, with the brand noting a 9% increase specifically in Toronto traffic. Beaudry says she hopes the ad unit, which is now available in Toronto, Montreal and Vancouver, will soon be an option in *Metro* newspapers across other markets in the country.



Beaudry started at M2 Universal two years ago after winning a three-month paid internship through the Hugh Dow Award for Media Innovation at Humber College, where she was in the Advertising – Media Sales program.

Advertising appealed to Beaudry mainly because it allowed her to be creative. She made the switch to media after getting a certificate in pre-animation and illustration from Algonquin College in Ottawa. It was a good call, as she was hired as a full-time employee six weeks into the internship, joining the team as a media assistant.

Maggie Fife, director of communications strategies, M2 Universal, says it was clear that

Beaudry was going to be successful. "She had a lot of insights into consumer behaviour that ended up being key in larger communication strategies for (then client) GM. She is wise beyond her years, and is very curious and keen."

Beaudry was promoted to communications strategist at the start of 2012, working on Wind Mobile. She's currently taking on a larger role with the client, and planning out this year's set of attention-getting work to launch in the second half of 2013.

Beaudry also took part in the 2013 Canada Young Lions, partnering with former co-worker Michelle Ho, who is now at MEC.



Rick Kusch scores new beer moments

With its latest campaign around hockey, Budweiser is trying to capture that moment between a scored goal and fans jumping out of their seat, says Rick Kusch, media strategy supervisor and lead on the Budweiser account at UM in Toronto.

Kusch spearheaded the media plan behind Bud's "Red Lights" campaign, the second in a series of hockey-themed spots the beer co. launched during its sponsorship of the Super Bowl.

The Red Light is a portable Wi-Fi-connected

is now taking orders for June shipments.

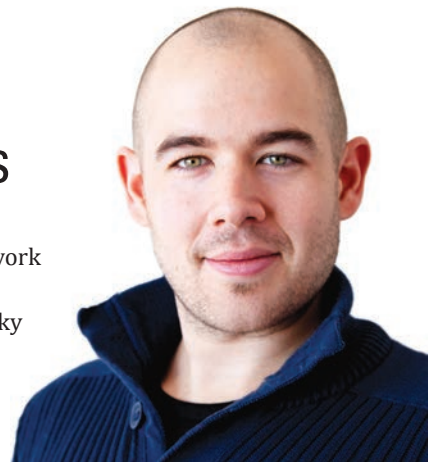
A second piece of the campaign utilizes Bud's sponsorship of *Hockey Night in Canada* on CBC with an on-screen alert "scoring bug" – a red light that appears on TV during a game to notify viewers when a Canadian NHL team scores a goal.

"The brand essence of Budweiser is all about taking a connection or moment and making it better," says Kusch. "That's where the idea of the Red Lights came from. It's about how can we take this time that is already awesome for the

launched new work with the beer brand amid tricky circumstances.

The idea to focus on amateur hockey came about in the brand's 2012 Super Bowl campaign, when its creative agency, Anomaly, suggested it as a solution for Budweiser losing the rights to be the official beer of the NHL.

The 2012 campaign, which UM Canada worked on, filmed two amateur hockey teams given the pro treatment and was set up to go viral



first-ever near real-time follow-up spot to air during the Super Bowl's third quarter. The spot, which captured reactions from the amateur athletes seeing themselves on-screen at a VIP party, was shot at 4 p.m. the day of the Super Bowl and turned around to be shown later in the game.

That game-time excitement is shared by Kusch for his job. He says that he got into media because it was one of the few things he studied at Mohawk College that didn't feel like schoolwork.

"With any job there are going to be times when you're working all hours of the night doing work that you don't really feel like doing," he says. "But working in media, there are also the other times where you wake up in the middle of the night with a great idea, write it down and then a few months later it is part of a campaign that millions of Canadians are seeing."

Up next for Kusch is more work on the Red Lights campaign, with top-secret pieces expected to launch before the end of 2013.



light that can be installed in your living room and goes off every time a fan's favourite team scores. Apparently, this is something all Canadians need, because the website, where fans can buy the product for \$149, crashed from too many visitors after the spot first aired, and the brand

fans and make it better?"

Whether Budweiser could go ahead with a Feb. 3 Super Bowl media plan revolving around the NHL wasn't clear until the lockout ended on Jan. 6. Kusch says the month between was the busiest of his career to date.

But it's not the first time Kusch has

through social media and blogger seeding prior to the big game, says Kusch.

