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BRANDS OF THE YEAR

DavidsTea
launches a
loose-leaf
revolution

McDonald's
Samsung
lögo
Property
Brothers
& more

**TRADING
SECRETS**
Wine borrows
badge-branding
from beer



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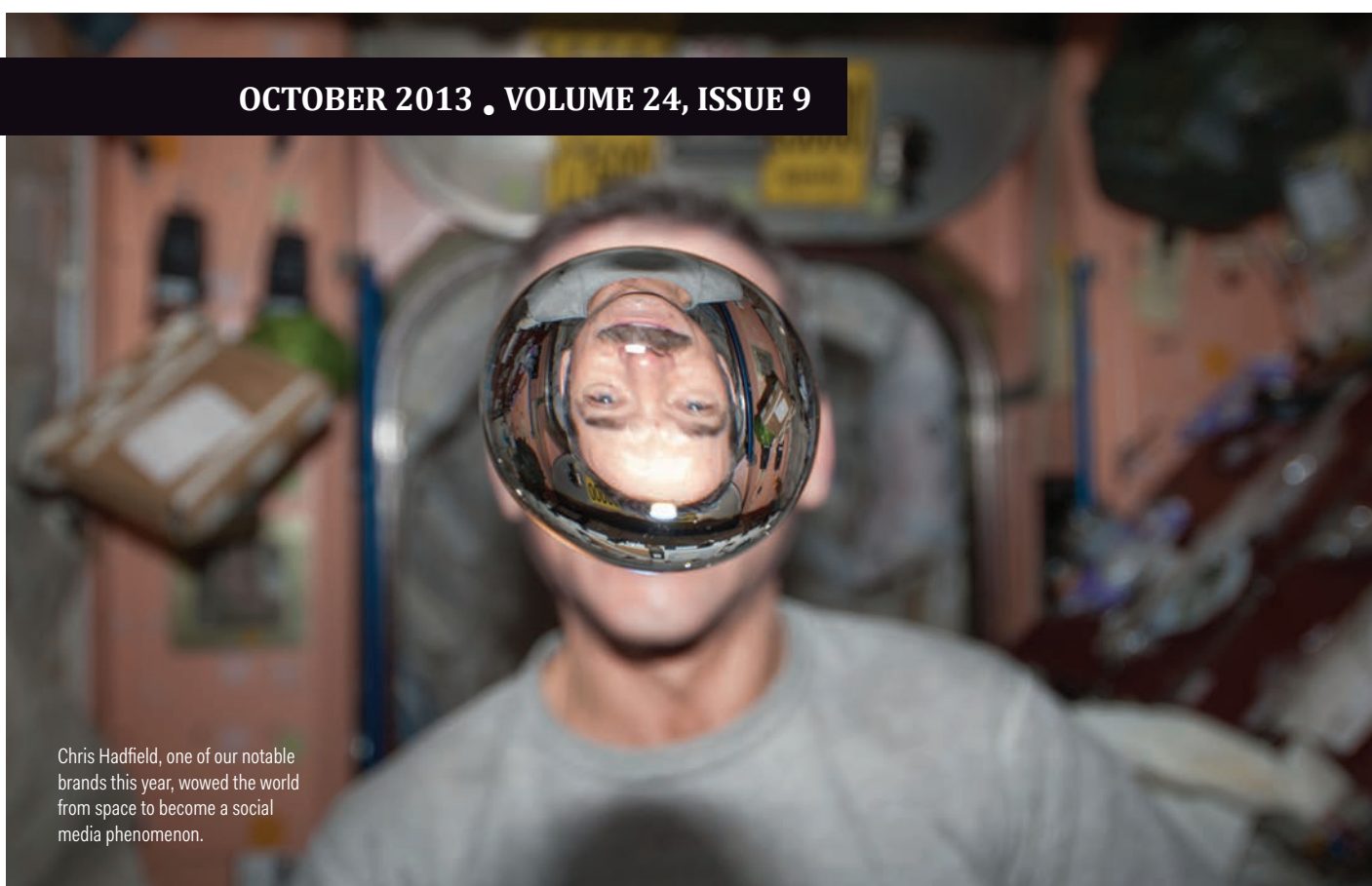


VIDEO



EVENTS

*Source: NADbank 2012 Study – 47 Readership Markets & 20 National Product Markets (weekly print/online/mobile readership)



Chris Hadfield, one of our notable brands this year, wowed the world from space to become a social media phenomenon.

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To make wine more accessible, marketers are going for broader appeal, much like their beer brethren

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ON THE COVER:

When the decision was made to feature DavidsTea, one of our Brands of the Year, on the cover, many elaborate ideas were thrown against the wall. People sitting on giant tea cups, a kettle with steam that spelled out the cover lines and a portrait illustrating the diversity of DavidsTea drinkers were all suggested. In the end, we decided to go with a simple, bold image symbolizing the company's rise to the top of the tea world. Shot and expertly Photoshopped by Calgary-based C.J. Burton, the cover fits the issue to a...tea.

Adapting your way to the top

It was difficult to not feel sad when BlackBerry recently announced it would make 4,500 layoffs and suffer a loss of nearly \$1 billion (with its imminent sale on the horizon). After all, at one time it was a shining example of how a Canadian brand could take the world by storm. Now it serves as a warning: even the mightiest of brands can fall. If BlackBerry has taught us one thing, it's the need to recognize the ways in which one needs to adapt – before it's too late.

Our 2013 Brands of the Year are great examples of adaptability.

Take our most recognizable “big brand” selections, McDonald's and Samsung. When you're massively successful, why overhaul your brand image?

In McDonald's case (p. 21), it enjoyed sales success but the company's reputation left something to be desired (to put it mildly). It had a story to tell about using real ingredients that it wasn't getting out. A Canadian-born initiative to answer consumers' questions was a huge undertaking, not to mention a massive risk, but it proved that often brands must take great risk to reap great reward.

Samsung, meanwhile, didn't exactly suffer in sales, but wasn't a name that was top of mind, for, well, anyone. Its items were purchased based on product features and price, rarely because of any “cool factor.” And to compete with Apple, the king of “cool factor,” it knew it had to win share of hearts and minds. So Samsung hired a marketing head and went to work building a reputation (see p. 24). Now, while companies like BlackBerry are becoming sinking ships, Samsung is thriving.

İögo is a great example of adapting and thriving in the face of looming failure. The yogurt brand was created from scratch to save Ultima Foods when it lost its mainstay Yoplait brand (see p. 26). Instead of packing it in, the folks at

Ultima created a household name in just 18 months, thereby saving the company.

Meanwhile, our media Brand of the Year, Drew and Jonathan Scott (the Property Brothers), clearly know that in order to stay relevant in the fickle world of celebrity, constantly adapting is key. Talk about a slow build – these guys have been building their brand since age seven (see p. 29). With two successful spinoff shows, a radio show, an upcoming product line and a book deal, move over Martha Stewart, there's a set of Canadian twins in town.

And we can't help but be reminded of Lululemon's Brand of the Year story from last year when it comes to our cover subject, DavidsTea. The brand has built a (deeply) loyal following thanks to grassroots community initiatives, social media savvy, knowledgeable staff and smart store design. It's easier to adapt when changes can be made at a more granular level, and when you've built a brand based on responding to your customers' wants and needs.

For more on the importance of adaptability, see Tony Chapman's column (p. 48).

Is it idealistic to believe that every brand, no matter how dire the circumstances, can be saved? Perhaps. But remember that Apple was once on life support itself, and if a yogurt brand can rise out of the ashes from virtually nothing, can't anything?

We're holding out hope for you, BlackBerry.

Emily Wexler, managing editor



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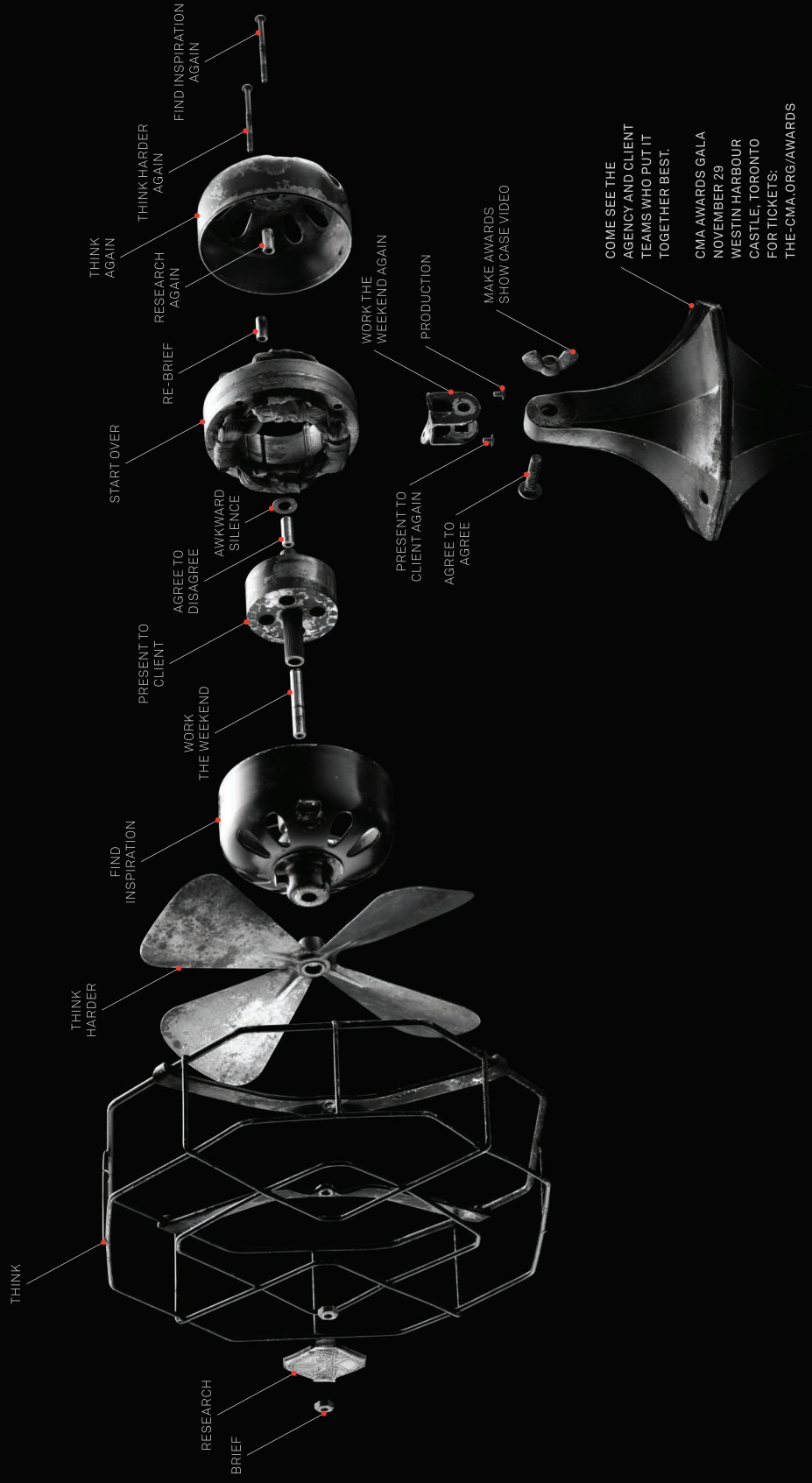
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The need for killer creativity

Advertising Week in New York kicked off its 10th anniversary with a look back and a look ahead. While a busload of iconic ad mascots paraded around Times Square, on the conference's centre stage, tech expert Shelly Palmer told attendees that the industry has only the smallest inkling of how different the future of advertising is going to be.

Speaking on the topic of the "Connected World," Palmer prefaced his remarks by saying, "We feel like tomorrow is going to be like today. I'm here to tell you tomorrow is going to be nothing like today." Given how fast the number of smart device-enabled consumers continue to multiply, Palmer posited that radical changes to the home, workplace and marketplace will escalate due to mobile connectedness.

Palmer points to a variety of ways that we're making life easier – wireless door keys, personal fitness apps and self-checkout at retail – and says that this creates an audience that is a self-assembling cohort through their tools.

Citing wearable tech, from Samsung's Galaxy Gear to Google's Glass, Palmer says this is the beginning of the enhanced human. "What is to come

is miraculous. We're at the very baby beginnings of where we're going."

He also warned about the dark side – if marketers don't separate out this cohort and approach with appropriate content and caution, privacy will kick in if brand interjections are "deemed too creepy."

Other ideas revealed at Ad Week that call for more personalized approaches include the re-imagining of your entertainment hub as a Kinect-controlled

environment (the soon-to-launch Xbox One), and the launch of MEC Momentum, a way to anticipate, plot and plan how to turn brand bias into purchase action. As evidenced by the mercurial attitude shifts first affecting BlackBerry, then Apple and now our Brand of the Year Samsung, there are no laurels to rest on, not even for a quarter. This is not just in the tempestuous smartphone category – brands like DavidsTea and Iögo prove share can be affected in new ways, and at light speed.

That's why the value of sheer creativity thrown at a challenge continues to escalate and have more influence on ROI.

The MEC Momentum study found the bias towards brands is not always the biggest, just the most distinct, and that distinctive brands occupy clear territories. By different paths, our Brands of the Year have mastered that, as well as the triggers that turn bias to action.

This issue also features a look at creative agencies, shops that are among Canada's most recognized for innovative and effective solutions. They've been on the Agency of the Year shortlist and their work has won a slew of awards at home and abroad. There's a growing body of proof linking breakthrough creative to better results, and breaking through keeps getting harder, so check out their approaches as they deconstruct the new thinking behind the wins.

Cheers, mm

Mary Maddever, publisher, *strategy*, Media in Canada and stimulant

strategy

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UPCOMING EVENTS

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HUMAN COUPONS TAKE OVER THE PROMO! AWARDS

By Matthew Chung

Challenging consumers to a citywide game of hide-and-seek may not sound like an ideal way to drive store visits, but the promotion helped ensure Ikea in Richmond, B.C. was “it” on its opening weekend.

The Swedish furniture retailer and its agency Leo Burnett weren’t hard to spot on Sept. 19 at the Kool Haus in Toronto: they picked up the Best of Show at the PROMO! Awards for the “Human Coupons” campaign, which reinvented the traditional discount model by hiding ambassadors dressed as coupons around the city for people to find (using clues posted on Twitter) and rewarding them with gift cards to redeem at the store.

The 13th annual awards celebrated the best in promo and activations and were presented by CAPMA and *strategy*.

“Human Coupons” also won two Golds for Best Integrated Campaign and Most Innovative Idea or Concept.

That was icing for Leo Burnett, as the agency took home 17 prizes in all, including nine Golds. One of those Gold prizes was for another Ikea campaign, “Moving Day,” which got a nod in the Best Activity Generating Brand Volume category.

Leo also won two Golds for Raising the Roof’s “The Street House” in the categories of Most Innovative Idea or Concept and Best Cause or Charity Marketing. It took home another four Golds for work with James Ready, two for its “Cover Photo Swap” campaign and two for the “Awesome Awards” in the categories of Best Small Budget Campaign and Best Use of Social Media.

Cossette and Mosaic also won multiple Gold awards, with the former taking Gold in the Best Integrated Campaign, Best Activity Generating Brand Awareness and Best Digital Marketing Campaign categories for the “Chevrolet Bond Trials.”

