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ATOMIC CREATIVITY AS INNOVATION & CONTENT COLLIDE McDONALD'S STANDS OUT

CONNECTING HOW CANADA'S MARKETERS ARE ENGAGING THE WIRED CONSUMER JUNE 2013 • \$6.95



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AToMiC Awards

From ultimate transparency to extreme personalization, this year's winners are spot-on when it comes to technology, media, innovation and content



Made in Canada

What's the advantage of being the Canadian arm of a global marketing organization? Unilever, Volkswagen and PepsiCo weigh in



Molson's beer cheerleader

Meet the woman who is battling category decline by taking the beer co to new places (and flavours)

4 Editorial Making a splash in the post-advertising world 8 Upfront Where to spot Canadians at Cannes, what's sizzling and fizzling in marketing, and how to tackle ethical sourcing 12 The country's top ad ideas as curated by Cannes vets 34 Canada's emerging indies Meet the new(ish) kids on the agency block 36 The next generation of consumer involvement is all about the easy ask and scaring the pants off people 38 Roots turns 40 and we map its long, sometimes strange, journey to Canadian icon status 40 Forum Taxi's Frazer Jelleyman on why the need for creativity has never been greater, and Campbell's Mark Childs on the next generation of innovative marketers 42 Back page Swim's Nancy Vonk and Janet Kestin show what agencies and clients really hear



ON THE COVER

The worlds of marketing and media are, well, a little crazy these days. There are so many ways to reach people, so many mediums to use and so many elements to integrate, it's a wonder we ever get anything done. The creative work in Canada this year has shown that we're actually rather adept at juggling it all, using innovative tech and new media approaches, often under tight budgets. U.K.-based artist Arthur Chiverton illustrated this point with a cover image that says, "Yes, there's a lot going on. And yes, we've got this."

Post-advertising: Brands need to be more interesting



he things that fall under the marketing remit now extend far beyond advertising. Apps, reality show competitions, faked murder scenes: all brought to you by brands.

A lot of the new marketing forms require more audience effort – ads that are created and passed along by consumers, participation in elaborate pranks (or the viral video thereof) and techie tasks involving scanning things. Given how little free time most people have, complex missions need to be very rewarding. But like any other type of content, if you're interested, you'll make time.

Just like the TV industry, marketing is adapting to consumers calling the shots, scheduling their own media lineup and timing. Yet, as networks respond to a



viewer battlefield with a seemingly endless stream of programming choice, TV is having a renaissance, with the likes of *Game of Thrones* bringing back water-cooler chatter and a new version of appointment viewing. When the consumer has more choice, you have to work harder to earn their attention.

Moving beyond the interruptive model of mass media advertising to the engagement mode of the newer marketing efforts requires brutal honesty about how fascinating your brand content really is. That reality check requires a post-advertising mindset. Rather than lifestyle-aspirational talking-at-you marketing, brands must say something of substance, and ideally, something the consumer is actually interested in. Ethical sourcing, for instance, is very much a consumer concern right now (p. 10), as is corporations' overall social responsibility.

McDonald's "Our Food. Your Questions." is startlingly bold in that department, and won Grand Prix at this year's AToMiC Awards, which recognize work that challenges the

status quo (p. 14). McDonald's created a global first when it responded to consumer concerns with full disclosure on its practices. This program ups the transparency ante by taking the borders off what an organization is willing to share. Rather than a handful of generic and neatly packaged responses, it has directly answered 20,000 questions, and continues to do so. Since you can't turn it on and off, the cost of transparency is a dedicated community-management team. And in a rather key distinction, this is not deemed a campaign. It's a platform.

Molson Coors' VP of beer reverence (p. 31) is another marketing innovation where consumer interests triggered a radically different approach. With overall beer sales down due to wine and other beverage competition, big beer cos are realizing that the old focus on direct competitors isn't working. Molson Coors is pioneering a new strategy of expanding perception of when and how to serve beer. Tapping the foodie trend and stealing a page from wine's playbook, a big focus is on food pairings, working with mixologists and chefs and producing a lot of topical content.

These kinds of programs require ongoing curation, more marketing fluidity, more partner collaboration, more speed and more trust than ever before. And more creativity. Turns out Canada is rather good at it. This issue rounds up some of the best.

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

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The risk of playing it safe

he corporate world is entering a tricky time. Digital technology has advanced to the point where we can measure almost anything, and Big Data appears to hold the answers. We just need to work hard to collect enough key customer-behaviour information, hire a brilliant analytics team and watch opportunity present itself.

I'm kidding, of course, but here's where I take issue: both business and marketing innovation tend to be managed more as a process of delivering continuous improvement and incremental benefit instead of aiming to deliver a



step change. In this persistently challenging economic environment, we tend to take comfort in knowing our bearings, trusting our instruments and investing in what we know has worked in the past.

Take Hollywood, the ultimate creative risk-taker. There are no fewer than 17 blockbuster films bowing this summer. All of them contain tried and tested characters, plus hundreds of millions in investment and promotion behind them. Sounds like excellent risk mitigation, but here's the problem – no more than seven films last year hit the threshold required for blockbuster success. Odds are that come winter, there will be a bunch of out-of-work L.A. execs who

got axed for playing it safe creatively.

I'm all for making informed choices supported by detailed research and data, but there's a vital question we must ask ourselves as we count down the onset of the programmatic marketing decision-making era: where will the game-changing ideas come from?

Three years ago we first decided to publish this Cannes Special Edition magazine for over 45,000 *Globe and Mail* readers nationwide, many of whom influence corporate decision-making, but are not fully exposed to the power of Canada's creative community. This is our showcase for you and, like your favourite beer, this work is brewed locally in Canada for Canadian clients, just like you. To be sure, all of the campaigns you see amongst *strategy*'s AToMiC Award winners are cutting-edge, but some are simply game-changing. And this is where it gets interesting. You start to realize that true innovation starts with an original creative idea. And, it's only when that creative idea is embraced and unleashed by the full resources of a company that you can begin to understand where it can take your business.

Enjoy the read. We think it will be well worth your time getting to know some of this country's finest examples of creative-driven innovation.

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

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MEDIA



MEET THE NEW BEER STORE

By Matthew Chung



he Beer Store is testing out new formats at four pilot locations in Toronto and Oakville.

Alongside a new name (Beer Store – without the "The"), the test stores, by Toronto-based design agency Jackman, reopened with the new look on May 7 under the slogan "Meet Beer," with new colours, employee uniforms and a graphic-wall application that resembles a chalkboard, which lists available beer brands. There are no immediate plans to roll out the redesign to all of its 446 locations, though it is a possibility if the pilots are successful.



ANDREA RANDOLPH, VP RETAIL, ON THE COMPANY'S REBRANDING

What are the key new features in these pilot stores? [We] received feedback that people wanted to combine the Beer Store selection and efficient service with a more inviting shopping environment.

What people traditionally called "the beer wall" was difficult to read. [So] two of the stores have touch-screen displays with pricing and product information as well as inventory availability. [One location] is a self-serve store, where you can walk through the aisles with a shopping cart.

There are a lot more coolers in these stores, so customers are seeing a lot more brands. There's a seasonal cooler that [will] change every couple of months that gives an opportunity to profile more product that brewers identify as appropriate for the season.

We have tasting programs in our pilot stores and some other select stores. Some of the key messaging is around [food] pairing, so right now it's "Burgers Meet Beer."

What trends have you noticed in the alcohol marketing space?

People are expanding their appreciation for all kinds of beer, wines and spirits. They are interested in how the category fits in entertaining, and we wanted to get involved in that space. On our website we have a whole entertainment area where we have recipes and glassware and food-pairing suggestions. We want to make sure that people recognize that beer is a great solution for entertaining, [as well as] non-traditional occasions.

Head to Strategyonline.ca to read more.

ARE YOU TALKIN' TO ME?

By Val Maloney

Marketers with their ears to the ground are picking up on a new trend in advertising. Using special tones like those available through apps MiiScan or Shazam to connect with smartphones during radio and TV spots, they can give consumers the ability to get coupons or purchase items as the ad plays.

Kal Juman, SVP business development at Toronto-based MiiScan, which recently launched



and has partnered with agencies like Havas and Ogilvy, as well as Microsoft, explains that his company embeds tones into audio ads, which launch the app when they

are picked up by a smartphone.

"You see something on TV, click and are engaged, click again and save through a coupon and then are able to buy it," he says.

Though consumer engagement with the technology is still relatively low in Canada, Juman says MiiScan's strategy is to promote it through the company's clients.

"The Canadian market is untapped and I think there is a lot of potential but it really depends on how advertisers use it," he says. "Within the next 12 to 18 months, millions of Canadians will get the MiiScan technology on their phones as they update their existing [branded] apps."

Mavis Huntley, head of integrated production at John St., says the agency has looked into creating campaigns using Shazam, but adds she doesn't think hardware capabilities on mobile devices are developed enough for the spots to get a wide reach just yet.

"The next couple iterations of hardware should get us to the point where we will see major pick up for it," she says.

When it comes to the tech in Canada, Shazam was used by The Bay this past holiday season, with the retailer running a different ad each day that connected users to a deal.

SPOTTING CANADIANS AT CANNES

By Megan Haynes

Want to know where you're sure to find Canucks at this year's Cannes Lions International Festival of Creativity? Here's a handy guide:

THE SESSIONS

Can you hear me now? To learn how to be a better listener, on Monday, June 17, people can participate in a radical workshop with the founders of Toronto-based consultancy Swim and former chief creative officers at Ogilvy & Mather, Janet Kestin and Nancy Vonk. Your business (and life) partners may thank you for it. Higher learning opp: $\star \star \star \star$ Schmoozability: $\star \star \star$

On Wednesday, June 19, McDonald's chief marketing officer Joel Yashinsky and Toronto-based Tribal DDB's managing director Andrew McCartney talk about the risks (and rewards) of embracing technology to open up the billion-dollar company to public scrutiny.

Higher learning opp: $\star \star \star \star$

On Thursday, June 20, The Globe and Mail presents Cirque du Soleil's president and CEO Daniel Lamarre and Montreal-based Sid Lee's chair and chief strategist Bertrand Cesvet, talking about the collision of entertainment, technology and brands. Higher learning opp: $\star \star \star \star$



THE PARTY

The Globe and Mail's Canadian party on June 20 at the Plage Vegaluna (in front of the InterContinental) at 7:00 p.m, will be the Canadian Who's Who of Cannes. This exclusive party is for Canucks only, so be sure you get a wristband (which is made of counterfeitproof metal). Expect plenty of Canadian beer, networking and Cirgue du Soleil acrobats Hangover guarantee: $\star \star \star$

Schmoozability: $\star \star$ $\star \star$

THE RESTAURANT

Wander into Le Jade on Rue Pasteur if you crave Asian food (instead of French). While you're waiting, check out the mass of business cards shoved between the glass top and the table to see the world-wide folks who've come before you (and of course, add one of your own).

