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## {NEXT BIG THINGS}

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internet  
of everything

geo-fencing

collaborative  
coalitions

retailization

3D scanning

enhanced  
reality



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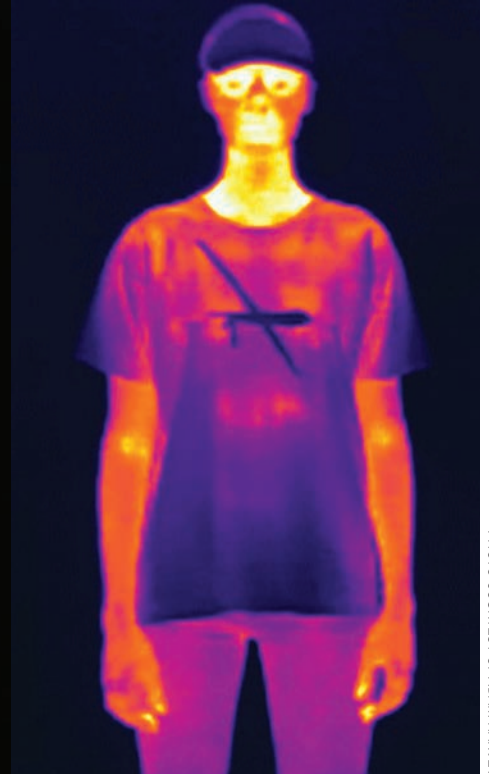
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One of our Next Big Thing pundits, Faris Yakob, pontificates on how consumers may react to privacy invasions in the future: with surveillance-blocking clothes.

PHOTO COURTESY OF ADAM HARVEY

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### ON THE COVER

We had brains on the, well, brain when planning our Next Big Thing issue. With a story on neuromarketing and all the big ideas and thinkers featured this month, it seemed fitting to go with a cerebral theme for the cover. We used a piece by California-based artist Elizabeth Jameson whose work "consists of a series of intimate portraits based on magnetic resonance images (MRIs) and other digital scans, exploring the wonder and complexity of the brain." Also, it just looks really cool.



## Next big thing impact

**S**ince *strategy* is always on the prowl for the next big thing in marketing, I take notes whenever anyone professes to have a clue on the subject. Consequently, a lot of the ideas shared at recent ad confabs sparked content development for this issue.

In Cannes, IBM's VP of corporate marketing, John Kennedy, spoke on "The Era of 'You': The New Science of Giving People What They Want." He later spoke to me about the art & science of creativity, and how armed with big data, more creative decisions are now based on analytics rather than gut instincts.

Apparently, CMOs and CIOs are aligning. IBM's own art and science mash-up – *A Boy and his Atom*, created by moving atoms with a two-ton microscope – pulled focus on IBM breakthroughs (it invests \$6 billion a year in research), and won a

Guinness record for the world's smallest film. The piece got a million views in one day and educated a mass audience on where science and data are going. It also showed the big data potential to better manage performance and resources when tech and marketing intersect.

Kennedy contends that with consumers now disclosing so much info, they expect brands to recognize them and respond appropriately. "The best marketers are using analytics to mine and identify behaviours – to really know our audiences as true individuals."

As to who has a headstart, Kennedy points to retailers with loyalty programs. Which is why the recent Shoppers and Loblaw union is so powerful, beyond its obvious competitive and synergy advantages.

PwC global entertainment leader Marcel Fenez also weighed in on big data at Cannes, saying that since it's a skill set that many companies haven't had, "the big question is who's going to do it?" He pointed out that finding the right

people is hard – as the big network agencies try to integrate the big data skill set, it's triggering a new flurry of digital tech company courtships.

He also addressed the challenge of capturing consumers' true behaviours now that the group formerly known as the audience has shifted to "my media," social media is becoming collective media, and people want to enjoy content together.

"The one thing that is completely true is that everyone wants to own their own content." This is triggering more new partners for the marketing department and for agencies. "There is an opportunity to fund good ideas and forge partnerships, so we keep seeing more of that – and they're not media sales, they're partnerships."

And as more of the audience dips into the streaming space, the rejig extends to the corporate mindset. "The biggest challenge is that we have to be bold and be prepared to fail quick, and that's the domain of small innovative tech companies."

And when it comes to content partnering, given the big data imperative, media that intimately knows its audience has an advantage. Which explains another trend spotted at Cannes – brands behaving like VCs. Expect to see more brands partner with social players like Facebook and equity plays like Coke and Spotify.

Perhaps the biggest impact is all the new partners, and how their influence will reshape marketing in the new spaces (beyond advertising) this issue explores.

Cheers, mm

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



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## Passing the torch

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**S**omehow I feel as though it should be with greater pleasure that I declare this my final publisher's note. You see, it was supposed to be a temporary gig. But somehow it turned into a three-year-long immersive experience navigating the *strategy* brand through the labyrinth of change that has been foisted on the Canadian marketing and advertising community.

So what took so long to find a new publisher? For starters, we needed to find someone who understands this deeply complex industry at its core and where it is headed in order to create innovative and powerful solutions for our clients. They also have to possess the ability to lead the *strategy* team and garner the hard-earned respect of industry leaders.



Mary Maddever, *strategy*'s long-time executive editor, fits the bill like no other and I'm pleased to inform you that she's accepted the challenge. In addition to re-launching *strategy* in a magazine format in 2004, Mary has overseen the editorial development of every Brunico

publication with an unbeatable track record of success. Having served as the publisher of *Playback* for the past two years, she also knows a thing or two about running a successful Canadian publishing brand and providing value for communities with varied and nuanced needs. Mary will continue in her role as *Playback* publisher while also overseeing the *strategy* business, providing her a unique vantage point at a time when these sectors need to work closely together.

Drop Mary a line to congratulate her on her new role. As for me, I'll be hard at work on new Brunico corporate development projects, such as the Stream conference we recently produced in Santa Monica, California for the budding internet TV industry. Please accept my thanks for allowing me the opportunity to work with all of you. It's been deeply rewarding.

Russell Goldstein  
President and CEO, Brunico Communications

# strategy

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### UPCOMING EVENTS

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TORONTO | SOUND ACADEMY | NOV. 5, 2013

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# READY TO TAKE THE STAGE?

CANADA'S TOP BRAND ACTIVATIONS REVEALED

APPLAUSE



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## IT CAME FROM CANNES

By Jennifer Horn

**T**he annual International Festival of Creativity is always a hotbed of great ideas. Now that the dust has settled, here's a roundup of (not made in Canada) award-winning work that shows how advertising can solve universal problems, one country at a time.

**Above:** Glad created garbage bags that double as tents for music fests.

### WATER-GENERATING BILLBOARDS

**Agency:** Mayo Draftfcb, Peru

**What it won:** Gold Media, Bronze Direct

The word engineering brings to mind a world of scientific knowledge, painstaking research and perplexing math (not very appealing to some teens when considering a career path). But it can change the world, which is what the University of Engineering and Technology (UTEC) in Lima, Peru, set out to prove when it engineered the world's first billboard that produces drinkable water out of thin air. The university achieved a 38% increase in applications compared to the previous year, and the nifty board collected more than 9,000 litres of potable water, enough to hydrate hundreds of families in the second-largest desert capital in the world.

### CAMPSITE RECYCLING

**Agency:** Alma DDB, U.S.

**What it won:** Silver Outdoor, Silver Promo & Activation

If you've ever been to a multi-day music festival, then the cloudy memory of a sea of campsite trash is likely still with you. It's an ideal space for a trash bag brand to insert itself. So when Glad left the kitchen to reach a younger demo at Austin, Texas' SXSW, it did so with the environment in mind, creating re-usable sleeping quarters (called the Glad Tent) for attendees to later use as a bag for trash disposal when the festival came to a close.

### REAL-LIFE DESCRIPTIONS

**Agency:** DDB Group, Singapore

**What it won:** two Gold Direct, Silver Mobile

Technology has helped create new connections and relationships, a trait that StarHub Mobile, one of Singapore's largest telcos, made the most of when it launched Third Eye. The mobile app invites those who are visually-impaired to photograph their surroundings and then send the image to a volunteer who explains what they see via text message. The volunteer's real-time reply is converted from text to speech, effectively describing the world to the sightless.

## THE NEXT 3D EVOLUTION

By Val Maloney

Though 3D printing is at least a few years out from reaching mass popularity, Toronto-based Matterform (which was started by two former ad guys, Drew Cox and Adam Brandeys, who met at Lowe Roche) is taking things one step closer to the tipping point with the introduction of the Matterform 3D Scanner.

The scanner allows users to take an object and turn it into a digital 3D model on their computer, where it can be printed on any 3D printer or online printing service, or used in an animation for a videogame, for instance.

Cox and Brandeys began work on the project last September, quitting their day jobs and going full-time in February of this year. They raised 582% more than their goal during an Indiegogo push in the spring and are in production for the first run of product before the end of the year (at a cost of \$599 each).

"We know 3D printing is a big buzz term right now, but we weren't sure how people would react to 3D scanners," Brandeys says. "We went in very cautiously, knowing to break even we needed to raise \$81,000. We thought it would be a slow climb, but then in the four days on Indiegogo we raised \$471,082, which was a big surprise."

Matt Di Paola, SVP and general manager at Critical Mass in Toronto, says his agency is experimenting with 3D printers and anticipates 3D scanners like Matterform's to bring about some big questions for brands in the future.

"People will be able to have something like a coffee mug, scan that and duplicate it," he says. "So product manufacturers will have to think about the value of the product they are making and how to stop people from making their own version. That is going to be a question for the next five to 10 years – what are people selling? Are they selling intellectual property or the actual manufactured product? The focus on ingenuity and design is going to be key, but the need to actually produce the product is going to be lower."





# KIDS + ALCOHOL = BOOK DEAL

By Emily Wexler

Kids can be exhausting, and in some cases, they can drive you to drink. No one knows this more than new moms, especially two of them who took this idea and turned it into a blog, and now a book.

Fiona Stevenson and Lyrandia Martin-Evans, friends since high school, found themselves on maternity leave at the same time in 2011. They struggled to find parenting resources that were insightful but also entertaining, so they decided to create one of their own.



They launched “Reasons Mommy Drinks,” (which includes drink recipes) in 2012 and seeded it out to their own networks of new parents.

“The two of us had a power ideation session to come up with a unique concept that could look at some of the struggles of new parenthood in a fun and comedic way,” says Stevenson. “We threw out three or four ideas before this one emerged about 15 minutes into our brainstorm and [we knew we’d] stumbled on a big idea.”

If that sounds like marketing speak, it’s because Stevenson and Martin-Evans know a thing or two about building a brand. Stevenson, a former marketer at P&G, now works as director of innovation at Hotspex, while Martin-Evans is a creative director at KBS+.

The site garnered 20,000 hits within two weeks. Stevenson and Martin-Evans became weekly columnists with *Metro* and signed an international book deal with Three Rivers Press, a division of Random House New York.

“Although it started as a hobby, it’s been impossible not to apply our marketing and advertising backgrounds (and type-A personalities) to the project,” Stevenson says. “We’ve been building a brand, with virtually no budget, for the past two years.”

A print campaign, produced by KBS+ will run beginning Sept. 10, with details still being finalized at press time. Stevenson says they also have plans to leverage their relationship with *Metro*, and will be working with the publicity team at Random House to promote the book.

So next time your toddler insists on listening to the Elmo song for the 500th time, remember there’s a drink (and a book) for that.

## NEXT BIG THINGS OF THE PAST:

# HITS AND MISSES

By Matthew Chung

As we worked on this issue of *strategy*, we pondered the fate of past “next big thing” ideas covered in our pages. (One finding: we ask the question “Is this the next big thing?” a lot.) Here’s some ideas that prospered and others that sputtered.

### FELL SHORT

#### THE DISC’S LOST LUSTRE

How could we have predicted the existence of Netflix when we wrote in 2003, “DVD marketing may be the next big thing.” After all, DVD marketing had picked up, with some folks cross-promoting products with hit releases and others making direct-to-DVD films to hock products. At the time, Mark Workman of L.A.-based First Fireworks Group noted the medium had a high “pass-along” lifespan because it could be viewed in multiple places. Today, people view in multiple places, sans DVDs.



### FAILURE TO LAUNCH

In 2008, flying logos (pictured) sounded promising when we covered it in our “What Next” section, with Disney planning to float Mickey Mouse-shaped Flogos at its theme parks. Now, a smattering of companies offer floating ads but we haven’t seen it take off.

### ON THE MARK

#### HOLY GRAIL 2.0

In 2000, Mark Relph, then with Microsoft Canada, called personalization the “Holy Grail of the digital age,” and looked at using digital tech to learn about customers so offers could be targeted to them. If you’ve ever thought Facebook was reading your mind with its ads, this should sound familiar.



### LOOK MA, NO MAPS

In 2009 we suggested that advertisers could take advantage of augmented reality, noting an android app, Enkin, could take map data, such as store names, and display it on a phone’s screen over real-life locations. Brands have used AR in interesting ways since. Notably, in September 2011, Volkswagen’s “The Beetle Juiced Up” campaign (pictured) let people use smartphones to view virtual car stunts on billboard ads.

### JURY’S OUT: QR CODES

In 2011, the death of QR codes was being predicted in these pages while near field communication was being boosted. Two years later, marketers still use QR codes, though it’s not clear who is scanning them. NFC, on the other hand, still hasn’t broken out in Canada. Could it be the next big... oh, nevermind.