Meanwhile, Mosaic won for Best Pop-Up Activation for its WestJet “#NYCASAP” stunt and Best Experiential Campaign for “Target Road Trip.”

Other Gold winners included TrojanOne and client Sun Life Financial in the Best Pop-Up Activation category for the “Sun Life Grey Cup Fan March” and MacLaren McCann and client MasterCard for Best Shopper Marketing/Retail Account Specific Activation for the “MasterCard Stylicity Program.”

In total, 16 Golds were handed out, as well as 14 Silvers and 12 Bronzes.

To read all the winning cases, visit promoawards.strategyonline.ca.

FRESHII TAPS STARTUPS

By Jennifer Horn

A health food restaurant and an innovation firm are in the midst of launching their own type of *Dragons’ Den*, but with a fresh twist.

Toronto-born eatery Freshii and consulting co Kinetic Café’s “Fresh Startups” program began accepting applications in early September and, at press time, had received 70 responses from young companies looking for mentoring and funding.

For the past two years, Matthew Corrin, founder and CEO of Freshii, received daily emails from startups pitching to partner with the eatery. To manage the bulk of incoming pitches, he allocated staff to vet for potential partnerships. One such partner startup, D1Mobile, helped Freshii build a mobile app, which allows customers to simultaneously pay using their phones and collect loyalty points.

Corrin and his team wanted to do more with the proposals, so they approached Kinetic Café to develop a program that would take five candidates under its wing. Starting in late October, the program will provide the entrepreneurs with six months worth of coaching, capital and access to Freshii’s customers and global retail brand.

The startups must be able to apply a technological spin to the areas of health and food so that Freshii can use their products.

While the innovation firm will provide its business knowledge as well as digital labs for product development and user experience, Freshii will allow startups to test their tech



(for example, nutrition calculator apps or kiosks for food orders) in stores, says Corrin. If successful, the product will roll out across Freshii’s 80 global locations. The eatery will also allow candidates to leverage its marketing channels, such as in-store signage – all in exchange for a 5% to 10% stake in the startup.



BRANDS WE'D LIKE TO PAIR

By Megan Haynes

Everybody's doing it. Shoppers Drug Mart and Loblaws (solving the grocery chain's small-format conundrum), Microsoft and Nokia (trying to cling to mobile relevancy) and ad giants Publicis and Omnicom (making a super-giant). We're talking brand relationships that seem like matches made in heaven. So here's who *strategy* would like to see sailing off into the sunset together.

LULULEMON AND BLACKBERRY: Stick with us here. What could yoga pants and smartphones possibly have in common? Beyond the fact that a Lululemon/BlackBerry romance would combine two of Canada's hottest exports (albeit, one with a recent fall from grace), merging the pair could actually tap a yet-unknown market. Think about it: Zen business people. Studies have proven that well-rested people perform better. So why not unveil a line of calming smartphones with features such as screen-saver desk-yoga poses, relaxing ocean ringtones or meditation settings? It could be called the Wheatgrass model. Lululemon could even start stitching a BlackBerry holder into the side of its yoga pants for the business tycoon who just can't turn off.



AB INBEV AND CINEPLEX: The beer manufacturer has already dipped its toe into the movie industry with Kokanee's *The Movie Out Here*, so maybe it's time to sink in all the way. Both companies are at the top of their respective categories, and a merger of minds could give the beer-maker even wider distribution of its products across Cineplex's network. With some Cineplex locations already licensed to serve, a deal with Labatt could make the cinema the new "it" place to see and be seen. And as Cineplex delves deeper into the digital content mix (offering services like movie streaming), partnering with a beer brand's wide paid, earned and owned media network (from restaurant beer coasters, to social channels to TV ads), would give the cinema chain huge exposure.

PEPSICO AND TORONTO FASHION WEEK: Should MasterCard ever step away from its Toronto Fashion Week sponsorship, we've got the perfect replacement. Even supermodels need to eat. And while chips and pop may not be considered the fashion-crowd food of choice, that's nothing a little clever branding can't fix. Imagine how much more inclusive those parties would feel if they served Mountain Dew and Ruffles instead of canapés and champagne. Pepsi already has its "Forever Young" positioning, and we all know how the fashion world is youth-obsessed. Co-branding opps with various designers and models abound, not to mention all the press at the event itself. We bet some designer would totally be up for allowing his or her clothes to appear on a runway made entirely out of Doritos.

DEMPSTER'S TARGETS DIY GUYS

Dempster's is making a macho effort to break through to millennial males with power tool-driven creative encouraging them to make their own sandwiches.

The Canada Bread brand traditionally targets moms, but research laid bare the need for a renovated approach, says marketing director Mike Ponter. The company found that people are eating more sandwiches now than two years ago, but fewer folks are making their own BLTs and Reubens, with only 57% of sandwiches consumed in 2012 being made at home compared to 64% in 2010.

And it's millennial males leading the charge, buying the bulk of their sandwiches at QSRs.

A digital spot, with creative from Cundari and media done internally, hopes to grab their DIY attention by spoofing popular renovation shows like *Holmes Makes it Right*. It features a sandwich-reno man, Butch, and his assistant Jessica, helping a guy build a sandwich with tools better suited to the garage, slicing lettuce in a wood chipper or toasting bread with a blowtorch.

The spot lives on the Dempster's YouTube page and is running as pre-roll spots. Display banner ads target male-specific sites like Sportsnetwork.com while the video and site push to an Instagram contest challenging consumers to post photos of their creations with the hashtag #DIYsandwich for the chance to win cash prizes.

Dempster's is also partnering with brands such as Cracker Barrel cheese and Maple Leaf Deli-Fresh meats for an in-store discount program that will let customers who buy two participating products pick up a free bag of Dempster's bread in retailers such as Metro and Sobeys. Racks with posters encouraging customers to "Grab it. Build it. Eat it." will be placed near partner products where possible, Ponter says.

While guys are the primary target, Ponter says DIY culture is fairly universal and the brand is confident females will chuckle at the video. In-store creative uses language and imagery that is intended not to alienate female consumers, he adds.

Which means (sadly), live in-store reno demonstrations with chainsaws and torches aren't likely coming to grocery aisles anytime soon. MC



PR SHOPS STEP INTO THE CREATIVE GAME

By Megan Haynes



actually producing the content.

"We're bleeding more into creative territory by necessity," Kinnear says. "It really has come from the shift in consumer behaviour. It's not just about leveraging influencers or getting [a message] through the media. It's creating content and assets to reach our audiences with a more engaging message."

Matt Sepkowski, national director of marketing, Canadian Cancer Society, adds that he's seen a shift in PR shops offering more creative services, though that wasn't the primary reason for taking the PR-first approach with "Nutiquette." Environics had the best idea for the campaign budget, he says, though he's very happy with the results to date and would definitely consider taking the PR-first approach again.

And it's more than just digital content (though that is a big driver). PR shops are being asked to handle social media feeds and execute mass experiential campaigns.

Amanda Alvaro, managing director of Toronto-based Narrative PR, which works out of the Bensimon Byrne offices, adds that the two-way dialogue with consumers over social channels has propelled the need for more creative, more frequently. Add in the financial crunch in 2008, and business at PR shops that can also do creative has boomed. "Marketers were looking to get big bang for their buck," she says. "They couldn't necessarily put all their dollars into expensive means like TV. Some of our busiest times have been since 2008." Narrative picked up six new clients this past year alone, including Grey Goose and Workopolis.

Finally, clients don't want to hit up five different types of agencies for one campaign, Alvaro says, meaning more and more, marketers are looking for a one-stop shop.

As a result, PR firms are hiring the creatively inclined. At Toronto-based Edelman, for example, a half-dozen people work in the Creative Group, including a video producer, creative director and a team of design folks, all brought in within the past two years, says Lisa Kimmel, general manager, Edelman.

"While PR agencies have always had the creative ideas that can generate conversation, the execution of the creative itself hasn't always been at the quality of traditional ad agencies," she says. "We're very good at the telling side [of a story]. We haven't been as strong on the showing. [But] we recognized there was an opportunity for us, and if we had the right people and big ideas to bring forward, then we'd have the opportunity to take the lead." ■

The Canadian Cancer Society has a new video that it hopes will spread. It's a little ditty teaching 15- to 29-year-old men how to check for testicular cancer.

The video is all about good "Nutiquette," and follows a man as he is unexpectedly serenaded by a group of singers who have seemingly broken into his house. It's polished and catchy, and possibly something you'd see during a late-night comedy hour on TV.

But the ad didn't come from a creative shop and won't be airing on traditional channels. It came from Toronto-based PR firm Environics Communications. After four weeks, the video had over 31,000 hits on YouTube. Actual PR around it just kicked off mid-September, so Andrew Kinnear, VP digital strategy, Environics, hopes the spot will get even more play.

While they batted around the idea of a paid media buy with more traditional creative, the digital-only approach was taken because, Kinnear says, videos shared by a friend are more likely to be watched all the way through, and generate conversation online.

The entire video, with the exception of the final edit, was done by Environics (from the idea to the song writing to the actual filming) and marks a new trend in the industry where PR firms are treading into creative agency domain, coming up with their own ads and

The Canadian Cancer Society's "Nutiquette" video was created by PR shop Environics.

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CALLING ALL ANTHEMS

BY MEGAN HAYNES

It's a call to action. A rebel yell. A commercial that makes people stand up and do something.

Close your eyes. Imagine music thumping, picking up pace as the smooth voiceover (maybe Bradley Cooper, who just completed VO work for Nike) walks you through various scenes, culminating in the brand's *raison d'être*. "Stay pure." "More play." "Channel youth." "We. Are. Canadian!"

Over the past year, brands from Ikea to Corona have chanted out rallying cries, hoping to motivate people to get on their feet. Welcome to the anthem nation, where creatively speaking, anthems are hot. Everyone's doing it. Check out some of the latest executions from Canadian Tire, the Strategic Milk Alliance and Okanagan Spring Brewery.

CANADIAN TIRE'S CALL FOR PLAY



Kids aren't playing as much as they used to. So Canadian Tire released the aptly named "Anthem" commercial, with creative by Toronto-based Cleansheet Communications, in a bid to encourage families to send their kids back outside.

The spot starts off with Super-8 footage of kids frolicking around, before cutting to a scene of empty

playgrounds and parks, and then of children killing time on smartphones and in front of the TV. The voiceover continues as the light shines back onto activity, demanding that Canadians "Bring back play."

Launched at the end of August and running until October, this is the first part in a multi-stage campaign, with another set of creative dropping in early 2014, says T.J. Flood, SVP of marketing, Canadian Tire.

The brand chose the anthem route because it felt it had a strong story to tell, Flood says.

"We wanted to create some excitement and get at some emotional insight," he adds. "As we went through it, I'm not even sure we understood how big of a tug at the heartstrings this was going to [be for] Canadians. Early feedback we've gotten has been overwhelmingly positive."

MILKING CHILDHOOD MOMENTS

For the Strategic Milk Alliance and DDB's first campaign, the association of milk producers (including the BC Dairy Association, Alberta Milk, SaskMilk, Dairy Farmers of Manitoba and the Dairy Farmers of Canada) wanted to reach out to grown-ups.

Milk consumption usually peters out as people age, so the brand attempted to reignite childhood passions, and by association, passion for milk, through a quartet of commercials (one 60-second and three 30-second spots).

One commercial, for example, starts with a young girl pulling around a vacuum cleaner tied to her waist, followed by a pair of boys playing with spitballs and another girl trying to play a waffle like a DVD. "Logic didn't always rule our lives. Our decisions weren't fuelled by need. They were driven by want. We chased fun like it was a squirrel and we were greyhounds...greyhounds in overalls, with sticky fingers," the voiceover says.

The campaign, which launched in June and will run until the new year, targets both teenagers and middle-aged men and women who may not be drinking milk as often. Inspired by the fact that teens and adults often associate milk with fond childhood memories, the



agency developed the anthems to channel the feelings of being a kid, says Neil Shapiro, ACD, DDB. "We had two very disparate targets," he says. "[But] whether you're 40, 35 or 19, there are pure similarities of childhood."

Though he couldn't share sales results, anecdotally, Shapiro says the spots have been receiving positive attention, with the three 30-second videos averaging more than 220,000 views on YouTube at press time, while the only comments on the one-minute video were "Nice" and "I think a milk commercial just made me cry."



OKANAGAN'S ODE TO YOUNG ADULTHOOD

For Vernon, B.C.-based Okanagan's first-ever national campaign, Martin Beauvais, partner at Open, the Toronto agency that worked on the creative, knew they had to go out in a big way.

The beer commercial opens with the plight of many 20-somethings: fear of the doldrums, routine and adulthood. It quickly evolves into a cheer for millennials for maintaining their identity as they grow up.

This particular campaign had the challenge of speaking to a demo straddling two worlds: university and work life, Beauvais says.

"We wanted something anthemic. Life is changing, of course," he adds. "You've got a dental plan, car insurance, bills. But at the same time, you should still enjoy life. It's a bit of a 'Fuck ya!'"

The 30- and 60-second commercials are inspired by the beer's nature-filled home province. "Stay Pure" has already garnered positive results, with internal measurement on topics like "likeability," "speaks to me" and "I get the message" running higher than usual (though he wouldn't share specific numbers).

Beauvais says the style of anthems that are *du jour* typically feature quickly captured shots, often on hand-held cameras, and a voiceover that isn't preachy. And though he's sure that mass use will kill the current creative style, Beauvais says the "anthem" will live on.

"I love anthems," he says. "Love them over humour or anything else. I think anthems, generally, have a way of lifting people from their couches. [They] serve a bigger purpose than the simple act of 'get up and buy more beer.' They really go deep and reach strong feelings."

Shopper intervention

(the good kind)

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BRANDS OF THE YEAR

BY EMILY WEXLER

There's something emotional about this year's crop of Brands of the Year. Rather than landing on the list thanks to wild, never-before-seen executions, these winners formed a deeper connection with consumers.

Intense efforts by McDonald's to fight negative press on food health concerns, and Samsung's dramatic shift from a consumer electronics company to a purveyor of lifestyle and a true marketing organization, are the big brand turnaround stories of the year.

Meanwhile, on the new brand front, lögo got consumers to connect with a product line that didn't even exist a year ago.

Engaging home-reno hosts Drew and Jonathan Scott (a.k.a. the Property Brothers) built a mini-media empire that now extends to the U.S. and beyond. And our cover brand, DavidsTea, proves that you don't need a massive marketing budget to form an emotional bond.

This year's winners, narrowed down from an extensive list after industry experts weighed in, prove that in today's digital, distracted world, a little heart and soul can go a long way.

Read on to see which brands made a connection this year, and check out what (and who) else was buzz-worthy, starting on p. 32.



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strategy



DavidsTea brews up growth

The Montreal-based café and retailer is bringing tea to the masses with a fashion-forward and community-focused business philosophy

BY MEGAN HAYNES



Top of page: Mixologist Tyler Fry stands with his tea-infused cocktails, made for the Chicago store opening.
Below: Movie Night is a green tea mixed with apple bits and popcorn.

At NKPR's annual Toronto International Film Festival IT Lounge (a gifting suite for celebs and media), people wander among the product haul, the room decked out in a black, pink and gold '70s theme, complete with patent-leather chairs.

More than one mingler is carrying a cup of DavidsTea from a station located at the back of the lounge.