Tasty Treats: $\star \star \star \star$ Schmoozability: $\star \star$ Hangover guarantee: \star

Jonesing for your double double and donut? Fear not: Coffee & Cookies, on Square Mérimée, has you covered. Just a short walk away from the Palais Club, the little shop carries your café staples like coffee, bagels and pastries - and, of course, donuts. Tasty treats: $\star \star \star \star \star$

AFTER-HOURS

Unless you're a total Cannes noob, you've probably heard of the Gutter Bar (and maybe even had a drink or six there). Known during the rest of the year as 72 Croisette, the Gutter Bar is where the folks of ad land converge after a long day of mingling. Hangover guarantee: $\star \star \star \star \star$ Schmoozability (if you can remember in the morning): \star

SIZZLING (AND FIZZLING) TRENDS

It's hard to navigate the ever-evolving marketing trends. Jason Dubroy, VP managing director at DDB's Torontobased shopper marketing agency, media maven Lauren Richards, founder of Toronto-based consultancy Pollin8

> and creative guru Zak Mroueh, CEO of Toronto agency Zulu Alpha Kilo, share their thoughts on what's hot and not. MH

HOT

One-stop meal shopping:

It's all about in-store meal solutions, Dubroy says, which Unilever's Knorr's "What's for Dinner" campaign did pairing all ingredients (including non-Unilever products, like meat) next to recipe cards in a single display.



place to advertise. With so many distractions, where

else do you have a captive audience than when people are driving alone in the car?

Hyper speed: Brands are getting nimble to stay relevant by putting out ads directly tied to newsy events, says Mroueh, like Oreo's Super Bowl blackout ad or Workopolis' print-based cartoons that play off the day's news.

Donuts: Every major city in Canada now boasts at least one gourmet donut shop, and with Food Network's Donut Showdown, Dubroy says it's moved into the mainstream.

Square corners: Who knew rounded corners are easier on the eyes. Hard edges in stores make us avert our eyes. Dubroy says, because as kids we're conditioned to avoid

Facebook: More than 1.5 million Canadians disconnected from Facebook as of April, while new social properties continue to pop up, intensifying competition.

QR codes: Everyone is touting the (continued) death watch of QR codes, says Mroueh. First, you have to hope people have a QR reader, then they have to take the time to try and scan, and *then* still feel engaged enough to read the content. You lost us at "take the time....'



Cupcakes: This town is only big enough for one deliciously sweet treat.

NOT

EXPLORING ETHICAL SOURCING

By Megan Haynes

In light of the April tragedy in Bangladesh, where a factory that produced clothes for Joe Fresh and H&M collapsed, killing more than 1,000 people, is it time companies make ethical sourcing a bigger brand priority? A few industry insiders weigh in.

How should brands respond to concerns over ethical sourcing? "It's an opportunity," says Tony Pigott, global CEO, JWT Ethos, a Toronto-based agency dedicated to social change and corporate social responsibility. Through research, they've found that consumers want brands to be leaders in ethical behavior – be it through eco-friendly lines or ethically-sourced products – but consumer confidence in brands' actions is lacking, he says.

He calls the tragedy in Bangladesh a watershed moment, and in our increasingly transparent world, something brands should be wary of ignoring.

"I think there will be growing consciousness on the part of consumers [about] the implications of their actions, that they're supporting a system or a company

by buying its product,"

adds Andy Macaulay,

chairman of Toronto-

online movement that

encourages consumers to hold business

based agency Union

and co-founder of Citizen Capitalism, an



Joe Fresh (above) and H&M (top right) were at the centre of the issue after a factory collapsed in April in Bangladesh, and both brands have since signed an accord to protect Bangladeshi workers. and governments accountable for their actions. "The reality is that we as customers, investors and employees have the ability to look deeply into the business practices of brands in a way that we didn't 10 years ago."

Because these tragedies occur on the world stage and transparency (whether voluntary or from internet leaks by the likes of hacktivist groups like Anonymous) allows people to peer into the ethical behaviour of brands, consumers will start demanding change with their wallets, Macaulay says.

This opens the door for brands to take a stand and to sort out procurement-line issues through ensuring proper pay and safe working conditions, says Pigott.

How quickly do brands need to act in light of the tragedy? It's not going to happen overnight, Pigott says. "I don't think it's a case of brands turning around in 48 hours and suddenly changing their whole procurement



and supply chain, but [brands can] talk about what they're committed to and eventually find product lines that serve that [ethical procurement

function]." So long as the long-term solutions are clearly laid out through a brand promise, which is eventually fulfilled, people will give a company leeway to make organizational changes, he adds.

People are skeptical, of course. The green movement proved that simply calling a product "eco-friendly" didn't actually make it so – so what's to prevent a lot of lip-service to ethically procured products? Tony Chapman, founder and CEO of Toronto agency Capital C, floats the idea of a special designation by an independent third party (which to the best of his knowledge doesn't yet exist), which implies stronger oversight over procurement processes, such as with fair trade or health-check symbols, for the ethicallyproduced set.

With local food a hot and growing trend, should brands also consider bringing more production home?

Chapman says that would lead to increased costs, and "Made in Canada" isn't magnetic enough to convince consumers to shell out more money for a product they can get elsewhere. The bigger demand, experts say, will be for ethically-sourced products and a safe supply chain, rather than local production.

And it could have a potentially negative effect on other economies, possibly stripping nations of millions of jobs. "The Bangladesh government has emphasized they're terribly concerned there is going to be a flight away from Bangladesh," Pigott says. "I think it's important we do it properly rather than abandon these segments of the economy."

Canada's Young Lions & Young Marketers: Your big moment has arrived

The Globe and Mail wishes the best of luck to all our Gold award-winning Young Lions and Young Marketers at the 2013 Cannes Lions International Festival of Creativity. These young thinkers will represent Canada at the world's greatest celebration of creative communications, June 16 to 22. Good luck on your journey to victory in Cannes.

Young Lions

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Young Marketers

Sahar Jamal Reckitt Benckiser & Michelle Yee TELUS

We'd also like to thank the following committed industry professionals who took time from their busy schedules to chair, moderate and judge The Globe's Young Lions and Young Marketers competitions.

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We couldn't have done it without their dedication and valuable insights.

And we wish very good luck to all the Canadian agencies and talent going to Cannes to do us proud on the world stage. You're not among the best; you are the best.

Follow their progress and the highlights at www.globelink.ca/cannes









Canada's top ad ideas: curated

It's been an interesting (and creative) year for Canadian brands and agencies as marketing continues to reinvent itself (just check out the AToMiC Award-winning cases on p. 14). But will homegrown campaigns stand out on the world stage? This month's Cannes Lions International Festival of Creativity is the toughest global ad competition, yet some of Canada's top marketing and ad execs believe the calibre of these Canadian ideas could have an impact at the ad world's Oscars.

CHOI'S CHOICE LEO BURNETT AND AMC'S GRUESOME COUNTDOWN



Brent Choi, chief creative and integration officer, JWT, took home two Gold Lions in Mobile last year for his work on the SickKids Pain Squad app (see p. 22) while he was chief creative officer at Cundari. To vie for attention, out-of-home keeps getting more extreme. Rather than compete with consumers' smartphone addiction, some of the best ideas exploit this behaviour. In February, to promote the return of AMC show *The Walking Dead*, Toronto-based agency Leo Burnett placed two giant decaying hands in transport hub Union Station. A finger was lopped off each day until the show was back on air. Passersby were invited to tweet #TWDFeb10 for a chance to win one of the fingers. On the last day, there were product giveaways and hordes of "walkers" (a.k.a. zombies) were chained to the installation for photo opps. The execution achieved 18 million Twitter impressions, 3.2 million Facebook impressions and was shared 24,000 times within Canada.

"I know an ad is good when ad industry friends share it on Facebook. I know an ad is great when people who don't give a crap about ads, like my wife and neighbours, share it," Choi says. "Not only was it disruptive, each day it communicated brilliantly on-brand. And the cherry on top? The 'tweet to win a finger' social component, which definitely helped amplify the story."

PAK'S PICK GREY CANADA AND MISSING CHILDREN'S SOCIAL VALUE





Helen Pak, EVP, executive creative director, Saatchi and Saatchi, has picked up hardware from Cannes and the One Show, while her recent @Random online video for the Tourette Syndrome Foundation of Canada has screened at TIFF and Hot Docs. Some campaigns are festooned with trivial social media components. This one puts them to shame. Last May, Toronto-based agency Grey developed a tool called "The World's Most Valuable Social Network," whereby Facebook and Twitter users can "donate" their walls so that whenever a child goes missing, an alert is posted automatically. The agency followed up with a tool that replaces Google home page ads with missing kids alerts, a pin board that pins extra information about abductions, and an app that sends alerts to people in that region. More than 20,000 people have signed up for the tools, which reach more than one million people each time an alert is sent out. The drive successfully helped find six missing kids in the past year.

"I am one of many who go to my social networks to find out about current news," Pak says. "This idea harnesses the immediacy of shared info and turns it into a powerful tool for alerting people about missing children. Projected to reach 70% of all Canadians, this idea truly shows the strength and larger potential of social networking."

CLARKE'S CALL-OUT KBS+P AND TARGET SAY HELLO

To introduce its cheap and cheerful take on retail to Canadians, Target unveiled its "Can't Wait to Meet You Neighbour" campaign with a TV spot during the 2013 Academy Awards. Created by Toronto-based agency KBS+P, it featured Bullseye the bulldog mascot riding around iconic Canadian sights (viewed more than 500,000 times online), while out-of-home featured local landmarks and was tailored to different neighbourhoods. Leading up to its arrival, the brand created hype with a holiday road-trip tour (with Canadian singer Carly Rae Jepsen making a guest appearance), a summer pop-up beach day in five cities across the country, and a one-day pop-up store featuring designer Jason Wu in Toronto, which attracted more than 1,500 people.

"Maybe it's because you had to be living under a rock not to notice the fantastic integrated campaign, or maybe I'm just really excited that Target launched in Canada this spring," Clarke says. "The care taken by the U.S. retail giant to show they had invested significant time in truly understanding not just Canada, but the Canadian mindset, culture, habits and icons that create a unique national identity is subtle yet omnipresent in design and messaging. The launch campaign is at once recognizable and offers a happy familiarity to Canadians who love the U.S. retailer, but is also surprising and aesthetically pleasing in large-format creative. It does the job of building excitement and anticipation."





Lynne Clarke, marketing director at Microsoft Canada, has more than 12 years of marketing experience on both sides of the Atlantic and was an AToMiC juror this year.

MYKOLYN'S FAVES LG2'S SHOW-STOPPING SPOTS

With all the focus on media innovation, TV spots get short shrift. They shouldn't, as the persuasive power of these mass-reaching short films attest. In a spot called "Texto" (pictured at top) for Société de l'assurance automobile du Québec (Quebec's auto insurance board), Montreal-based agency Lg2 highlights how absurd people throughout history would have looked if they were to write while driving (be it with a typewriter on the passenger seat or trying to use a quill pen while driving a horse and buggy), and culminates with a man texting and a well-placed car crash to remind people not to text and drive.

For Réseau de transport de la capitale, the agency reminds everyone that public transportation offers people time to think. The spot features a man who decides it's time to have a baby, before changing his mind (thanks to thinking time on the bus) and telling his wife it's time for a dog. Following the commercial, 73% of people polled said the spot helped them reflect on public transportation in their lives and ridership increased 3.8% as a result.