# ANIMATION DOMINATION

"Dumb Ways to Die" may get all of the attention (and awards – Google it if you've been under a rock), but there's been a boom in animated spots lately. Here's a few great ones you may have missed.

By Megan Haynes



## POGO'S LOVE STORY

**CHARACTERS:** A pair of battered hot dogs on sticks named Marie and Luc.

**STORY:** Who knew Pogos, the Mississauga-based ConAgra brand, led such romantic lives? Two animated Pogo sticks go through the

new-romance motions: feeding the birds in the park, tanning on the beach, dancing in the club. That is, until disaster strikes and Mr. Pogo finds his beloved sipping on ketchup. He's a mustard man, and in Pogo-land, there can be no double-dipping.

**CATCHY SONG?** No, but soft Parisian-style piano plays in the background while the French narrator walks us through the romance.

**LIFE IS IN THE DETAILS:** This is one educated Pogo. He's reading Voltaire while sunning on the beach.

**AGENCY:** Blammo Worldwide, Toronto.



## DAVE THOMAS FOUNDATION'S ADOPTION TALE

**CHARACTERS:** The lonely orphaned I and the future parents M and F.

**STORY:** Poor I. The orphan animated letter feels all alone in the world. That is, until he's adopted by M and F, who show him that being in a family is a happy place.

**CATCHY SONG?** Definitely. While the animation is adorable, the song, by audio studio Grayson Matthews, makes the spot worth re-watching. Is that a ukulele?

**LIFE IS IN THE DETAILS:** The ants that run across the family picnic are actually all the letter A...get it? For ant.

**AGENCY:** MacLaren McCann, Toronto.

To watch these spots, visit [stimulantonline.ca/magazine](http://stimulantonline.ca/magazine)

## THE BEN TOWNE FOUNDATION'S MIGHTY HERO

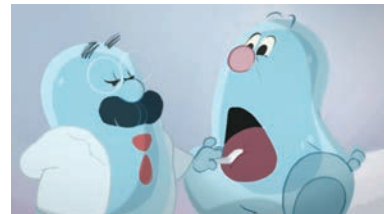
**CHARACTER:** T, who becomes Mighty-T.

**STORY:** T is a cell wandering through life taking care of viruses and germs, until one day he meets a mean 'ol cancer cell he just can't tackle. With the help of Seattle-based Ben Towne Foundation (which works with youth with cancer), T becomes the Mighty-T, capable of conquering the nasty bugger.

**CATCHY SONG?** Not really, just a '50s-style jazz tune – but there's a celeb cameo by Joel McHale from *Community* and *The Soup*.

**LIFE IS IN THE DETAILS:** As T is pumping iron, the narrator breaks the fourth wall when he says cheekily "We'd love to play the *Rocky* music for you right now but...we cannot afford it."

**AGENCY:** The Academy, Seattle.



## OREO'S WONDEROUS TUNE

**STORY:** Not so much a story as a melee of "what if we gave an Oreo..." to various characters, including the Big Bad Wolf, creepy vampires or great white sharks.

In a cookies-and-cream filled world, wonderful things would happen.

**CATCHY SONG?** Indeed. This theme, sung by American pop artist Owl City, would not feel out of place on a hit music station.

**LIFE IS IN THE DETAILS:** The animals in this video may not wear clothes, but they do like their hats: the Big Bad Wolf sports a fez, while the friendly squid at the end looks cozy in a toque.

**AGENCY:** The Martin Agency, Richmond, VA.



# MILLENNIALS BY THE NUMBERS

By Megan Haynes

As millennials grow up, get jobs and buy houses, they're the upcoming market to keep an eye on. The boomers may represent a wider slice of the buying-power pie (with more discretionary funds at their disposal), but millennials are right on their heels. Here's a look at Canada's Gen Y.

## 8.9 million

Canadians were born between  
1981 and 2000

### LET'S TALK MONEY

## \$225 billion

is the estimated income of  
millennials, roughly 20% of all income  
earned in Canada. Boomers make  
30%, while Gen Xers bring in 46%.

## 1 in 3

Consider themselves  
entrepreneurs and have some sort  
of side business

## 700,000

are unemployed

## 4.5 million

(about half) currently live with their  
parents (up from 1/3 in 1998)

Despite the joblessness,  
there was an

## 89%

increase in travel and a 13%  
increase in luxury fashion purchases  
between 2011 and 2012 (compared  
to 6% and 24% among boomers).

### THE "ALWAYS ON GENERATION"

## 59%

own a smartphone (as of 2011)

## 50

text messages is the daily average

## 14%

own a tablet (compared to 7%  
of non-millennial generation)

## 46%

made a mobile purchase in the  
past month

### WHO'S CLEANING HOUSE?

## 53%

of Gen Y women do all the  
housework in dual-earning couples,  
compared to 59% for Gen X.

## 1.54 hours

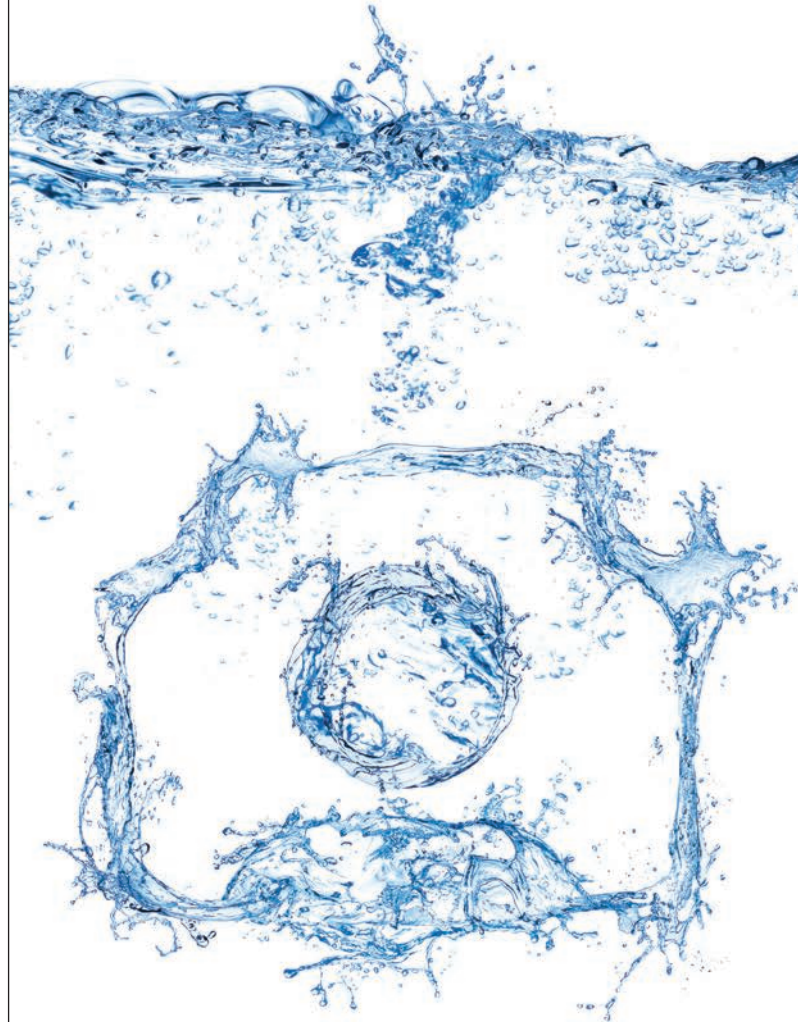
versus 1.34 hours per day is the  
amount of housework women clock  
over men (compared to 2.25 and  
1.31 hours in 1986).

## 36%

say they'll buy as many eco-friendly  
products as they can, a steady  
increase from 31% in 2009.

## REAL FRESH

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## FROM TELECOMMUTING TO CO-WORKING

By Megan Haynes

# THE FUTURE OF OFFICES

**H**ot desking. Virtual offices. Mobile workforce. Telecommuting.

Whatever you call it, there's a trend in corporate Canada towards space-saving workspaces geared to amping up creativity and productivity. As of 2008, one in five Canadians worked from home, according to Statistics Canada, a number that's been rising steadily since 2000.

This summer, Unilever joined Telus and Coca-Cola, sending employees home and introducing a

"library" area, a hair beauty bar and a chef-designed kitchen, says Leung.

The open-concept creative space is backed by research: one University of Michigan study built a 125-foot box out of pipe and cardboard. People sat inside and outside the box and did word association with "tape." Those outside the box came up with a significantly more creative and diverse list of words than those in the box.

Unilever in Toronto isn't going nearly as far as its U.S. or U.K. offices:

despite the mobile nature, employees who are in the office four days a week will be assigned a desk, whereas abroad, the company subscribes to a hot-desking policy.

Employees

"rent" spaces and aren't tied to a specific area within the building.


This practice of booking desks is also on the rise in Canada. Telus, which has been mobile since 2010, uses a hot-desking approach (allowing staff to book a desk at any office in the country, on any floor), which means people from different departments have an opportunity to work alongside each other.

Hot-desking's mix-and-match qualities could lead to greater creativity and problem solving: when people are thrown together in an open-concept space, they're more likely to discuss and chat with people in their immediate vicinity, and people with different backgrounds are more likely to help solve complex problems, according to one Harvard Business Review study.

Since Telus' move to mobile, they've seen a year-over-year increase in productivity and engagement scores, says Andrea Goertz, SVP strategic initiatives and chief communications and sustainability officer, Telus. Beyond the benefits of potentially serendipitous hot-desking meetings, the productivity and engagement has been boosted because of the company's flexibility; open areas specifically designed for collaborative, creative work and social networking; and team building spaces, such as collaborative kitchens, she says.

And the hot-desking philosophy continues to evolve. Taking it a step further are co-working spaces, a practice on the rise, with major U.S. companies such as AT&T and PwC trying their hands at renting out workspaces outside their own offices in an effort to save costs and have employees work alongside people in different industries.

Co-working spaces generally come in three models: a public space where anyone can rent a desk (usually for \$50 a day to \$1,000 a month), privately shared spaces, where a group of different companies pool together, or private to public, in which bigger corporations open their doors to the public. For example, Google in London has a seven-storey building with two floors dedicated to co-working spaces, with the intention of bringing in smart people from outside of the company it may not have otherwise come across, to work alongside its employees.

According to a *Deskmag* report, 90% of co-workers said they got a boost in self-confidence, while 71% said they felt a boost in creativity since joining a co-working space. 



Telus' lobby (left) is an atrium-style space, while open meeting spaces (right) encourage creativity.



telecommuting philosophy.

The plan to go mobile stemmed from the company's desire to increase the number of women in the senior ranks, allowing more flexibility as a means of retaining women in their 30s who may otherwise step out of their careers to care for families, says Alison Leung, marketing director, foods at Unilever.

While it makes the transition, Unilever is taking the opportunity to retrofit its downtown Toronto headquarters to boost creativity and collaboration, tearing down walls to create an open workspace.

"A lot of our agencies have gone this way and prefer it," says Leung. "You can just turn around and say, 'I need to solve this problem,' and people are right there."

The new space will include a quiet



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# Meet the new leaders

Is it a sign of the times when a CPG marketer jumps from the grocery aisle into the electronics industry and a TV exec leaps into social media? After eight years as VP marketing at Campbell Company of Canada, **Mark Childs** set out to make his mark at Samsung, while **Kirstine Stewart**, a CBC stalwart since 2006, joined Twitter. But with Samsung in the midst of strengthening emotional ties with consumers (something the soup brand has a history of) and Twitter stepping up its video content game, the category cross-pollination reads savvy.

BY MATTHEW CHUNG AND MEGAN HAYNES

## STEWART: IN TWEETS

strategy

@strategyonline

What do you like to do when you're not tweeting?



@kirstinestewart

Things that take concentration and two hands. Driving or eating for example.

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@strategyonline

Who are three of your favourite Twitter users to follow and why?



@kirstinestewart

My faves change... Some great comedy FF @TheTweetOfGod (pretty sure God is Cdn) @stats\_canada (fake) & @chrisrock

strategy

@strategyonline

You often tweet or retweet quotes from famous historical figures. Which of them would you have most wanted to follow on Twitter?



@kirstinestewart

Reading @aristotle alongside real life @calvinandhobbes would hv been perfect

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@strategyonline

How do you think they'd have put their Twitter accounts to use?



@kirstinestewart

Like most, tweeting Vines of their feasts and pithy philosophy tweet wars

strategy

@strategyonline

Do you have any golden Twitter rules that you live by?



@kirstinestewart

Be yourself, be interesting, be brief

**KIRSTINE STEWART STRUCK** two high-profile deals for Twitter with TV giants Shaw and Bell Media while boxes were still being unpacked at the social media company's new downtown Toronto offices in June.

First, Shaw joined Twitter's Amplify program, which allows media brands and their advertising partners to promote TV show clips on the platform. Then Bell signed an analytics research agreement to help better understand Canadian TV viewers' habits. The moves gave a clear indication of Twitter's ambitions for the North and showed that Stewart, former EVP English services at the CBC and the new managing director of Twitter Canada, had hit the ground running, leveraging her 25 years in the broadcast industry.

So far she's hired a dozen account execs and managers for the sales-focused office and is working on more deals, all while tweeting from @KirstineStewart (at 18,600 tweets and counting with more than 16,800 followers).