Two staff members stand behind a table and walk folks through the differences between its Glitter & Gold (a black tea with gold baking pearls) and Movie Night (complete with real popped popcorn). Over the five-day run of the IT



Lounge, DavidsTea handed out samples to the likes of Adrien Brody, *Life of Pi* actor Irrfan Khan and Colin Mochrie, as part of the brand's PR and marketing strategy. Oprah Winfrey already declared her love for Red Velvet Cake tea earlier in the year.

Even though it's only six years old, Montreal-based DavidsTea has taken the loose-leaf tea world by storm, demystifying the brew with its fashionable, youthful and chic outlook on the biz.

Today it has 93 Canadian locations and a footprint as far east as St. John's, Nfld., west to Vancouver and as far north as oil town Fort McMurray, AB., alongside 15 U.S. stores in New York, Boston, Chicago and San Francisco. But Jevin Eagle, CEO, DavidsTea,

says there's still plenty of room to grow.

Since he joined the company two years ago (to help with the U.S. expansion), Eagle, former EVP marketing and merchandising at Staples and partner of retail at McKinsey & Company, says the Canadian locations have doubled, while in the States, the chain has skyrocketed 700%.

Next to water, tea is the second-most consumed beverage in the world, though in Canada, it sits fourth, behind soft drinks, coffee and milk. More than 10 million cups of tea are consumed by Canadians each year – roughly 300 per person – according to Statistics Canada. This represents almost \$1.5 billion, a number that's expected to jump almost 40%

by 2020, as more Canadians embrace the brew for health or wellness reasons and the profile of the industry booms.

The bulk of tea is still sold in bagged format – think Tetley or Tim Hortons – though specialty (under which loose-leaf tea falls) is a growing segment of the industry.

However, until 2008, when DavidsTea was founded, the majority of loose-leaf tea shops tended to be smaller stores, run by avid tea-lovers, and had a more Asian or British appeal (DavidsTea's main competitor, Georgia-based Teavana, subscribes to the Asian esthetic in its cafés).

"The business idea was to take the second-most consumed beverage in the world and make it fun and



Above: The brand's periodic table of tea makes choosing a type easier.

Right: Read My Lips is one of DavidsTea's most popular lines.

accessible. To demystify it and make it modern," Eagle says.

The idea came from David Segal, with funding from co-founder and cousin Herschel Segal (who originally founded fashion retailer Le Château).

The brand's identity hasn't changed much since its inception. Retail locations are built with a Scandinavian look and feel; airy and open with bright pops of colour (including its signature teal). At its first Queen Street location in Toronto, two large teal Muskoka chairs sit on the sidewalk patio, inviting folks to take a load off

and enjoy the sun. Inside, fun tea paraphernalia and sampler kits line the teak and white shelving against the wall.

Behind the counter sits a periodic table of teas in silver canisters. Different types of tea, such as black, green and rooibos are colour-coded, making it easy for the well-versed tea drinker to pick and choose a flavour.

And this isn't your grandmother's cup of earl grey (though the brand does carry four EG varieties, including "The Earl's Garden," which is infused with strawberry pieces,

blue cornflowers, calendula petals and bergamot oil). The varieties include a staple of 140 or so flavours and a handful of rotating options, such as September's Strawberry Rhubarb Parfait (which contains apple, hibiscus, raisins, carrot, yogurt bits, beetroot, strawberry and rhubarb). Many are interesting mixes, such as Read My Lips (peppermint, dark chocolate and red lip sprinkles), and have cutesy names (such as Jumpy Monkey, Queen of Tarts or Rooibos de Provence).

And though you can sit in the café, the majority of the company's profits come from bulk tea sales and tea accessories such as tea pots, themed sampler kits (such as Sweet Indulgence), and its "perfect mug" cup, which comes with a tea steeper. Because it's a private company, financials aren't disclosed, but Eagle says the brand is very successful, pointing to its rapid store growth over the past two years as proof.

The brand, which doesn't define a target, preferring to say it targets all tea lovers, does appear to skew heavily towards younger women. "The personality of the brand (youthful, open to trying new things, healthy, fashion forward), happens to appeal to a lot of people, but particularly women in their 20s and 30s," Eagle says.

The marketing strategy, run by a marketing and PR team of 15, includes almost zero paid advertising. "It's not an efficient way to spend money," Eagle says. "The business model is all around relatively expensive rent in really cool neighbourhoods or high traffic malls and [training] our people."

Social media, over channels such as Twitter, Facebook, Pinterest and Instagram also plays an important role. On Twitter, the brand's feed is populated with conversations with tea drinkers (it's descriptor reads: "Talk tea with us. It's kind of our thing."). The brand leverages image-heavy channels Facebook and Pinterest to push out new products and continue the dialogue with consumers. Its first social contest, bowing this month, will invite fans to submit a name for the latest flavour.

Its staff, or "tea ambassadors," as the company calls them, attend a nine-hour tea training session and receive on-the-job apprenticeship-style learning to further enhance their knowledge of tea.

And it pays off. On a busy Friday morning at the Queen Street location, a tea novice asks for something chocolatey.

Out comes three tins – Read My Lips, Red Velvet Cake and Coco Chai Rooibos – which are sniffed, not unlike a wine tasting (an enticing whiff of chocolate and mint, chocolate and sugar and chocolate and cinnamon), while the employee rattles off the ingredients in each.



She brings out four more tins before the customer settles on Coco Chai, which she demonstrates how to make at home as well, should the customer come back for a bulk order of the tea leaves.

"It's a lot of show and tell," says Bradley Grill, PR director at DavidsTea. "People aren't really

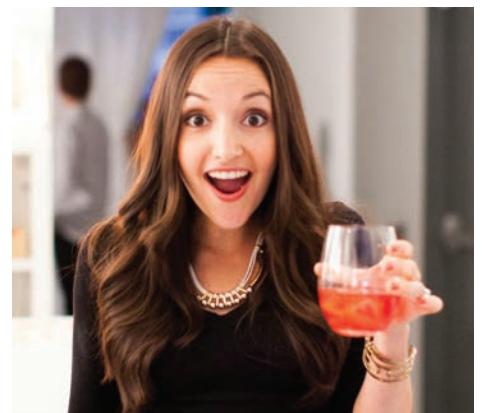
location in October 2012, the brand partnered with local mixologist Tyler Fry, calling on him to create tea-based cocktail recipes, which were served at the party (open to the public and the media), and seeded out through the brand's social channels and the press. The event generated more than half

an expression, 'Random acts of tea,' when someone is down or out or [say] after the hurricane [Sandy], we gave out tea at the fire station."

Over the past three years, the brand has branched out to bigger events, such as setting up refresh tables at Montreal's Osheaga or

about loose-leaf tea and its possibilities, and using these events for education, has often proven itself. After a local initiative, we definitely see people coming into our shops immediately after – or sometimes during the event."

The strategy has worked, with brand awareness skyrocketing.



PHOTOGRAPHS COURTESY OF BRIT + CO.

Above: L.A.-based blogger Brit+Co. hosts a tea party. **Below:** Glitter & Gold black tea shines with real baking pearls.

used to loose-leaf tea. Up until a few years ago no one was really making it fun or easy."

As such, a lot of the brand's marketing efforts are simply getting the word out through PR pushes and local community-focused events, building awareness for each individual retail location, he says.

From a macro perspective, the brand targets celebs and influencers, such as setting up tastings like at the NKPR IT Lounge and sending personalized packages to names like Oprah or Cindy Crawford (the former tweeting about her gift, causing a run on Red Velvet Cake tea). But on a more micro, grassroots level, the brand puts a lot of effort into getting to know a community, hosting localized launch events, making the retail shop a hip destination.

For example, for the launch of its downtown Chicago

a million media impressions in the region. DavidsTea has since brought Fry back to create summer tea-infused cocktails.

Getting employees involved in the local community is a huge component of the brand's marketing philosophy, and most of the trust is put in the hands of its employees at retail level.

The tea ambassadors are well trained in the brand's identity and purpose, says Melanie Barbusci, field marketing manager at the company, and as such are trusted to choose their own events or community activities to participate in. She estimates more than 1,000 events are handled by retail employees each year, with a centralized coordination team, based out of Montreal, available to help when necessary.

"We're big believers in community," adds Eagle. "[We do] everything from farmers' markets to street fairs. We have

Whistler's Wanderlust Festival, to build on its local activations, Barbusci says. "We're looking for an environment that's really creating a community surrounding something people are passionate about."

For example, in early August at Wanderlust, which brings together yogis and music lovers in a travelling festival, the brand handed out more than 8,000 free cups of iced tea at its refresh tent, says Barbusci. The event, which was chosen because of the community vibe, had a strong focus on wellness, health and positivity, making it an ideal setting for the brand, she adds.

"It's such a fantastic moment when I'm on site at these events and someone says, 'I've never had loose-leaf tea,'" Barbusci says. "People are looking for an alternative to a beverage – water or soda – so having that conversation

"When I come into the country and go through customs, I would say 100% of officials I've met in the past 16 months have heard of DavidsTea. And that's not our core customer," Eagle, who is based out of the Boston office, says. "I typically get a funny comment like 'My significant other/spouse/girlfriend/daughter, spends way too much money at your store.' And I love that."



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Thank you to all of our agency partners for helping us earn this recognition.



McDonald's reconnection play

The legacy brand revamps its image through digital, premium foods and a new look

BY MEGAN HAYNES



Clockwise from top left: McDonald's tells a romance story, hunts for restaurants around the world, tugs at heartstrings and thanks its customers.

A young couple sitting shyly over a meal, a pair of siblings arguing over spilt milk, a mother-daughter team talking intently. A voiceover says these are the people responsible for the massive changes taking place at McDonald's Canada. The Toronto-based QSR's latest campaign showcases moments people experience at McDonald's and is meant to illustrate the company isn't just changing its façade for the sake of it, says David Daga, co-CCO, Cossette, AOR for McDonald's.

The brand has gone through a massive image overhaul over the past few years, culminating in a digital execution, "Our Food. Your Questions." from the brand's digital AOR Tribal DDB, and its latest campaign is a thank you to

consumers for all the help.

"Our Food. Your Questions." may have picked up the awards (including a 2013 Gold Cyber Lion), but McDonald's, Cossette, DDB and its media agency OMD, have been busy working on the overarching strategy, which is part of the company's plan to redominate the marketplace and reconnect with consumers.

Much ink has been spilled over that particular campaign, which invited consumers to ask the brand any question and receive a response online as quickly as possible. The brand pulled back the curtain, giving consumers the recipe for its semi-secret Big Mac sauce and showing what goes into product shots in ads. And through it all, the brand received impressive social and engagement

numbers, says Joel Yashinsky, CMO, McDonald's Canada, scoring more than 12 million views, 15,000 questions asked, and various elements seen 132 million times around the world during its two-phase run.

But most importantly, the campaign, which also contained a mass-market push including OOH and TV, helped build back brand affinity and overall trust in the products.

During internal research, where the brand asked consumers' opinions, scores were higher than it had ever seen before, says Yashinsky. For example, "Has good quality ingredients" saw a 16% increase post-execution, with 50% of respondents agreeing (compared to 34% prior to "Our Food. Your Questions). "Good quality food,"

and "Food I feel good about eating" each saw bumps of 12% and 10%, respectively.

"We knew as we entered this program it wasn't going to provide an immediate impact on sales," he says. "But we did believe it was going to have a very big impact on brand perception. We knew inherently, if you increase your brand affinity, you're going to see customers come to you more often."

With all the coverage received by "Our Food. Your Questions." over the past 12 months, you'd be forgiven if you missed some of the QSR's other digital activations.

There was the Fruit Ninja Frenzy Facebook app to promote the brand's fruit smoothies, based on the popular mobile game Fruit Ninja, inviting fans to slice up blueberries, bananas and strawberries. Or the FrapTap app, which gave two people 50% off coupons for the brand's Frappé line when they tapped their smartphones together. There is also the Snack Tracker mobile ad, targeted at folks in Western Canada, which can be used to geo-locate the nearest open McDonald's and provide directions to the store.

Most recently, the brand unveiled a Twitter-powered contest, asking fans to submit a movie plot for the food chain's popular products in less than 140 characters. The winning storylines will be made into animated shorts released in early fall.

Since bringing Tribal into its

agency mix, the brand's digital presence has skyrocketed, with almost 500,000 new Facebook fans (for a total of 700,000), says Andrew McCartney, SVP, managing director, Tribal DDB.

Now the brand is set to release a calorie counter this fall, and will continue to leverage the "Our Food. Your Questions." work.

The entire initiative started in 2008, when new president John Betts and then-CMO Brian O'Mara set out to reconnect with Canadian consumers.

The company laid out three important areas of attack: breakfast, value and premium products. (This would later expand to include a better in-store experience and increased digital engagement).

For the breakfast push, the brand unveiled new creative showing staff members cracking fresh, real eggs (to fight the perception that it used an egg substitute in McMuffins) while a more recent ad by Cossette features a story of two strangers who fall in love one night and share the sunrise over a McDonald's breakfast.

"[We] try to find those moments that exist in real life that McDonald's is part of," says Matthew Litzinger, co-CCO, Cossette. "Spend an afternoon in a McDonald's. You'll see old friendships meeting, new friendships forming, parents and children. You'll see a snapshot of the [role] the brand has in people's lives."

Beyond refocusing on breakfast foods, the brand also made a play for the coffee market, dominated by Tim Hortons (which controls a 70% share of all coffee sales in Canada). To entice Canadians

to try its roast, the brand put a big push (including OOH, TV and print), behind its fresh brew, handing out free coffees for a week to a month each year.

Since its launch in 2009, the brand has handed out more than 9.5 million free cups of coffee and has more than doubled its market share, which now sits at 10%. Discussion has turned to potentially getting the coffee beans, currently sold through restaurants in bulk packages, into the supermarket aisle.

Congruent to the coffee push, the brand unveiled its McCafé line within sectioned areas of McDonald's restaurants.

"Our research was telling us customers wanted an authentic coffee-house experience," Yashinsky says. "So [it introduced] a coffee house section with big comfortable chairs, décor and lighting. People needed to know our coffee was freshly ground in every cup, whether that was brought forward in the visuals, merchandising or advertising."

New McCafé lines were rolled out simultaneously with the restaurant's refresh, which included modern furniture, sleeker storefronts and an updated colour scheme. The brand also rolled out new customer-focused perks, such as free Wi-Fi. The entire refresh was an estimated \$1 billion, and is now 90% completed across the country's 1,400 stores, all within a 30-month window, Yashinsky says.

While the brand updated its look, McDonald's also began introducing new products at a more premium price, such as the Angus burger or the Signature McWrap line.

The brand is aware of the



Top: McDonald's rolled out a more modern look to the tune of \$1 billion. **Above:** The brand has boosted market share of its coffee line with sampling events.

increasing competition from gourmet fast food chains, such as Missouri-based Panera Bread, with 10 stores in Canada that compete with the Signature McWraps and salads, or the proliferation of burger shops such as Virginia-based Five Guys or Toronto's Hero Burger and Big Smoke Burger, which offer gourmet patties at a higher cost.

McDonald's new, more premium line, is a direct response to the changing tastes of consumers, Yashinsky says. "McDonald's was the place you could go and get your Big Mac and French fries; we're always going to be that company. But we also know that in today's day and age, consumers want more choice."

Alongside any new product launch, there has been an increased focus on trial and sampling, Yashinsky says, after learning from the impressive results from the coffee push.