"This is the year for Lg2 on the global stage. It has [done] a lot of great work over the past year and its TV campaigns for 'Texto' and the 'Baby' spot for the Quebec City bus should do well," Mykolyn says." In both cases it's the same theme: simple and smart. VP and creative director Luc Du Sault and Lg2 are doing a fantastic job."





Steve Mykolyn, chief brand officer, Taxi Global, is a frequent Cannes judge (Film, Cyber, Titanium and Integrated so far) and has won multiple Cannes Lions over his career.

ATOMIC trends in marketing

BY JENNIFER HORN



Bravery in marketing has become a necessity in today's rapidly complex and challenging milieu.

Barriers are boldly being broken, like McDonald's tackling the myths that have led some consumers to doubt the brand. Broadcasters, like the CBC, are addressing the second-screen phenomenon by creating TV shows where the outcome is reliant on viewer interaction. And then there are cause brands, such as PFLAG, building deeper empathy by way of digital engagement.

These are some of the themes present in this year's AToMiC awards, which celebrates its second year of recognizing Canada's best media innovation, technology and content mash-ups – spanning everything from digital and experiential engagement to transmedia and brand integrations.

The AToMiC jury looked for collaboration, creativity and innovation, as well as impact. To see what went furthest beyond conventional thinking, read on.

For the full cases, visit Atomicawards.strategyonline.ca



May 23, 2013 Once again, The Globe and Mail is very proud to be the Presenting Sponsor of the To our forward-thinking friends, AToMiC Awards. Our involvement with AToMiC is in its fourth year, and it's a relationship that continuously reminds us that the future needs a long-range view. AToMiC is all about looking forward. It's about seizing technology as it emerges and using it as creatively and intelligently as possible. There is no shortage of good ideas, nor good technology. But the true magic comes in marrying the two to address a real need, or create real and positive change. This is important to us at the Globe Media Group. People continue to want the best in news and information, but the evolution in how they choose to receive it is continuous. Thinking forward is how we continue to be relevant to so many Canadians. On the following pages, you'll see fantastic examples of technology and innovation presenting exceptional creativity in new and interesting ways. This is the way forward, and it's being demonstrated by some of Canada's most inventive minds. Please join me in offering congratulations to them all.

C.J. J. J.

Andrew Saunders, Vice President, Advertising Sales



MCDONALD'S SETS THE BENCHMARK FOR TRANSPARENCY

BY JENNIFER HORN WITH FILES FROM MEGAN HAYNES & MARY MADDEVER

McDonald's has had its fair share of bad press, but instead of sweeping negative perceptions under the rug, it began boldly calling out the misconceptions around the content, preparation and even packaging of its fare.

In May 2012, the fast-food restaurant enlisted Toronto agency Tribal DDB to help create a web platform, "Our Food. Your Questions." where Canadians could ask McDonald's-related questions. A response team, made up of McDonald's subject-matter experts and writers from the ad agency, were tasked to answer thousands of questions through text, image or video.

The transformative shift toward being more transparent with consumers was fueled by mass collaboration across the McDonald's network, with suppliers (such as Coca-Cola, McCain and Heinz) helping to clarify questions from the response team, and highlevel representatives at the company, such as president and Canadian CEO John Betts, giving responses.

"The management team did have some apprehension, but embraced it wholeheartedly – as did our entire organization," said Michelle Mcilmoyle, national marketing manager at McDonald's, when presenting at the ICA's Future Flash conference this May. "Everyone



knew we had nothing to hide and felt strongly about addressing rumours and supplying the facts."

In an age of heightened CSR scrutiny where brands are increasingly found accountable for their actions, will McDonald's approach usher in a new era of transparency?

Andy Macaulay, chairman of Union and co-founder of Citizen Capitalism, an online movement encouraging consumers to hold business and governments accountable, says he believes consumers are becoming more educated about the companies they support and purchase from.

"[With] companies making any kind of [declaration] in advertising, there's greater risk to them if they're inauthentic in making those claims."

Nancy Vonk, co-founder and partner of consultancy Swim (also former co-CCO at Ogilvy Toronto where she helped lead Hellmann's "Real Food Movement"), says that brands should consider transparency as a "safe" risk, especially in a world where interconnectivity stimulates a consumer's desire to broadcast and amplify a brand's wrongdoings over social media.

"We've seen more brands live by transparency," she says. "In McDonald's own backyard, McCain got out ahead with their 'It's All Good' campaign... they took the dramatic step of moving to all-natural ingredients, prompting many to switch brands."

Max Valiquette, managing director, strategy, at Toronto agency Bensimon Byrne, (who formerly ran a youth research consultancy) concurs with Vonk, saying he believes brands will eventually become more open with consumers. But for now, most remain cautious, waiting to see if the shift has had any impact on McDonald's ROI and brand health, he says.

"It's important for brands to listen, especially a brand the size of McDonald's, where they don't have the ability to be successful by connecting to a small number of consumers in their category," Valiquette says.

"The impressive thing is not how [McDonald's] did it, but that they took a proactive approach to handling this at all," he adds. "You hear a lot from [companies] incorporating customer feedback, having a conversation with consumers and understanding the negative [perceptions], but [McDonald's] actually said, 'Let's swing for the fences and do something.'"

THE HARDWARE **Grand Prix / AToMiC Idea: Gold / Best Transmedia: Gold / Best Digital Engagement: Silver M**cDonald's "Our Food. Your Questions." / DDB Canada/Tribal DDB

PERFECT TIMING BY MATTHEW CHUNG

Culture-jamming and news-jacking

In the midst of holiday shopping, Kraft Dinner got its fans to tweet that they wanted their last meal to be KD. Ad agency Taxi in Montreal literally stopped downtown traffic during the morning rush, while Ikea grabbed the attention of Montrealers when weeks prior to the Dec. 21 end-of-days date, the brand launched an OOH and social media campaign, with creative from Taxi 2 and media by MediaVest, asking Canadians to tweet "I want my last meal to be KD" with the hashtag #KDpocalypse to receive a orchestrated an elaborate stunt – tipping a car into an extra-large man-made pothole in downtown Montreal – to get the attention of news media.

"The whole thing was perfectly timed," says Dominique Trudeau, former ECD, Taxi Montreal, noting



many of them were moving homes en masse. All three aligned with culturally relevant events to become part of the conversation and make news.

But before every company starts circling the next big date on the calendar, they need to consider whether it fits with their brand, says Mieka Burns, brand manager, grocery and beverage innovation, Kraft Foods Group.

"You need to offer a unique point of view," Burns says.

She says her company's "KD Pocalypse" campaign sought to tap into a conversation the brand knew its fans were already having around the supposed Mayan-predicted apocalypse in December 2012. Two free box of mac and cheese. Kdpocalypse.ca counted down to the coming apocalypse.

The brand's Twitter community grew by over 10,000 followers during the run, while paid, owned and earned media from the promotion generated 9.1 million impressions.

Taxi Montreal's campaign to mark the agency's 20th anniversary wasn't timed to the world ending, but the event it targeted – pothole season – was fraught with trepidation for residents of the Quebec city.

Knowing springtime thaw generates crater-like potholes in the city's streets, Taxi developed an iPhone app for users to share the holes' locations. The agency, with Morin Relations Publiques, his team did its homework to predict when the media was most likely to start talking about potholes.

The stunt quickly became an internet sensation, and the app was downloaded more than 10,000 times in less than seven days with more than 7,000 potholes reported to municipal authorities, using smartphone technology to automatically detect and map cars hitting the craters.

"Usually, it is very costly and takes a lot of energy to get that sort of reach," Trudeau says. "It's great when you can build on a natural mass movement of people toward a subject."

That strategy was also used by Ikea in Montreal. With a large population of renters



Folks in the midst of moving aren't likely shopping for furniture, but soon will. So Ikea sought to win them over to the storage wonders of Billy bookcases and Pax wardrobes by giving them Ikea-branded packing boxes for all their stuff.

For the second year of its "Moving Day" campaign, Ikea increased socially-driven engagement. As the brand's moving truck (designed to look like its furniture box) drove the streets delivering boxes, people could tweet to the hashtag #IKEAMovingBox to request a drop off.

"The easy solution for something like Moving Day is to simply communicate a relevant offer that happens to coincide with products consumers might need when they are moving," says Hilary Lloyd, VP marketing, adding the brand made an effort to put consumers at the centre of the campaign.

Twitter hashtags #IKEAMovingBox and #IKEABoitePratik generated a total reach of 981,420, while visitors to IKEA stores that weekend increased 5.2% and sales increased 9% over the previous year.

THE HARDWARE **ATOMIC ROI: Gold / Best Experientail Engagement: Gold Ikea** "Moving Day" / Leo Burnett **Best Transmedia: Silver** Kraft Dinner "KD Pocalypse" / Taxi **Best Experiential Engagement: Silver** Taxi Montreal "Pothole Season"

CAUSES USE TECH TO ADD INTIMACY



It's difficult to truly comprehend the suffering of someone with a developmental disorder. No amount of bulletin board pamphlets at community centres can illustrate the sensory overload an autistic person must bear.

Today, technology allows organizations and brands to provide a deeper understanding.

"It's a human truth that we remember and empathize more when we experience something ourselves," says Arthur Fleischmann, CEO at Toronto agency John St. His 17-year-old daughter Carly lives with non-verbal autism. Though she can think and feel the same as any non-autistic person, she battles to communicate and concentrate.

"I hadn't come across anything that really enabled people to experience what autism feels like," Fleischmann says of why he and John St. developed an interactive mini-doc showing what life is like for Carly.

In early 2012, Carly and her



father co-authored the book *Carly's Voice* as a personal diary describing her daily frustrations. A scene with her father and sister at a café has Carly struggling to ask for a cup of coffee, receiving a hot chocolate instead.

The scene was incorporated into a website that mimicked the sensory overload Carly describes in the book by inhibiting a user's control of the site features. The site, "Carly's Café," has since received 50,000 visitors, with an average stay of over two minutes.

Interactive technology enabled the audience to feel empathy for Carly, because they were "physically engaged," Fleischmann says, adding that "a deeper level of engagement can generate a stronger association, greater memory, more shareability and talk value."

Deeper, and more intimate, engagement was precisely what PFLAG (Parents, Families and Friends of Lesbians and Gays) wanted to achieve with its "Stories" campaign.

"[PFLAG] started out with

people sharing stories in intimate places like church basements. And mobile, in many ways, can provide that intimacy," says Robin Heisey, CCO at Toronto-based Draftfcb, the ad

agency behind the campaign.

The organization muzzled the mouths of individuals on posters with QR codes for people to scan and then watch their stories online. It also partnered with audio identification service Shazam to allow users to listen to the conclusion of stories that were abruptly cut off during radio and TV ads.

"The cliffhangers were public, but the follow-up, the details and the really intimate stuff was delivered via mobile and web," says Heisey.

Provocative dialogue was also tackled in a personal space by the University of Manitoba for its Institute for Sexual Minority Studies and Services when it tracked homophobic language



expressed online via Twitter.