"Before the spot even hit the airwaves during the Super Bowl, it had over one million views on YouTube."

Kusch took the campaign one step further, working with CTV to cut the station's

Amanda De Fields chalks up a digital strategy



Giving consumers a chance to create chalk art without leaving the comfort of their digital device was the concept behind Kraft's execution for Nabob that Amanda De Fields, digital supervisor at MediaVest, pitched to AOL Canada and Huffington Post Canada.

As the first execution of its kind in Canada, the ad featured digital chalk boards on the sides of the sites for visitors to draw on and was meant to promote the launch of Nabob's new Bold Blend and Whole Bean coffees by evoking feelings of indie coffee shops.

The design-it-yourself digital creative was aimed at attracting a new audience of 25- to 54-year-olds with sophisticated coffee tastes. De Fields says the brand is typically thought of as old-fashioned, and the idea behind the launch was to change people's mind about the coffee company.

"Typically Nabob

is really big out West because there is a heritage there, but in the rest of Canada it doesn't really have that spot," she says. "People have a view of the brand as being slightly out of date."

The digital piece also provided a link to the rest of the campaign's creative, which included a street artist creating chalk art on transit ads in cities, including Toronto. TV spots in the campaign also featured chalk drawings, says De Fields.

"Nabob hasn't done tons of digital in the past, so this was a bigger leap for the brand," she says of the interactive chalk-art digital ad. "In the TV spot you see people using the chalk, and this execution was about allowing people to do it themselves."

De Fields, who joined MediaVest in 2010 and works as a digital lead on the Kraft account, handling projects for more than 20 brands from the company, has also led the charge on other Kraft programs. Notable among them was the multi-year "Real Women of Philadelphia" campaign, which had people submit videos for the chance to win \$5,000 and be part of the Philadelphia Cream Cheese's online channel.

She was also behind the launch of an "Oreo Cakesters Sports Zone,"



within the Microsoft Xbox Kinect 360 Experience in Toronto, which included live tournaments and product sampling.

Despite her digital focus (and professed love for online videos), De Fields started her career in traditional media planning after graduating from Sheridan College, and made the jump to digital when she started at MediaVest. She was originally on the creative path after attending a regional arts school, but says she discovered media was the best way to

bring that passion to life through a paying career.

Up next for De Fields is an extension of last year's Mio launch, which got over one million YouTube views for its kick-off commercial last spring. Not bad for a water enhancer gel, which Kraft bravely targeted to men.

Jacquie Albrecht drives metrics forward

Moving beyond click-through rates to meaningful metrics and creating digital ads people actually want to see is what drives Jacquie Albrecht, digital specialist at Jungle Media in Vancouver.

The digital maven recently put both goals into action with a two-stage campaign for

provided when the user clicked and the window rolled back up.

A big part of what made this campaign different was that Albrecht worked with publishers like Postmedia and The Weather Network to integrate coding into the back-end of their sites so it would look like the site is a window when the ad was fully open. Albrecht

whether or not someone visited the website after seeing the ad, even if they didn't click the ad itself. Albrecht says this level of tracking required working with Honda Canada at the national level to ensure they had all the necessary tagging done, and goes beyond analytics available at the brand level in Canada.

"This is an important



area, so Albrecht is happy with that reach.

Since starting at Jungle in 2011, she's made it her personal goal to expand their digital metrics so the shop has a foundation to show off results of innovative work.

"I spent a large amount of time lobbying internally and to clients on the importance of proper tracking," she says. "My role is to push us forward into the digital era without falling behind or getting caught up in dying metrics (click-through rates, for example). It's more than media tactic innovation over here, it's ensuring we have a smooth shift as digital continues to evolve so that we are always ready to jump at the next new opportunity before the rest of the market can."

Albrecht came into her online-focused role after learning the traditional media ropes at DSA Media Network. Not content with only sharing her digital knowledge with her team at work, Albrecht was recently a guest lecturer at Simon Fraser University. **S**



the BC Honda Dealers Association, promoting the 2013 Honda Accord.

Creative by Dare Vancouver and Elvis Communications looked like an ordinary big-box or leader-board ad until users clicked on it and saw an image of the car's window fill the screen, roll down and expose the interior of the Accord. From the user's point of view it looked like they were peering into the car and seeing all of its features. Offers from local dealers were

says it was the first time the publishers allowed access to their back-end site frames.