While the brand reconnects with consumers on various fronts, it's had to reintroduce brand-led advertising, rather than promotional or product-

led spots, says Litzinger and Daga. When the pair started on the account in 2009, the marketing calendar was void of any brand-building spots, something they've changed over the years. Daga points to spots like the Egg McMuffin romance video (which doesn't reveal the product shot until the last 10 seconds) as a perfect example.

Over the coming months, campaigns will include activations around the 2014 Sochi Winter Olympics, bowing early next year, and the release of the fan-submitted short animated films based on tweet-length (140 characters) plot synopsis, while its current mass-market campaign thanking customers for their patronage over the years will run until the fall.

"I think we saw an opportunity to really reconnect with Canadians," Yashinsky says. "We have a big legacy and heritage, and we need to revitalize that here in Canada."



The FrapTap app allows friends to bump phones to share a coupon for a Frappé.



Moo!

Congratulations to everyone
at IÖGO for being named one of
Strategy's brands of the year.

DentsuBos

Samsung builds up its street cred

The consumer electronics and appliances manufacturer has transformed itself into a lifestyle brand that's become the talk of the town

BY MATTHEW CHUNG

The bright blue and white storefront beckons to shoppers strolling through the Metropolis at Metrotown mall in Burnaby, B.C., inviting them into the well-lit space to check out Samsung's Galaxy smartphones and tablets, notebooks and digital cameras.

You might view the 2012 opening of the electronic co's first bricks and mortar location in North America as a move borrowed from the playbook

more "experience stores" in Canada, shows how it's building an emotional connection with consumers.

"We are bringing the functions and features of our products to life in ways that connect with how they are used and the experiences they create," Childs says.

It's a consumer-benefits approach Lee Byung-chul probably didn't envision when he founded Samsung as a small trading company in 1938 in Daegu, South Korea. And until recently, it's an approach that Samsung Electronics, formed in 1969, wasn't using as the foundation of its communications, despite being a market-share leader in consumer electronics such as mobile handsets, TVs and dishwashers.

As Andrew Barrett (Samsung's former VP of marketing in Canada before he parted ways with the company in January) put it in 2012, the electronics giant had marketed more like a technology company than a consumer brand, focusing on the latest features and specs rather than on how its products benefit consumers. While that approach certainly hadn't dragged the company

down (Samsung ranked 14th on *Fortune's* 2013 Global 500 list with \$178.6 billion in revenue, while Barrett said the company's annual revenue is in excess of \$1.5 billion in Canada), it limited efforts to build an emotional connection between the brand and Canadians.

People were buying its products due to innovative features and competitive pricing, but the brand wasn't top of mind as they entered stores.

That's changed now, as the brand has upped its "cool factor" with the release of next-gen products such as a 55-inch curved TV with an advanced, organic light-emitting diode (OLED) display, and the Galaxy Gear smartwatch, wearable tech (going on sale this month) that consumers can use to check the time, snap photos and even conduct phone calls by speaking into it.

More significant has been a change in the way the organization speaks to consumers. To try and change their thinking from "I want a smartphone" to "I want a Samsung Galaxy," it has switched its focus from being an engineering and tech brand to a lifestyle and marketing one.



A commitment to increase its marketing spend has accompanied the shift. Samsung spent \$400 million to market its products in the U.S. last year alone, according to Kantar Media, and Samsung Canada says it made its largest investment ever in marketing in 2012, including its first ever Super Bowl media buy to air a "Next Big Thing" ad, which poked fun at Apple hysteria, during the coveted fourth quarter of the game, helping to boost the profile of its smartphones.

Those efforts have paid off. Childs says Samsung's brand preference rose to 29% in the first half of 2013 while Canadians surveyed in the Ipsos Reid Most Influential Brands Study in February ranked Samsung at number 18, a giant leap from number 47 the previous year.

Samsung has also toppled



Customers can attend demonstrations and receive support at the Samsung store in Burnaby, B.C.

of one of its rivals, Apple. But it could also be seen as a statement of intent from a company that has the goals of reaching \$400 billion in revenue and becoming one of the world's top five brands by 2020.

Mark Childs, VP marketing at Samsung Electronics Canada, says the opening of the B.C. shop, along with the company's plans to launch



Counter-clockwise from top: The "What's your Tabitat?" spots categorized Galaxy Tab 3 users into "species"; Galaxy Gear smartwatches will retail at \$299; Mud-soaked competitors at Tough Mudder in Whistler, B.C. got to experience PowerFoam technology first-hand.

Far Right: Renowned chef David Chang helped introduce Samsung's new refrigerator technology to bloggers and influencers.



Apple as global smartphone leader, with 29% market-share in 2012 vs. Apple's 22%, cornering the market in a category where it had just a 4% share a few years prior, according to KPCB partner Mary Meeker's widely-read annual internet trends report. In Canada, 23% of smartphone users and 13% of tablet users own Samsung products, according to another Ipsos survey of 40,000 Canadians in

February. In that same survey, 48% of respondents said they are considering a Samsung phone and 35% said the same about a Samsung tablet.

It's an incredible rise when you consider the business only hired its first VP of marketing (Barrett) in 2011. Childs now oversees a marcom team of 40 staff, as well as agency partners Cheil Canada (creative), Starcom MediaVest Group (media), North Strategic (PR and strategy) and Mosaic Sales Solutions (experiential and events).

Matt Cammaert, president of Cheil, has witnessed the transformation. He joined the agency in 2011 at a time when the Korea-based shop, created in 1973 as Samsung's in-house agency, was preparing to leave the nest in 35 markets including Canada.

"[Samsung] has evolved from

an organization that was very focused on features, to one that asks, 'how do we really get the insights on Canadian consumers and make those connection points across categories and divisions?'" he says.

Childs singles out the recently released, digital-only "What's your Tabitat?" campaign for the Galaxy Tab 3, by Cheil, as an example of how the brand is leveraging consumer insights in creative.

The three spots, which had more than 300,000 online views after two weeks, mimic a nature documentary, and classify different "species" of tablet users for its three different models: Connecticut (users in their early 20s who are socially active and put high value on instant access), Wanderus (users in their late 20s to mid-30s who use the tablet on the go) and Relaxicus (owners in their mid-30s to mid-40s who are most comfortable using the tablet at home).

The brand is using that same benefits focus to market its household appliances to a younger generation, as seen in activations at Tough Mudder, a military-style obstacle course event that attracts Samsung's target market of "young-minded" consumers. At an event north of Toronto in 2012 and at four more Tough Mudders across Canada this year, the company showed off its PowerFoam technology, creating a giant-sized washing machine that more than 50,000 people (who were coated in mud after slogging through the course) have used to clean up post-event.

And to showcase three new fridges this past June, the brand appealed to the foodie crowd, targeting bloggers

and influencers to spread its message by inviting them, along with select media, to dinner at the trendy Momofuku restaurant in downtown Toronto, where they were treated to an intimate evening, chatting with founder and internationally renowned chef, David Chang, while also getting to test out the new fridges and other home appliances.

Childs says consumer behaviour and insights will continue to inform how the company shapes its marketing



strategy going forward. And he hints that the next phase of consumer benefits-led campaigns will put a focus on the interconnectivity of Samsung devices. For example, using a Samsung tablet, a person can direct the viewfinder on their Samsung phone to set up a perfect picture. These links between Samsung products exist across various categories and Childs wants to help people learn about them.

"It's about creating the 'aha' moment for our Samsung consumers," he says.

From humble beginnings as a trading company to a global sales leader in electronics, and now a culture-shaping brand, you might say Samsung is already enjoying its "aha" moment.

As Childs puts it, "It's really exciting to join a company that's winning."

lögo's heroic entrance

Built from the ground up in barely 18 months, the yogurt brand helped save a 40-year-old Canadian company from losing it all

BY JENNIFER HORN

Just over a year ago, the name lögo was deliberately being kept under lock and key. Only employees at the yogurt brand's parent company Ultima Foods, partner agencies and retailers were aware of its existence. But now, after 14 months in market, you'd be hard-pressed to find a Canadian who isn't familiar with the brand's moniker or can at least identify its logo.

lögo is a new addition to the yogurt market, and one that single-handedly rescued a four-decades-old company from near collapse.

At Ultima Foods, few relationships are brief. Two of the first three women who joined the yogurt and dairy manufacturing plant when it opened its doors in 1971 still work for the company today. From the very beginning, it produced and sold the same category-leading, Sodial-owned yogurt brand Yoplait and it has spent the past 13 years working with agency DentsuBos on its marketing.

But nothing lasts forever, a bleak truth Quebec and Calgary-based cooperatives Agropur and Agrifoods (which own Ultima and consist of more than 5,000 farmers) had to tackle when General Mills in the U.S. put in a proposal in 2011 to purchase controlling interests of the France-based yogurt brand.



At the time, Ultima faced losing 95% of its revenue and a significant portion of the company's 750-person staff if the licensing agreement went through. "We felt that we had to prepare for other options," says Lucie Rémillard, Ultima's VP of marketing.

And so began an 18-month undertaking that would eventually see the company launch a formidable yogurt contender and take back a third of the market share lost when

General Mills finally purchased Yoplait in May 2012.

Ultima Foods first introduced lögo to Canadians in August 2012. Close to \$60 million was invested in development of the recipes of 45 products across seven lines, packaging and consumer research, as well as its marketing. Another \$10 million was invested in expanding its plant because, at the time, Ultima was still producing Yoplait. Later, when the purchase agreement came

to a close, the companies would agree to have the Canadian plant continue manufacturing Yoplait, but relinquish control of its marketing and sales revenue.

The first (and most exhaustive) step was finding a catchy and recognizable name that Canucks could appreciate.

"At least a thousand names were on the table. But research [with more than 4,000 consumers] showed that lögo with the [umlaut – the double dots above the first letter 'o'] was a clear winner," says Claude Larin, VP brand strategy at DentsuBos, adding that the name is a complete fabrication by the team working on the brand. "The problem was, the dots made it look Scandinavian, but it was trying to be Canadian. So we just took the bull by its horns," he explains. "We said, 'Okay, let's work with these dots that are problematic and make a brand that's so recognizable that people forget it looks Scandinavian.'"

The result was streamlined, contemporary creative that put the umlaut in the centre of lögo's marketing. A floating halo of two black dots sat above the heads of men, women, children, fruits and farm animals on billboards and television spots when the yogurt launched. The idea was simple – everyone who comes into contact with lögo, becomes lögo – but provided an instantly recognizable tie to

the brand, complete with the tagline “lögo. The new way to say yogurt.”

Coming up with a fresh visual way to sell the new yogurt wasn't the only challenge: lögo also needed a unique positioning that would separate it from its biggest competitors Yoplait and Danone, which are both owned by global companies, with the former holding 28% of the yogurt market. “The fact that we're owned by independent Canadian dairy farmers...that particular story is interesting to the consumer,” Rémillard says. “They want to know where their yogurt is coming from.”

“We were starting with a clean slate, and we had the opportunity to not fall into the yogurt clichés,” adds Larin, noting that consumer research showed they were “fed up”

lögo's latest campaign puts more emphasis on the farmers behind the yogurt.

revealed itself in another string of television, digital, outdoor and transit ads.

PR agency Casacom coordinated VIP events and experiential stunts, such as a Toronto flash mob where brand ambassadors (dressed in white shirts each emblazoned with a letter from the brand's moniker) entertained pedestrians with

product features (such as resealable twist caps and “on-the-go” yogurt tubes).

After just two weeks in market, lögo says it achieved an awareness rate of more than 74%, more than double the category's typical three-month rate of 32%. Trial of lögo was triple the industry standards, with 32% of Canadians testing the yogurt. But what really indicated success was the 12.3% market share it had gained after only 10 weeks.

“When we first launched, we had to slow down a bit [on the marketing side] because the demand was so high. We had to [reinvest] our dollars into the plant to increase production,” Rémillard says. A marketing hiatus caused the market share to drop slightly to 9%, but Rémillard is satisfied with the consumer adoption after only one year. The current creative in market, she says, will further inform the consumer of lögo's positioning and continue to grow its share.

Launched in September, the latest campaign places more emphasis on the brand's roots with a new signature of “lögo. Owned by Canadian dairy farmers.” It's

meant to build on the launch momentum, Rémillard says, while introducing consumers to new products. lögo's 0% line is joined by a new yogurt that includes Stevia extract, a calorie-free natural sweetener. The brand is also launching six products in its Greko line in a bid to capitalize on the craze for Greek yogurt, which holds about a 6% share of the overall category in Canada (a rapid growth from just 1% in 2011).

Like the proverbial phoenix rising from the ashes, lögo helped revive a company that lost much of what it spent decades building from the ground up. Larin remembers when Ultima president and CEO Gerry Dautre and Rémillard first walked into his office with the licensing predicament.

“We could see those dairy farmers [in our heads], rolling up their sleeves, taking a stand and saying, ‘No, we won't give up what we spent 40 years building.’” he says. “And the thing about cooperatives is that you have time. It's not about shareholders waiting for their profits or stocks to go up. If it takes more time, then it takes more time. We're eventually going to get there.”



Trial was key for a successful launch, with lögo setting up sampling domes and orchestrating flash mobs to introduce the brand to Canadians.



with seeing women in ads eating yogurt in exaggerated ways. “We really didn't want to go that way. This was an opportunity to do something that was a real game-changer.”

Targeting a more general audience, the new brand first appeared in cities across the country on billboards and in TV spots that hinted at something new. It went into full swing a couple weeks later when lögo

choreographed dances while chanting the name lögo.

The second phase laid the brand-positioning groundwork by featuring a minute-long story of the thousands of farmers across Canada who got together to make a yogurt. Soon after, another salvo of ads launched, introducing the seven gelatine and artificial flavour-free lines of lögo (from low fat to probiotic-rich to Greek yogurt) and unique



Carolyn Ray
Managing Partner
CASACOM, Toronto Office

Marie-Josée Gagnon
President and Founder
CASACOM

Annick Bélanger
Managing Partner
CASACOM, Montreal Office

The CASACOM team congratulates its client **Ultima Foods** for winning a prestigious “Brand of the Year” award with iögo.

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Great Scotts

BY EMILY WEXLER

Even before they became known as the Property Brothers, Drew and Jonathan Scott were carefully crafting their brand, and now they're using their fame to build a mini-media empire that includes a production company, a new radio show and an upcoming product line



Drew and Jonathan Scott are on the phone from Atlanta, where they are currently filming episodes of their hit home-reno show *Property Brothers*. They're telling stories about the show's Latin American debut.

Jonathan (pictured left) explains that in Spain and Mexico, they use the same guy to dub the voices of both twins in Spanish. "He'll do it in the same breath; he'll deliver a line from me and then a line from Drew," he says.

For a promo spot, instead of dubbing, the brothers themselves had to learn several pages of dialogue in Spanish and Portuguese.

"They had me wearing a tight, white T-shirt and all the dialogue was about how a real man is good with his hands," Drew explains. "It shows me holding a sledgehammer and then it shows me turning around with a puppy in my hands and I look in the camera and say in a deep voice, 'Hola.'"

The brothers like to laugh at the silliness of these situations, but these types of stories are indicative of some serious success.