Nohomophobes.com went live in September of last year with aggregated tweets featuring the words "so gay," "no homo," "faggot" and "dyke" displayed in real-time, acting as a social mirror for frequent and casual anti-gay language. Within the first 24 hours, the site received over 100,000 unique visitors.

Nicola Pringle, art director at Edmonton-based Calder Bateman Communications – the agency that created the site – says that youth, for the most part, are the biggest offenders in casual homophobia and that they feel comfortable sharing their thoughts and this type of language online.

"Online, people have the freedom to say what they want without regard for the consequences," says Pringle.

Carly's Café, PFLAG's "Stories" campaign and Nohomophobes.com used tech to provide a place for people to judge for themselves what it must be like to be different and to see the consequences of their insensitivity. **JH**

THE HARDWARE **Best Broadcast Engagement: Gold PFLAG** "Stories" / Draftfcb **AToMiC Idea: Silver** Carly's Café / John St. **Best Tech Breakthrough: Silver** University of Manitoba Nohomophobes.com / Calder Bateman



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VIEWERS LIVE OUT THEIR **REALTY DREAMS**

It's been 13 years since Richard Hatch won the first season of CBS's *Survivor*, the show that made reality TV mainstream and ushered in, well, more *Survivor*, along with the likes of *American Idol, Hell's Kitchen*, and *Duck Dynasty*.

Now, a new crop of shows have emerged that go beyond traditional engagement (read: call in your vote), and some brands have been leading this charge. Last year, the CBC, Loblaws, Stanfield's and L'Oréal took engagement to new levels, fostering committed audiences by allowing them to interact with contestants and control the outcome of reality content.

The CBC's Over the Rainbow (launched in September to cast the role of Dorothy in the Mirvish production of The Wizard of Oz) allowed viewers to be a part of the show each week by providing online challenges to earn more votes for their favourite Dorothy. For instance, "Rainbow Happy Hour" where viewers could earn 10 additional votes by answering a skill-testing question, increased site traffic by 45%, says Jennifer Dettman, head of factual entertainment at CBC

In addition, the broadcaster deployed an app that allowed

viewers to rate a performance in real-time and see the ratings on their screen.

"It's a very competitive TV landscape right now and we want those people feeling like they're part of [the show], that they're loyal to it, that they think about it, remember it and come back to us the following week," Dettman says.

More than 200,000 people visited the website during the show's season, contributing to 5.2 million page views.

Another show that involved the audience and took participation right into store aisles was *Recipe to Riches*, a joint effort by Loblaws, Food Network and Temple Street Productions. It featured nonprofessional cooks competing to create the best recipe within a food category.

Viewers could purchase the weekly winner's product, under the President's Choice banner at a Loblaws store the day after an episode aired and then vote for their fave. Loblaws says the program gave the President's Choice brand some of its best-selling products in the last 10 years.

Some brands took reality beyond television. Underwear brand Stanfield's spin on reality programming appeared online and left the fate of a man trying



to "gitchhike" across Canada (in just his underwear) in the hands of viewers. In a follow-up to the company's "The Guy at Home in His Underwear" campaign (last year's AToMiC Grand Prix), the company and its agency, John St., helped viewers track testicular-cancer survivor Mark McIntyre's progress via Gitchhiker.com. They could also help the Gitchhiker with gifts, dares or by offering him a ride.

"It allowed consumers to engage in the process, however they chose," says Jon Stanfield, president, Stanfield's.

The campaign generated more than 43 million media impressions, while underwear sales increased by 50% during the campaign and the company's Facebook fans increased by 500%.

L'Oréal also went online to involved its consumers in a reality show, teaming with Rogers Media and ZenithOptimedia to develop "Canada's Best Beauty Talent" in April, 2012.

The webisodic reality program partnered hair and makeup artists for weekly challenges, with one artist eventually being crowned overall winner.

From April 8 until July 2, Bestbeautytalent.com received 42,796 unique visitors and 162,272 total video views, while 79% of viewers indicated an intent to purchase.

What Marie-Josée Lamothe, CMO and CCO, L'Oréal Canada, was most impressed with was how the online-only series engaged both beauty professionals and consumers.

She saw both groups interacting on social media platforms, with L'Oréal brands joining the conversation.

"I thought it was wonderful to bring both the trade and the consumers on the same simultaneous platform, on a common topic, which was beauty," Lamothe says. **MC**

THE HARDWARE ATOMIC CSR: Gold / ATOMIC Idea: Silver / Best Brand Integration: Bronze Stanfield's "The Gitchhiker" John St. Best Broadcast Engagement: Silver CBC "Over the Rainbow" ATOMIC Collaboration: Silver Loblaws "Recipe to Riches Season Two" / Temple Street Productions/The Food Network ATOMIC ROI: Bronze L'Oreal Canada "Canada's Best Beauty Talent" / L'Oréal Canada/Rogers Media



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GAMES GO BEYOND THE VIRTUAL PLAYGROUND

Everybody likes to win, and brands are finding new physical and digital ways to capitalize on this most basic tenet of human nature. They're taking game mechanics into nongaming contexts to engage a competitive audience.

Ikea was preparing for a new store opening in Richmond, B.C., and needed a way to incentivize shoppers to visit the location.

To add interest and urgency to a traditional method, it created the first-ever "Human Coupons." With Toronto's Leo Burnett, the brand hid ambassadors dressed as coupons around the city for people to find (using clues posted on Twitter) and rewarded them with gift cards to redeem at the store.

The retailer exceeded its goal of visitors on opening day by 45%, as well as sales by 42%.

In Winnipeg, the brand was confronted with a different challenge. Before opening its first store in the city, only 17% of consumers were aware of it.

So it turned Winnipeg into a virtual classroom, giving lessons on offerings through ads. A travelling vending machine also rewarded vouchers when people opened



it up using the Ikea Allen Key. Beyond advertising, SickKids hospital and agency Cundari used gaming techniques to encourage kid patients to record when they're in pain. The Pain Squad app promoted youth to a new rank when completing tasks and rewarded them with video messages from casts of cop-based TV shows *Flashpoint* and *Rookie Blue*. The app won two Gold Lions at Cannes last year and is used by patients in three other Canadian pediatric hospitals. **JH**

THE HARDWARE **Best Tech Breakthrough: Gold / ATOMiC Idea: Gold/ Best Digital Engagement: Gold** SickKids Pain Squad app / Cundari **ATOMiC ROI: Silver** Ikea "Learn" / Leo Burnett **ATOMiC ROI: Bronze** Ikea "Human Coupons" / Leo Burnett

CAR BRANDS TUNE UP TEST DRIVES

To get consumers into the showroom, Audi and Volkswagen whet test- drive appetites by offering a virtual driving experience.

Audi Canada and Torontobased Zulu Alpha Kilo turned the traditional test drive on its head to promote the A4 in September, setting up a slot-car racetrack in Toronto's financial district. Passersby could grab an iPad and take motorized A4s for a spin on a mini track. The "Audi Quattro Experience" ran for two weeks, attracting 4,000 participants, producing 2,142 unique visits to a microsite and garnering 118,000 YouTube channel views. "If you can provide a unique experience for a customer, it increases your chances of them walking into one of your showrooms," says Jennifer Dobbs, brand marketing manager, Audi Canada.

In September 2011, Volkswagen also wanted to give customers a sense of what its 2012 re-designed Beetle could do before it was even available for purchase.

"The Beetle Juiced Up" campaign used augmented reality to allow people to use smartphones to enhance billboard ads. The Beetle posters, with creative by Toronto-based Red Urban,



encouraged users to download the AR app, then point it at the billboard to view the Beetle in stunt-like action.

Within the first month of the car coming to market, 83% of Volkswagen's total inventory

was sold. The launch triggered more than three million visits to VW.ca and earned the company more than 148 million online impressions, the highest number in the history of Volkswagen Canada. **MC**

THE HARDWARE **Best Experiential Engagement: Silver** Audi "Audi Quattro Experience" / Zulu Alpha Kilo **Best Digital Engagement: Bronze** Volkswagen "The Beetle Juiced Up" / Red Urban

GETTING UP CLOSE AND (VERY) **PERSONAL**



The intimate outreach of über-personalized marketing has only just begun. "With technology evolving the way that it is, and people starting to expect a personalized experience online, it's [become] the future of marketing," says Monica Ruffo, CEO at Lowe Roche.

This time last year, Ruffo's Toronto agency went personal for PFAFF Automotive Partners, taking photos of Porsches parked in the driveways of affluent Canadians and then leaving them with the photos as part of a direct mail campaign.

"This is a target that appreciates, if not expects, personalized service," says Roche, adding that the campaign paid off, with 32% of those who received a photo responding by visiting the website where they could book a test drive.

When the World Wildlife Fund (WWF) launched the second iteration of its "National Sweater Day" campaign last year, it too went personal, enlisting older retired actors to personally call Canadians (instead of pre-recording messages) days before Earth Hour to remind them to turn down their heat and put on a sweater. Over 1.6 million Canadians participated in the program – a 55% increase from the previous year.

"By having a real live granny call, you increase the odds of your intended audience remembering and acting on it because it's done in an unignorable and entertaining way," says Angus Tucker, partner and co-CD at John St, the agency behind the campaign.

Google also went personal to reach a niche audience, with the help of Zulu Alpha Kilo, when it launched the "Open Kitchen+ Project" for its platform G+. Google partnered with Jamie Kennedy and seven other top chefs to broadcast an exclusive live cooking event via G+ and YouTube for Toronto's local food community. Prior to the March 2012 event, the brand documented the chef's meal planning and posted the footage to the page. The community grew to 6,000 and is still cooking on G+. **JH**

THE HARDWARE **Best Niche Targeting: Gold** PFAFF "Instant DM" / Lowe Roche **AToMiC CSR: Silver / Best Digital Engagement: Bronze** WWF "Sweater Day" / John St. **Best Niche Targeting: Silver** Google "Open Kitchen+ Project" / Zulu Alpha Kilo

BRANDS JOIN THE BAND

It's no secret that youth and music go hand-in-hand, and it's even less revealing that brands targeting a younger audience frequently tap into this likely link. For every new artist that breaks, there's a brand capitalizing on their rise to fame with endorsement deals.

But with music being the go-to association for most youth brands, some are upping the creative ante by going beyond simple sponsorships to deeper content collaborations that stand out.

For the launch of its Xperia lon phone last year, Sony partnered with MTV and social content studio Free Agency to create a music web series featuring artists (such as The Sheepdogs) in musical performances that turned obscure objects into instruments, all shot with the phone's HD video camera.

MTV.ca and a pop-up "Made of Imagination" blog housed the four branded webisodes, and also featured daily posts curated by arts blog Booooooom.com. The videos received 560,000 views, and the



campaign garnered 11 million media impressions.

The campaign encouraged content creation and creativity, says Farhad Esmail, director of marketing, Sony Mobile Communications Canada, adding that it's authentic because "the birth of the brand was all about sound and creation."

In the same vein, P&G's Cheer collaborated with the band Strange Talk to speak to youth. Never before had the brand targeted millennials, and to have its voice heard, Cheer needed to prove its relevance by showing a passion for colourful things – such as music and fashion.