**You've had a few months to settle in at Twitter Canada. How are you finding it?**

It's been great. I think the one thing that probably took me by surprise the most was how much pent-up demand there was for Twitter Canada. Clients have obviously been working with my colleagues in the U.S., but I didn't realize how eager Canadians were to have their own representation.

**What challenges and opportunities have you identified since joining?**

It is interesting to be in a place where the most serious challenge is hiring fast enough and hiring well. That's a big change from the kind of decisions I had to make [at the CBC], where I was looking at a group of really talented people and deciding not everything could go forward. There is an opportunity in that, with my content experience, I have a different background than the other country directors. That's why they came to me.

**What have you learned over your 25 years in the TV industry that you will apply to your new job?**

My job has been 25 years in media. You cannot look at the industry and separate television – it has always been interrelated. Digital is ubiquitous and part of the evolution in media.

I reorganized the CBC to break down the separation of "digital" from the rest of the organization because everyone and everything touches digital, and ultimately it is driven by content and the technology that drives it.

There are no defined lines. You have to be everywhere.





**MARK CHILDS MADE THE LEAP** to the consumer electronics space as Samsung's new CMO, leading a team of 40-plus marketers, after more than 20 years in the food biz.

The Mississauga-based company produces more than 1,000 SKUs, including market-share leading phones, TVs and dishwashers. Globally, the company is on the rise with a 40% jump in brand recognition in 2012, according to Interbrand's Best Global Brands Report. But Childs says there's plenty of room to grow by moving deeper into an emotionally-charged space, and he brings a wealth of experience on that front from his time as a food marketer.

Only a month into the job, Childs chats about why he made the leap, what he brings to the table and how he inspires his new team creatively.

**Why did you decide to move into the electronics space?**

I've moved to Samsung, not just the electronics space. The company and its values deeply connected with me, particularly as a brand that's rooted in consumer reputation quality.

The brand is best described as allowing our consumers to reach higher levels of discovery and potential through the devices and products we offer, which is what I'm about. The opportunity for me at Samsung was about being the marketer I could be, in a new space, with a fresh challenge.

What is the biggest difference [from CPG]? No question, it's the pace of change. The tech space lives on [the] new, innovative and different. You have to keep ahead of the curve. The pace of it is like nothing I've ever experienced in CPG food. [But] in Samsung-values language, I think the challenge is an opportunity to build a much stronger and deeper connection with the brand through innovation.

**What are some of the skills you've developed in the CPG world that are most transferable to Samsung?**

Putting consumers first, getting closer to understanding, appreciating and leveraging the value of insights and benefits, and helping bring to light not just functions and features, but the emotional connection with the brand.

There's a lot of great foundational elements [at Samsung], and it's about bringing those to the fore and shaping a

more 360 connection with the Canadian consumer. Not just about the latest product and how it functions, but also how products can help simplify or bring greater rewards to [Canadians'] lives through the platform of discovery and possibilities.

**You're known for having a creative streak. You once assigned colour-coded scooters to your team [while working at Kellogg's]. Have you had a chance to do anything fun like that with your new team?**

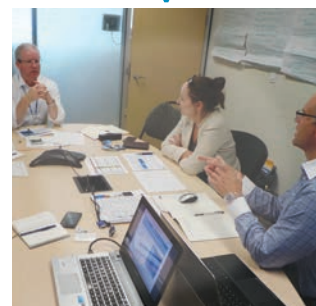
We had a completely blue-sky oriented ideation session, not just with the marketing team but with the sales team and our agency partners. We had 30-plus people shooting ideas from their right brain that could potentially bring brands to life and win the hearts and minds of Canadians.

We didn't bring in colour-coded scooters, but we did bring a bevy of dollar store toys and interactivity. The most exciting of which was Play-Doh.

We had a round-robin approach. One station was oriented on consumer-first [ideas], one was oriented on how to step up change performance against some of our product categories, and the other was thinking about the innovation plan, [from] which we ultimately identified four big ideas. My hope is that we bring at least one of those to life by the end of the year.



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# BRAINS DON'T LIE

Neuromarketing is getting serious, with four new Canadian entrants to the market in the past six months alone. Bypassing the traditional focus group approach to market research, these companies say they can tell what consumers really like – even when participants don't know themselves.

BY MEGAN HAYNES

**S**tanding in a store aisle, my eyes keep landing back on the Dunkaroos right in front of me. I can't remember anything else on the shelves, although I think I saw chips and possibly jam. I'm a bit distracted because my ear is being pinched, making me hyper-aware of the spider-like contraption clamped to my head.

Diana Lucaci fixes this, shifting the EEG sensor slightly so it's not as noticeable. She's balancing a laptop in her hand – I can't move too far from her or the wireless signal will cut out – and telling me to look around. Don't move too much, just look, she says. Body movement creates electrical impulses that get picked up by the EEG, she explains, making it more difficult to decipher results later. Had I been wearing eye-tracking goggles (the company's pair were in use), she could have told me exactly what I was feeling as I gazed at specific products.

It feels awkward. I would never shop standing still. But Lucaci assures me the scan is effective at finding out what I do or don't like, when I'm engaged or when I'm tuned out.

"This is the most honest [information] you'll get out of a person because the

**THIS IS THE  
MOST HONEST  
[INFORMATION]  
YOU'LL GET OUT  
OF A PERSON  
BECAUSE THE  
BRAIN NEVER LIES**

brain never lies," she says.

Lucaci is the founder and CEO of True Impact Marketing, part of a small contingent of Canadian neuroscientists hoping to change the way marketers study consumers.

This year, neuromarketing firms have popped up at a rapid pace, with at least six companies now offering these research techniques compared to two the year before – including big name players like NeuroFocus (a well-established global research firm based in the U.S.) opening in Canada, and partnerships like AOL and Realeyes (facial emotional tracking) rolling out their platforms globally.

Though they all say they're unable to reveal their client lists, citing confidentiality agreements, Lucaci says she's working with a number of brands and agencies, while two-month-old Brainsights has two clients and is in talks with 10 others.





So, what is neuromarketing exactly? At its base level, it is the study of your brain. There are two types of technology that most often capture this information: Electroencephalography (EEG) and functional magnetic resonance imaging (fMRI). That being said, it is a fluid field with unclear boundaries.

EEGs measure electrical activity along the scalp, often requiring portable head gear that traditionally looks like swimming caps with embedded small sensors, or more recently, headbands using fewer sensors with a less clinical look. The prices have also fallen, with new research-grade equipment available at a much lower rate, making it easier for new competitors to jump into the fray. The hardware ranges from \$300 to \$30,000, and a full neuromarketing study can run upward of \$20,000 to \$45,000, usually involving a couple dozen people.

EEGs measure instinctual emotions such as lust, anger and excitement, explains Duncan Stewart, director of technology, media and telecommunications research at Deloitte (which predicted fMRI would be the next big trend in market research in 2012).

But EEGs limit what researchers are able to measure, since they're only able to scan the surface of the brain and can't penetrate the regions found beneath the top layer of electrical activity, which are thought to control different emotions, such as pleasure.

fMRIs, on the other hand, are magnetic

tubes in which subjects lay that scan the brain every two seconds, measuring blood flow and creating a 3D rendering of the organ. They're better at deciphering emotions and able to penetrate deeper than an EEG. Few companies own full fMRI machines, so to run a study they rent them from hospitals and research laboratories at a cost of anywhere from \$90,000 to \$150,000 a pop (and some estimate it can run even higher). These prices have remained relatively steady over the past decade, though they may begin to fall as more people use the equipment.



Less expensive EEGs, like Emotiv's \$300 one (left), are making neuromarketing more accessible, while fMRIs (right) need to be rented.

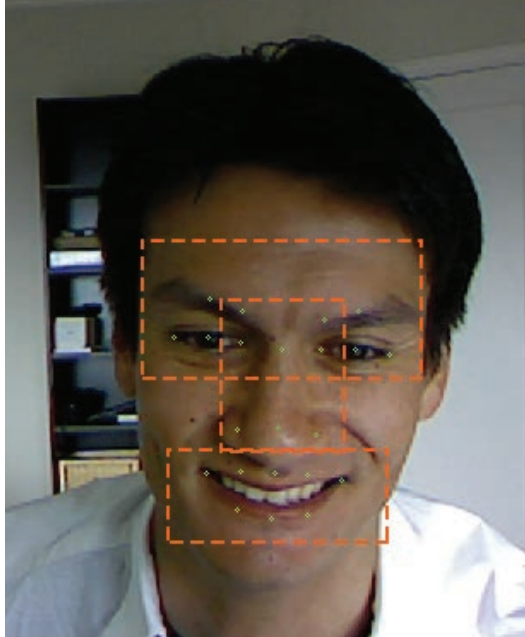
Moving toward the fringes, neuromarketing includes eye tracking (goggles that determine where exactly your irises are looking) and facial coding, which measures minute changes to your facial features. Facial coding, currently offered by global consultancy Millward

Brown and AOL/Realeyes, takes a second-by-second snapshot of your face, which is then run through software to interpret emotions based on nearly imperceptible facial movements (such as a slight frown or furrowed brow). Facial coding has recently taken off due to better cameras and more precise software. There's other biometric software, including pulse readers and skin testers, that measure your bodily responses to stimuli (such as if something makes your heart race or your hair stand on end).

All combined, this technology gives marketers a chance to peer into the brain and analyze responses to their content – be it a video or an item on a shelf at retail – to see how it resonates with consumers before they can even vocalize their thoughts.

PHOTO (RIGHT) BY IMAGE EDITOR





**Left:** When EEGs are paired with eye-tracking goggles, neurofirms say they can tell what you're feeling the moment you see something. **Right:** Facial coding tracks emotion based on the way a face changes during consumption.

LEFT PHOTO COURTESY OF SMI EYE TRACKING

Proponents of neuromarketing say the field is more effective than traditional focus groups, which often need hundreds of volunteers, or surveys, which need thousands. In a Warc presentation on the subject, Thom Noble, managing director, NeuroFocus Europe, said people are often swayed by other focus group participants or will answer in a way they want to be perceived (i.e. a man may say he'd prefer a sports car over a minivan to save face in a room full of other men, when in reality he finds the minivan more practical).

Further, asking someone about a campaign or commercial after the fact gives people time to reflect on their emotions, which isn't a true indicator of how he or she felt during the moment of exposure. Neuromarketing, on the other hand, measures how a person feels in the very moment of consumption – the unconscious thought before our brains turn it into processed information, which can influence our purchase impulses greatly.

For example, in one recent study at UCLA, researchers showed participants three anti-smoking ads in an fMRI. Afterwards, when participants were asked to rank the effectiveness of the ads, en masse they chose Campaign B, which featured a woman jumping out of a window to grab her cigarette, as the most effective. But their brains disagreed and were most engaged by Campaign C, which used finger puppets and featured a woman berating her smoking husband. When the ads were broadcast in different states, the C market experienced a 30% boost in calls to an anti-smoking hotline, which was greater than the other two.

Does this mean Canadian marketers can expect to find that mythical "buy button," figuring out what people want before they know it? Of course not, admits Lucaci. But now they have the option for a deeper dive into the subconscious and a purer read on emotional triggers.

**T**he EEG Lucaci outfits me with has 16 sensors. It's on the cheaper end of the hardware spectrum, costing \$1,000 per headset.

Her computer screen shows my brain divided into quadrants, with colours streaking across the screen at random. Grey is a meditative brain, Lucaci tells me, and there's no grey to be seen on my reading. I have a very active mind.

She begins talking about stimuli: puppies, vacation, lottery. My brain lights up, awash in a sea of red.

This means very little without proper interpretation, which entails an algorithm and a trained neuroscientist.

Anyone can buy the equipment, Lucaci says, but the real benefit is having a team like hers interpret what it all means.

Until recently, Canadian marketers looking to delve into the neuromarketing space had to fly to the U.S. or the U.K. to use partner firms' equipment, adding to the cost of an already higher-than-average market research industry.

But prices are falling, lowering the barrier for entry, and interested parties are starting to emerge.

DDB's Shopper DDB division is "in the process" of signing a couple of big deals with clients to use the hardware, says VP managing director Jason Dubroy. He remained mum on the type of research (fMRI vs EEG) and the clients, but says it is something they've explored deeply, even looking to potential internal uses (such as strengthening pitches).

It's not just brands and agencies getting in on the action: TV producers and media companies are also eyeing the hardware. Kevin Keane, co-founder of Brainsights, which hard-launched in June, has talked with a half-dozen agencies and media companies about integrating his EEG hardware, which costs less than \$1,000 per unit, to learn how to create better content. He's already got two clients signed on, though he won't reveal their names.

It's the ease of the product that most appeals to potential clients, he says. As a demonstration, he arrives at the *strategy* office with two technicians, who set up in less than 30 minutes, and five headsets, which we easily put on ourselves. Without the giant labs or bulky equipment, he predicts that neuromarketing will get even more pick-up in the next six months.

## FOOD FOR THOUGHT:

Using a basket in the grocery store may make you fatter. According to Jason Dubroy from Shopper DDB, neuromarketing studies found that when you carry a basket rather than push a cart, your brain thinks "I've done work," which makes you more susceptible to snacks piled high at the checkout (something candy marketers clearly figured out without needing brain wave tech).