Property Brothers, in which the brothers find and renovate a fixer-upper for a family in each episode, debuted in 2011 and was originally produced by Cineflix Productions for Corus Entertainment station W Network in Canada. Now, seasons one and two have been sold to 17 territories internationally, while seasons one to four have been sold to 20. It has become a runaway hit, picked up by Scripps in the U.S., which now co-broadcasts the show on HGTV. The success of the

program and the desire for more content featuring the Scotts has resulted in two spinoff series – *Buying and Selling with the Property Brothers* and the competition-style show *Brother vs. Brother*. The latter was the highest-rated program on W Network with women 25 to 54 (its core target) across all nights this past summer.

The original *Property Brothers* show could easily have gone in a very different direction. The concept was created before any hosts were selected and was originally planned for a male and female team. But when Cineflix's talent department came across the brothers, who happened to have the necessary qualifications of being a realtor and a contractor, they knew they had something unique.

"If you look at the [home-reno show] marketplace, there aren't really any other sibling teams out there, so immediately they're different," says Gerard Barry, executive producer at Cineflix. "They're not just pretty faces, they're practical people too. Because they're brothers, they're not precious, they knock the corners off each other. They have a relationship that anyone with siblings can see and understand. I think it makes them more rounded and real."

Their personalities make them relatable, but their extensive experience in the worlds of business, real estate and entertainment help to make them a brand.

"Jon and Drew really get it," says Vibika Bianchi, VP of original programming, women's and family TV at Corus. "They understand what it takes to build a following, and how important ratings are to the broadcaster, how important



sales are. [The brothers, the producers and the broadcaster] work very well together and we make sure that we're looking out for everyone's best interests, so everyone should win. Jon and Drew completely

understand that, and I think that's what's gotten them even further than, let's say, a different pair."

Perhaps the Vancouver-born brothers "get it" more than others because they've been

building their brand since age seven, when they decided (without parental influence) to start their own craft company (called JAM Enterprises, for Jonathan, Andrew and Mom). They eventually earned thousands of dollars selling home-made crocheted clothes hangers to a neighbour who owned a chain of American paraphernalia stores in Japan.

Having also dabbled in acting since childhood, the brothers didn't want to become struggling actors, Jonathan says, so they decided to invest in real estate after high school and built a successful business. At the same time, they stayed on the radar of production companies that were exploring them as potential hosts.

Today, they're based in Las Vegas and still invest in real estate, but they also have their own production company, Scott Brothers Entertainment. They employ a staff of eight at their offices, plus a satellite team of about 40 people (such as PR and accounting). This past year, they've ramped up their production company and hired an EVP of development and production, Katie Ruttan Daigle, who has experience in factual entertainment with HGTV in Canada and the U.S., as well as with Cineflix. The brothers are developing several unscripted projects, plus a scripted romantic comedy that Drew (who is also a director) wrote himself.

The brothers also recognize the opportunities in digital, producing more content through their company, including a recently launched *Big Brother*-style spoof for Funny or Die that features a slew of home-reno show celebs like Candice Olson and Ty Pennington.

The brothers' adeptness

From top: Jonathan gets handy on set; the brothers chat with satisfied homeowners post-renovation; Jonathan and Drew will be joined by big brother J.D. for their upcoming radio show.

with digital and social media (they're avid tweeters from their accounts @MrDrewScott and @MrSilverScott), plus an audience desire to learn more about them, have been a benefit to Corus' digital marketing strategy.

The brothers have been able to take content ideas and run with them, says Shelley Findlay, VP marketing, women's specialty TV, Corus. For instance, the network made videos for social media called "BroCam" in which they give viewers a behind-the-scenes look at the show, but also a glimpse into the brothers' lives. And they've hosted Twitter and Facebook chats, as well as Google Hangouts.

"The brothers know how to connect with audiences, so in all of our communications we try

to really give viewers a glimpse into who they are as people, not just as television personalities," Findlay says.

Fans will get a further look into who the brothers are with the launch of their recently-announced radio show that will broadcast across the Corus radio network. Aptly called *Off Topic*, it will explore areas including travel, food and romance ("or in Jonathan's case, lack thereof romance," Drew deadpans). It will also involve their older brother, J.D., who is part of Scott Brothers Entertainment and has stage and improv experience.

It's a wonder that the brothers have time to host a radio show given their jam-packed schedules.

"The average host on the network makes about 13

hours a year of programming, some of them do 26 episodes a year," says Jonathan. "Drew and I produce over 65 hours of original content every year for the networks. It's a lot. My mom won't let me get an ego about it, but it's impressive to say that the audience is relating to what we're putting out there."

And the brothers continue to expand their brand. They host events (such as the recent Producer's Ball during TIFF), they travel the world giving lectures, they're writing their first book and they even have a line of products coming out in the near future (they're staying mum on the details for now). There is even another show in the works that will focus on their own home in Las Vegas. Plus, they're global ambassadors for World Vision.

When asked if there's anything else on the horizon, Jonathan quickly retorts, "World domination."

At the end of the phone call, the brothers reflect on what gives them their drive, and both credit their father for encouraging them to be ambitious: "He said, 'those who say it can't be done shouldn't get in the way of those who are doing it,'" Jonathan recalls. "And it's true. When we were building our real estate company and we were two scrawny guys with lofty goals, a lot of people said, 'don't be ridiculous, get a regular job, sit in an office and do a nine-to-five.' And it just wasn't for us. We wanted to make sure we were aiming high but also achieving it."



Congratulations,
Property Brothers,
on being one of
Strategy's brands
of the year.



NETWORK

A photograph of astronaut Chris Hadfield inside the International Space Station. He is wearing a dark blue t-shirt and green cargo pants, and is eating an orange. He is pointing his right index finger towards the camera. The background shows various pieces of equipment and a yellow sign that says 'SPEED LIMIT 17500'.

Brands of the Year

More trending topics

From interstellar celebrities to big box monkey business, here are a few more brands that made headlines in Canada this year, some of which even captured the world's attention.

OUT OF THIS WORLD BRAND OF THE YEAR CHRIS HADFIELD'S ASTRONOMICAL TAKE OFF

By Megan Haynes

Chris Hadfield may have captured the hearts and minds of people around the globe during the former astronaut's five-month stint as commander of the International Space Station, but his launch into social media stardom was carefully planned by him and the Canadian Space Agency (CSA) two years before he took to the atmosphere.

The CSA traditionally connects with science and tech junkies, but with this particular mission, Anna Kapiniari, strategic communications manager, CSA, says it saw an opportunity to broaden its reach. "We wanted to bring space to people who thought they wouldn't be interested in this normally," she says. "We wanted to open it up to new audiences."

For example, the government agency and Hadfield partnered with Canada's Coalition for Music Education and the Barenaked Ladies to write the song "ISS" (Is Somebody Singing), which was then performed live on the CBC to more than a million students and music lovers from space (and has since been watched more than 900,000 times on YouTube).

Hadfield would go on to post more than 85 videos online, exploring everything from how water reacts in space to how he sleeps at night (with more than 23 million views at press time across all videos). He hosted an interactive chat with Reddit users (drawing in more than 5,000 comments and questions) and launched an interactive documentary website with the National Film Board of Canada. Finally, as a personal project, he released a music video, shot almost entirely from space, of him covering David Bowie's "Space Oddity" (bringing in more than 17 million views on its own), all while continuing his daily tasks.

The strategy worked. Hadfield's Twitter presence skyrocketed from 20,000 to more than 820,000. The CSA's follower count also jumped to 64,000, while traffic to the government agency's website grew by 70%. Hadfield also signed a book deal with Random House to publish *An Astronaut's Guide to Life on Earth*, which will be released Oct. 29.

But the biggest measure of success, Kapiniari says, was the creation of a wealth of new content the agency can share with schools, which is one of its biggest challenges.

"A lot of times science can be intimidating," she says. "So we wanted to show it can jump off a text book. It doesn't have to be intimidating - it can be fascinating and interesting. We wanted to find ways to help teachers inspire their students."

BEST COMEBACK BRAND CALGARY'S RECOVERY

By Emily Wexler

The entire country felt the shock back in June when southern Alberta was struck by a set of wicked rain storms, leaving much of the city underwater, with about 100,000 people forced to evacuate.

You'd think tourism would take a major hit, given that the flood happened right before Calgary's biggest crowd-drawing event, the Calgary Stampede. After all, more than 100 tourism operators were closed (including downtown hotels) during the flooding, and new bookings to Calgary dropped 30% on Expedia.

But not only did tourism in the city survive, it thrived, thanks to a fast-acting marketing plan, some cheeky taglines and an ultra-likeable mayor.

"It's cliché, but you find out the quality of your mettle when under stress," says Gisele Danis, VP, marketing and communications, Tourism Calgary. "Working throughout the June flood obviously created a number of challenges, not the least of which was the fact that our building was flooded and we were without access to email or our server for days. Every challenge was

met head on and solved with resolve, teamwork and help from our partners."

Tourism Calgary and its agency Venture Communications created a campaign in just five days and launched it on July 4, the day the city lifted its state of emergency. The "Calgary, Our Doors are Open" campaign featured locals showing off "Open" signs and ended with a message from the city's mayor, Naheed Nenshi. The two versions of the video (a longer and shorter one) have been viewed more than 300,000 times.

The campaign, with media buys in Toronto, Vancouver, Saskatoon, Regina and Edmonton, included radio, print ads and digital on the sites for the *Calgary Sun* and *Calgary Herald*, as well as social media by Village&Co.

Although for a while the fate of the Calgary Stampede was uncertain, the show went on, and even leveraged the flood as a marketing tactic. The expression "Hell or High Water," which started on social media, became an official T-shirt slogan, with proceeds going to the Canadian Red Cross Alberta



Floods fund. There was even a song written as a collaboration between a number of performers from this year's TransAlta Grandstand Show.

Although Stampede attendance didn't beat last year's record-breaking centennial celebration of 1.4 million, it was still attended by an impressive 1.1 million people, and \$2.1 million was raised for the Red Cross.

And despite the floods, Calgary hotel occupancy rates in July actually increased 0.7% from the year prior.



INSTANT BRAND OF THE YEAR IKEA MONKEY'S SUDDEN FAME

By Matthew Chung

Marketers (and the editors of BuzzFeed) know that cute animal videos attract a lot of eyeballs. But not in their wildest of ideation sessions could the marketers at Ikea, a company better known for Allen keys and meatballs, have planned for the phenom that was Darwin the Monkey.

Without paying a cent, they reaped the rewards of the hype generated by the Japanese macaque, who became an internet sensation last December when he got loose from his owner's car and wandered around an Ikea parking lot in Toronto wearing a shearling coat.

The "Ikea Monkey," as he came to be dubbed, even as his ownership trial went to civil court, brought free press to Ikea while some commentators suggested the brand missed an opportunity. But Ikea's public relations manager, Madeleine Löwenborg-Frick, says the company made a conscious decision to stay out of the story.

"We decided to allow the situation to continue to have a life of its own," she says. "The attention it was getting was so far-reaching that there was nothing Ikea could have done to contribute to the momentum."

The civil case over, Darwin will now live quietly at an animal sanctuary north of Toronto. But it's safe to say the image of him in his shearling coat won't soon be forgotten.

Clockwise from left:
MTV followed Canadian
artist Sonreal's trip to
Canada's Wonderland
in a Ford Fiesta; Air
Canada's flight service
starred in *The Amazing
Race Canada*; MTV and
Sony's Instamissions
leveraged user-
generated content.



BRAND PARTNER OF THE YEAR BELL MEDIA TURNS SPONSORS INTO TV STARS

By Matthew Chung

For advertisers in today's fragmented, multi-screen marketplace, having their brands integrated into great content that consumers won't easily switch off has become vital. Bell Media proved this year that it gets it, executing seamless integrations that let sponsors share the spotlight with the stars of its shows.

The results have left advertisers such as Craig Landry, VP marketing, Air Canada, with smiles on their faces. The airline was one of six sponsors of *The Amazing Race Canada* (which averaged 3.3 million viewers per episode throughout the season and has been renewed for another), and Landry says millions of Canadians engaged with Air Canada through its partnership with Bell.

The company had its branded planes and customer service reps integrated into episodes, and benefited from cross-promotions on other Bell platforms. Meanwhile, the "Air Canada Cheer to Win Contest" microsite (where people supported a team for a chance to win a free international round-trip flight) had more than 800,000 unique entries, well above the 200,000 Air Canada anticipated.

"Bell is helping to set a very high standard in terms of branded content opportunities in the Canadian marketplace," Landry says. "They brought a lot to the table in terms of enhancing the partnership beyond just buying advertising."

Bell Media's parent company BCE bought Astral Media this summer and launched a one-stop advertising opportunity, Bell Media Mix, allowing advertisers to leverage all of its brands and platforms. But as it's grown, the company has shown it won't shy away from pushing boundaries. Dave Caporicci, managing director, brand partnerships at Bell Media, says the brand treats the Much and MTV stations as "innovation incubators," where new ideas are trialed.

"We're not cowboys, but we want to push the envelope," he says. "Our advertisers expect that."

For example, at its annual mega-event, the MuchMusic Video Awards, Bell worked on brand activations for the program's seven sponsors, including nine

branded content vignettes that were created over the MMVA weekend, quickly edited and aired during the main show. For instance, H&M had bloggers on the red carpet incorporated into the broadcast three times. And BlackBerry was a central piece of the MMVA's second-screen experience, with its BlackBerry Lounge also featured twice on the televised show to help drive traffic to the microsite. (The success of that MMVA lounge laid the groundwork for the mobile co to sponsor an *Amazing Race* digital aftershow, *Inside the Race with BlackBerry*, Caporicci says.)

"We make sure that every promo looks exactly like our station. It always looks like it's coming from the MuchMusic voice," says Cat Halliday, manager, brand partnerships at Bell Media.

Bell had two other innovative branded content successes this year on MTV, including social project Instamissions, launched in May. To help Sony launch its Xperia ZL, MTV produced a web series (with production by Free Agency and media by PHD) about Instagram users who had garnered massive followings. The brand also put out a call to action to Sony's target demo of 18- to 35-year-olds, to complete specific missions to win a Sony Xperia ZL. Bell reports millions of impressions were generated on social channels.

#IN24, launched in August, was what Bell called a socially-led branded content initiative between the media co, Ford, Free Agency and Mindshare to promote the automaker's Fiesta. It featured six Canadian artists travelling somewhere in Canada in the vehicle, giving Ford lots of exposure while positioning the program with a lifestyle angle to appeal to the target of 30-year-old females.

While those projects skewed to a millennial audience, Caporicci says that the learnings from MTV and Much are often applied to other channels. After all, what might seem groundbreaking now can become old news very quickly.

"There's a constant evolution," he says. "We laugh sometimes when we look back at some of the programs we used to do."



BEST BRAND EXPANSION SIMONS BRINGS CHIC DESIGN OUT WEST

By Jennifer Horn

Though department store retail appears to be reaching a saturation point (with more American cos such as Target, Saks Fifth Avenue and Nordstrom starting to cross the Canadian threshold, and long-standing retailers such as The Bay taking steps to reinforce their foothold in the country), Simons, a much smaller and lesser-known brand in English Canada, isn't afraid of a little competition. The Quebec-based company is surviving the flooded market by launching new stores that hinge on appealing aesthetics and the latest retail tech.

Last month, Maison Simons opened its ninth store in Quebec, two months shy of celebrating its first year outside its home province when it opened up shop in West Edmonton Mall and set the stage for the 173-year-old family-owned business to compete nationally.