"Regional advertisers often are unable to create experiences like this because suppliers are not always interested in spending the time required to set it up knowing the restrictions that come with avails and budget," she says.

She also worked with the Association to implement view-through tracking of the ads, so they would be able to tell

step for our success metrics, as year-over-year the number of people clicking on ads is dropping," she says.

Albrecht says users spent an average of two-and-a-half minutes with the window down, interacting with the different features of the car. Of the over one million people who looked at the ad, more than 2,000 expanded it to see the inside of the Accord. The ad targeted the 2.5 million people who live in the Vancouver



Content-driven initiatives boost brand affinity

Branded content and brand integration really aren't new ideas. After all, the original radio 'soap operas' that engaged listeners from the 1920s through the 1950s were paid for by major soap manufacturers. What is new today is that marketers have an almost unlimited selection of distribution channels with which to make their branded content available to consumers.

By 1940, 'soap operas' accounted for about 90% of radio's daytime sponsored broadcast hours. No one is making wild claims about branded content capturing that much of the market today but some of Canada's biggest media brands have backed their belief in its effectiveness as a marketing tool with divisions devoted entirely to the creation of branded content and integration programs.

Branded content is not advertorial or testimonial. It is defined quite succinctly by Forrester Research as "content developed or curated by a brand to provide added consumer value such as entertainment or education. It is designed to build brand consideration and affinity, not sell product or service."

Why is branded content receiving so much attention from the marketing community? We talked to industry experts about the reasons for its effectiveness as well as best practices for getting the best ROI.

Lynn Chambers, Vice-President Custom Content and General Manager Totem,

TC Media, thinks it's because consumers are now more active participants in content creation and also are more apt to tune out advertising and focus on the information or entertainment they want.

"All channels of traditional advertising are being challenged by the consumer's goal to consume what they want, when they want it. Instead of 'pushing' advertising messages to consumers who are skeptical of being 'sold', content marketing is an effective approach because it delivers a non-intrusive advertising message in a way that the consumer is receptive to receiving. It's about communicating without the impression of direct selling, getting the message across in an engaging and relevant way."

Chambers adds, "Branded content can also reach consumers that are less responsive to traditional forms of advertising. That's really the sweet spot where branded content needs to be able to deliver those messages yet feel like the consumer is getting value."

Canada's print, digital and broadcast media brands are sources of inexhaustible supplies of content which draw consumers on a daily, weekly and even hourly basis - so it's only natural that they have become valued partners for marketers seeking branded content and integration programs.



AOL

AOL is a brand company, committed to continuously innovating, growing, and investing in brands and experiences that inform, entertain, and connect the world. The home of a world-class collection of premium brands, AOL creates original content that engages audiences on a local and global scale and helps marketers connect with these audiences through effective and engaging digital advertising solutions.

With offices now in Toronto, Montreal, Calgary and Vancouver, AOL Canada has grown significantly over the past two years. AOL Canada has a collection of world-class online brands that include Moviefone, Autoblog Canada, Autoblog Québec, Spinner.ca, Mapquest, Engadget, StyleList Canada, The Huffington Post Canada (HuffPost Canada), 3 regional editions, Le Huffington Post Québec, The Huffington Post Alberta and The Huffington Post British Columbia and more.



"Branded Content is enabling a shift from awareness to engagement." Brad Cressman, Head of Content, AOL Canada

These media-marketer partnerships work extremely well but do pose challenges for both sides. To ensure that the marketer's needs are met, the program cannot be seen as obvious advertising or they risk alienating consumers. The media brands not only have to make sure that content is free from bias and blatant advertising but they are also faced with the dilemma of drawing the line between editorial and advertising in order to maintain their editorial integrity and the trust of their consumers.

CLEAR DELINEATION BETWEEN EDITORIAL & ADVERTISING

Yuri Machado, senior vice-president, Digital Sales and 3i for Postmedia Network says the media company's integrity is its most important asset, "Clarity, transparency and conciseness makes branded content programs very much worthwhile for our audiences but if we do not keep integrity for pure editorial, unbiased with transparency of where that content is coming from, we then lose our reader, we lose our business. For our audience, when it comes to newspaper brands and Postmedia brands in particular, they engage higher on content. That's why they come to us."

S42

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To create a branded content program, Machado says it is a multilayered process at Postmedia. The first step involves having the editors at the table with the clients to look for an intersection point between the clients' business and the pure editorial that will be running in the paper. The editors create the platform for the conversation but are not involved in creating any of the commercial content, only in the scheduling.