None of this is new technology. EEGs have been used sporadically since the '70s, while fMRIs (and chatter around neuromarketing) has ebbed and flowed into vogue since the mid-2000s. The biometrics side of neuromarketing (eye tracking, skin sensations, etc.) has been around even longer and many major organizations, like Molson Coors, Campbell's, Coca-Cola and Unilever, have used eye tracking for a few years now.

The term neuromarketing began to be used en masse in 2004, Lucaci says, when neuroscientist Read Montague ran an fMRI study on the "Pepsi Challenge." He was perplexed that despite 30-plus years of the Pepsi taste challenge, where people would generally choose Pepsi over Coca-Cola, Coke sales still surpassed Pepsi.

When his subjects lay in the fMRI for a blind taste test, their brain activity confirmed people preferred the taste of Pepsi over Coke, but once people became aware of which drink they were consuming,

## THERE ARE THOSE WHO SAY FMRI [AND NEUROMARKETING] IS A SOFT SCIENCE

the medial prefrontal cortex, which controls higher thinking, "lit up." Montague linked his published findings to the idea that marketing could influence your thoughts.

Since then, neuromarketing has evolved: In 2009, in the U.S., Pepsi brand Frito-Lay (working with Toronto-based Juniper Park) used neuromarketing research to determine that the anterior cingulate cortex (the part of the brain associated with guilt) lit up in female subjects when they saw its bright yellow potato chip bag. The brand toned down the bag's colour, adorned the packaging with healthier images and released an animated campaign featuring four webisodes

exploring the way women relate to food and snacks, all of which led to a 10% sales increase (and a 2009 CASSIES award).

In 2010, Campbell's also publicly declared the use of neuromarketing tactics in the redesign of its iconic soup cans. After two years of looking at biometric responses, neurometric tests and more traditional focus groups across 1,500 subjects, the new design was unveiled, flipping the brand name to the bottom of some images, softening the fonts and updating the imagery (which included the addition of "steam" to convey the fact that the soup was piping hot).

Despite the hoopla over the use of neurometrics, Campbell's wouldn't reveal results of the redesign, saying only at the time that it was "pleased" with the results. Critics argued that similar results could have been achieved by bringing in someone who was well-versed in design theory.

The practice is still considered controversial. Though Frito-Lay

## Meet the neuro players

Looking to use neuromarketing techniques? There's a few options in Canada, all based out of the GTA, from which to choose, each offering something a little different.

The cost for EEG studies typically range from \$20,000 to \$45,000 while fMRI ballparks in the \$100,000 range. Because the hardware isn't as expensive (only a camera is required), facial coding is markedly cheaper, often embedded into the cost of other research.

**True Impact Marketing:** Opened in 2008, it began offering neuromarketing research in 2012. It offers access to fMRI scans as well as EEG (with both 18- and 32-sensor models) and eye tracking.

EEG studies can be done in a shopping lab (in partnership with Mississauga, ON.-based The Central Group), on location or in an office. Costs range considerably depending on the study group's size, hardware model and whether it's paired with eye tracking. fMRIs usually start at \$90,000, says Diana Lucaci, CEO, True Impact Marketing.

She won't divulge her client list, but says she's got a dozen or so companies signed on, including a major CPG brand, a retailer and a bank, and is in talks with an ad agency.

**Brainsights:** Brand new to the market, Brainsights is less than four months old. Established by Kevin Keane, who was frustrated over the lack of metrics in the branded content space, Brainsights uses a two-sensor EEG that works over Bluetooth and can be brought into any environment for testing.

For an average study of 75-plus people, he estimates the price starts at \$10,000.

He also won't divulge his client roster, but says he's got two clients signed on, and has had a lot of interest from agencies and media companies.

**Explorer Group:** Mark Inkol, president of the Explorer Group, says they've offered EEG studies for roughly two years, and have had eye tracking for

four, but only out of the U.S. However, it recently picked up its own EEG hardware, bringing down the costs of a study, which runs between \$900 and \$1,800 per respondent (usually requiring 20 to 30 subjects). The research consultancy has a shopper lab for people looking to test their product in a retail environment or can do on-site testing.

Though he won't reveal which clients use neuromarketing research techniques, Explorer Group works with Coca-Cola, Molson Coors, Sleeman, Wrigley and Loblaw.

**Millward Brown:** Globally, Millward Brown has offered EEG and fMRI studies since 2004 but recently stepped back to offer facial coding almost exclusively. The platform rolled out to the Canadian office at the beginning of 2013, and is baked into the price of its services for clients, which include the likes of Coca-Cola and Unilever.

New clients will automatically get access to the software, while more than half of existing clients have added it to their research mix. The software, which

connects to a web camera, allows brands to test commercials to determine people's emotional reactions based on minuscule second-by-second facial changes.

**Realeyes, AOL:** In June, London, U.K.-based Realeyes announced a global branded content partnership on AOL's Be On video platform, which will see clients' video content tested with facial coding. According to Laura Pearce, director of marketing, AOL Canada, the cost for advertisers varies, beginning in the low thousands, but can fluctuate based on the size of the media buy.

This service will be offered in addition to AOL's eye tracking software.

**Neurofocus:** Neurofocus opened shop in Canada in November 2012. The Nielsen division offers EEG and eye tracking in Canada, though it remained mum on prices.

experienced growth and Campbell's was "pleased," were the costs worth it?

"When a company does it, it may work, it may not work," says Deloitte's Stewart. "There are those who say fMRI [and neuromarketing] is a soft science."

One of the biggest challenges, he says, is that it isn't mind reading. Neuromarketing doesn't tell marketers what consumers want. It can detect a person's feelings and where the brain is active (such as areas associated with guilt, pleasure and love), but it can't discern what that specific emotion is, though neuromarketing firms swear by their scientists and algorithms.

Which is the second biggest problem facing the field: because it's such a closely guarded secret, findings are rarely publicized. In the scientific world, methodologies and "breakthroughs" need peer review, which allows scrutiny over the process and legitimizes the accuracy of the information.

As an example of the issue with neuromarketing, Stewart points to a car company that studied a commercial featuring a bikini-clad woman next to the car. The tests scored well, with participants looking where they were meant to and having the positive stimulation that the creative was aiming for, says Stewart. But asked later what the name of the car was, few remembered.

Globally, Millward Brown – which set up its neuromarketing division in 2004 – has stepped away from pure neuromarketing efforts, says Graham Page, EVP neuroscience practice, who found that EEGs and fMRIs weren't scalable for the cost. Instead, the company is focusing on facial coding, which requires a computer with a video camera and software that's already built.

In Canada, brands are questioning whether the ROI value is high enough to justify the cost associated with neuromarketing. Molson, for example, has looked into neuromarketing research, but hasn't found the right opportunity to deploy it. Sarah Major, director of Sklar Wilton & Associates, who works exclusively with Molson on its product innovation and new launches, says she absolutely wouldn't recommend her client pay for the research unless there is definitive proof that using these techniques would move the dial. "We want to make sure we would make a different call than if we were just having the consumer experience the ad online or come in and talk about it in a more traditional research methodology," she says.

There is also a question of comfort level regarding the intimate and invasive nature of the research methodology, which can explain clients' desire for covert usage.



subconscious can feel "icky," he adds.

Finally, it may not even be necessary. With more firms taking on these studies, neuromarketing "best practices" have emerged, allowing brands to tap the insights without the associated cost of original research.

Dubroy points to the recent campaign Shopper DDB did for the Strategic Milk Alliance, which did not use original neuromarketing research, but gleaned insights from neuromarketing best practices, guiding development of in-store elements (such as using a shade of black for a background to create an "ideal contrast" against the whites of a retailer's floor and shelf, and doing away with square corners, which aren't appealing to the eye).

They also learned that seeing an image six times in a grocery store makes you more likely to buy the product. As a result, they "primed" the shopper throughout the store with 24 different sets of milk images paired with various foods.

Launched in June, it's still too early to tell how the massive campaign, which is supported by TV, print, digital and OOH, will fare, though Dubroy says eye tracking tests done with the neuromarketing-enhanced in-store creative significantly outperformed that of creative that didn't use the treatment.

Although they didn't pay for original research, it's something the agency is actively exploring because Dubroy believes understanding how a person's brain reacts will give companies an advantage. But it is a tool in the kit, he says, and won't replace focus groups, surveys or other methods of studies. He adds that pairing it with anthropological, cultural and psychological information will give the fullest possible picture of consumers.

"Not using neuromarketing practices is what everybody is doing now," he says. "Using it will give an edge." ■

**Centre, from top:** The redesigned Campbell's soup can did away with a spoon image in favour of steam; The finger-puppet anti-smoking commercial by U.S.-based Trumpet scored highest against other similar commercials; Frito-Lay and Juniper Park created animated webisodes on women's snack attitudes to get rid of guilt after receiving neuromarketing research findings.

## MORE FOOD FOR THOUGHT:

People are most attracted to information that confirms their existing beliefs, Dubroy says. So ditch the revolutionary lingo on packages and stick with information that reinforces what a consumer expects the product to do.

DDB's Dubroy says many clients he's discussed neuromarketing research with have been hesitant. "When you walk into a client's [office] and say, 'Hey, we're going to help you understand the brain,' there's either a true passion for it or a real [uncomfortable feeling] around it," he says. The idea of probing the



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# BRANDS EMBRACE HACKING

BY MEGAN HAYNES

## UBISOFT TAPS THE EVERYDAY HACKTIVISTS



**T**o promote the November release of its videogame *Watch Dogs* (which follows the adventures of a hacktivist), Ubisoft Montreal and Publicis created *Watch\_Dogs Live*, an app that lets consumers become the hackers.

The free iOS and Android game, launched in July, recruits users into a society known as Dedsec, where they must prove their hacking skills by taking over locations in Canadian cities.

The app is geolocalized to a 5 km radius and highlights hackable landmarks (such as a nearby ATM or even the Parliament Buildings). No actual hacking skills are required. Rather it acts like Foursquare: the

more places players check in, the more virtual rewards they receive, allowing players to level-up. The higher the level, the “more powerful” gamers become, which allows them to take control away from less powerful players and expand their radius of play, says Lucile Bousquet, senior director, marketing and communication, Ubisoft.

The app targets 18- to 34-year-old males, 74% of whom own a smartphone, a much higher penetration rate than the average population, Bousquet says. Since the app’s launch on June 30, it’s been downloaded more than 87,000 times. The app is being promoted with digital and mass media creative, as well as a viral stunt, inspired by TNT’s “Push to add drama” experiential campaign last year. Ubisoft and Publicis took to a Mississauga shopping mall and “hacked” an ATM, having it spew out \$5 bills and flyers to unsuspecting teens milling about. The video has since been viewed more than 18,000 times.

A more traditional mass media campaign will bow in the fall, timed with the game’s release.

## MAD TOM'S ANGRY BOT

**M**uskoka Brewery wanted to use social media to help broaden the reach of the regional brew Mad Tom IPA beyond its southern Ontario roots. But Muskoka, a small brewery located in Bracebridge, ON., with roughly 30 staff, didn’t have the budget to dedicate a person to managing a Twitter feed.

From this limitation came a solution, says Rob Sweetman, founder and creative director at 123w, the Vancouver shop that worked on the campaign.

Alongside the launch of a traditional campaign at the end of July (which uses radio and wild postings to play up the mysterious origins of the brew’s name), the creatives wrote a program that turned

the newly-minted Mad Tom Twitter account into a bot.

@MuskokaMadTom plays on the angry name and automatically responds to any mention with a mean reply and the hashtag #MadTomResponds.

People who tweet Mad Tom can

expect automated replies like “SHUT YOUR HOLE” and “IT’S TIME YOU RECONSIDERED YOUR WHOLE LIFE.”

“[This] is obviously the opposite [of what] you get from traditional social engagement,” says Bryan Collins, co-CD and founder of 123w. “But it seems appropriate because it’s

all done lightheartedly.”

The account is designed to remain active even after the expansion campaign wraps at the end of 2013.



“난 니가 싫어  
(YES, I EVEN HATE  
YOU IN KOREAN).”



## TOURETTE FOUNDATION'S TWITTER TAKEOVER

**P**eople with Tourette Syndrome have little control over their ticks. To help others understand how this feels, The Tourette Syndrome Foundation of Canada and Saatchi & Saatchi asked people to surrender their Twitter accounts for a 24-hour period on June 19.

The campaign builds on the insight that most people don't really understand what TS is because they don't suffer from it.

"Our creative team came up with this idea of 'what if we actually gave people the experience of having Tourette Syndrome on Twitter?'" says Helen Pak, EVP and co-ECD at Saatchi.

Like the Mad Tom campaign, the TS Foundation and Saatchi harnessed the power of Twitter bots, essentially hijacking the accounts of folks who gave permission. Twelve bots in total were created, each based on ticks from real people, while a back-end algorithm varied the frequency and speed at which tweets were sent out. Volunteer feeds were filled with nonsensical tweets, such as "Fish fingered your aunt" and "Wave your eyelashes at a peanut butter sandwich," each with a hashtag and a link for more information.

The social campaign was largely promoted through press releases and social influencers on Twitter. More than 8,900 people surrendered their accounts, reaching almost four million people around the globe and helping #Surrenderyoursay to trend globally.



## International hijinks



### HEINEKEN'S HIJACKED TRIP

To promote its new "Dropped" web series (which follows four men dropped in an unknown location), Heineken and Wieden+Kennedy N.Y. challenged commuters at JFK International Airport to push a button on a giant board and commit to visiting an unknown destination. One man apparently landed a trip to Cyprus, instead of his planned Vienna trip, pocketing \$2,000 to cover expenses and a two-night hotel stay.