The collaboration resulted in a music video where viewers could click on colourful objects (including hoodies, leggings and sunglasses) and have them sent free-of-charge, along with a sample of Cheer.

Taking a less-blatant approach, Cheer didn't mention it was the behind the "Dig It! Get It!" campaign in the video, and only when a viewer clicked on an item were they sent to the brand's Facebook page. Cheer left an impression, lifting ad awareness by 2.5% and purchase intent by 7.2%, while landing over 47,000 new fans on Facebook. **JH**

THE HARDWARE **ATOMIC Collaboration: Silver** MTV and Sony Xperia "Made of Imagination" / Bell Media **ATOMIC Collaboration: Bronze** Cheer "Dig it! Get it!" / Leo Burnett

SOCIAL MEDIA COMES TO LIFE





Canadian Tire and Molson struck a chord with social media movements when they figured out how to turn online engagement into real-world executions. Mashing online and OOH channels together, the brands made it possible for consumers to see how their contribution in the digital world had an impact in the physical one.

In 2011, Canadian Tire's research found 37% of Canadians would not mail Christmas cards that year, opting to send greetings via social media instead.

They took this data and, with Tribal DDB Toronto, created the social-powered "Christmas Spirit Tree," brightening commuters' path at Toronto's Union Station. The 30-foot tall tree, equipped with 3,000 individuallyprogrammed LED lights, blinked as Christmas keywords were found (using Sysomos' social media monitoring technology) on blogs, forums, social media channels and at Christmasspirittree.ca.

Rosie Riolino-Serpa, assistant VP, digital, Canadian Tire, believes the "wow" factor of people having control over the tree's brightness and patterns drove more participation than a traditional social media campaign.

"We had a live feed that was 24/7 [at the microsite] and you could see people actually standing in front of the tree, trying to find [four hidden words that made the tree light up in a special pattern]."

Paid online media delivered over 20 million earned impressions across Canada, while visitors from over 170 countries visited the site. In the two weeks the tree was live, visitors spent an average of seven minutes on the site.

Meanwhile, Molson M wanted a campaign that fit with its association with the arts, so working with Toronto agency BBDO, they set up a 100-foot canvas in downtown Toronto and encouraged consumers to tweet #MolsonM_art. For each tweet, artists at the billboard would add participants' names to create a mural conceived by illustrator Kustaa Saksi, which could be viewed via a live feed. "I think the key to its success was the fact that people could see the progression of that mural," says Martine Bouthillier, senior marketing manager, Molson Coors Canada. "People would just walk by and take pictures, so aside from us giving information on the website, Twitter users would be a great help, spreading the word to their community."

The brand received 10,000 tweets in 30 days, while generating more than 11.6 million impressions. **MC**

THE HARDWARE **Best Print Engagement: Gold** Molson M "Paint with a Tweet" / BBDO Toronto **Best Digital Engagement: Bronze** Canadian Tire "Christmas Spirit Tree" / Tribal DDB

BRANDS OCCUPY VACANT SPACES

Toronto agency Leo Burnett has a knack for found media, claiming and reinventing ad space



JAMES READY MAKES COASTERS MORE AWESOME

The foreseen: a beer brand launches its brew in bars, along with a logo-encrusted drink coaster. The unexpected: a beer brand launches with coasters that transform into greeting cards, beer rain checks for drink-owing buddies or a

goal post for penny hockey, effectively doubling the coaster's awesome quotient. When James Ready hit bars with the coasters, it saw a 60% increase in beer consumption within the first three months.



JR BARTERS FOR SOCIAL SPACE

The space atop a Facebook user's page is often adorned with images from landscapes to people. But James Ready saw this as a place for more than pretty imagery. It launched the Cover Photo Swap, a system that allowed its drinkers to use the brand's cover photo in exchange for theirs.



IKEA'S VOYEURISTIC TAKE ON PIMPING RIDES

It's difficult to get a sense of what customizable options Ikea's Pax wardrobe offer from a standard billboard ad. So the retailer decided to create a 3D representation by wrapping the exterior and interior of office-building elevators. The imagery created the illusion that riders had walked into a

closet, complete with clothing and accessories. Envy ensued.

RAISING THE ROOF HUMANIZES THE HOMELESS

With Toronto billed as having the most condos under construction in North America, a house made of cardboard nestled between them certainly stands out. Raising the Roof, a national charity dedicated to providing long-term solutions for homeless youth, erected the exhibit as a statement to create awareness of those living on streets. Inside the "Street House," people could be educated on the issue to create empathy for the next person they see, and ignore, on the street. **JH**

THE HARDWARE: Best Niche Targeting: Gold James Ready "Cover Photo Swap" ATOMIC CSR: Silver / Best Experiential Engagement: Silver Raising the Roof "Street House" Best Print Engagement: Silver Ikea "PAX wardrobe" Best Experiential Engagement: Bronze / Best Print Engagement: Bronze James Ready "50% more awesome coasters"

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The Canadian advantage

Sure, the budgets may be smaller, but marketers working on the Canadian side of multinationals Unilever, PepsiCo and Volkswagen say they relish the challenge to do more with less, which means more freedom to take risks





he way Sharon MacLeod, VP, marketing at Unilever Canada, remembers it,

Dove's "Thought Before Action" campaign came together in a matter of days.

"We met with [ad agency Ogilvy & Mather], they came back with this idea and we just said, 'Oh yeah, that's kind of cool," she recalls. "Not long after, we were counting up to a million [YouTube] views."

The campaign began with the idea to create a free downloadable plug-in that reverses the effects of Photoshop and then promote it as a file that beautifies images of models for people in the creative industry to use. It was posted to usergenerated site Reddit on a Monday, says Aviva Groll, senior partner and group account director at Ogilvy, and by the end of the week it was getting attention among its target audience, though not many downloads. So Unilever and Dove decided to explain what they'd done through a YouTube video. It went online Monday, March 4, and soon had the attention of bloggers, which contributed to its more than one million hits.

For MacLeod, the way the Photoshop action campaign came together demonstrates the advantages marketers in Canada have over their colleagues in larger international markets. From the ability to make the call to go ahead with the stunt, to the speed at which decisions were made and plans were changed on the fly, MacLeod says, "in a different market [that campaign] would have been really hard to do."

MacLeod often encounters marketers eager to work at the headquarters of global brands such as Unilever, where they're closer to the action and can enjoy working with larger budgets. However, she says people who make the move may find they miss the decisionmaking power they had in Canada.

"Usually what happens is when they get [to corporate or a larger market] they say, "This isn't at

Unilever and its agency Ogilvy had to be nimble to make Dove's "Thought Before Action" campaign a success.



There wasn't a large budget for "The Beetle Juiced Up" campaign but it made a big impact, scoring 148 million online impressions, the most in the history of VW Canada.

all what I thought it was going to be,' because they lose autonomy," MacLeod says. "When you know people who work in the U.S. or on global teams in the U.K., you really [see] how restricted they are because they just seem to be under more scrutiny."

Groll says her colleagues at other Ogilvy offices are often amazed at how the Toronto branch is able to quickly push out campaigns some view as risky for Dove. She tells them that in part it's because the agency has "access to the decisionmakers and they are empowered to make decisions, so we can do things 100%. We don't have to go up and down the line and through lots of layers."

This past Mother's Day, Dove and Ogilvy pulled off another quick-fire video, this time adapting the "Dove Sketches Real Beauty" global campaign by connecting three Canadian moms with FBItrained sketch artist Gil Zamora in San Francisco. A video shows the women describing themselves to the artist, accentuating what they see as their physical flaws. What they don't know is that once they're done, their daughters speak with Zamora, emphasizing what they see as their

WE ARE A BIG ENOUGH MARKET THAT WE CAN TRY THINGS BUT WE'RE ALSO SMALL ENOUGH THAT IF IT DOESN'T WORK OUT, THE INVESTMENT SPEND ISN'T AS HIGH

moms' positive attributes, resulting in two markedly different portraits.

In this case, Groll says they originally discussed the possibility of making the video on the Monday before Mother's Day. On Wednesday they learned the sketch artist would be available on Friday, giving the team a day to turn around a video for a Sunday release. After a lot of scrambling, the video was produced and has since been viewed more than 850,000 times.

Having the freedom to do bold campaigns is a perk of leading a regional marketing department in Canada, says Lynne Piette, manager, brand marketing at Volkswagen Canada.

"We are a big enough market that we can try things but we're also small enough that if it doesn't work out, the investment spend isn't as high," Piette says. "If I compare to the United States, if they do a campaign that was successful, it's a higher spend and if it wasn't, then the ROI wasn't there. We are nimble. There are fewer layers of approval, so we can try things faster.

VW Canada, working with Toronto-based agency Red Urban, developed "The Beetle Juiced Up" campaign (see p. 22) in late 2011, which utilized augmented



PepsiCo Canada cooked up a multi-year campaign to convince Canadians to pair Lay's potato chips with sandwiches.

reality to allow pedestrians to use their smartphones to enhance billboards and bus shelter ads. For example, giant billboards at Toronto's Yonge-Dundas Square became a virtual playground for the car, completing stunt jumps on a ramp and leaping through a board toward the viewer. The campaign, which attracted the most online impressions (148 million) in Volkswagen Canada's history, drove awareness both nationally and internationally and was considered for adaptation by the automaker's Japan and Czech Republic branches, Piette says.

Although Canadian marketing departments often have only a fraction of the advertising budgets their colleagues in the U.S. and elsewhere have, a smaller budget can inspire creativity, Piette says.

"The budget for [Beetle Juiced Up] wasn't huge," she says. "But we made a bigger impact [with] a smaller budget and I think that's the strength we have in the Canadian market that larger markets don't. They are working with larger budgets so they think they can spend up to that much. We are forced to be more creative and come up with better ideas for less money." Jason McDonell, VP marketing,

PepsiCo Foods Canada, knows first-hand the advantages Canadian branches have, having worked for the CPG company for 15 years, seven of which were spent in the U.S., first as director of marketing for Cheetos/Fritos in Plano, Texas, then as VP marketing for the Doritos brand, then VP and general manager of customer strategy for Frito Lay before moving to California to be VP and general manager, PepsiCo, Safeway Customer Team. He returned to Canada in 2011 to take on his current position.

"In Canada, you have the privilege, especially in marketing, of acting locally and thinking globally," he says. "You get flexibility. You have the ability to go after things that are locally relevant and build plans around those and then select those things globally that can make a big impact in Canada."

On the unique-to-Canada front, the marketing team is in the midst of the second year of a locallyconceived, multi-year program, with creative from Toronto-based agency BBDO and digital media handled by OMD, to convince Canadians that chips are the perfect companion for a lunchtime sandwich.

Knowing that Canadians were

already pairing the snack with sandwiches at quick service restaurant partners, such as Mr. Sub and Extreme Pita, the brand wanted to take that association further, resulting in creative that launched last April focused on a lonely sandwich, with its eventual partner, Lay's chips, only foreshadowed. This year, the creative shows the sandwich daydreaming about all the fun it would have spending time with Lay's chips, building the story closer to the two being united.