Machado explains, "Let's take the example of mortgages. We sit down in our discovery meeting and our editor of the personal finance section will be at the table. They discuss what's important to Canadians at this point in time around mortgages. It could be the economy and because of that, a variable mortgage is the way to go. Both sides agree on the subject; our editors go away and produce their content on variable mortgages following their stringent journalistic guidelines. All industry competitors are sourced to ensure

TC Media

TC Media is Canada's leading provider of media and marketing activation solutions, employing about 4,000 people and reaching 24 million consumers in Canada through its integrated multiplatform offering that includes print and digital media, the production of magazines, newspapers, books and custom content, mass and personalized marketing, interactive and mobile applications, TV production and door-to-door distribution.

Providing comprehensive and relevant information is a special way to attract, acquire and retain customers. TC Media works with its clients to do this by building rich content that enhances their brands, products and services.

Totem, a division of TC Media, is one of North America's leading branded content agencies. It has been at the forefront of customer engagement for more than a decade creating award-winning magazines, websites, newsletters, videos, mobile applications and social media for major global brands.

TC Media is a brand of Transcontinental Inc. (TSX: TCL.A, TCL.B, TCL.PR.D), which has about 9,500 employees in Canada and the United States, and reported revenues of C\$2.1 billion in 2012. Website www.tc.tc.



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balance and value, not just our partners, and they are not going to show our partners that pure editorial.”

The next step is where the commercial group works with the bank partner to gather as much information that they can for the brand integration side, cautioning the client to make certain that they are selling their expertise, not a product or service.

“We place that content clearly marked beside the pure editorial that the editors have produced. We make sure on the day we’re talking about variable mortgages via our editorial, our partner’s content about leadership runs alongside it,” says Machado.

Like most communication programs today, a branded content program is not limited to one medium. It can appear in print, online or broadcast properties of the media brand as text, photo and video, but then it can also be slingshot out into the social web to engage consumers well beyond the original audience.

THE AMPLIFICATION EFFECT OF THE SOCIAL WEB

Brad Cressman, head of content for AOL Canada, says branded content is enabling the shift from awareness to engagement, which is a much more powerful tool for marketers than purely awareness.

“We’ve done it with brands like Ford and L’Oréal. They provided some great branded content that we plugged into our ecosystem - and the shareability and the amount that their content was used, shared, passed along and interacted with was amplified,” says Cressman.

“If you’re creating a message that is valuable enough for consumers to bring it into their circle of friends and family, to share it, and move it around - it’s true Utopia for a brand because it’s a trusted message from a friend, not a brand.”

But, no matter what format or media components are used in a branded content program, it is the quality and integrity of the content that draw the audience.

IT’S ALL ABOUT THE CONTENT

Jeff Peeler, President and Executive in Charge of Brand Integration at Frantic Films, says, “It’s content first if you’re doing a branded content program. You want people to lean forward and seek you out and engage with your piece of content. It’s pull versus push advertising. The pull is the content. They’re coming for content and not for advertising - and we can’t lose sight of that. That doesn’t mean we can’t embed marketing messages or brand messages or products, but they have to be done with stories first and foremost. That’s the key,” Peeler says.

“Even if you never mention anything about your brand or product in the content, if you’re bringing the content to them, then you’re connected to it. In this world of DVRs and people skipping commercials and media clutter, if you can connect more fully and engage people more deeply into content, you have a deeper relationship with them.”

There are many variants of branded content and brand integration within the industry with names such as branded entertainment, brand storytelling, advertiser funded programming, and branded channel but one of the earliest terms is product placement.