### HACKED SUBTITLES

Británico English Institute and Y&R in Peru wanted to help locals learn English. North American TV is so popular down south, people often won't wait for channel providers to translate the shows – they'll pirate them and the Spanish subtitles separately. Británico and Y&R uploaded made-up scripts to encourage people to learn English by providing bad translations, such as *Breaking Bad* characters talking about the merits of pink wigs or *The Walking Dead* discussing feeding zombies burritos. A tag at the end touted Británico's language classes.



## MOLSON HACKS A BEER FRIDGE

**W**ith technology today, even fridges can be taken over. Just before Canada Day, Molson Canadian and Rethink dropped locked fridges adorned with a maple leaf in locations around Europe, and captured the locals' attempts to open it.

A note on the fridge said it could only be opened by a Canadian passport. Curious on-lookers stuck around waiting for a Canadian passerby to give them a hand.

When a Canuck did show up, the fridge revealed a stack of Molson Canadians, while a camera crew captured the reactions.

The fridge itself was outfitted with a passport reader, which scanned the

passport and used recognition technology to find the word "Canada."

Following on the heels of its "The Canadians" spot (which features groups of people from different nationalities praising the Canadians they met on their drinking journey), this campaign felt like a natural extension in time for Canada Day, says Aaron Starkman, partner and CD at Rethink. Both executions draw insight from the pride Canadians feel from overseas validation. The beer fridge takes it further, playing on the fact that people tend to feel more patriotic the further they are from home, and that sharing is a great Canadian trait, Starkman says. The stunt's video has been viewed more than 1.8 million times.



# Top tech to track

BY MEGAN HAYNES

From virtual reality goggles to diapers that text you when wet, the technological landscape is changing faster than you can say “Engage!” (That’s a *Star Trek* reference for you non-Trekkies out there.) These industry experts have rounded up the coolest gadgets and platforms to tell you what to keep an eye out for.

## IMAGE SHARING GETS EVEN MORE SOCIAL



**Cameron Wykes**  
president, BabyRobot  
and chief innovation  
officer, KBS+  
@Cameronwykes

Each year something is billed as the “next big social media trend” and Pixplit may be it. In the middle of the Instagram video revolution, sharing simple pictures doesn’t seem to have the same cachet it had even just a year ago. Pixplit appears to have taken social photo sharing off on an interesting tangent.

There are two ways to interact with photos using the mobile app. The first is to post “part” of a photo and ask your network of friends to shoot other pieces to make a visual collage. For example, I could shoot my dog from mid-waist to head and invite my network of friends to snap a picture to make up the rest of his body, like the lower-half of a horse, a toy or a lizard.

The second way is to create a challenge amongst friends: shoot the same image, but in a unique context. A great example I saw was of friends taking photos of their feet. The collage of nine images ranged from bare feet on the beach to boots in snow. It’s a neat way to encourage collaborative visioning from a number of different

perspectives and global locations.

Food brands, travel sites and fashion retailers, among others, should take note: this would be a great way for brands to engage consumers through challenges that give your target a chance to contribute to a larger social initiative. (And just think of the sharing opportunities across the existing cadre of social platforms.)

**Bonus tech:** Monkey Light Pro is an LED-based lighting system that attaches to the spokes of a bicycle. The spinning motion of the wheels and time-synced LED lights create glowing, unmissable images, such as flames. Sensors built in keep a continual image clear and visible as long as the bike is travelling between 10 and 40 km per hour, and it connects with smartphones to download new images and animations on the fly.

This is a great creative tactic for brands wanting to be seen as more eco-friendly, or for a merchant looking for dynamic, hyper-local engagement.





## THE INTERNET OF EVERYTHING



**Peter Nitsch**  
director of Labs at  
Teehan+Lax  
@Peter\_nitsch

A long-anticipated trend just beginning to emerge is the internet of things – physical objects and devices seamlessly integrated into the information network. It's not just your smartphone, tablet or computer that connect to the internet. Soon, it will be everything.

The scale of this trend will be enormous: according to a Cisco report, there will be 50 billion devices connected to the internet by 2020. These objects collect data, accept remote commands and even communicate with each other.

Crowdsourcing websites have facilitated the creation of products like Pebble (a watch that connects to your smartphone, letting you access your phone on your wrist) and Twine (a home sensor connected to your phone or computer, alerting you when the basement is flooding, for example). Nike+, Fitbit and Nest (a smartphone-controlled smart meter, pictured, that learns your home temperature preferences), are also seeing rapid growth and adoption.

With open-source hardware platforms and cheaper fabrication techniques (such as 3D printing), it's now possible for small brands to design and build



connected devices, while bigger cos will see the cost of creating these products drop. Great early adoption examples include Red Tomato Pizza's 2012 Cannes Gold Lion-winning fridge magnet that orders pizza with a touch and Budweiser and Anomaly's Wi-Fi connected "Red Lights" alarm that goes off every time a fan's favourite team scores.

Some ideas are in development but not yet available on a mass scale (such as Pampers' diaper monitor that tells you when it needs to be changed), but once brands figure out production and distribution, the effect will be profound, extending client services into the physical world.

## VIRTUAL MARKETING REALITY



**Heather Steele**  
communications  
director, Ubisoft  
Toronto @Hsteele

The Super Bowl equivalent in the videogame industry is the Electronic Entertainment Expo (E3), which takes place each June. Any year that introduces new game hardware is exciting. This year, Oculus Rift (by Oculus VR) stole the show (and the Game Critics Award for Best Hardware).

Oculus Rift is designed as a truly immersive way to experience games – think Google Glass wanting to be the Holodeck when it grows up. The virtual reality headset offers a 110-degree view and is expected to be available in high-def in future models.

The ability to create real immersion in games is the Holy Grail for developers – and the creators of Oculus Rift might have cracked the code. The technology is still in development, but early prototypes show a wide range of experiences, including being able to view the aurora borealis without actually being there.

As a gamer, the potential gets my heart pumping. But as a marketer, Oculus Rift gets my brain racing with possibilities. Imagine a builder allowing customers to walk through their dream home before a single brick is laid. Or a travel agent helping a newly-engaged couple pick the perfect location for their wedding. Perhaps the greatest opportunity for Oculus Rift is not in the basements of gamers, but in the boardrooms of creative agencies looking for the next big thing in OOH and POP marketing. Oculus Rift might just make the future of immersive marketing a little less virtual and a little more real. Captain Picard would be proud.



# Shopper intervention

(the good kind)





If you've built a killer shopper-centric program lately, you could win an SIA – the most multi-faceted award in Canadian advertising (it comes in a shopping bag).

Last year McDs and Tribal DDB took home three Golds for the “Questions” program, enough to build a nice shopper insights profile (or a small desk fort).

Now we're looking for 2013's best new shopper marketing thinking – the programs and partnerships that challenge the status quo.

Shopper Innovation Award winners take centre stage at the 2014 Shopper Marketing Forum this March, and the winning cases are envied in *strategy's* March issue.

Don't miss this platform to showcase your P2P marketing cred.

**The deadline to enter is November 1st.**

If you're a retailer, brand or agency with a great shopper innovation case to share check out the categories at:

**[shopperinnovationawards.strategyonline.ca](http://shopperinnovationawards.strategyonline.ca)**



# NEXT BIG THING

The future is already here. You just need to harness and apply the newest technology and ideas, from “full spectrum entertainment” and geo-fencing, to agile marketing and “wide thinking.” Survival will also require more collaboration and tapping collective intelligence to shape business strategy.

And though nothing is carved in stone, here’s what 14 big thinkers from the realms of advertising, marketing and media are prepping for.

BY JENNIFER HORN

## BRAND

### From crowdsourcing to collective intelligence



**GANNON JONES,**  
a Canadian expat  
based in Chicago,  
is CMO at PepsiCo  
Global Nutrition  
Group.

Over the past decade, brands have dabbled in crowdsourcing as a tool to drive engagement, primarily incenting consumers to create ads and vote on new product extensions.

While some have been successful, these initiatives have rarely been integral to overall performance or fundamentally altered the way the companies operate. They were merely point-in-time tactics.

This is starting to change.

Leading companies are going beyond crowdsourcing as a simple engagement tool and beginning to let collective intelligence shape their business strategies. Innovation stops being the purview of the R&D department. Tapping outside experts will be how leaders innovate.

For example, Japanese consumer goods company Muji open-sources the designs for some of its products, which outsell those designed in-house. A recent Harvard Business Review study published on InnoCentive, an innovation site that allows people to collectively solve global problems, found crowdsourcing works because the further a problem is from a person’s field of expertise,



Crowdsourcing agency  
Victors & Spoils tapped  
its members to bring  
“Smile Back” to Coke.

the more likely they are to solve it. They’re unshackled by the paradigms that plague us when we’re caught in organizational noise and process.

The traditional ad agency model will also become irrelevant. Like it or not, in an era where anyone with a wireless connection can be an agency, more brands are moving away from long-term, retainer-based relationships.

As this continues, it will have a profound influence on structure: an agency can’t retain a huge creative department without stable funding. But without a roster of diverse talent, how does one stay on the

bleeding edge? Well, Victors & Spoils, which bills itself as the world’s first agency built on the principles of crowdsourcing, operates with virtually no staff, instead relying on its “crowd” of 7,000-plus creatives and strategists. And in three years, it’s landed clients including Coca-Cola, Gap, General Mills and Virgin.

When we were young, the rule “don’t talk to strangers” was drilled into us. But when it comes to business, we need to forget what mom said.



## MEDIA

# Full spectrum entertainment: transformative streaming



**ALEXANDER MANU** is an innovation and media guru, an author and senior partner and chief imaginator at Innospa International Partners.

Is that a TV screen in your pocket, or are you happy to see me? A little paraphrasing of Mae West's famous line serves well to define the new context for content creation: mobile content delivery and engagement.

In this context, the internet is the means for streaming content. What's new here is the mobility part. This, alongside proximity and full accessibility on any number of screens, makes mobile content delivery a unique opportunity as well as a new experience for users.

Add to this the convergence of a few technologies – Google Glass, near field communication and the internet of things – and I see an explosion of location-specific experiences (or destination streams) in the very near future.

This includes content that will invite all of the senses, and will engage the user in multiple layers of experience.

I have termed this “full spectrum entertainment,” which means an experience that has multiple compelling attributes and multiple dimensions of engagement, such as intellectual, physical (audio, video, motion, purpose, action, duration, risk), emotional, spiritual and social as well as a temporal dimension (time and space) and a transformative dimension.

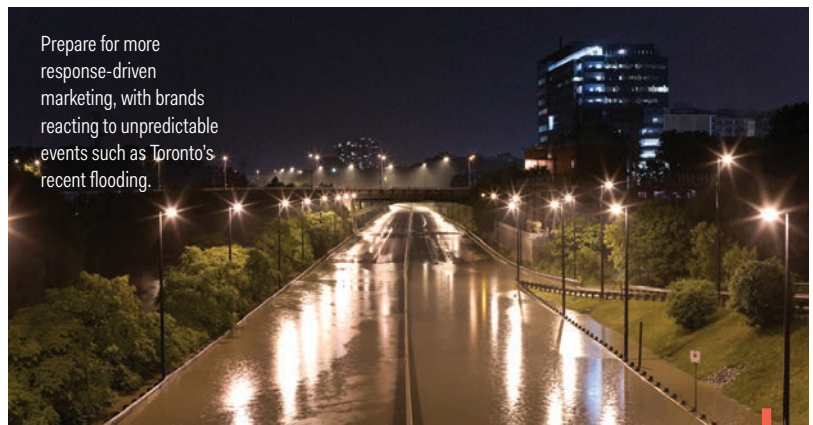
The transformation from linear TV to mobile internet TV is not a technical or tactical challenge, but a strategic one.

For content creators, understand that mobile internet TV is not just another distribution platform, it is a new behaviour space, a personal mode of action.

This will result in new distinctive competencies and a reframing of the challenge as the strategic domain of cyber streaming. Think beyond the conversion of traditional content on mobile platforms to the ultimate destination where the internet resides – cyberspace. It's the territory where the future of entertainment is being shaped.



Felix Baumgartner and Red Bull's Stratos space jump encapsulates multiple dimension experiences.



Prepare for more response-driven marketing, with brands reacting to unpredictable events such as Toronto's recent flooding.

## Getting real (time) with agile marketing



**BRUCE NEVE** is a Canadian media industry vet and CEO at Starcom MediaVest Group.

When asked to write about the next big thing in media, I thought of the somewhat overused William Gibson quote: “The future is already here, it's just not evenly distributed.”

On that front, consumption will accelerate as social TV and mobile become the first screens. Exchange buying will evolve to include more online video, mobile and even extend to TV and OOH. And so-called “big” or “smart” data will drive better ROI.

But another trend to watch is the rise of “agile marketing.” I predict more brands will leverage intelligence gathered in real-time to adapt to changing consumer and marketplace needs, and drive better business results. Attention spans will continue to decrease in tandem with the increasing speed of everything from technology adoption to the “discovery-success-passé” cycle of music, fashion, TV and celebrities.