"What's good about this campaign is that it's local but it's also a campaign that has the potential of going global," McDonell says. "It hasn't been picked up yet but there has been interest around the world."

PepsiCo Canada also has the advantage of being a "smaller business," with the food and beverages head offices separated by less than one kilometre, allowing for easier collaboration as well as a breadth of experience, says McDonell.

"To work so closely with our beverage partners (in Canada) as well as cross-functionally, for people on my team, it provides a great critical experience set." **B**

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After years of decline, the (beer) world is watching as Debra Kavchak-Taylor cheers on the category with new products that go head-to-head with wine and sangrias – and messaging that focuses on taste rather than lifestyle – in the hopes that consumers will come back to Molson Coors

Ι

n the "Mash Tun" conference room, nestled between the "Kettling" and "Fermenter"

rooms (named after parts of the brewing process), Debra Kavchak-Taylor, the voice of Molson Coors, outlines her week. Today, she meets with mixologists to concoct a slew of summer beer-infused cocktails. Tomorrow, she'll be a sous-chef, working with Toronto chef Chris Brown on a Father's Day recipe guide. Last week, she sifted through pages and pages of data.

She's used to the chameleon-like nature of her role, which began with consulting on interior design, helping decide how to decorate the then flood-damaged half of the Molson Coors Toronto headquarters. It now includes conference rooms named after the brewing process, as well as four key ingredients in beer: Water, Barley, Hops and Yeast (and decorated accordingly), as well as a periodic table that sits on the right wall, detailing the hundreds of variations of beer, from wheats to stouts.

Representing the likes of Molson Canadian, Heineken and Coors Light, Kavchak-Taylor is Molson's VP of beer reverence, insights and media (the new beer cheerleader) and she's here to help everyone – from consumers to employees – love beer once again.

Macro-breweries are facing a crisis: the industry, which experienced steady sales increases through the '80s and '90s (1% to 2% per year, with each percentage point marking millions in revenue), has gone flat.

This isn't just a Canadian problem (though the Canadian arm of Molson Coors has experienced a slow but steady decline in sales recently), it's a global beer issue. In the U.S., despite posting an increased profit, sales slipped 0.8% in 2011, while in the U.K., there was a 5.1% decrease in sales, despite the industry average of a 1% decline.

In Canada, Molson enjoys 39% market

share, sitting second behind Anheuser-Busch InBev (brewer of Labatt and Alexander Keith's), but according to its most recent annual report, the biggest risk it faces is its dependency on "the success of relatively few products in several mature markets." The report also states, "the failure or weakening of one or more of these products could... adversely affect our financial results."

"We are arguably the victims of our own marketing over the past 10 to 20 years," Kavchak-Taylor says. "We've talked a lot about sports and different occasions, but we haven't talked a lot about the product. We didn't even talk about [Molson Canadian] being a lager."

It was about selling a lifestyle, she says. "We were always trying to regain the cultural relevance we had with 'I am Canadian."

But as wine and spirits continued to grow at a rapid pace (maintaining 30% and 25% share respectively, according to Statistics Canada), introducing new



Above: Molson Canadian Wheat shows off the effect of "all natural" in its debut TV ad. Below: Kavchak-Taylor suggests pairing Rickard's Dark with chocolate molten lava cake.

flavours and catering to a more discernible Millennial palette, global brewers were slow to realize the biggest threat to share wasn't other competing macro-beer cos., but rather the microbreweries and other alcohols.

"[So we have to] take off our 'Molson versus Labatt' lens and think about us versus other alcohols [and beverages] – even coffee and water," she says. "But we've been marketing this way for decades. And it's not an easy shift to turn around."

That's where Kavchak-Taylor comes in.

It all began in 2010 when Molson surveyed 15,000 drinkers, and (not so) shockingly learned that 89% of people who drink beer consume other alcohols. "We had this belief that there was a core beer drinker, and that we had to know, understand and win with them," she says. "[But] people who consider themselves loyal beer drinkers love other things. Even I enjoy a glass of wine."

The company decided it needed someone to focus on raising the profile of the "beer" category, rather than just brands within the company, says Peter Nowlan, chief commercial officer, Molson. A category marketer isn't a new concept, packaged goods companies often have one director oversee a large portfolio of brands. But at Molson, it was never done before. So it created the position of VP beer reverence in 2011.

The job description was a blank slate (hence why Kavchak-Taylor consulted on interior design for a few months in the beginning). But her background, which includes two years as director of Molson's insight team, as well as another nine leading or working in various insight or innovation roles at the beer co., have shaped her approach to "beer reverence," which comes from a very consumer-insight driven space – knowing and tapping into the reasons people love beer.

Now, she works across brands to help elevate the enjoyment of the drink itself – from food pairing options (all brands are to have a cheese pairing and she's been working on recipe guides for various digital and in-store promotional pushes), to beer-infused cocktails (dished out at events or available online for people to create at home), to entirely new products.

Her staff of 19 includes a two-person beer reverence department, an eight-strong insight team (which she estimates has doubled since 2008 in terms of people and budget) as well as



the digital and social media teams. Her teams are embedded with the brands and involved at all points along the marketing journey, she says.

"I really do have oversight on everything from insights and [finding] where the opportunities are all the way through to [marketing] execution," she says.

She and the notion of beer reverence are being watched globally, says Nowlan. While there's no word on whether other markets will create a similar position, the Canadian office actively shares its marketing successes on the world stage, bringing forward ideas (such as new flavour exploration) to the global brand and innovation council. "We're creating that framework – [for example,] beer and food pairing materials – that our counterparts in the U.S. or U.K. [can] pick up," she says.

Her first year in the role was largely internal, leading company-wide tasting events or educational programs. In late 2012, she unveiled her first campaign: a digital beer and cheese pairing guide, with accompanying recipes, which has scored 88,000 visitors since launch. She began working with mixologists at Toronto's Martini Club to develop beer cocktails, and developed new sponsorship opportunities with events that aren't traditionally associated with beer, such as interior design shows and wine and cheese festivals.

In 2013, her efforts ramped up, including the development of two new product launches, Molson Canadian Wheat, which hit shelves in early March, and Rickard's Shandy (lager and lemonade), which followed in May.

Both products show off Molson's attempt to crack the taste market. The Shandy targets the non-beer drinker, while Canadian Wheat goes after the beer explorer, Kavchak-Taylor says.

Molson Canadian Wheat is the company's second white beer, and technically competes against Rickard's White. "I don't think we would have launched it three years ago," she says. "We wouldn't have seen the opportunity. We were competing portfolio to portfolio: Keith's has a wheat beer. Rickard's has a wheat beer. There you go – the Canadian market has wheat beers. We didn't have the product knowledge about the beer category to say, 'Wow, there's an entire category

[WE HAVE TO] TAKE OFF OUR MOLSON VERSUS LABATT LENS AND THINK ABOUT US VERSUS OTHER ALCOHOLS [AND BEVERAGES] -EVEN COFFEE AND WATER of wheat beers. There's lots of room to play."

The idea of a non-cloudy, natural wheat beer emerged. It's a light-tasting, almost citrusy-flavoured drink, maintaining the hoppy beer taste, targeted at people looking to explore different beer flavours which pits it against micro and craft breweries.

Though the ads emphasize the idea of "natural," (with creative by Rethink featuring two made-up girls revealing their natural beauty as a waiter walks past with a tray of beers), a good chunk of promotion is left up to the packaging and relies on sales associates to talk up the beer in store. For the first time, Molson utilized the back of the bottle for pouring instructions (like many foreign or micro-brewed wheat beers), and spoke at length internally about how to describe the new beer to Canadians prior to the launch.

"[We had] so many meetings around the word 'natural' and what that conveys," she says. "[There was] lots of discussion around [telling people] the ingredients. You'll see on the key ingredients list 'soft spring wheat' - [but] do consumers really care about that? They do. It all matters now."

The Shandy, on the other hand, is a Rickard's lager mixed with old-fashioned lemonade, so the



Rickard's Shandy OOH channels old-time ads to debut the old-fashioned lemonade lager.

creative, also by Rethink, also has an old-time feel. Rickard's beers tend to over-index in shoulder seasons, such as spring and fall, when people are looking for a drink to warm them up. Kavchak-Taylor says the Shandy was a perfect way to bring Rickard's to the patio - allowing it to compete against the likes of sangrias and cocktails, and is directly targeted at non-beer drinkers.

It's all about elevating the beer experience. If someone likes a Shandy, perhaps they'll try a Coors Light Iced T (launched this time last year), which may lead them to more traditional flavours, such as Heineken or Canadian. But it's a long-term fight, and not one that'll help the brand sell more of its traditional product off the bat.

"When you're in a tough business environment and markets [are] declining, you're really having to fight for business results," she says of the challenges she's faced over the past two years. "It's hard to make choices - whether it's dollars or time - to work on things that aren't giving us immediate results. And [Molson] doesn't have more marketing dollars today than before - so it's making choices where we spend, and quite often [beer reverence] loses out. To know there's so much opportunity out there we're not taking advantage of is a tough thing [to swallow]." By

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CANADA'S EMERGING INDIES

There's been a flurry of start-ups, as well as some merger and acquisition action lately. Since agencies are masters of advertising and branding, their take on positioning a new company should be insightful. If you're wondering why the world needs more agencies, or how to structure one from scratch for today's market needs, read on

GIANTS & GENTLEMEN



THE BACKSTORY

Former Taxi 2 colleagues Alanna Nathanson and Natalie Armata approached Gino Cantalini, formerly VP and brand director at Publicis Toronto, nearly a year ago to help build their semi-virtual agency (at the time, the operation was housed at the members-only Spoke Club).

Now with the shop settling in a new 2,300-square-foot space in Toronto's east end, the agency employs eight

full-time staffers and also hires creative experts as needed.

The agency currently works with clients Park 'N Fly, Mother Parkers, Cineplex, Canopy Planet and Beaverbrook Developments.

THE MONIKER

Cantalini: The idea is about making great work with no hidden agendas. We're turning clients into giants, and always acting like gentlemen.

TAPPING OUTTHINKERS

We find an expert in an industry that's unrelated to advertising and the client's business, but who understands the consumer we're talking to.

For example, we're building a concept for our restaurant clients [Canyon Creek and Alice Fazooli's] around engaging consumers with characters and stories. So the team sat down with novelist Robert Hough and he provided insights on how to build characters and engage people through stories.

COMING UP

Giants & Gentlemen is tasked with maximizing a modest budget to get 25- to 35-year-old males engaged with the story of Australian brand Treasury Wine Estates. An integrated plan, launching later this year, focuses on "Good advice from bad guys" and features shady characters providing useful tips regarding fashion, wine etiquette and cooking.

ONE ADVERTISING

In July 2012, Ted Boyd, CEO of digital agency 58Ninety purchased Toronto-based Due North Communications, and several months later, creative shop Brandworks, to form One Advertising. He had worked with Due North on the Workopolis account for five years, and wanted to merge with the 20-year-old branding and marketing firm to layer in broader capabilities.