PRODUCT PLACEMENT

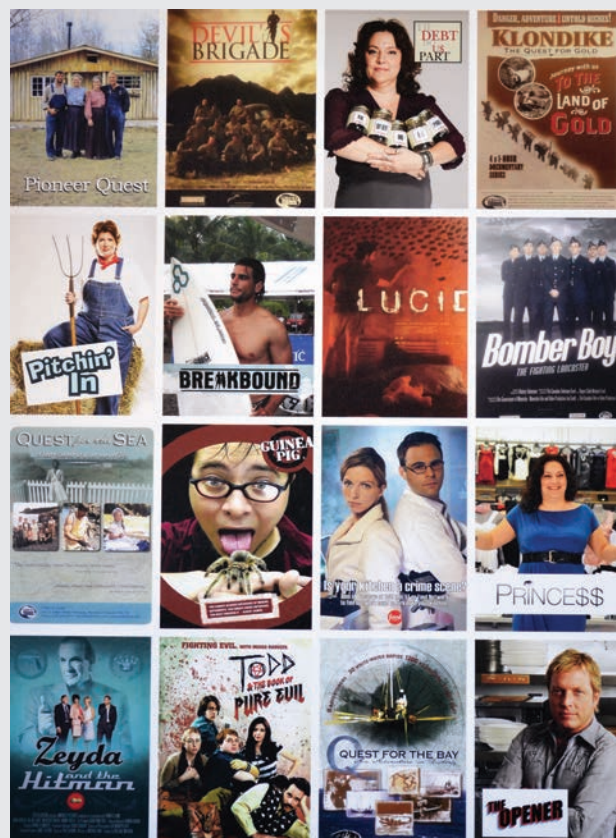
One of the most memorable product placement executions was the use of Reese’s Pieces in the 1982 Spielberg film, E.T. More recently, last year’s blockbuster Skyfall featured roughly 18 different brand placements including a breakthrough scene

Frantic Films

Since its inception, Frantic Films has had a reputation for creating outstanding programming for a global audience. In addition to its success in Canada and the US, Frantic’s award-winning series, features and documentaries have been sold to more than 180 countries worldwide.

From the long-running Gemini Award-winning lifestyle series *Til Debt Do Us Part* to the highly-rated extreme science series *Guinea Pig* to the popular foodie series, *Pitchin’ In* and *The Opener*, Frantic continues to produce high-quality, innovative programs in the factual and lifestyle world. Its programs have set numerous ratings records and established it as a leading producer and innovator for HGTV, Slice, Food, Discovery Channel, History Television, CBC, Global and CTV, among others.

In the realm of branded content and brand integration, Frantic is able to offer almost 20 years of experience collaborating with brands to tell stories and ensure the right story is told to the right audience. Frantic has developed and produced content for international brands such as Cadbury-Kraft, Coca-Cola and Huggies.



Frantic’s credits includes factual series, scripted television and feature films.

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of 007 drinking a Heineken beer rather than one of his famous 'shaken-not-stirred' vodka martinis.

Those epic opportunities come down more to luck than planning says Jason Silver, president of FTWK Agency, although sometimes a brand can get linked into several seasons of a TV program.

Silver says, "For example Tylenol, we put into a series called Good Dog on HBO Canada and we had front and centre placement. In the first season the main character's assistant brought it to him because he had a terrible headache and was shaking the bottle saying, "Tylenol, Tylenol." Because we created that association so early on in season one, the Tylenol brand carried through the rest of season two."

The Global Product Placement Spending Forecast 2012-2016 put out by US-based research company PQ Media estimated worldwide product placement spending to be US\$8.25 billion in 2012 and project that figure to nearly double by 2016.

This resurgence in product placement activity, says Silver, is likely because consumers are cutting the cord. They still are watching television, but rather than via satellite or cable, they're viewing online: "By the end of this year 380,000 Canadian households will have cancelled their TV subscriptions in favour of online offerings, according to a study from the Convergence Consulting Group Ltd. Now viewers are not stuck to TV at normal traditional times. They consume their media and content in different ways, whether through their iPad or Netflix or even online viewing from broadcasters."

There is a great deal of television and film production going on in Canada, says Silver, which means there are numerous opportunities for Canadian brands to get involved, with film or original programming from one of our major broadcasters or Netflix or HBO Canada.

"With a property such as Flashpoint, for a couple of seasons you are able to integrate products into that show but you're also getting exposure over several channels of distribution, including online. It first aired on CTV and then aired on Netflix."

GETTING MEASURABLE RESULTS

Gaye McDonald, director of Marketing for CBC, points to the pubcaster's successful integration program with Ford as an example of how to target consumers while also making a relevant connection between content and a brand – and then being able to measure it.

"During this season's Dragons' Den we partnered with Ford Canada and created the Ford Fusion: Game Changer campaign where three of our sought after Dragons – Jim Treliving, Bruce Croxon and David Chilton – revisited past pitchers whose ideas fit with the message of the Fusion's 'Pay-it-forward' campaign. The Dragons debated the pitches within the broadcast, and drove viewers to the Dragons' Den website for a deeper dive into where the past pitchers are now," says McDonald.