Innovators such as Oreo and Tide have set agile marketing in motion and soon more brands will start developing and distributing “plan and response” content across paid media in contextually relevant and optimized environments. Creative newsrooms and new, emerging tech will enable agencies to inject curated, newly-made brand assets into ad units with positive influence across the paid, owned and earned spectrum. Brands will prepare content in advance based on predictable events (award shows, holidays, even tax deadlines). Other content will be developed “on the fly” in response to unpredictable events (e.g. Calgary and Toronto floods or Canadian gold medal performances at the Pan Am Games).

Who will take the lead? Will it be media agencies as part of an extended content play, or traditional/digital ones? I see a collaborative model as the solution for clients and an optimal way to develop and fund new people resources, technologies and data management.

The resulting brand voice will be perceived by consumers as more timely, personalized and ultimately effective. We will have shifted from annual planning and creative asset development to also include quarterly, weekly and ongoing content development and curation with dynamic distribution.

## CREATIVE

# The rise of the generalist



**NELLIE KIM** judged at Cannes this year and is CD at John St.

I recently read an article that popped up in my Twitter feed about scientists developing a 3D-printed pizza out of pulverized insects as an alternate food source. The normal reaction would be “Cool,” or “Gross,” or “Really? Beetles?” But I immediately thought, “I need more information. How can I apply this to advertising (if Domino’s hasn’t already)?”

And it’s not just the latest in 3D printing I need to investigate further – it’s Arduino technology, data analysis, LED lights, solar energy, retina-tracking, open-source everything, facial recognition, HTML5 cross-platforms, Google Glass and the popularity of dubstep, to name a few.

When innovation is happening at an exponential rate, “creative” work needs to stay on top of that, or it can’t be considered creative.

That’s why I predict the rise of the “generalist” in creative departments – a person who has a general knowledge of many things as well as the innate ability to use that knowledge to adapt and create within the ever-changing media and digital landscape.

Those who immerse themselves in this complexity will be able to gather insights from a broad perspective and distill them into a more relevant, engaging and applicable form for brands, and ultimately consumers. We already see examples of this in creative like Old Spice’s “Muscle Music,”



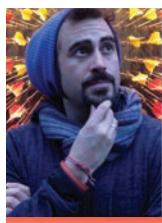
Old Spice’s code-heavy “Muscle Music” interactive music video used 150 composited parts, and points to the increasing complexity in creative today.

which used 150 composited parts and a newly developed video interface to create a unique interactive music video and brand experience that’s garnered 7.3 million users so far.

Simultaneously, we’ll witness the decline of specialized job titles like “interactive creative,” because today’s copywriter is also adaptively an interactive copywriter, a cross-platform thinker, a brand’s social media contributor and an integrated media manager. And as cultural and technological ecosystems continue to shift, those who aren’t singularly-focused, but who possess a broader knowledge and understanding, will thrive in the future creative environment.

## CONSUMER CULTURE

# From privacy to spam walls



**FARIS YAKOB** is founder and principal at GeniusSteals and the co-author of *The Digital State: How the Internet Changes Nearly Everything*.

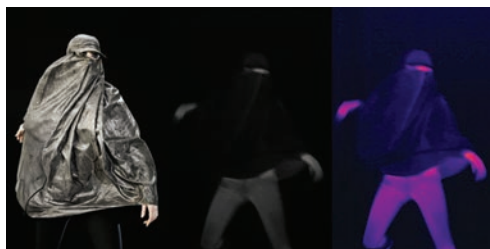
On the street, flocks of eye-in-the-sky microdrones will soon make CCTV seem as antiquated as the ‘90s surveillance thriller *Sliver*. The FBI is launching a U.S.-wide facial recognition program in 2014. Every Google Glass can covertly record faces and places. Soon there will be nowhere you won’t be tracked.

A PEW Research Center study found that half of American consumers don’t care about electronic surveillance. The other half (unsurprisingly) does. This represents the potential for a new mass consumer market and a newly elusive target audience.

Technology company Parrot sells consumer “Drone Quadcopters” for a few

hundred dollars that stream and record HD video of the ground below to your smartphone, letting you record and review simultaneously. On the flip side, New York artist Adam Harvey recently unveiled a concept he calls “Stealth Wear” – clothing that uses reflective fabrics to dazzle surveillance, hinting at a new kind of fashion statement.

Fashion-forward? Reflective fabrics can block watching eyes.



The security concerns of hacker elites are suddenly ripe for being sold to the masses, both on and offline. But online advertisers often rely on web users’ blasé attitudes toward privacy, using cookies to create and target segments.

The Electronic Frontier Foundation, a digital rights activist group, has long espoused using pretty good privacy (PGP) encryption and Tor (anonymous routing) to protect your digital life from prying eyes. This is technically beyond the majority of casual web consumers, who are looking for more user-friendly solutions. But Microsoft recently leveraged these security concerns to reposition its much maligned Internet Explorer, which, in its latest release, defaults to preventing tracking cookies, causing controversy among digital display advertisers increasingly hooked on targeting.

Potentially even more disruptive to the multi-billion dollar online advertising industry, a graduate student in Singapore created a game called Vortex that lets you destroy and re-create your own browser cookies, making your online profile useless by filling it with misinformation.

The next big thing in consumer culture isn’t privacy: it’s personal spam. As we move forward, more consumers will create a cacophony of noise to drown out brand signals.

Brands that want access to this stealthy set of consumers and their data are going to need to find new and more clever ways to earn their attention and information.



## RETAIL

# The retailization of brands and marketing



**JOE JACKMAN** is a strategist, creative director, marketer and CEO at Jackman Reinvention.

Two thoughts come to mind when I ponder what's ahead in retail. The first is what I like to call "local and personal," which will have a profound impact on the evolution of retailers, their offerings and relationships with consumers. The second is the "retailization of brands and marketing," a surprising and deeply satisfying phenomenon when you've been on the road to retail reinvention as long as I have.

There is a significant shift taking place – enabled by technology, big retail data, direct delivery and evolving consumer desire – from "one size fits all" to "my store, my product."

Yesterday, I would have expected every Macy's store to have pretty much the same assortment. Today, Macy's is localizing its offering using loyalty program data and algorithms to dictate when to use local stores for online fulfillment and faster home delivery.

Yesterday, the selection of trench coats on the rack at Burberry represented a range of choice. Pick the one you like best. Today, at Burberry.com you can specify the details of your trench coat and have it delivered directly to your



home. Customers can also customize their running shoes with Converse and NikeiD, and even their bicycle at Villycustoms.com or Competitivecyclist.com.

Yesterday, you would never have expected a car rental company like Hertz to reach out to you personally when you arrive at an airport to confirm your car is ready and where exactly it's located. Today, there is the "Carfirmation" app that does just that.

In addition to personalization, we are also seeing the trend of "retailization" as CPG-marketing dollars continue to shift to the retail channel. We're witnessing brands now selling direct to consumers online (P&G being the most notable with its PGStore.com) as well as directly through their own brand-defining stores – most famously Apple, but now many others.

Drop by a Lego store like the one that opened in Toronto's Yorkdale Shopping Centre in June, or visit the temple-like Nespresso store on Lincoln Road next time you're in South Beach, Miami and you will see brand-building at its best. Retail is indeed reinventing consumer brand marketing, and I personally couldn't be happier.

# Store as the medium 2.0: getting consumers connected



**JEAN-PIERRE LACROIX**, president at Shikatani Lacroix, is an author, design thinker, strategist and thought leader.

Retailers are under siege from vertically integrated e-tailers such as Amazon and eBay, and the growth of "showrooming" fuelled by new mobile technologies isn't helping. In response, retailers are shifting their definition of store networks from location-based to "geo-fencing" (virtual perimeters for real-world locations). Today's retailers recognize the importance of driving incremental sales per customer visit and the need to close the sales loop before online retailers do.

New near-field marketing tools are growing to include two distinct platforms. The first is a GPS-enabled and app-focused system, such as Where, Inc., which invites users to access a retailer's app on their smartphones.

The second is a Bluetooth wireless local network such as iSign, which signed a partnership with National Oil &

Gas in the U.S. to send coupons for convenience store items to drivers' phones while at the pumps.

Starbucks and L'Oréal in the U.K. are testing the power of geo-fencing with a trial service, Placecast, creating fenced-off geographical areas to offer deals to nearby customers. American Eagle Outfitters and Subway are among other major companies that utilize geo-fencing to promote their companies via mobile.

As retailers explore how to increase basket size and customer loyalty, these emerging technologies will grow and perhaps even replace digital signage in stores. Although the trend is still in its infancy, it will accelerate and gain wider use as the smartphone market grows and customers become comfortable with being recognized and rewarded for their interactions.

Retailers will also grasp the true power of converting their "big data" into an effective engagement platform that recognizes each customer's individual needs. For the creative industry, this emerging marketing platform will provide opportunities in app and digital content program design.



Above: Starbucks is using Placecast's geo-fencing tech to offer deals to consumers when near stores. Left: Brands like Nespresso are beginning to see the value in setting up shop to sell directly to consumers.

PHOTO (RIGHT) COURTESY OF PLACECAST

## DESIGN

# Design as a driver for change



**HÉLÈNE GODIN** is ECD, VP and partner at Sid Lee.

**D**esign isn't what it used to be. It's so much more. By combining form and function, it has evolved into something that can help promote social empowerment and improve human welfare.

Whether we're conscious of it or not, we're influenced by design every day. It can even play a role in defining our personalities and how we consume. Which is why I believe social design – giving people the ability to show what they stand for, making them feel part of something bigger and therefore driving real change – is the next big thing.

Good design generates conversation, which is just what the Cannes Lion award-winning

"Bridge of Life" project by Samsung Life Insurance did in Korea. Instead of putting up typical guardrails, Samsung placed motion-sensor lights, messages of comfort, kind words and even jokes on the Mapo Bridge in Seoul to discourage suicide attempts. This outstanding campaign used design to get people talking about a taboo subject, and reflects what design can achieve when it's involved from the very beginning of the creative process.

Design has become a tool of tremendous economic and social capital.

Sure, it can be used to develop brands and products, but most importantly, it can drive change.

We now have the power to deliver the total experience, way beyond form and function.



Samsung's "Bridge of Life" in Korea got people talking about a difficult subject and led to the suicide rate dropping 77%.

I believe that if we want to continue to develop social design, multidisciplinary teams are the way to go. Lines between disciplines will eventually blur as we work together to enhance people's lives by creating innovative and relevant experiences that generate emotion.

## SUSTAINABILITY

# The next big thing isn't big, it's wide



**TONY PIGOTT** is the global CEO and founder of JWT Ethos, the social change and CSR arm of JWT.

**M**any are wondering about the future of the sustainability movement and the ability to truly effect change. Are things really going to improve in a world where \$600 billion a year is spent convincing people to consume more?

In part because of this, the next big thing in sustainability and social change is not big, it's wide. And marketing, brands and communications will play a pivotal role.

Brands and businesses have been increasingly active in shifting to more sustainable, ethical practices, and some leading brands are

moving to include proactive social leadership as part of their DNA and marketing. But overall, businesses, governments and NGOs, despite a lot of talk and only some progress, feel there is a need for new solutions and thinking to create larger scale, lasting change.

So, watch for the emergence of social change initiatives that create new, diverse coalitions to solve problems by linking big brands, big funders

and big institutions with NGOs, social enterprises, grassroots organizations, academia, the media, and of course, consumers. These will effectively combine the powerful with the wise, the radical with the passionate – mobilizing their collective capacity to co-create serious, scalable change. Call it "wide thinking."

Richard Branson, former Puma CEO Jochen Zeitz and Mo Ibrahim, the pioneer of mobile in Africa, went wide in June with the launch of "The B Team" – a group of global visionaries whose aim is to transform business and deliver a plan that puts people and the planet alongside profit.

In Canada, Brandid Project also went wide, inviting a broad coalition to partner with bottom-of-the-pyramid artisans to co-create a new market-based model to fight poverty.

Also, Unilever Canada's president John LeBoutillier has invited businesses, competitors and critics to join the company in solving fundamental challenges, from behaviour change to marketing to supply chain management (an open invitation made in more than 20 countries).

For leaders of businesses and NGOs, marketers, agencies and communications specialists developing their brand or organization's social change strategy, it will be increasingly important to think wide. They will need to be open to collaborating and learning from a wide world of different perspectives, agendas and skill sets and to applying creativity, insight, integrative abilities and people skills in new, wider ways.



Organizations like Brandid are changing the business model for more social good by tapping coalition partners.



Ford partnered with tech and power companies to tie its electric vehicles with other eco-friendly products.

## Brand collectives spawn solutions



**MARC STOIBER** is a green brand specialist and creative strategist at Marc Stoiber Enterprises.

Today, companies are thinking of products and services as an interconnected whole. And the best example I've encountered is the "MyEnergi Lifestyle" partnership between Ford, Whirlpool, solar tech company Sunpower, power management firm Eaton and Nest's learning thermostats, which launched earlier this year.

That solution ties together electric-vehicle charging and power regulation of smart appliances with thermostats and solar power

generation. In effect, your vehicle becomes part of a larger, energy conserving and generating whole.

When I spoke to John Viera, Ford's global director of sustainability, he described it like this: "We needed to address issues bigger than simply driving efficiency. The U.S. uses twice as much electricity as Europe, and over three times as much as China. To bring this down, we needed to think about how our electric cars could become part of a bigger solution."

This is a first by Ford. But it makes sense and I don't think it's a stretch that the concept will expand. Companies need to get over the hurdle of co-branding solutions. It becomes a "we," not "me," proposition. I don't consider this a problem, but rather a massive opportunity for smart marketers.