Its Edmonton store, designed by Figure3 and supported with a launch campaign by AOR Cossette, includes social media booths that resemble giant iPads and allow customers to try on clothing and send pictures to their friends. One section in the store even has a wall of screens with attached game consoles for the male audience who tends to lose interest in shopping.

Now, the Canadian department store, known for being art and culturally-influenced with a chic mix of low-cost and premium brands, is eyeing new markets – starting with the construction of an Ottawa store slated to open in the spring of 2016.

As it has done with all its stores, Simons will “integrate itself into the landscape architecturally and from a design point of view,” with commissioned installations from smaller and well-known artisans in the Ottawa area, says Peter Simon, the retailer's president and CEO.

Having a robust team of more than 100 designers, as well as artists, architects and merchants with a say in the design of the building from the get-go, creates “a more integrative space and holistic experience as opposed to a scattered or disconnected space,” he adds. “A good part of our marketing is in the experience of our stores.”

“We're in the process of becoming a national brand,” he says of his expansion plans to move further west to Calgary and Vancouver. Being one of the few independent and family-owned Canadian retailers left, he says the strategy is to continue to avoid the cookie-cutter format, deliberately adapting to the surrounding locale and presenting an experience that gives it an edge against larger Canadian and incoming U.S. retail chains.

BEST BRAND EXTENSION MAGNUM'S DECADENT POP-UP STORE

When Magnum ice cream opened the doors of its pop-up store in Toronto this past summer, it witnessed a similar giddy reception to what electronic stores receive when a shiny new piece of tech is shipped in.

For two months, patient fans made their way (sometimes from far outside the city) to the store to join a seemingly never-ending lineup outside – waiting for up to an hour to design a bespoke Magnum bar from an assortment of 21 toppings (including surprising ingredients such as bacon bits and rose petals).

“We're living in an era where the notion of customization is really valued,” says Charlie Clark, brand manager of the Unilever-owned ice cream. “The ability for [Magnum] to be able to provide experiences that are made for you or designed by you [makes this] pretty exceptional.”

The aptly named Pleasure Store extended the brand's alignment to life's indulgences and marveled visitors with a \$1.5 million gold sequined dress inspired by the luxurious ice cream, as well as visits from Cirque du Soleil performers to mark its opening.

Celebrities and fashion icons (such as popular design duo Greta Constantine, who visited the store to showcase their wares and create their own ice-cream bar) were crowd-pleasers and helped to create a positive effect on the brand's equity, Clark says.

“We look at celebrity and fashion [because they] provide a universal reference for premium and luxury and embody the kind of pleasure-seeking that Magnum stands for,” he says, adding that this alignment has helped Magnum surpass rival Häagen-Dazs in the frozen novelty ice cream category since arriving in North America from Europe in 2011. **JH**





WINE BORROWS FROM BEER'S BADGE-BRANDING RECIPE

Vino is moving away from talking about terroir and tannins, looking to build a stronger emotional connection with a wider audience in the same vein as beer brands

BY MEGAN HAYNES

On a quiet street in Scarborough, ON., in an architecturally modern home, a group of eight or so people sit, gathered around a TV. Upstairs, director Robert Logevall is shooting a scene with a man pulling out

a box of old photographs and adjusting the label on the front. The performance plays on a loop for those downstairs in the living room.

"I used to love going to my grandma's house and going through the old black and whites

she had," Sara Myers, business lead at Bensimon Byrne, says, as she watches the scene on screen.

"I just did that last year," says Zeeshan Hussain, group account director at the Toronto agency. "My mom was going to throw out three albums. [So I told her]

I'm going to take all of this – you look beautiful in these pictures.”

“With the flood that happened, it's amazing how many people talked about all the photos they lost,” he continues, referring to the massive rainstorm that hit Toronto in July, causing floods across the city. “It became a very emotionally-charged thing where you saw people helping their parents and grandparents out with [clearing] their basements.”

Maria Melo-Boone, VP marketing, domestic wines, at Constellation Brands – makers of Jackson Triggs and Inniskillin – raises her hand. “I lost my floor. If it had gone up another inch, I would have lost my photos.”

To break the silence, Hussain jokes, “Do you need a wine for that, Maria?”

He's referring to Jackson Triggs' 2012 campaign, “We've got a wine for that,” which was the first time the wine co used TV. The spot features vignettes of memorable moments potentially associated with wine, such as birthdays, sunsets or firework shows, shot from an “insider's perspective” (i.e. close up shots, behind-the-scenes style or on hand-held cameras) and quickly cut together to draw the viewer in.

Today, at the house in Scarborough, the group is sitting around after two and a half days of intense shooting across 14 different locations, working on the second run of the brand positioning (which will maintain the tone of the last campaign, featuring short shots of wine-related moments). It's all part of Constellation Brands' attempt to crack the code to a more emotional connection with consumers and create an association with more occasions.

Whether you call it lifestyle or badge marketing, wine is treading into new territories, talking less about the product in the glasses and trying to associate with

emotionally-charged day-to-day moments that may be made better with a glass of wine.

It's a page straight out of the beer marketer's handbook (though thankfully devoid of the awkward “bikini-clad women sitting on docks” phase), as brands compete for a small share in an incredibly crowded alcohol market. It's a fitting juxtaposition as beer brands are also looking to increase product selection, turning more towards traditional vino-marketing tactics to grow audiences.

Wine is a hot industry to be in right now. “I love this category,” says Melo-Boone, who joined Constellation less than a year ago after working at Maple Leaf Foods (most recently as VP of marketing) for the past 12 years.

“When I was at Maple Leaf, if we got 1% growth, we were [cheering]. Here, this category has been growing 6% or 7% year-over-year.”

There are a few reasons for this, including an increasingly health-conscious nation (which has been told wines have associated health benefits) and consumers' changing palates.

People are no longer just wine or beer drinkers, Hussain says – they'll consume whatever they please. While in the past they may have shied away from a glass of wine or a cocktail in the middle of the day (avoiding the higher alcohol content), it's becoming normal to ask for wine at lunch.

And more occasions for drinking wine have opened up, adds Melo-Boone. It's no longer

Opposite page: Three recent Jackson Triggs TV ads are themed around boxes (2013), feet (2012) and lights (2011).

Right: Print ads continue the theme of a perfect wine for every moment imaginable.



We've got a wine for that.



just a glass of red with a steak over dinner. Now, people drink before, after or during a meal, not to mention the party-toting wine drinkers or the relax-after-work sippers.

As a result, wine makes up 31% of all alcohol consumed in Canada (or roughly \$6.5 billion in alcohol sales in 2012), up from 24% in 2002.

But while the market as a whole has boomed, it remains incredibly fragmented. "It's the most proliferated category outside of books and DVDs," Melo-Boone estimates. "It's very different from consumer-packaged goods, where you have the Cokes and the Maple Leafs. In this category, [there's a] constant need to have smaller and multiple brands. So it makes it very hard to build a big brand."

This has led to brands like Jackson Triggs re-examining their approach to reaching consumers. In 2011, JT lost its top market share (by single brand, not single

wine). The brand brought in Bensimon Byrne, replete with a background in beer marketing (while at Draftfcb, Hussain led the Molson account, while founder Jack Bensimon helped create Molson's famous "I Am Canadian" anthem). They started with a big brand audit, finding that JT was stuck in a rut and was suffering from increased local competition.

"As a brand, we were stale," says Hussain. "We were a heritage brand, and unfortunately, a lot of our loyal drinkers continued to get older and drink less."

So it decided to shift focus from wine lovers to a bigger demo – wine drinkers.

"Wine marketers traditionally approached it as, 'Everyone's a wine lover. Everyone has a sense of reference,'" says Hussain.

"They swirl and sniff," Melo-Boone adds.

"It's [all about] the appellation, the terroir," finishes Hussain, "versus a wine drinker, who is someone who casually enjoys the taste, the flavour, the mood, the occasion. It's part of their day-to-day ritual." The brand, he says, needed to welcome the new target into the fold by alleviating the wine-snob pressure of finding the perfect vino.

The brand unveiled its "We've got a wine for that" campaign in late 2011, showing off moments that would be perfect with wine, such as birthdays and concerts.

The campaign, which targeted millennials, has been a huge success, Hussain says. Sales are up 29% versus the year before, which was sustained during its second year in market. Each region across Canada experienced double-digit sales growth, and most importantly, the brand has recaptured the top market share.

Following the huge success of this more emotionally-driven campaign, the brand recently unveiled its second push with two new spots, which were

unveiled on Sept. 30.

One spot focuses on boxes in an effort to promote the company's box or cask wines. It includes short shots of items like wine boxes, family photo boxes and of moments like a father-daughter team packing away some trinkets.

The second isn't product-specific, and will include shots of signs from around Toronto – from a congratulations banner to a "do not disturb" tag on a hotel room door. The push is a continuation of the brand's original TV launch, and will live largely on specialty channels, such as HGTV and W.

This doesn't mean the brands are foregoing more traditional wine marketing tactics, Melo-Boone says. Reaching out to wine writers is still an "incredibly" important aspect of their marketing, as are traditional tastings and vineyard tours that drive a lot of new traffic to wine and still appeal to approximately 10% of its drinkers.

Other brands are getting into the beer-marketing action as well – Niagara-on-the-Lake-based Peller Estates Winery recently unveiled a calorie-conscious wine, Skinny Grape, (snagging a play directly from Molson Coors' 67 line, launched in 2009, or the popular Skinnygirl line), while Australia-based Yellow Tail has recently tapped Grey Canada to create a lifestyle-focused positioning around the brand's "Colour your life" platform.

Yellow Tail's campaign will launch on Oct. 5 during Toronto's Scotiabank Nuit Blanche festival (the brand isn't an official part of the all-night outdoor art installation evening but sees it as a big opportunity to reach its target demo). "[Yellow Tail] is a very confident wine [that's] about enjoying life on your own terms," says Malcolm McLean, VP director of strategic planning, Grey Canada.

He remained mum on

New ads for Peller Estates' Skinny Grape play in the low-cal alcohol space.

Bensimon Byrne and OneMethod's foodie obsession

WHEN IT COMES TO REPOSITIONING JACKSON TRIGGS and other Constellation brands as lifestyle lines, it helps that Bensimon Byrne is steeped in Toronto's foodie culture.

It's in part thanks to agency partner Amin Todai, who is also partner of an astonishing 10 restaurants on the side. The 37-year-old is president and CCO of Bensimon's digital shop OneMethod, and a self-described foodie who would rather spend two hours on a Friday evening chopping up vegetables to prepare the perfect meal than go out for a night on the town.

Todai, a designer by trade, got into the restaurant biz after a friend approached him years ago to help start up Lucien, an upscale joint just East of Yonge Street in Toronto. Though he was originally brought in as a financial partner (and helped with the branding and website design), Todai quickly learned the ins and outs of running a restaurant.

He parlayed that into a second partnership with Lou Dawg's Southern BBQ on King Street West in Toronto's trendy club district, and then a few years later, working with his design director Andrew Richmond, launched La Carnita, a pop-up taco shop.

La Carnita operated exclusively out of the OneMethod office (which hadn't yet been acquired by Bensimon), running on a two-week cycle. It was the agency's love child (with everyone from the project manager handling cash and designers making food). Without a proper food licence, it sold art prints for \$10 with a free taco on the side. Quantities were limited – 150 taco/art prints – and word quickly spread, which made lineups a common sight. After finding an affordable location on College Street, Todai and Richmond moved the shop to become a full-fledged restaurant.



This past September, the pair was at it again, opening up Home of the Brave, a gourmet Americana-style resto, above Todai's second shop Lou Dawg's. Todai signed on to partner with six other restaurants, including the recently opened Weslodge and Patria.

Though relatively separate from agency life, the entrenched food nature at Bensimon Byrne/OneMethod has translated into help for clients as well, with brands like Svedka Vodka tapping Todai's Weslodge mixologists to create recipes to be seeded out through social channels, and Constellation Brands hosting PR events at the various Todai ventures. Narrative PR, the agency's communications arm, has even won local restaurant business as a result of the work they do for Todai's restos.

Todai adds that the heavy presence of food at the agency has also helped attract food-loving staff, which make for good additions to the lifestyle brands, such as wines and vodkas.

At Patria, a Tapas joint he partnered with in 2012, over a chorizo, goat cheese and jamon serrano (Spanish ham), flatbread and avocado Caesar, he says, somewhat obviously, "I think we over-index with foodies."

Top right: Gourmet tacos from La Carnita brought OneMethod into the foodie world, thanks in part to Amin Todai's restaurateur chops.

specifics of the launch, which will include an experiential push on the evening of Nuit Blanche, supported by a Facebook and digital push afterwards, as well as a print campaign launching in November. But he says the campaign will speak to the lifestyle of millennials, the target demo many wines these days are looking to reach.

The lifestyle approach has meant the industry has had to catch up in other departments, going deeper into ad tracking, which hasn't been wine makers' strong suit, Melo-Boone says, though she adds they're starting to see the value in measuring those numbers. "I'm big on measurements. How do we

know if we've hit success? For three months when I first got here, I was asking for [an alcohol consumption study]. So when we got it, I said, 'Oh wow – I finally have penetration and loyalty data!' So now we can make our decisions [more strategically]." For example, she says she now knows Jackson Triggs has a great penetration rate, but lacks on the loyalty front, while Inniskillin has great loyalty, but not so great penetration.

Armed with broader data, ad tracking and success from the first campaign, Jackson Triggs aims to repeat success with two more brands, which will relaunch in the coming months (Melo-Boone wouldn't disclose which).

She'll also continue to focus on growth for Jackson Triggs, which they've recently learned now over-skews towards millennials, creating a new opportunity to reach "zoomers" (boomers who want to live an active and connected lifestyle). "They're not all wine lovers, but they've got the income to buy the good stuff," she jokes. "So having recently discovered we under-indexed with them, we're definitely looking at what we would have to do to appeal to them from a lifestyle [perspective]." ☞

Check out "Beer borrows vineyard techniques" at Strategyonline.ca to read about the big beer cos' attempts to crack the market.

WINNING ROI

THE ESCALATING VALUE OF CREATIVITY



Creative award shows in the past were often accused of being an excuse for a party and an exercise in ego stoking. The winners were sometimes disparaged as ‘dog walker’ ads – work that was developed just for the competition.

Attitudes have changed a lot recently.

Why? Because big brands recognize that creativity delivers a real advantage and measurable results – and clients are taking note of the agencies behind the winning work. Major ad festivals such as Cannes now attract a growing contingent.

At this year’s Cannes Lions, Jonathan Mildenhall, VP global advertising & creative excellence, for The Coca-Cola Company was quoted as saying, “I get very frustrated with the ongoing debate about creativity and effectiveness because I do not believe you can have one without the other.”

Matt Biespiel, global brand development, McDonald’s, quantified the difference that creativity makes to a brand: “For McDonald’s, we’ve seen ROI 54% higher with creative that wins [Cannes] Lions than creative that doesn’t.”

Evidence supporting the correlation includes a study released by the UK’s Institute of Practitioners in Advertising (IPA) a few years ago called “The link between creativity and effectiveness”. The analysis of

campaign case studies spanned several years and found that creative award-winning advertising was eleven times more effective at growing marketshare than non-winning work. The more creative awards won, the more effective the campaign.

And as the stakes are higher and standing out gets tougher, Canadian marketers are more open to taking creative risks than ever before. They’re also enjoying the ROI that comes with that leap of faith . . .