"We were able to integrate the Fusion and its attributes into Dragons' Den in a way that made sense not only for Fusion's campaign, but also to its target audience of "young entrepreneurs," which is clearly in line with the premise of Dragons' Den." The result, Ford saw significant lift in intent to purchase.

Branded content and integration initiatives can be targeted by behaviour, interests, or passions and are most effective when they are targeted to a specific demographic, says Lynn Chambers of TC Media.

FTWK Agency

Since 2003, FTWK AGENCY has been placing products strategically in major motion pictures and popular television series to increase the visibility of hundreds of brands—so much so that production teams across Canada, in Hollywood, and around the world now consider FTWK their go-to product placement providers.

With each contract, FTWK guarantees a minimum quota of product placements and hands-on support. The company scours scores of scripts daily looking for appropriate moments when product placement can be used organically in scenes and dialogue. When matches are found, connections between advertisers and production companies are established so they can create on-screen relationships that benefit all concerned.

FTWK is in the enviable position of enjoying relationships with key motion picture and television production decision-makers. FTWK's connections provide abundant opportunities for product placement and outreach. Bi-lingual (English and French Canadian) placement is an option, too.



FTWK client Tylenol product placement in HBO Canada Series *Good Dog*

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Postmedia Network Inc. is the largest publisher by circulation of paid English-language daily newspapers in Canada, and represents the most-respected media brands across the country. Reaching over 9 million Canadians every week, its print, web, tablet and mobile properties connect with readers and offer advertisers integrated solutions to effectively reach their target audience.

Postmedia is focused on delivering great experiences for both audiences and advertisers across all four platforms as it continues to build reader engagement by creating seamless content integration and providing comprehensive data-analysis and optimization.

Yuri Machado, SVP Digital Sales and 3i, has been trailblazing Postmedia's branded content initiative. His 3i team has built and executed a number of custom-tailored programs for clients from financial services to energy resources. This dynamic group continues to drive the business forward and explore new ways to strategically bring clients and audiences together.

Postmedia is the modern media company.



Postmedia builds ground-up solutions across all platforms that work to achieve marketing objectives. Every 3i Solution is custom-tailored to meet specific needs and goals and maximize the combined strength of Postmedia's brands and the clients.

"Knowing the trigger points of what the needs are of certain groups coupled with how the marketer can enhance their experience is what the content needs to be built around," says Chambers. "CAA's content initiative has been built to connect with members who are keen to learn more about driving safety, cars and travel. All demographics are receptive to branded content, as long as it's relevant to them."

When it comes to measurement, Chambers says programs should be evaluated around four key areas – engagement, content effectiveness, customer impact and sales. Depending on the objectives, metrics should be designed to measure the content initiative's success against them. Some typical metrics that can be applied are brand awareness, leads generated and conversation rates.

CBC's McDonald, says the company provides metrics to clients based on audiences, site visitors and participants in programs.

"From an efficacy standpoint, some advertisers have developed their own metrics and evaluation systems based on proprietary insights," says

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McDonald. "There are a few advanced branded entertainment properties which provide the extraordinary Holy Grail measurement tool of actual product sales through 'real time selling' by driving in to store 'next day' for product sale or to online offerings for immediate purchase."

DRIVING CONSUMERS TO CUSTOM CONTENT

An often overlooked part of branded content and integration is that, as with all other marketing communications programs, the leveraging of other media options will improve likelihood of success.

The advice that Brad Cressman of AOL has for marketers is, "Get out of the field of dreams mentality, that 'if you build it, they will come'. Get your message out there creatively using new mediums and leverage media to get people to your content or bring your content to them.

"There's a lot of talk about these branded content and custom integrations – they're fabulous and a great tool, but advertisers can't forget the other side – utilize best practices in media to get eyeballs to this content."

CBC

CBC/Radio-Canada is Canada's national public broadcaster, one of its largest cultural institutions, and one of Canada's most influential brands. An award-winning industry leader in the creation and execution of branded entertainment and marketing, in March 2013, CBC announced the creation of the Branded Entertainment Development Initiative: a unique opportunity for marketers and independent producers interested in collaborating on CBC's daytime programming schedule.

Managed and developed through a combined effort of CBC's Studio & Unscripted team and the CBC Revenue Group Client Marketing department, it provides the chance to be part of the creation and development of new daytime programs that incorporate strategic partnerships with outside brands, in an effort to create opportunities that go beyond traditional broadcast avenues.