And for innovative thinkers at agencies and consultancies, I see the horizon opening up in a big way. Instead of offering clients a way to brand their product, they can offer them ideas on other companies they could work with to create a new entity.

## SOCIAL MEDIA

### Hooking up and scaling down



**CHRIS STAPLES** is partner and CD at Vancouver and Toronto-based Rethink.

The constant onslaught of social media tools and sites is driving two big trends today, the first being the act of linking existing tools to create new social recipes.

An underestimated platform right now is "If This Then That" (IFTTT). This super-helpful service lets you create your own "recipe" commands, such as "If I like an image on Tumblr, then put it in my Dropbox" or "If it's going to rain, then send me a text." These commands could also be linked to advertising. For example: "If A&W comes out with a new promotion on Facebook, then send its coupon to my smartphone."

This new technology offers other intriguing possibilities. IFTTT just teamed up with Belkin, the creators of WeMo (Wi-Fi-enabled switches). By combining WeMo with your own IFTTT recipes, you can control,

with an app, almost anything that plugs into the wall – from turning on the lights to adjusting the temperature. This gives brands the chance to sponsor interesting new content. Imagine Ontario's Hydro One's guide to saving energy, featuring technology from WeMo and IFTTT.

The second wave of social media tools will also be rooted in selectivity, with the ability to bypass the hordes of followers (and your mother) to access laser-focused content. Examples of these platforms include Snapchat, which lets you send photos directly to your inner-circle's smartphones, avoiding the big sharing sites completely, as well as Tinder, which allows users to discover single people nearby and connect with them if they're interested.

Potluck is a content-sharing app, much like Instagram or Vine. But instead of sharing pictures or videos, you share links around topics you're interested in. The central experience is built around sharing and discussing links between a small group of friends.

Much like Twitter and Facebook before them, most of these tools have vast untapped potential for marketers. But more focused tools will help advertisers craft more focused messages, and that can only be good news for CMOs laser-focused on their bottom lines.

- Written with the help of Rethinkers Dré Labre, Darren Yada, Rafael Gi and Leah Gregg



Belkin's WeMo products use "If This Then That" to control home appliances.



## DIGITAL

### Are we there yet?



**DAVID SHING**, digital prophet at AOL in New York, previously worked on creative and product strategy for companies Decentrix and ClickThings.

If there are services that detail our before and now (Foursquare and Facebook locations), why not one that recommends where we should go next?

Predictive technologies that refer to our social graph for recommendations on our next venue or activity can refine our physical experiences based on where we've already been or what we've already done. This idea extends into real-time targeted advertising, where a

brand can promote what entertainment is going on in its geo-location at that precise moment in time, with a highly contextual message and promotion.

The idea that your digital footprint will influence your choice will be a powerful movement, even in online advertising.

Today we have the ability to behaviourally target people online, device independent. However, we are heading toward marketing to consumers based on actions. Specifically, if someone searches for a pink shirt via their desktop, a paid or organic result may lead him or her to a brand's site. Exploring that site, the visitor may choose to move to another site and magically an ad with a pink shirt from the previous brand appears.

But then that person moves to their mobile and that path to purchase is now dead. Soon, that will change as more sites begin to understand that customers have gone mobile and send them a direct message with a map of their closest store and a discounted e-coupon. This is an added brand value through discovery-to-purchase behaviour.

It will be an important movement for marketers, as they can now accurately predict what people explore and tailor their messages in real-time, which is significant as it confirms brand confidence, innovation and even transparency, resulting in greater trust and authenticity. Brands will endeavour to balance conversation with advertising as they look to move from awareness to advocacy.



## INNOVATION

### The next big thing is waiting for you to create it



**JUDY JOHN** is CCO and CEO at Leo Burnett Toronto.

The next big thing is indefinable. Even the award shows have had to create new categories to house it. Cannes calls it "Innovation." The London International Awards (LIA) calls it "The New."

The next big thing is all about creating something that's never been done. It's about ideas that change the way people think and behave. It's the mash-up of brand, technology, product and user experience. It's digital, experiential and non-traditional all in one. It's about innovation, and sometimes invention, but always challenging convention.

This can be best found in LIA's category description of The New: "The spirit of the category is to recognize new *kinds* of ideas, rather than simply new ideas, that create a new vocabulary for the industry, new avenues of thought and ideation and hint at new roles for agencies."

Novelty alone, despite the name, isn't enough. The New highlights and champions useful mutations that exhibit how the industry is evolving, creating ripples in culture and returns for clients. It's about creating new spaces, new services, new platforms, and ultimately, new behaviours. Last year, the New was Nike+ FuelBand. This year, it'll be Google Glass (pictured above).

Creating the next big thing challenges agency structures. It challenges the way we brief, create, collaborate and execute.

The creative and production team needs to look different. It requires the creatively and technologically curious. It requires people who are willing to hear the word "no" and "that's impossible," but not become discouraged. It requires getting to know new people with new skills and hooking up with companies with the latest technologies in search of ideas.

Unlike creating the best work in any other medium, the next big thing creates its own medium.

It's about finding a different mash-up altogether and creating a combination that's new. Once one agency creates this, the rest of the agencies are, in the words of Jay Z, "On to the next one."



Above: New York studio Sagmeister & Walsh closes its doors every seven years to reflect. Inset: 3D printers like MakerBot will lead the way to invention.

## AGENCY

# Thinking backwards, moving ahead



**STEVE MYKOLY**,  
chief brand officer  
at Taxi, is also an  
author, designer and  
filmmaker.

I've always had an aversion to articles that try to predict the next big thing. In fact, my motto is, "predicting the future is a thing of the past." It's how we try to allay our fear of the unknown. But I'm okay with not knowing, because it fills the present with so much more creative potential. That being said, I'm a real fan of flying cars and jet packs. And so far, I've closed out every year in total disappointment.

But what the hell, if you ask me, the next big thing can be summed up in one word: reinvention.

Here's why: Stefan Sagmeister is universally respected for his design work. But he may be even more admired for his legendary sabbaticals. Every seven

years, like clockwork, Sagmeister closes his New York studio for a whole year to pause, reflect on the past, and plan for the next seven. And he comes back with a renewed creative outlook.

R/GA, another highly respected agency, has done something similar. It doesn't close up shop like Sagmeister, but since opening in 1977, it does spend a great deal of time analyzing the changes that have occurred over the past nine

years to prepare them for the next nine.

Looking at these companies, you have to ask yourself, "How can they do that?" They may seem incredibly progressive in their approach, but they're just applying common sense. It's as simple as that.

It seems counterintuitive to take the time to step back to think and regenerate when we're all so starved and rushed for time, but these two companies show that counterintuitive thinking often pays big dividends. Newsflash: common sense is counterintuitive (raise your hand if you agree).

Scale is not the issue. Sagmeister & Walsh is a small firm with a few people. But the much larger Apple reinvented itself with the second coming of Steve Jobs in 1996, back when they were known simply as a computer company.

Agencies and design firms will have their own way of approaching reinvention, but one of the surest paths will involve harnessing their existing brainpower to expand their offering. This does not necessarily mean adding departments: it means adding tools. There's an adage about teaching people to fish, but you get the point.

One of the tools we can expect to see a lot more of is the 3D printer, with the super-affordable MakerBot leading the way. The 3D printer will have the same effect on prototyping as the LaserWriter did on graphic design. But you have to go back to the Gutenberg press to see the same landmark invention. The 3D printer will lead a trend toward invention. And that is the precursor to reinvention. See what I did there?

This much I can be sure of: I'll need to reinvent my motto in the future.



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# The B!G Awards



BY JENNIFER HORN



**EIGHT YEARS HAVE PASSED SINCE THE B!G AWARDS** began celebrating agencies for out-of-the-ordinary contributions for their clients, from internal branding and shaping customer experience to new product development. This year's batch of trophy-takers went above and beyond traditional advertising, taking big brands into new spaces.

Grip Limited helped Kokanee moonlight as a Hollywood North production company, tapping the talents of fans to create a full-length feature (and beat out big-budget blockbusters on its opening night in Vancouver). OgilvyOne Worldwide disguised Dove as the Robin Hood of computer hackers, developing a deceptively genius Photoshop tool to unmask society's warped perception of beauty. Finally, Taxi helped Canadian-born restaurant Boston Pizza manufacture shirts to camouflage sauce drippings, and fetch new revenues.

The winning cases share the insights, ideas and impact of venturing outside advertising lines. Here's what impressed the B!G jury.





**GOLD**

"This was the clear winner for me. It covered all channels, included consumer engagement every step of the way and went beyond typical advertising tactics"

– Jennifer Lightbody, president, Venture Communications



## Grip gives Kokanee the Hollywood North treatment

### ➤ The challenge and insight

Despite its relatively modest advertising budget (which has decreased by 70% since 2007), western Canadian beer brand Kokanee has the luxury of a long-running brand narrative and accompanying cast

of characters – including its beer-loving Sasquatch and pair of dim-witted mountain rangers.

But with flat beer sales in the West and high expectations from its younger male audience, the Labatt-owned brand needed a way to improve its relevancy by reintroducing

its characters and narrative.

Kokanee approached agency Grip with its entire annual marketing budget and the task of creating a campaign that would genuinely engage its 19- to 29-year-old target to ultimately maintain brand health while stopping its rate of decline.



## >The B!G idea

In a world where (almost) anyone can be on a reality TV show or net viral fame from a YouTube video, the potential to offer consumers something truly original was a challenge. But there is still one medium that's mostly out of reach for the average person: the movie screen.

The idea was to create a full-length motion picture, made by the brand and its consumers. In early 2012, when the campaign for *The Movie Out Here* launched, Kokanee invited people to audition for a part in the film – either online or at physical *American Idol*-style auditions. Consumers could also submit props and ideas for songs to be used in the movie, which they shared on their social networks



"This campaign takes advertising to an exciting new level. Consumer (and ultimately fan) engagement was brilliantly integrated into the entire campaign"

– Gerry Frascione, president and CEO, BBDO North America

to garner supporting votes. In addition, each person who participated in the production received a credit at the end.

The brand supported the film with promotional items such as crew T-shirts, collectible glassware and limited edition movie collector cans (mimicking the launch of a Hollywood blockbuster). Once the movie started production, the brand kept fans in the know with online actor diaries and behind-the-scenes footage. Once completed, fans were offered the chance to win tickets to the movie's premiere at the Whistler Film Festival and a second set of limited edition movie cans was released along with an explicit trailer to add more talk value.

## >The impact

Brand health scores were above target by 21%, ending five consecutive years of decline. Market share surpassed the target by 6% and fan acquisition and engagement exceeded expectations by 152% and 3,163%, respectively.

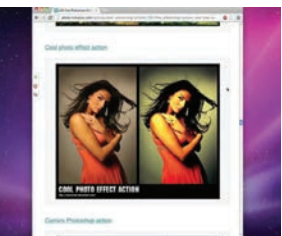
The movie premiered last November at the Whistler Film Festival and in Vancouver, the brand's largest market, *The Movie Out Here* ranked fourth at the box office on opening night, beating out big-budget Hollywood blockbusters such as *Lincoln* and *Les Misérables*.







SILVER



"This aligns so well with what Unilever is doing as a brand globally to help empower women and girls. As a father of daughters, I really appreciate what OgilvyOne has done here"

– Hunter Tura, president and CEO, Bruce Mau Design

## OgilvyOne reignites Dove's real beauty convo

### >The challenge and insight

In 2012, Dove conducted its own global research and found only 4% of women considered themselves beautiful. It also discovered that a remarkable 64% of women say they feel constantly pressured to be beautiful.

Dove has long been known for its stand on promoting real beauty and self-esteem, but eight years had passed since the landmark online film "Evolution" launched, highlighting the pressures young women experience by showing an image of a model being retouched in Photoshop. While the spot continues to garner YouTube views, Dove decided it was time to stir up the conversation about beauty and self-esteem for a new generation.

### >The B!G idea

Dove's agency, OgilvyOne, helped the brand reignite the topic of retouching and society's often distorted perception of beauty, taking a different approach to "Evolution."

It went straight to the source of the issue, speaking directly to art directors, designers, publishers and photo retouchers themselves.

OgilvyOne created a Photoshop action – a tool users can download to create an effect with a single click – called "Beautify"

(which artists thought would add a skin glow effect to images) and uploaded it to sites retouchers frequent.

When designers downloaded the tool, they quickly realized the Photoshop action actually reversed all manipulations, alterations and cosmetic changes they had applied to the image they were working on. When the photo reverted to its original, untouched and naturally beautiful state, a message appeared on the screen asking the user to reconsider their perception of real beauty.

### >The impact

Dove's Trojan Horse was described around the world as "innovative" and "brilliant." The video highlighting the tool received over 1.3 million views on YouTube, caused a stir on social media and attracted the attention of international and mainstream media. So far it has garnered over 81 million impressions worldwide, effectively rekindling the conversation around real beauty.

Before



After



# Taxi cooks up a T-shirt line for Boston Pizza



## > The challenge and insight

Boston Pizza was looking for an innovative way to let people know it had improved its rib offering. It had been years since the restaurant advertised the food item, and with ribs already popular among casual dining competitors such as Montana's, Boston Pizza needed to stand out.