ZULU ALPHA KILO

HARNESSING THE POWER OF CREATIVITY

Zulu's quick ascent in the industry is regarded as one of Canada's great entrepreneurial agency success stories of the last decade. The independent shop has had remarkable success since its launch just five years ago, attracting some of the country's most coveted clients, including Audi, Bell, Cineplex, Coca-Cola, Corona, Jack Astor's, Interac and Workopolis.

Zulu has developed a reputation for transforming brands. Their first project out of the gate was a high profile rebranding of Canada's oldest and largest telecom, Bell. A rebrand for Workopolis, Canada's number one job site, followed. That trend has continued through 2013, most recently with the transformation of Corona.

At times, it's hard to pin down whether Zulu's a digital shop, ad agency or design firm. The Toronto-based shop attributes a lot of their success to the strength of its multi-disciplined team. "From day one, we've been a hybrid creative company," says Zak Mroueh, Zulu's founder and chief creative officer. Where most shops talk about breaking down barriers between departments, Zulu never had them to begin with. No walls. No offices. And most importantly, no departments.

"Designers, technologists, writers, account people, producers and strategic planners all work together as part of the same team to get to the best creative product – whether that's a piece of social content, a TV ad or an immersive digital experience," adds Mike Sutton, the agency's recently-promoted president. Even the agency space itself is open concept with long communal tables that facilitate constant interaction amongst its close-knit staff of "Zuligans".

Zulu's creative philosophy is just one of the core beliefs that sets it apart from other agencies. Another is the firm stance the independent agency has taken on speculative creative for pitches. "We're proud to say that it's been over three years since we adopted a 'no creative spec' policy for pitches," says Mroueh. "When an agency does work in isolation on a speculative basis, it's not a true representation of the real-world possibilities of a strong partnership. For us, it goes against the commitment we've made to our current clients." This has meant that Zulu has had to forego many new business opportunities to stay true to its beliefs, turning away some big name clients in the process.

Nonetheless, this has been another great year for the 65-person shop. Zulu has applied its creative magic to the innovative "Tweet To Taste" food truck activation for Jack Astor's, a three-minute film for Coke Zero that enlisted NHL star Jordan Eberle to reenact a consumer's hockey story, and the "Live Mas Fina" rebranding campaign for Corona.

For Corona, Zulu was tasked with developing a new brand platform that would appeal to a younger millennial audience. Quiet scenes of couples relaxing on the beach were replaced with a challenge to live life to the fullest. TV, digital and social media, as well as experiential activations, inspired consumers to join the "Live Mas Fina" movement and celebrate living life on their own terms. Sutton says, "After 25 years on the beach, Corona made a bold move to connect with consumers in a different way. Since the launch of the new campaign, the brand is growing in the face of a declining beer market."

"From day one, we've been doing things our way," says Mroueh. "Five years in, we've managed to stick firmly to our core beliefs, harnessing the power of creativity above all else—and it feels like we're just getting started."



Zulu encouraged millennials to Live Mas Fina at Corona's Paint Party



An innovative sampling strategy for Jack Astor's fueled by Twitter



Zulu mascot, Romeo Echo Xray (Rex), sniffing around for food at the agency.

ZULU ALPHA KILO

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LOWE ROCHE

INNOVATE OR DIE

At Lowe Roche, innovate or die is not just a motto, it's the best way to deliver results.

"Innovate or die has been our creative philosophy at Lowe Roche for a long time. It's also a good answer to the question of what it takes to survive in this business," says Jane Murray, co-creative director. "It's how we look at everything, the philosophy we live by for all our clients, and that flows down through the agency as well."

Monica Ruffo, Lowe Roche CEO, believes that creativity lives at the intersection of people, not with an individual. "Great ideas aren't born in the heads of the creative department people, they're born at the intersection of the creative team, strategic planners, the account people and there could be a client there as well. That's where greatness comes from and so everything we do is built around that. There is a great deal of collaboration here within Lowe Roche and with our clients as well. More and more our processes are including the clients so that they're part of that creativity too."

No matter the size of the client, Lowe Roche puts the same passion, the same approach, same philosophy and same thinking to work. That passion is evident in its work for the Purina brand and PawsWay, an event centre owned by Purina dedicated to celebrating pets and their owners with exhibits, activities, and everything around the love for pets – and it's all free for anyone to visit.

Mark Mason, co-creative director, says the challenge for Lowe Roche was to find a way to convey Purina's dedication to bringing pets and people closer together. Through PawsWay, the agency came up with a way to do that and to also promote and develop Toronto as a pet-friendly city.

Mason says, "The first step was to gain engagement, so we focused on retailers as a key gateway to pet acceptance. We asked them to declare their stores and businesses pet-friendly via a sticker in the window, which gains them more customers. Then, we also found a way to encourage loyalty to PawsWay by asking pet owners to sign up at PawsWay.ca to get perks at those businesses, and more.

"By getting business owners to join this first-of-its-kind initiative, customers win by gaining more places they can go with their pets and we send a strong statement from Purina and PawsWay about the importance of pets in our lives."

In another campaign, Lowe Roche proves that the best solution for raising awareness for the client isn't always advertising. It can be a stamp.

In May for Missing Children's Month, Lowe Roche and the Missing Children's Network launched missingkidstamps.ca. With a goal of getting the faces of missing children into as many hands as possible, the agency realized that stamps, by their very nature, get into the homes of Canadians every single day. Out of that came the idea of putting the faces of missing children on real Canadian postage stamps. A website was developed where people can choose a missing child, create a stamp, and then purchase domestic, US or international stamps from Canada Post.

Buying Missing Kids Stamps is a powerful way to honour missing children – and ultimately, help bring them home.

Lowe Roche demonstrates that the current transformation of channels, technology, and consumer participation create a fertile ground for agencies and clients willing to push the boundaries of what we expect from advertising.



The Living Piano for TFO is a giant keyboard with live opera singers who belt out the corresponding notes you play.



Missing Kids Stamps for the Missing Children's Network are real, usable Canadian stamps featuring the faces of currently missing children.



The PawsWay Pet Friendly Program is a grassroots initiative that has already made Toronto a more pet-friendly city.

LOWE ROCHE

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EXTREME GROUP

ANYTHING IS POSSIBLE

Anything is possible. That philosophy is the inspiration behind Extreme Group, an entrepreneurial agency with offices in Halifax and Toronto.

"The smartest agencies are the ones that aren't afraid to think differently, take a risk and truly believe that anything is possible," says Mike Bevacqua, managing director, Toronto. "We believe that when it comes to tackling any challenge, there's no better person to hire in any industry than the person who is going to dig the deepest, try the hardest, and find the most unique solution."

Extreme doesn't have a forced creative process, but before the storytelling begins, the agency dives deep to understand the clients and brands they work with, to discover their strengths and uncover unique insights.

"We encourage creativity from every role in our office. The people we hire, whether account service, production or creative, have a true passion for the business and creativity – and are up to tackling new challenges," says Bevacqua. "When you walk into our office, you'd be hard pressed to tell who works in what department. We really want everybody to feel like they have a role in the work, and the onus of the ideas should not just be placed solely on a team of two."

What comes out of this creative philosophy are brand experiences that deliver results.

For example, when given the task to develop awareness and trial for BULL'S-EYE BBQ Sauce, a Kraft brand not as well known in Ontario as its competitors, Extreme created a campaign that hinged on building the brand's credibility with the target.

The first wave was to develop a community on Facebook that took the BULL'S-EYE fan base from zero to roughly 50,000 fans in five months by generating branded content relevant to the target group, males in their mid-30s. The Facebook page features rugged food photography, recipes created by the Extreme team, BBQ tips and tricks, and mouth-watering videos to get guys excited about all things BBQ.

The majority of photography is done in-house at Extreme's Toronto office. Every two weeks or so, the staff gets together over the two office barbecues to cook up the content and shoot it themselves. They develop the recipes and cook the food with BULL'S-EYE at the centre of it all.

The second wave for BULL'S-EYE BBQ Sauce was all about trial, a hard-to-miss summer sampling experience that personified the boldness of the brand. At the centre of the campaign was the first-ever customized 2.5-ton Bulldozer-BQ which Extreme took around Ontario to events like Mosport, Edgefest, Honda Indy, Wakestock and the Havelock Jamboree, to get in front of the target group.

"These aren't the kind of places you show up quietly to get noticed," says Bevacqua. "We were the heavy duty combination of meat and testosterone. Guys saw us as an oasis and they just had to stop by to try our steak, take pictures and go back for more. It was an incredible success."



Behold the 2.5 ton beast of a BBQ, AKA The Bulldozer-BQ



The beer of the people salutes the towns of the people



Palm Bay does its part to make summer last all year

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BBDO

THE WORK, THE WORK,
THE WORK

The work, the work, the work is not just BBDO's motto, it's something every member of the agency lives every day.

"You do get caught up in all the stuff – market saturation, new social media, digital – but the key is to focus on what we've always done and that's coming up with ideas that break through and resonate. If we stick to what we've always done, from the age of radio to the age of digital, the idea has always been king and that's where we at BBDO have always focused our attention," says Peter Ignazi, agency SVP, co-executive creative director. "It's the last real differentiator left – the power of ideas."

Whatever the creative idea, all the campaigns out of BBDO get consumers involved with the brand. Carlos Moreno, SVP and co-executive creative director, explains why it's no longer about just pushing out brand messages. "If you let consumers into the brand, they become brand advocates and become more passionate about the brand. Bringing them in is only going to benefit the brand," says Moreno. "Our clients are very sophisticated and they encourage this as much as we do. They see the power in the multiplier effect of getting a campaign out there that people want to get involved in and help us tell their story."

BBDO put this creative approach to work for its Ministry of Health client whose goal is to reduce smoking among Ontarians. By collaborating with the client and a cross-functional agency team, BBDO came up with a new line of attack to this age-old problem – target "Social Smoking". The fully-integrated campaign was launched through a series of online videos that compared social smoking to other undesirable behaviours like "social farting", "social earwax-picking", and "social nibbling." The campaign instantly went viral – generating over 2,000,000 YouTube views in the first seven days. The pièce de résistance – at this year's Cannes Lions Festival "Social Smoking" won a Bronze Integrated Titanium, the first in Canada.

For the Doritos launch of limited time offering, Doritos Inferno, the focus was also on the social space to reach the target, guys aged 16 to 24. Consumers were driven to the Inferno microsite via promoted tweets and banners that also acted as high-impact page takeovers, complete with a flaming cursor. By going to the microsite, users could light up their Facebook status on what appeared to be a hijacked road sign and then share it with friends. The launch was supported by radio and with TV program advisories that warned that the content was "wicked awesome hot". The result: Inferno surpassed its sales target by 44% and grew the total brand by 19% versus the previous year.

BBDO also built on the success of its 2012 Mountain Dew work with the launch of DEWMOCRACY, an adrenaline-pumping TV and Facebook campaign launching four of the top US Dew flavours into Canada. Crates of each flavour were packed onto a cargo plane and once over Canada, they were pushed out with a team of skydivers. The spot ends on a cliffhanger, asking fans to vote for their favourite flavour. The winner was revealed in a follow-up spot where one parachute is deployed while the other three hit the ground. At the close of voting, Dew had achieved 110% of its full-year volume goal in just six months.

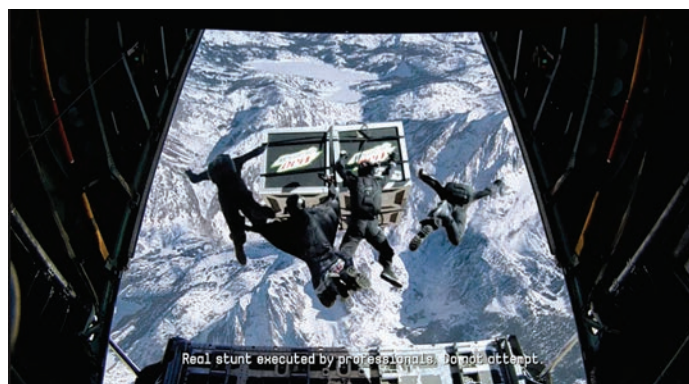
Ignazi says, "The only way of making something great year after year for a brand is to have a collaborative relationship with your client where it's all about mutual success. It's about knowing their brands as well as they do and they feel you're their partner. Then everybody wins."



Lighting up social networks with Doritos Inferno.



Using social analogies to combat smoking for the Ministry of Health.



Asking consumers to decide which Mountain Dew flavour will survive.

BBDO

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PROXIMITY

MAKING BRANDS MORE VALUABLE TO PEOPLE

From its Toronto office Proximity manages international, national and regional business for some of the world's largest brands – such as Campbell Soup Company, Rogers, Blackberry, Spin Master and Visa. Specializing in global digital, CRM and direct marketing campaigns that bring brands and their consumers closer together, the idea is to make brands more valuable to people and conversely, people more valuable to brands.

Andrea Cook, Proximity SVP Managing Director says that when you're working with clients who are willing to test new things, the success can be overwhelming. "A sort of fail-fast mentality has taken hold, that it's better to try something – be innovative and share the learning with the team. Clients have seen enough success stories to know that they don't want to be the guy who didn't take the leap. More than ever before clients want to be on the podium."

Jon Finkelstein, SVP executive creative director, says having a culture of innovation, responsiveness and being in real time is important for clients so they don't miss incredible opportunities.

"It's not about being social, it's about being reactive and relevant," Finkelstein says. "Sometimes it doesn't need to be a new idea or breakthrough idea – it has to be a relevant idea."

The effectiveness of Proximity's creative approach can be seen in its campaign for Bolthouse Farms. The agency was challenged to launch a new product called Baby Carrot Shakedown – a snack pack of baby carrots with a flavor pocket of all-natural seasonings that you shake onto the carrots. Two popular flavours – Chili Lime and Ranch – were launched.

The goal was to get critical mass and drive sales without TV. However, the client only wanted to run a test market in the state of Texas and to leverage social media. That meant a campaign with social sharing, but not too much, because the test had to gauge the product's resonance factor in that one geography.

Proximity solved the problem by focusing in on anybody in the Texas area tweeting about food cravings. They tweeted back a real surprise – a unique customized song (one of the singers was former Canadian Idol winner Ryan Malcolm). Finkelstein explains, "it's completely unexpected and the recipients of the tweets didn't even know us until they get this personalized song about how Shakedown can fit into their life. People started sharing and the conversation really took off."

The second part of the campaign involved YouTube videos featuring basketball player Matt Bonner of the San Antonio Spurs. Bonner, who just happens to be a friend of Ryan Malcolm, is the centerpiece of the Shakedown spots where he is seen simply eating Shakedown while two guys rap and dance around him. The fact that Bonner is seven-feet tall with orange hair adds impact.

"This thing really came on fire in the NBA and the basketball space and was even featured on ESPN as one of favourite things the network had seen," says Finkelstein. "On-air people were making fun of Matt because other athletes rep companies like Nike or Adidas while Matt's hawking carrots. A lot of people learned about Bolthouse Carrot Shakedown this way."



The campaign kickoff.



People who posted snack cravings on twitter were unwitting participants in our campaign.



NBA super-star Matt Bonner made several cameos and helped drive virality and PR.

PROXIMITY

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GREY CANADA

FAMOUSLY EFFECTIVE

Some agencies view success as creating high profile work known for breakthrough creativity while others consider it to be all about generating advertising that effectively delivers results. Grey Canada believes it is possible to do both. 'Famously Effective' is the agency's tagline and the thinking that drives Grey to develop and evaluate its work based on its ability to deliver both attributes equally.