The Ford Fusion Game Changer on CBC's *Dragons' Den*

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BCON Expo

The first ever branded content meet up - plus upfronts - for brands and content producers took place in Toronto last month. Here's who furthered deals and inspired new ideas.



Clockwise from left: Ian Wright from Tapestry; Teena Poirier of the *Globe and Mail*; Jeff Peeler, Frantic Films president and BCON Expo co-chair; Capital C founder & CEO Tony Chapman.



Clockwise from left: Michael Grier of Totem Brand Stories; Chris Unwin of Free Agency; Tribal DDB's Dino Demopoulos; Barry Krause of Suite; Bulldog Digital Media's John Petrocelli; Kia Canada's Robert Staffieri.



Sunni Boot, ZenithOptimedia CEO and BCON Expo co-chair; Robin Neufeld, Gaye McDonald and Jennifer Dettman announce a new branded entertainment development initiative at the CBC upfront; Yuri Machado presents at the Postmedia Network upfront; strategy executive publisher Russell Goldstein.



Clockwise from bottom left: PepsiCo's Robb Hadley; Michelle McIlmoyle from McDonald's Canada; Sean Buckley from Buck Productions; Lauren Richards of Pollin8 Communication Consulting; MediaLink's Xavier Kochhar; John Young of Temple Street Productions; L'Oréal Canada's Marie-Josée Lamothe.



Bell Media's Mary Kreuk; Ann-Marie Spurr, chef Lynn Crawford, Leslie Merklinger and Katherine Podgorski from Shaw Media; Discovery Channel's Peter Gibson and Andrew Burnstein from Castlewood Productions; *strategy* executive editor Mary Maddever unveils the BCON Xchange online branded content platform and project database.



Clockwise from left: The cast of *The Social*, Melissa Grelo, Lainey Lui, Cynthia Loyst and Traci Melchor, give a sneak peek of the upcoming talk show at the Bell upfront; Matt Di Paola from Critical Mass; Nissan Canada's Neal Bouwmeester.

Earning trust: CSR is the new sink or swim factor

BY SHANE GRANT

The world is a much different place than it was 20, 10 or even five years ago. Economic and other global forces are pushing us all to re-examine how we live. As a global community, we are much more conscious of the impact of our actions as we witness the results: heat waves, droughts, extreme weather events, food shortages. This raises the question, "What kind of world are we leaving behind for the next generation?"

In response to these global issues, consumers demand more from brands.

We are all looking beyond the benefits and purpose of a brand to its character. How is the product made? What is the impact of that process on the environment and the people who make it? What impact does that product have on society?

In fact, 77% of Canadians are concerned about global warming and climate change, and 87% care whether or not a business is socially responsible, according to a 2009 report by the Natural Marketing Institute. Investors are looking at environmental, social and governance practices, and CSR is emerging as a key element in employee engagement.

So what does this mean for marketers? We know that consumers' trust doubles

with knowledge of a company's sustainability initiatives. So to continue growing our business, we must continue to earn trust.

At Coca-Cola, the very nature of our products and processes touch a number of global issues such as climate change, water use and energy



PHOTO BY @NATUREPL.COM / STEVEN KAZLOWSKI / WWF-CANON

conservation. We believe our business is as strong as the communities in which we operate, and we have developed ambitious goals to improve our environmental performance.

Partnerships are one way we have made progress, and one of our best is with World Wildlife Fund (WWF). After a number of years working with WWF on key environmental initiatives – ranging from polar bear to freshwater conservation – we decided to take our commitment to a new level and launched "Arctic Home" in 2011 (see p. 25).

It is a five-year commitment to raise awareness and funds for the Last Ice Area and help ensure a place for polar bears to thrive for generations to come. The polar bear has long been an icon in Coca-Cola advertising, so of course these magnificent animals, and those that share their habitat, mean a lot to our company.

Because consumers around the world hold a strong connection between Coca-Cola and polar bears, it was a natural fit for us to partner with WWF, which has a very forward-looking program regarding polar bear conservation. Our strength is in our brand and marketing, so we can leverage our resources to expand awareness and funding for WWF efforts.

In its first year, Coca-Cola, with help from Canadians, donated more than \$2 million to WWF to conserve the polar bears' habitat.

We also saw improvements in reputation and awareness. Our trust score grew by four points in 2011. Awareness of our partnership with WWF and our overall environmental initiatives doubled after launching Arctic Home.