The agency employs a staff of around 85 in its new 16,000square-foot office on Richmond Street, with Boyd at the helm and former Due North president Jill King continuing in her role at One.

Clients include 3M, Nikon, OLG, the LCBO and Second Cup.



Boyd: Often when

digital agencies are acquired by larger brand agencies, a lot of the capabilities get subsumed and the technical sensibility dissipates. We created an entity that has both strong digital and strong brand credentials that continue forward in equal measure.

King: Due North used to fall back on the traditional brand agency model of getting the brief from client, developing creative strategy, then pushing it out. Now we get everybody in the room and decide how to solve the problem, and which media to attach to the idea.

THE MONIKER

King: We wanted to let clients know that we have everything they need from a communications perspective, all in one place.

JACKNIFE **BRANDING & DESIGN**



THE BACKSTORY

The ink was still drying on the contract for Toronto's John St. acquisition by multinational WPP early this year when Mikey Richardson, founder of design agency AmoebaCorp,

was meeting with the heads of two agencies to merge and form a multidisciplinary shop.

Until late 2012, nearly 70% of Richardson's agency was owned by John St. shareholders. He bought back the majority stake before news of the

Above, clockwise from left: Jacknife founders Marawan El-Asfahani; Matt Hexemer; Mike Kelar; Mikey Richardson. acquisition broke, and set off to launch Jacknife Branding & Design with his partner Mike Kelar, as well as with Marawan El-Asfahani, co-founder of Oxygen Design Agency (a brand and digital-focused marketing agency) and Matt Hexemer, founder of Apparatus (an industrial design-focused shop).

The agency is currently creating a tour bus campaign and sponsored-athlete visual identities for Red Bull, developing a new line of tablet devices for Kobo and graphics for Forzani Group snowboard lines, as well as working on the "Healthy & Happy" campaign for SickKids Foundation.

CREATING PRODUCTS, NOT JUST ADS

Richardson: Design companies are going to come together the same way that ad agencies have. They're going to develop their own products and take them to market. We want to provide an inspiration point for other companies and be one of the first out the gate.

As much as we love solving problems for clients, we also want to take our own properties to market. We have a "Monday initiative" where designers and account people in the office can develop products for the agency [that] they pitch to the partner group and we can green-light to go into development. This is something we've always wanted to do, but couldn't because we didn't have the scale.

SETTING SIGHTS ON SILICON VALLEY

What we really want to do is focus more on international competition. We want to be able to compete in Silicon Valley. There are companies like us in other markets, but not so much in Canada. No one is really building brands from scratch. For example, a cellular company might ask us to name their company, define their identity, design the phone itself and then take it to market.

THE MONIKER

We wanted to layer in something about being Canadian. But we didn't want to be overtly Canadian. Jacknife made sense because it's a multi-purpose tool, it's simple, ubiquitous and there's a craft to it.

HEROES & VILLAINS ADVERTISING

THE BACKSTORY

In June 2012, communication and marketing firm Dentsu was in the process of expansion (purchasing Montreal agency Bos and renaming the shop DentsuBos) when its president and CEO, Bob Shropshire, decided it was time to step down and build his own shop from scratch. In October he enlisted Emma Hancock, previously at Dentsu Australia, as managing director, to be his partner in crime at Heroes & Villains Advertising.

Today, the Toronto agency is looking to fill its 2,000-square-foot space that currently holds three bodies (Shropshire, Hancock as well as a junior creative who recently joined). It regularly works with senior creatives on a freelance basis, and outsources work to media planning and buying as well as digital shops.

SECRET SAUCE

Hancock: The last thing the business community in Canada needs is another ad agency. But when we looked at everything out there, we saw an opportunity to create something that takes us back to





the basics of what agencies are supposed to be doing for clients. It comes down to a discipline we call "StoryTooling," which is used

as both a strategic tool and an execution tool to help clients harness the power of their story. Writers use a standard flow to develop a story. The most prevalent is ABCDE (Action, Background, Conflict, Decision, End). StoryTooling uses a similar discipline to construct the brand story.

In a world where products are at parity, we believe it's the brand's story that differentiates it from the pack and generates the competitive edge.

THE MONIKER

Shropshire: The brands we work with, we feel, need to become like heroes, and what's standing in the way of those heroes are villains. Those are the challenges they need to overcome.

For more on these agencies and to learn about garage-based start-up 123w, visit strategyonline.ca

AD HACKATHONS



PIZZA HUT'S FACEBOOK-POWERED BOX ART

In April, Pizza Hut and Toronto agency Grip wanted to celebrate its 500,000th fan in style by hosting a Facebookpowered pizza-box drawing marathon. Fans were invited to tell the brand what to draw over an afternoon-long, non-stop drawing session broadcast live over YouTube (requests included pictures of lobsters fighting with knives and a pizza eating a man).



THE CTC CURATES CANADA The Canadian Tourism Commission and agency DDB's Vancouver office invited everyone in the country to submit a short video highlighting this great nation. The summer 2012 drive resulted in 8,000 submissions with more than 65 hours of footage, which was boiled down to two minutes for broadcast. The result was a widelyshared video with praise from the press.



KRAFT'S DREAMY TWITTER PUSH

Last August, Kraft Dinner and Taxi's Toronto office invited KD followers to tweet their dreams with the hashtag #Dreamdraw to have them sketched by Kraft. Nothing was off-limits: from a naked Prince Harry sitting in a hot tub to conjoined twins smoking a hookah.

THE NEXT GENERATION OF CONSUMER INVOLVEMENT

The hottest trends in ad creativity right now are all about getting consumers involved. Brands are increasingly turning to everyday folk to shape the outcome of a campaign – be it through social or submitted content – giving them the power to drive creative forward. On the other end of the spectrum, brands are turning on the consumer, forcing involvement by making innocent bystanders the butt of a prank.

But does it work? Is it smart? And what if it all goes off the rails?

BY MEGAN HAYNES



UGC GETS EASY

When people hear "user-generated content" they often associate it with the idea of having consumers create ads on behalf of brands. But that trend is so 2009. People who participated in these types of contests more than likely just wanted jobs in advertising, says ad strategy pundit Philippe Garneau, president of GWP Brand Engineering, so it didn't necessarily translate into a declaration of brand love.

Now we're seeing more brands inviting folks to help shape the outcome of a campaign through easy tasks: send a tweet and we'll draw something. Add a hashtag and we'll paint something on a parking lot wall (like the above shot of Molson M's twitter-powered mural). Shoot a few minutes of video and we'll incorporate it into a commercial.

This is a much easier ask for consumer participation, Garneau says, and signals that brands are listening. "It's the idea that everyone counts, so it sets up the brand as being in touch," he says. "If [brands are] open to that kind of exchange, then they're open to feedback about their product and it sets up a network and a connection with the brand that's very positive."

Garneau warns brands not to forget the strong, silent types. Consumers who remain mute on the sidelines quietly enjoying a product without any desire to participate in crowd-sourced initiatives shouldn't be forgotten in the trendy fray. "Just because vou don't want to write to a manufacturer about a candy bar, doesn't mean you don't love it in your own private way." Not everything has to be "talk to us so we can talk to you." Some consumers still just want to be talked at.

Did you know? Though his footage didn't make the cut, Canadian author and artist Douglas Coupland also submitted video, including a cameo from his house nestled in the trees on Vancouver's Grouse Mountain.



PRANKVERTISING SCARES UP VIRAL SUCCESS

You walk into a building, the elevator door opens and you find yourself witness to an attempted murder. What do you do? That's the genesis behind the March campaign for the Colin Farrell movie *Dead Man Down* by New York-based viralvideo agency Thinkmodo, which caught people's reactions on hidden cameras. It's the latest in a wave of advertisers pranking unsuspecting consumers and is the update to the nearly dead flash-mob craze.

"Everyone is craving authenticity right now," Garneau says. "Prankvertising is based on seeing a spontaneous and real reaction. It's marketing's answer to 'How can I believe this ad?"

The reactions from these ambushes tend to be genuine looks of surprise, fear or happiness. "That type of advertising used to be confined to lottery commercials," Garneau says.

While a hot trend – and one he says won't disappear soon – it also has a risk. "Because everything is going to be discussed simultaneously [as the ad airs], those who do it poorly and inauthentically will be called out immediately."

In the case of the "Elevator Murder," the reaction was not positive, with people calling out the brand for a tasteless ad designed purely to scare people and many questioning the authenticity of participants' involvement.

CRISIS CONTROL

While the elevator murder scene was staged, things could have gone off the rails very guickly. What if someone had pulled out a gun? To prevent any real risks to those being pranked or the actors, people were pre-screened as part of a "focus group" session and then invited to come in. Actors were coached when to admit the whole thing was a prank, while crews waited in the wings ready to jump in.

GOTCHA!



A DRAMATIC SURPRISE

TNT's 2012 "Push to Add Drama," by Belgium-based Duval Guillaume Modem seemingly started the craze,

creating a dramatic surprise for passersby. Those who dared to push a giant red button in the middle of the street prompted a police shootout involving a random football team and bikini-clad motorcyclist to appear. The video has more than 45 million hits on YouTube.



A SET-UP POOL PARTY

In April, as a group of tanned pool-goers enjoyed the sun, someone asked for a Coors Light, and suddenly mayhem began. A man in a parka jumped out of a freezer as a helicopter full of parka-clad guys arrived to dish out cold beer. The ad teeters on the edge of authenticity:

the desciptor says it's an ordinary pool (but nary a hint of cellulite), and Chicago-based agency Cavalry says reactions are real, but the people knew they were being filmed and were likely pre-screened. Despite this, more than 750,000 people have watched the video on YouTube.



FAKED-OUT FRIENDS

In March, Denmark's Carlsberg and Duval Guillaume Modem gathered a half-dozen guys to test the limits of friendship. They

each call a friend for help, claiming they've lost money at a club and can't leave. The friends arrive at a dodgy nightclub with questionable clientele (all actors) but when they find their pal, a party's thrown for them. At press time the video had garnered more than four million hits.



HIJACKED JUICE BAR

Canadian comedian Gerry Dee took over a juice bar this past January, filling people's drinks with

Dempster's bread (to show it's filled with nutrients). The stunt – created by Toronto-based agency Cundari – got genuine reactions, including some unhappy customers demanding the drink they ordered. The video has more than 850,000 views on YouTube so far.

Before you hit the airwaves, Katie Clark, national practice leader, crisis and risk at Toronto-based PR firm Edelman, recommends running your creative past a few different groups. Legal or a PR team seem the obvious first choices, but she also recommends hitting up a third party, perhaps a non-profit organization that may be loosely tied to the prank (such as trauma counsellors, if you're taking the scary route). Also, while certain jokes may resonate well with target audiences, Clark says potentially controversial ads should be aired for groups that are anything but a brand's core demo. It's not the people who love a brand that marketers need to worry about, so much as everyone else.