Stephanie Nerlich, Grey's president and CEO, explains that the agency develops its creative ideas by following a simple but important philosophy: People-strong.

"For us this means embracing creative contributions from every person and facet of the organization to really rally around the business problem we are trying to solve. We are looking at creativity beyond simply advertising ideas but also ideas we can find in technology, user experience, retail store design and product development," says Nerlich.

"As one of the only agencies that has produced Cannes-winning campaigns across multiple categories – traditional mass, radio and press, media, direct, cyber and mobile – in the last couple of years, we're pretty convinced this philosophy is working."

She says that it's impossible to succeed without taking a few risks, so Grey rewards failure with an 'heroic failure' award that is handed out once a quarter to the individuals who are brave enough to try new things.

Another way Grey fosters creativity is with an office layout that Nerlich describes as "one giant organized chaos" that makes collaboration across disciplines business as usual. It is open concept to the nth degree. There are no department silos, no partitions – just workspaces.

Nerlich says, "The digital world changed our ability to be that structured. Creative teams are no longer just an art director and copywriter. We've had to become much more flexible creatively as there are so many more ways to solve a problem. You need more brains on it."

The 'Most Valuable Social Network' campaign for the Missing Children's Society of Canada is a good illustration of how well this all works. It also highlights the agency's digital chops and its ability to solve business problems in a way that goes well beyond advertising.

"The client came to us and said, 'I need a TV ad to create awareness and drive donations'. We said, 'no you don't, you need to find missing kids'," explains Nerlich. "We worked with them to understand what the real problem was, so that in the end, missing kids were saved and it drove awareness and donations beyond their expectations."

The agency decided that traditional road signs and missing children alerts were costly and were limited in their reach so it created the world's first-ever online search party using social media and search technology to help find missing children. The idea won Cannes Lions in both cyber and mobile categories but most importantly, it works. This tool led to the safe return of six missing children in Canada in the first year, and is a profound inspiration as to the potential impact of boundary-pushing creativity.



"World's Most Valuable Social Network" campaign for Missing Children Society of Canada



"Moms Demand Action" for Gun Sense in America



"What's Your Mountain" for Post Foods US

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THE HIVE

MAKING BRANDS BEHAVE

"Invent what's right" is still one of the guiding principles of The Hive. It's the mantra that reminds the agency to find new ways to express product benefits or brand promise, but beyond that, says Trent Fulton, "we're really trying to get brands to behave."

"That means putting brands to work, so they are actually doing things and not just saying things – because we're competing with a culture that surrounds us all," says Fulton, the agency's managing director. "So much content is being created by regular people that is really interesting and involving and funny, and that gets passed around. We have to find a way to have brands interact with that culture. We really try to help brands behave in ways that they are participating and actually doing things."

A great example of what that means is "Live at the Landmark", developed for Jack Daniel's in the US. To help people experience the brand in the most memorable way, The Hive created a series of unique concerts at legendary American landmarks, like Grand Central Terminal, The Playboy mansion and on the USS Midway. Social media was key to the program as it allowed the brand and the audience to share the experience pre, during and post events across Facebook, Twitter and Instagram, a first for Jack Daniel's. In all, the event gained over 30 million social impressions.

To get brands behaving, digital is at the core of everything The Hive does now. Whereas five years ago, a standalone digital creative team would be pulled into a briefing, today the agency's art directors and writers are well versed in everything from the new digital technology and social media to traditional mass media.

"We're really lucky because most of our clients seem to embrace that it's a very new media world now," says Simon Creet, The Hive chief creative officer. "They very rarely come to a briefing with a pre-purchased block of TV time and are much more open to going where the idea takes you."

"We start with a really tight and insightful description of the target and really try to understand what their media habits are, where they are going, who their influencers are. Then we roll out the idea based on understanding what those true consumer touchpoints are, not just what is going to deliver the most GRPs."

For "Bicycle Factory", the Cadbury campaign that gets people involved in helping to send bikes to Africa, those touchpoints ranged from TV to a documentary, from in-store to social media, from PR to a digital hub. Now in its fifth year, as well as being a huge commercial success, a total of 23,340 bikes have been sent to students in Ghana.

Two other Hive campaigns have helped contribute words to the cultural lexicon. For Maynards, The Hive created a "Chewmelier", a sommelier but for Wine Gums. They rented a booth at a local wine and food expo where the Chewmelier took unsuspecting people through wine tasting for Wine Gums, captured on hidden cameras. The campaign was shortlisted at Cannes Lions 2013.

For Pro-Line, the agency introduced sports fans to their "Sports Gut", that pre-game intuition that all fans feel. The campaign was launched on TV and online but could also be experienced in-bar and in-venue, where sports fans could become their own sports gut. It has been running for four years and was augmented this year with a campaign to launch POOLS, a new sports betting game.



From Grand Central Station to the Playboy Mansion, the Hive took Jack on a concert tour of great American Landmarks



The biggest hit at the Wine Show? The Maynards Wine Gum tastings of course, just ask the internet



The Hive introduced the newest member of the Pro-Line family

THE HIVE

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Marketing lessons from the Bedouins

BY TONY CHAPMAN

There is a never-ending chase to surpass last year's numbers, find this year's consumers, seek new distribution opportunities, meet volume commitments, learn big data and new media channels, reduce trade spend, realize cost savings, and, of course, beat the competition.

Your finish line gets pushed further out every quarter and you have to find ways to accomplish more, for less. You are starved for time, as well as financial and human resources. Category innovation is coming from everywhere and at a pace where "new" is quickly matched and then sinks into a sea of sameness. Price continues to be the primary lubricant to keep the supply chain lubricated.

Have I hit a nerve yet?

My bet is that at the office you act like a triage doctor, running from one meeting to another, and at the end of the day you take home more work, fire the last email off at midnight and juggle priorities like a street busker tosses balls. At this pace, you can be forgiven for missing the occasional shower and forgetting to pack the kid's lunch box. But is it possible that the marketing machine you have driven so well and for so long is starting to collapse under all of this pressure?

Henry Ford revolutionized manufacturing, Peter Drucker's



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"management by objectives" created the foundations for the modern business and Marie Curie's work with radiation is the basis for the most sophisticated cancer treatment protocols in the



Awake chocolate's success shows the upside to adaptability.

world. Who will reinvent marketing? My belief is that it will take a CMO that is media agnostic, with great courage and a willingness to take risks to get rewards.

How would they start inventing this new model? First, I would take a lesson from many of the world's visionaries, who first look to the past before attempting to reinvent the future. I would be curious as to how certain cultures have managed to adapt to change.

Take the Bedouins for example, desert people who, through scarcity of water and pastoral lands, became nomadic rather than rigid, like many modern day corporations. As the sand underneath them shifted (one day a dune, the next day a valley), they moved their tents

and relied on creativity and continuous collaboration to survive.

We can learn a lot from the Bedouin people. They adapt because they aren't prisoners to hierarchy and silos. They are in tune with their surroundings, the threats and opportunities, and they solve problems in a collaborative fashion. A Bedouin-style marketing department would have intelligence gathering, marketing and sales sit and work together and make fluid decisions in real time. Creativity would remain the lifeblood of marketing, but data would dictate where, what and when to invest in paid, earned, shared and trade media to generate the best return.

The "first mover and fast follower" advantage would be paramount to profits as mainstream categories continue to commoditize. The problem today is that big business has an insatiable appetite for scale, and that, alongside bureaucracy, will often smother innovation.

The solution is stand-alone incubators that are owned either by the multinational or entrepreneurs. Here, ideas will be crowdsourced and then fast-tracked using online intelligence to accurately predict demand. Agency partners will have skin in the game – co-packers and brokers that maintain focus and mitigate risk until the seed of an idea has grown into something meaningful enough to earn attention and position in the supply chain. If you don't believe me, follow the success of Awake Caffeinated Chocolate, masterminded by three ex-Pepsi employees.

The sands are shifting and one day in the not-too-distant future they will no longer support the foundations of brand building as we know it. Someone with the vision and fortitude of a Ford, Drucker or Curie will lead this innovation, and like the Bedouins, learn how to adapt and survive with scarce resources through collaboration, creativity and ingenuity.

They will seize their place in history.

Brand building in a multi-screen world

BY LYNNE CLARKE

"It's about the branding, stupid."

With apologies to James Carville, that's how it sometimes feels these days. Over the past few decades, the concept of brand building has increasingly taken centre stage in our daily language and lives. Once a term used only by marketing professionals behind closed doors, branding has evolved into an inescapable fact of modern life.

The world's most recognizable companies? They're well-branded. Failing political parties? Weak brands. Miley Cyrus at the VMAs? She's just re-branding.

Yet, while our collective obsession with branding has never been stronger, a multi-screen world of mobile devices conspires to make effective branding more complex than ever.

There are few trends more important to marketers than this emergence of "multitasking" – connecting with different communities and consuming various types of content, often in ways that overlap.

Research undertaken by Microsoft has identified four distinct pathways into content that today's users typically take.

First is Content Grazing, otherwise known as "surfing." Grazers are, by definition, distracted and looking for a momentary escape. But far from being casual, they tend to be highly habitual, routinely seeking hits of online information to break up their day. For marketers, the challenge with

Grazers is to insert their brand messages into these quick moments of surfing with content that adds to, rather than distracts from their experience.

Labatt successfully connected with Grazers by creating an engaging content experience for Kokanee. As part of the campaign for *The Movie Out Here*, a feature-length film funded by Labatt and produced by Alliance Films, the brand encouraged fan participation by inviting



CBC built a fan connection for *Over the Rainbow* with a second-screen experience.

them to audition for a role, submit a prop or location or suggest music for the soundtrack. By creating a highly valuable interaction worthy of consumers' precious time, Kokanee gave Grazers a reason to pause and pay attention. (Plus, it won a Gold B!G Award, announced in August.)

Next is Investigative Spider-Webbing – viewing related content on two or more screens at the same time. Perhaps you're watching *Game of Thrones* on one screen and then turn to a second to research one of the actors. Interestingly, this is a behaviour that Canadians display in uniquely large numbers, presenting a huge opportunity for marketers.

CBC continues to demonstrate leadership in providing engaging second-screen experiences for its viewers. Last season's *Over the Rainbow* reality competition, for example, allowed viewers to connect with the show online or via an app. As Julie Bristow, then executive director of studio and

unscripted content at CBC, explained: "We don't just make TV at CBC anymore; we make experiences for the audience."

Using social to connect and share content across screens is the third pathway. Here, the rewards will come to marketers who build compelling discourse-sparking cultural commentary – be that through reward, recognition or by empowering people to feel part of the brand's DNA. Oreo tapped into this pathway with this year's much-hyped "dunk in the dark" Super Bowl tweet, which recognized consumers were enjoying a distinct experience around the big game, via Twitter, on their mobile devices.

Finally, we find Quantum Journeys – where we start an activity on one device and continue on another as we work to complete a "task."

When McDonald's Canada took their highly successful "Our Food. Your Questions." digital campaign

to television and outdoor media last autumn, they were tapping into this quantum-like behaviour (see p. 21). By taking their message into multiple channels, the brand was able to reach consumers in a number of places and spaces to bring them into the online dialogue. Importantly, those messages were consistent and additive.

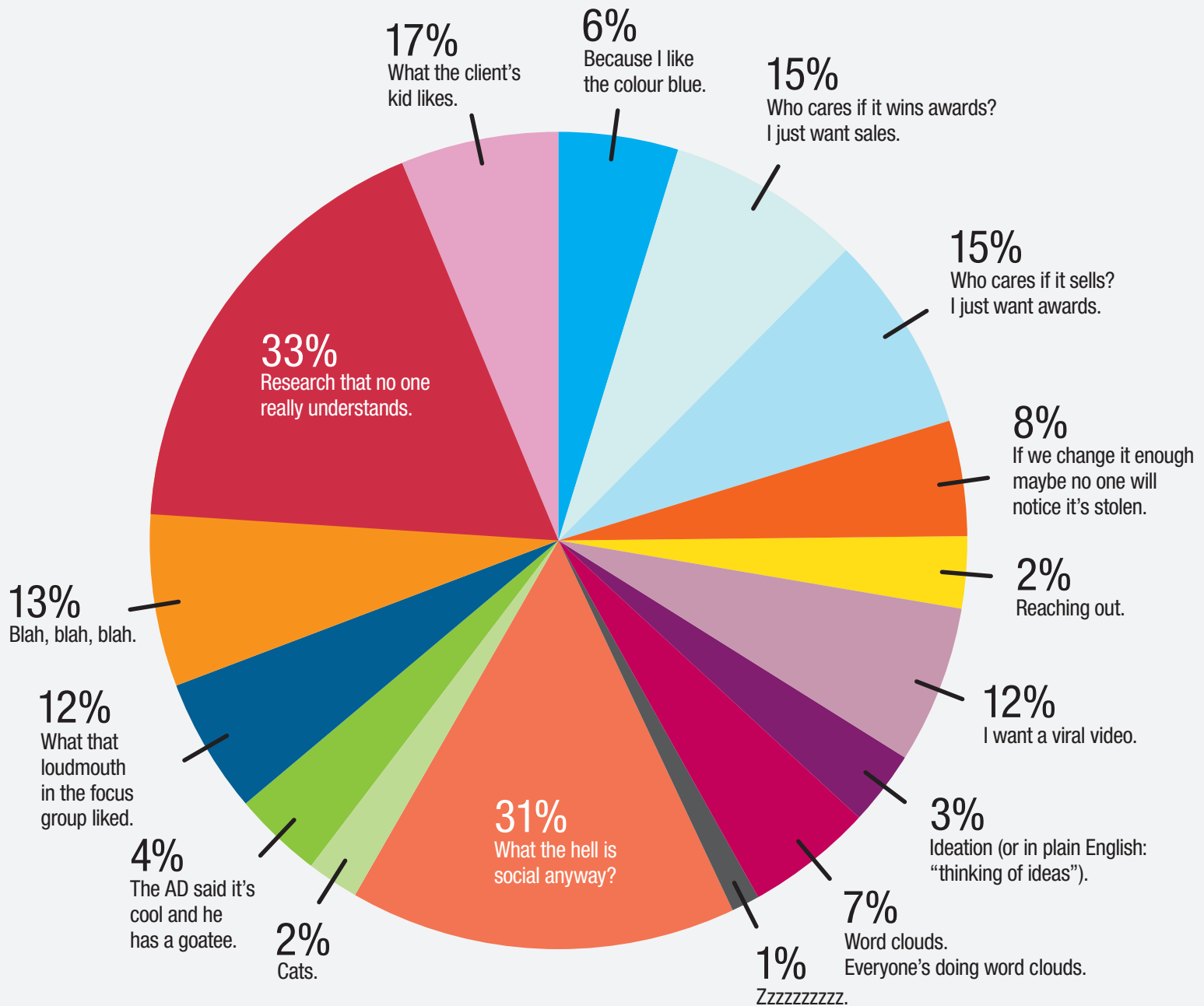
So how should marketers make use of this information? Just as knowing where and when to best connect with consumers have been timeless fundamentals, the future will rely on understanding how to interact with consumers and on which screens to best do it.

It's a very different way of thinking about branding that contradicts some very accustomed habits. But those marketers who take a multi-layered approach to content distribution and brand messaging in the future will be the case studies we'll all be reading in the years to come.



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