For our second year, we added a consumer-experiential program and additional fundraising through sales of specially marked packs. So far we've recorded more than 9,500 pledges by consumers to make changes in their lives to conserve energy, reduce water use or cut down on carbon emissions.

By using our most powerful marketing touchpoints and providing ways for people to become actively engaged, we can all be part of the solution.

Ambitious goals may seem impossible as individuals, but are achievable when we work in partnership. We believe strongly that we can do extraordinary things as part of doing business. We know we have a long way to go, but hope that with continued awareness and action, we truly will make a difference.



SHANE GRANT is VP of the sparkling beverage business unit at Coca-Cola. For more on Arctic Home and the work that Coca-Cola is doing with WWF, go to Livepositively.ca.

What's the purpose of your CSR?

BY MARC STOIBER

I've consulted on sustainability for eight years now. In that short time, I've seen the movement mature at hyper-speed.

I remember the dot-com-like frenzy to create green brands sparked by Al Gore's hockey stick climate change graph, and the day Walmart made it okay for mainstream companies to adopt eco-efficiency. I remember the dark ages, when recession wiped sustainability off the boardroom table. But I'm happy to say, in the last two years, I've seen corporate green grow into adulthood, inching closer to becoming business as usual.

Today, renewable energy is, in many markets, reaching parity in pricing with fossil fuels. Green buildings, recycled materials, corporate eco-efficiency and eco-innovation are all par for the course.

What I haven't seen, however, is consistency in the way brands leverage their green attributes.

On one hand, you have companies like Adidas. Being German, Adidas is well-versed in sustainability and a leader in the field. But being German, they're also understated about the whole thing, largely refusing to brand its green innovation. The result: a big brand differentiator left on the table.



MARC STOIBER is a Vancouver-based creative strategist/consultant who helps future-proof brands.

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Marcstoiber.com

On the other hand, you have companies like BP. Remember "Beyond Petroleum"? I believe this still stands as the single most awesomely overstated green brand promise I have ever seen. Prove me wrong.

In the middle, there's the rest of us – companies

that believe CSR is not just an option anymore, but wonder how to best turn it into a meaningful brand differentiator.

Here's how.

Ask yourself, "Why do you exist?"

In his now-ubiquitous TED talk, "How Great Leaders Inspire Action," Simon Sinek describes how great movements always start with an understanding of why they exist. No, this doesn't mean "to serve the customer" or "to make people smile." It means really understanding your deep-down core purpose. Why. You. Exist.

Assuming you've done the painful self-examination and discovered your reason for being, this revelation undoubtedly showed its worth – guiding everything from the sort of products you innovate to the people that you hire.

It should also determine the way you brand your green.

Let's say you run a bank's CSR program.

volunteering program? The second is the only one that reinforces your straight-talk brand. It's a reason to believe your brand walks the talk, and gives consumers who believe in straight talk another reason to bank with you.

If this sounds like something that should be apparent to all brand managers, take a look around. How many have CSR initiatives that reinforce their brand promise? Not many.

Now look at the number of startups that have CSR baked right into their brand. (Buy a pair of Toms Shoes, and Toms gives a pair to someone in need, for example.) A much higher number.

That so many established brands haven't figured out how to align their purpose with their CSR, and so many startups have CSR baked into their brand, should be an indicator that this could be a signpost for the future.



Your brand is built on straight talk. It's up to you to figure out which of your many CSR initiatives to attach to your brand. Is it the charity run you host each year? Your partnership with a "transparency in banking" initiative? Or an employee

So, if you're still staring at the whiteboard, wondering how to leverage your CSR, take a look a bit further back. It could pay to revisit your brand's purpose first.

PHOTO BY WONDERLANE



When *strategy* asked TAXI2 to design the back page of this corporate social responsibility issue, the agency's CD Jeff MacEachern decided to enlist the help of their friends at Covenant House, Canada's largest agency for homeless youth. They have a phenomenal arts program, and he figured these budding young artists could use a little industry exposure. To learn more, visit CovenantHouseToronto.ca.

Artists: "H" by Jamal, age 17; "O" by Shawn, age 22; "P" by Keesha, age 16; "E" by Sarita, age 18



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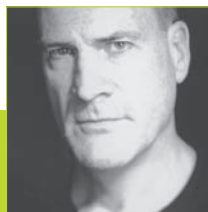


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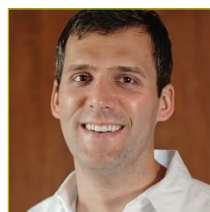
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