GETTING BACK TOITS ROOTS

THERE'S SOMETHING ICONIC ABOUT CANADIAN CLOTHING COMPANY ROOTS. MAYBE IT'S THE BEAVER LOGO, PERHAPS IT'S THE SIGNATURE OUTDOOR THEMES IN ITS CAMPAIGNS OR IT COULD EVEN BE THE UBIQUITOUS SWEATSHIRT YOU SPENT YOUR COLLEGE DAYS IN. REVISIT THE COMPANY'S 40-YEAR HISTORY ALONG THE ALGONQUIN PROVINCIAL PARK TRAIL - WHERE FOUNDERS MICHAEL BUDMAN AND DON GREEN FIRST MET – AND FOLLOW ROOTS' BRILLIANT AND SOMETIMES STRANGE JOURNEY.

The '80s saw Roots' first foray into non-fashion terrain with the introduction of a (still ongoing) furniture and a (nowdefunct) canoe line, a joint venture with Beaver Canoe.





1980s

Buddy the Beaver mascot was introduced in the early '80s, along with a kids and baby line.



1986

BY MEGAN HAYNES

The first ad campaign introduced the slogan "City Feet Need Roots." Budman says this remains his favourite campaign.

1974

1970s

 \mathbf{O}

Roots burst onto the fashion scene with the negative heel shoe in 1973, followed by its first leather bag and a retail location staffed by then not-sofamous *Saturday Night Live* and Second City alum, including Dan Aykroyd, Martin Short and Gilda Radner (who all happened to need day jobs).



Something must have been in the water in 2001. In January, Roots announced a branded vitamin line to help round out the company's image as a "purveyor of positive."

In February it announced it was launching Roots Air as a competitor to Air Canada. The flight service would be suspended less than a month after its March launch when plane operator and Roots partner Skyservice hit financial turbulence.

The Jamaican Olympic bobsled team arrived in Canada for the Calgary Games sans winter apparel, so Roots outfitted the team in cold-weather gear. The brand got a cameo via John Candy's jacket in the famous movie about the team, *Cool Runnings*.



1988

Budman and Green star in their first Roots commercial, canoeing in Algonquin Park, narrated by Aykroyd – a lifelong friend of the founders.





The '90s saw a flurry of (celeb-heavy) marketing activity, including a '93 fundraiser for environmentalist David Suzuki, a '98 photo opp with the princes of England (Charles, William and Harry), and a '97 star-studded campaign featuring soon-to-be-big names like Ben Affleck and Matt Damon. A men's leather collection for designer Donna Karan, an ecofriendly t-shirt with Loblaws and a logo redesign by Bruce Mau made up just a handful of Roots' creative partnerships.



Roots became the celebrity in the 1993 Touchstone Pictures movie *Indian Summer*, staring Alan Arkin, Bill Paxton and Kevin Pollak, based on the founders' experience at the Algonquin camp where they first met. "It's not a man purse, it's called a satchel. Indiana Jones wears one." Roots got some good coverage in 2009 when its bag was sported by Zack Galifianakis' character Alan in *The Hangover*.



2000s

2009

New-to-the-Canadian-market Target tapped Roots as its first limited-time-offer partner for a sweats line for the Great White North. A home furnishing line is set to hit Target in fall 2013.



2013

2010

Roots gets electric with author Douglas Coupland, who was invited to design a special (and vibrant) line of clothing and ads.



AND BEYOND

line into Sears in 2006.

The new millennium brought

with a host of new products

new-age thinking to the clothier,

and partnerships. The company

designed and outfitted Canadian

coffee house Second Cup in an

exclusive partnership in 2001,

and expanded its home furniture

Having grown from a store with 10 employees to a 2,000-plus person operation with more than 160 stores in 40 countries, Roots' three-man marketing team of James Connell, VP marketing and e-commerce, Budman and Green, stays focused on trying to reflect the best Canada has to offer, says Connell, and baking nationalism into its marketing mix.





Why the need for creativity has never been greater

ou and I – all of us – are the product of billions of years of selective evolution. Out of the currently estimated 8.7 million different life forms on the planet, we are the dominant species. Top of the tree. The guvnors.

When trained, our bodies are capable of athletic and gymnastic feats that defy credibility. Our wonderful brains are the most complex structures in the known universe. We are capable of original abstract thought. We can create.

But despite all that evolution, basic human needs haven't really changed that much since we came down from the trees and decided to stand upright so that we could get a better view.

The fundamental needs of human culture are the same. We've always felt the need to talk about shared experiences.

As cavemen, we sat around the fire and told stories about the hunt. We painted scenes of the chase and the kill on the cave walls for others to wonder at.

Nowadays, we share our experiences on Facebook, Twitter and Instagram, painting our pictures on the social cave wall. Same basic human needs, just a different delivery system.

Technology, in the words of artist Laurie Anderson, "is the campfire around which we tell our stories."

And for us creative types, our stories,



FRAZER JELLEYMAN is the Global CCO at Taxi and a Brit with a very cool last name.

the experiences



If you hadn't noticed, it's harder than it used to be.

Back in the day, we used our amazing creative brains to help audiences decide between the brands on offer by the tried and tested formula of coupling a unique product benefit with a joke. And it worked.

But today, that just doesn't seem to be working as it once did.

Guess what? There are no unique product benefits any more. Any genuine competitive advantage is dissected, reverse-engineered, replicated, prototyped and brought to market faster than you can say 3D printing.

Another thing: Groucho Marx said that in the whole of comedy there are only seven jokes. In advertising, there are only six, and two of those aren't funny.

And to make it even harder for us poor creative types, it turns out that no one ever really gave a toss about unique product benefits even when there were some.

We now understand that most of our decisions are made in the unconscious mind. Decisions that are made quickly based on instinct, not on the carefully considered, intellectual analysis that is the world of the conscious. And the unconscious mind is not stupid. It's what has helped us survive up until now.

As we progressed from tree to cave to attractive, modernized two-bedroom condominium with stunning views of the downtown area, we learned to survive by trusting our instincts, our gut, our

BY FRAZER JELLEYMAN

spidey-sense. The unconscious mind. And it's how we survive the supermarket, the wine store, the car showroom. It's how we make sense of a crowded consumer world.

The unconscious mind is quick. It doesn't read ingredients listed on a packet. It doesn't deliberate. It doesn't make purchase decisions based on the rational. If that were how we made decisions, getting around a supermarket would take all day. We'd read every ingredient on every packet, probably do some research, maybe ask a demographically-sympathetic focus group, consult an expert.

But we don't. We trust the unconscious. The quick thinker.

The truth of it is, a brand is a product or a service we believe in. We have, at an unconscious level, formed an emotional connection with the brand that makes choosing it easy. And we like easy.

A general "law of least effort" applies to decision-making as well as physical exertion. If there are several ways of achieving the same thing, we'll choose the easiest. Laziness is built deep into our nature.

So think about it, when there are no long-term competitive product differentiators, when we don't decide based on the rational, but on the emotional connections we make in the unconscious, trusting quick thinking because it means less effort, what's left?

What's left is our stories. Created in our wonderful, amazing imaginations.

Stories we can share around campfires, whether high- or low-tech. Stories that move quickly through culture because they go with the grain of how people really think and behave. Stories that gain traction because we understand that the emotional power of "I know how you feel" is always more effective than the rational argument of "Buy me because..."

There has never been a greater need for our wonderful stories.

we share around the campfire, are now built around the brands we promote. We work really hard to connect people to brands, to help them make choices, and try to persuade them to make the choice we propose.

Canada's got (innovation) talent

here's no question Canada's young marketers and entrepreneurs have what it takes to help our country punch well above our weight. In communities coastto-coast, they are redefining innovation, one social entrepreneurial project at a time. It's the kind of reciprocity-based innovation that is the very DNA that makes us Canadian and has the potential to continue propelling us forward on the global stage.

Case in point is the recent national Enactus championships in Toronto, a competitive showcase of social entrepreneurialism that brings together more than 60 college and campus teams to create innovative and sustainable hunger-alleviation programs.

Campbell Canada is a partner, and its "Help Hunger Disappear" cause platform was itself born seven years ago when Leo Burnett's young creative duo Anthony Chelvanathan and Steve Persico first came up with the concept in a creative challenge. This sparked a host of initiatives that now encourage Canadians to join Campbell's cause to help alleviate hunger.

This year, the students collected more than 240,000 pounds of food donations and positively impacted the



MARK CHILDS is VP marketing at Campbell Company of Canada and jury co-chair for Canada's Young Marketers competition.

lives of more than 40,000 people through 10,000 volunteer hours. The Okanagan **College** winners did more than just collect donations; they nurtured four entrepreneurial programs that got to the heart of the hunger issue. The highlights were the MOMentum and Farm Bag



The winning Canadian Young Marketers came up with smartphone cases (right) to benefit Brandaid.

projects, which helped moms learn how to budget and cook farmfresh produce available in their communities.

Conceived and led by Okanagan student Trina Carroll, the program exemplifies pure insight and innovation. It comes from her own journey of standing in a food-bank line, and wanting to give others "a hand up, not a hand out."

The *Globe and Mail*'s 2013 Cannes Young Lions competition last month is another example of the calibre of Canada's next-gen talent. The Young Marketers' task was to prove their social innovation skills by determining how their company could collaborate with Canada's acclaimed Brandaid project.

Brandaid is a movement to increase the value of what developing-world artisans create, protect their intellectual property and connect to consumers who are looking for authenticity. Championed by Tony Piggott, global CEO at Toronto-based JWT Ethos, it brings branding and marketing to communities through the launch of microbrands around the world, and several Canadian agencies have already created brands for the artists of Haiti.

The winning "Conversation Starter" concept and brief (by Telus' Michelle Yee and Reckitt Benckiser's Sahar Jamal) was a new line of Telus mobile phone cases handcrafted by a Brandaid project artisan, each carrying an authenticity tag that introduced the artisan to the consumer.

So how do we build on this raw entrepreneurial spirit shown by the next generation of young marketing talent who are clearly innovative and socially



conscious? We should foster an academic and professional commitment to relentlessly teaching, training and coaching. We need to mentor those in their

first roles to insightfully frame tasks, inspiring creative agency partners to translate their entrepreneurial edge into world-class creativity and innovation.

The past year, Campbell launched a marketing excellence initiative that among other goals, is doing just that - working and exploring upstream in human, category and brand truths to ground and lead to insight. Our young marketing team has swiftly embraced this opportunity to engage each other in passionate debate and not settle for second-best. No longer is it a process deadline but an opportunity to dive deep into consumer immersion, to learn to listen better, to observe the "whats and whys" and to forge new partnerships with senior agency planners and creatives. Our Campbell proof will be bigger ideas, bolder work and vibrant brands and results.

The Canada proof will be more vital marketing and advertising partnerships; the full entrepreneurial potential and spirit of our young talent engaged, and their passion ignited to champion world-class creativity to propel Canadian brands and innovation.

BY MARK CHILDS

Agency hears: It's definitely a "creative" idea but can the branding be stronger? And not sure about Snoop Lion. Cat, Gerbil, whatever he is now. ient hears: This idea does colour outside the lines. It's never been done for a diaper. But the real risk is to play it safe.

Great work takes good ears.

This heads up is from Janet Kestin and Nancy Vonk, former co-chief creative officers of Ogilvy Toronto who run Swim, a creative leadership lab. They're teaching "Radical Listening" at Cannes to save ideas and relationships.



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