Ribs are messy, but fun to eat. Eating them requires ripping meat off the bone, getting sauce everywhere and using an endless number of napkins. With this insight, Taxi looked for a family-friendly idea that would appeal to the restaurant's target of dads and provide a solution for them to enjoy Boston Pizza's ribs without the stress over the mess.

"This is a super creative campaign that was well executed at multiple touchpoints. The sales result is confirmation this was a powerful idea, doubled by the fact that it created a lot of buzz."

– Martine Bouthillier, senior marketing manager, Molson Coors Canada

## > The B!G idea

The agency invented a product that would allow rib lovers to eat ribs with confidence, and never have to worry about hiding embarrassing rib droppings or splatters again. The "Rib Stain Camo T-shirt" lets a diner make a mess without ever looking like one.

To support the T-shirt launch, Taxi created 60-second infomercial-style TV spots driving viewers to [Ribstaincamo.com](http://Ribstaincamo.com) to purchase the product. A special version of the spot also ran during the U.S. Open. In addition, online banner ads, blogger outreach and promoted tweets and trends on Twitter targeted dads, rib enthusiasts and food lovers.

The ads didn't include Boston Pizza branding for the first two weeks, the exception being a coupon for \$10 off a rib dinner at the restaurant with every shirt purchased. As the campaign progressed, Boston Pizza branding was added.

## > The impact

After the first 24 hours, Boston Pizza garnered over 230,000 impressions and 15,000 YouTube views. By the second week of the campaign, the site received over 30,000 visitors from 10 different countries. In the third week, the brand sold out of its initial inventory of 1,000 shirts. By the end of the fourth week, 1,700 shirts were purchased, and in the fifth week, the product sold out again.



## Methodology

Designed to explore the range of contributions agencies make to their clients' business – above and beyond creative advertising – the B!G Awards celebrate major projects that range from internal branding and shaping customer experience to new product development.

We invited agencies to submit case studies from clients that have media budgets of over \$10 million (at the parent company level, rather than individual brand level) and whose business resulted in at least \$1 million in revenue for the agency. Submissions were judged, online and in isolation, by a cross-discipline panel of industry experts, who graded each entry based on strategy, creativity and impact. The top three are profiled here and will be recognized at *strategy's* Agency of the Year Awards in Toronto on Nov. 5, 2013.

## JUDGES



**> MARTINE BOUTHILLIER**  
SENIOR MARKETING MANAGER, MOLSON COORS CANADA  
Bouthillier brings two decades of advertising and marketing experience to her role at Molson. She joined the company in 2005 and has led many successful national launches including Rickard's Dark, Rickard's Blonde and Molson Canadian Wheat. Most recently, she received international recognition for Molson M's "Paint with a Tweet" social campaign.



**> GERRY FRASCIONE**  
PRESIDENT AND CEO, BBDO NORTH AMERICA  
Frascione has spent the past 30 years in the ad industry, with 12 of those at BBDO where he helped launch two of its leading digital offices, Proximity Canada and Proximity Mexico. Prior to working at BBDO, he also held executive roles at agencies The Wolf Group, Leo Burnett and Young & Rubicam. Frascione is a board member of BBDO Worldwide, The Advertising Club of New York and Partnership for a Drug Free Canada.



**> BROOKE LELAND**  
VP CONNECTION PLANNING, JUNGLE MEDIA  
Leland started her media career with Cossette 14 years ago. She was an integral part of the launch of Jungle Media and has managed a diverse list of clients, including Ikea, Coca-Cola, Nike and Playstation. Leland recently served as a judge for Canada's 2013 Young Lions competition.



**> JENNIFER LIGHTBODY**  
PRESIDENT, VENTURE COMMUNICATIONS  
Lightbody has more than 15 years of experience managing integrated marketing programs and fostering client relationships across a diverse range of Fortune 500 brands. Prior to Venture, Lightbody was chief of staff at global digital agency Possible. She also managed a team of account, project management and digital strategists at Microsoft.



**> ALAN MIDDLETON**  
ASSISTANT PROFESSOR OF MARKETING, SCHULICH SCHOOL OF BUSINESS, YORK UNIVERSITY  
Middleton's 25-year career includes marketing roles at Universal Oil Products Company and Esso Petroleum, as well as a career in advertising at JWT in London, Toronto and Japan. He is currently a member of the marketing faculty at Schulich School of Business and has taught in the U.S. and at leading business schools in Europe and Asia. He is also an author and helped co-found the CASSIES.





> **JAMES MILWARD**

FOUNDER, SECRET LOCATION  
Milward's Emmy-winning brand and entertainment agency creates content and campaigns for TV networks and brands such as Shaw Media, Stanfield's, Mitsubishi and Red Bull. He's a pioneer and pundit in the merging worlds of digital advertising, interactive entertainment and transmedia storytelling.



> **HUNTER TURA**

PRESIDENT & CEO, BRUCE MAU DESIGN  
Tura is responsible for driving global growth and building on the legacy of the Bruce Mau Design brand. Prior to joining the agency, Tura was managing director at 2x4, Inc., responsible for leading operational and strategic business efforts in the U.S. and China. He holds a Master of Architecture degree from Harvard University and has served on the design faculty of Columbia University and the Boston Architectural College.



> **WILL NOVOSEDLIK**

HEAD OF BRAND EXPERIENCE, IDEA COUTURE  
Novosedlik has created, built and repositioned brands in the consumer goods, technology, telecom and retail categories for almost 30 years. He's worked as both a client and consultant in North America and Europe, and led the brand communications and customer experience teams that launched Wind Mobile in Canada.



> **NANCY VONK**

CO-FOUNDER AND PARTNER, SWIM  
Vonk co-founded a creative leadership lab designed to create fearless leaders in the advertising industry and beyond. She previously worked as co-CCO of Ogilvy Toronto from 1998 to 2011 and helped lead the office to win two Cannes Grand Prix, a Grand Clio and Best of Show at the Creativity Awards.

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PENGUIN RANDOM HOUSE

# Next big thing-spotting

A view of the future, from Asia

BY JASON OKE

**F**ull disclosure, I dislike articles about the next big thing. Let's be honest, if you or I actually knew what the next big thing was, we would get rich doing it.

So what gives me any right to make a few predictions? For the past three-and-a-half years I've been a Canadian working in Asian countries, from China to Myanmar to India, where I've had an up-close look at some of the recent huge shifts. Many of the so-called "developing" markets are no longer playing catch-up; they are starting to leapfrog the "developed" markets in consumer behaviours and tech adoption. I've come to believe that if you want to see the future, you should look to Asia.

Like much of the emerging world, Asia's later start in development means it has been a generation or two behind in infrastructure (like electrical grids, mobile networks and internet access). However, when the infrastructure does get built, it tends to be with the latest technology, so consumers don't start with dial-up internet or clunky mobile phones like we did. Companies and consumers

have no legacy tech behaviours or investments holding them back.

For example, in most of Asia, the majority of internet access is already on mobile devices. In India, the Philippines and Indonesia, more than a third of the population access internet through mobile. So Asian brands can design mobile-first experiences, not a scaled-down



Coca-Cola's solar-powered kiosks keep drinks cold in India while providing power outlets for locals to recharge their phones.

version of flashy desktop experiences. Many western brands could learn a lesson from that.

Likewise, many of the e-commerce kinks and security issues in the West had been worked out by the time it took root in Asia, allowing digital purchases to grow very quickly. Last year, one Chinese website sold out of 300 Smart cars in less than 90 minutes. This year, China passed the U.S. as the world's biggest e-commerce market – 13% of all global electronic transactions now happen in China – and if trends hold, it will represent a quarter of global e-comm within three years.

China has also seen a rise in group buying, where friends, neighbourhoods and communities come together to purchase online and in bulk to share the savings. With North America's continued economic uncertainty, watch for group buying to take off here soon.

And with many Asian brands recently rolling out NFC-enabled phones, mobile payment is expected to take off quickly too.

Brands around the world could also look to Asia to see how companies have found more substantial ways to address real problems.

For example, Coca-Cola in India has distributed solar-powered kiosks to local retailers. These solve two challenges:

powering coolers to keep Cokes cold in areas that don't have regular electricity, and providing power outlets for local residents to recharge their phones. This also turns the vendor into a neighbourhood gathering place. It's a win for Coke, the vendors and the community.

Brands have talked for years about providing "utility" to their users – going beyond advertising to help people solve problems or accomplish tasks easier. Unfortunately, these often end up being marketing gimmicks rather than real solutions to problems.

So with infrastructure crumbling in many parts of North America, and local governments slashing budgets, could brands step in to fill the gaps?

Look out as well for the ascendance of Chinese brands. Just as Japanese electronics dominated in the 1980s, and Korean brands like LG and Samsung have leapt from relative unknowns 15 years ago to global leaders today, Chinese brands you may have never heard of are now poised to break out globally.

Electronics companies like Taiwan's HTC, and China's HuaWei, Haier, and Hisense, among many others, have plans to become global leaders. They've manufactured components and even devices for other brands for years, honing their expertise and efficiency.

In recent years, these firms have also had large-scale recruiting drives in Silicon Valley and even Canadian tech centres like Waterloo, ON. and Ottawa.

They already have Chinese sales and users in the hundreds of millions, and are expanding rapidly into emerging markets like Africa and Latin America. In some cases they have the backing of the Chinese government.

So if you sell TVs or phones, watch out.

PHOTO (CENTRE) COURTESY OF BARROWS



Hong Kong-based Canadian expat **JASON OKE** led the launch of WPP's Red Fuse Communications in Asia, helming a team that worked on Colgate-Palmolive brands in 10 countries. He is regional managing director (Asia) of Red Fuse and also runs the Hong Kong office of Y&R.

# The road to somewhere

What the future of branding has in common with Tony Stark, Charles Revson and Archibald Leach BY **SIMON PONT**

**W**e all want to live better, richer and more complete lives. Because being all you can be leads to the highway to happiness, a smooth blacktop stretching towards that perfect sunset.

And here's the thing: I think brands and advertising, in some small way, can help us on that road. But first, we need to drop the "advertising" label and call it something else.

You see, "to advertise," the verb, does itself no favours. It's defined on Dictionary.com as: *To call attention to something, in a boastful or ostentatious manner. To announce or praise (a product, service, etc.) in some public medium to induce people to buy or use it.*

Ostentatious. Boastful. These aren't traits we seek in others, with a view to then make them our friends. So, advertising, by definition, is ineffective communication because it's so unlikeable.

But let's flip it. When advertising truly knows its audience and places a brand in the context of that audience's needs, it ceases to be advertising "by definition" (while suddenly wielding enormous power to persuade and to create desire).



U.K.-based **SIMON PONT's** agency career includes Saatchi & Saatchi and Naked Communications. He's the author of *The Better Mousetrap*, *Digital State*, and a novel, *Remember to Breathe*. Say hello @SimonPont and Simonpont.com.

Now, using "consumer-centric messages" is nothing new. The finest Madison Avenue output of Don Draper's day observed the truth that successful advertising must appeal to human truths and wants.

Yet, 50 years on, in a world gone digital, the "brand form" has newly evolved. Social media brands like Facebook and Twitter are

successful, very simply, because they let us build on the idea of "The Me I Want to Be." They allow us to chronicle and edit an online self that conforms to the more idealized and satisfying versions of how we see ourselves.

Media has gone from mass to personal to intimate – a thing of self-expression, social affirmation and lifestyle curation.

Digital and social media brands are potentially the most narcotic and charismatic evolution of the brand form, not because of what they say about themselves but because of what they allow their users to say. Digital brands take a

selling "The Dream." Revlon founder Charles Revson acknowledged that he manufactured cosmetics but sold hope. In accepting that many of us aspire to a life more remarkable, we're seeing brands become more imaginative dream-weavers.

This spring, Audi adopted Marvel Comics' "genius, billionaire, playboy, philanthropist" Tony Stark as its brand ambassador, saying the new Audi R8 was "engineered for Iron Man" – adding aspirational superhero-dom to its strapline, "Truth in engineering."

Without superhero assistance but with a similar feel, Jaguar recently launched



Audi tapped Iron Man himself, Tony Stark, to promote its 2014 R8 sports car.

back seat. Ironically, brands today become successful by letting their consumers be "boastful" and "ostentatious." And physical brands are quickly learning from their social media successors.

Consider Nike. The brand has become a digital native in order to survive. It is no longer selling running shoes. The company is building a brand world that orbits around the consumer, in the form of Nike+, which is all about making it easier to live and express a "Just Do It" lifestyle.

Consider the ever-expanding gap between Sony and Apple. Sony still tries to sell hardware. Apple sells a "lifestyle ecosystem" that looks to provide a cooler, hipper, somehow "more fun" and more creative world for people.

Advertising has always been about

its new F-Type by asking, "How alive are you?" and telling us, "It's your turn."

Where mobile technology is now augmenting our lives, advertising is (more than ever) exaggerating our reality, blurring the boundaries, inviting fiction in, and (crucially) putting us in the driving seat.

We're seeing advertising collide with a kind of hyperbole. In mathematics, "hyper" is used as a prefix to denote four or more dimensions – and advertising is encouraging a fourth dimension to take shape, where brands and consumers join in co-creation.

While "advertising" still needs a new definition, one thing is for sure – brands can help in our road to somewhere.

Happy motoring.

PHOTO COURTESY OF AUDI





Strategy asked **Cundari** for its take on the next big thing. The response: marketers will engage consumers as early as possible.



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Jennifer Reynolds,  
Editor-in-Chief

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