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AGENCY OF THE YEAR VIRAL SUCCESS

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Neil Everett,

The AIR MILES® Reward Program SVP and CMO

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BBDO is this year's Silver Digital AOY and Bronze AOY winner, thanks to work like this quirky FedEx campaign.

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Navigating Sochi

With Russia's anti-gay legislation in the spotlight, experts weigh in on what brands should (and shouldn't) do in response

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Singing a new tune

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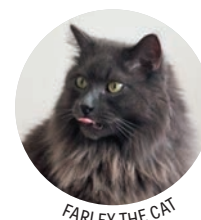
Agencies of the Year

Find out what it takes to take home Media, Digital and Agency of the Year, plus the year's top campaign, media directors and rising star

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ON THE COVER: John St. might be known for producing great creative work (which led them to a Gold AOY victory this year), but they've also become known for creating clever self-promotional videos that go viral. We can't help but take some of the credit, as the videos were each originally produced for our Agency of the Year gala. Our cover this month, shot by Toronto photographer Ryan Walker (and starring Farley the cat), is an ode to some of John St.'s past viral videos, namely "Catvertising," "Buyral," and the one that started it all, "Pink Ponies." Here's to millions more YouTube views in your future, John St.



FARLEY THE CAT

No more laurels to rest on

I'm reading a book right now called *Mr. Penumbra's 24-Hour Bookstore*. It's the tale of a young man who works at a bookstore and discovers a secret society, and while I won't reveal any further plot points, I will say that there's an underlying theme of merging ancient practices and new technology. One of the characters works at Google, and the book (although fiction) gives a glimpse inside the real Google-verse, including an overwhelming multitude of projects that go far beyond search engines. Really far. One of the projects mentioned in the book is Google Forever (called the Calico project in reality), which is dedicated to researching methods of prolonging human life. (Google executive Ray Kurzweil reportedly takes 150 vitamins a day with the hope of extending his own lifespan.)

If you think the worlds of business, creativity and technology are moving too fast to keep up with, just think that in the near future, Google may bring to market a self-driving car and possibly a (near) solution to the pesky problem of mortality. And that's just Google. There are so many brilliant startups/people/corporations that are doing genius things on a daily basis. How do you keep up with it all, and perhaps more importantly, how do you get a piece of the action?

Some of our Agency of the Year winners let us in on what they're doing to stay on top of the explosive spread of ideas. Gold AOY winner John St. (p. 22) has "Partner Days" – mini conferences where partner production companies speak about new capabilities, measurements and technology. They also have post-conference briefings after events like Cannes and SXSW.

Silver AOY winner Taxi (p. 35) introduced an "accelerator program," which brings together a small, fluid team from the agency and the client to focus on what's happening in culture, and brainstorm ideas they can bring to market directly.

Tribal Worldwide, which won Digital AOY Gold (p. 28), has created a co-working space, inviting tech startups to share its office in an effort to absorb some of their knowledge and skills.

And several agencies, such as BBDO (which won Silver in Digital and Bronze in AOY), host sessions where they scour the web for the coolest tech/creativity out there (p. 40). I'd like to point out that we've been doing this with Stimulantonline.ca for quite some time.

And it's not just agencies. Clients are getting in on the action as well. Kraft's CMO Tony Matta (p. 14) says the corporation is shaking things up (and shedding its self-admittedly old-school reputation) with events like "Maker's Day." Inspired by Silicon Valley, it's a mass brainstorming session over 24 hours where any idea, no matter how big or small, can be brought to the table.

It's become imperative to keep up. Just going about your day-to-day business without a steady stream of education and exploration is no longer an option. You can't rest on your laurels because there are no more laurels to rest on. If you do, be prepared to lose business and accolades, like Agency of the Year, to those on the fast track.

Welcome to your future.

Emily Wexler, managing editor



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

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

ART DIRECTOR | **TIM DAVIN** | tdavin@brunico.com

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

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

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

CONTRIBUTORS | **ALISON LEUNG** | **VAL MALONEY** | **DEREK SHORKEY**

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

ADVERTISING SALES SUPERVISOR | **NEIL EWEN** | newen@brunico.com

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

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

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

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

MANAGER, AUDIENCE SERVICES | **CHRISTINE MCNALLEY** | cmcnalley@brunico.com

ADMINISTRATION

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

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

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

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

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

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

HOW TO REACH US

Strategy, 366 Adelaide Street West, Suite 100, Toronto, Ontario, Canada M5V 1R9
Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870
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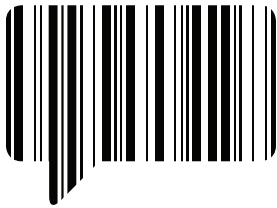
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Game (& business) changing creativity

While a lot of theories go in one ear and out the other, I remain fascinated by a PHD session at Advertising Week in New York in September – "Game Change: The future of work is play in the engagement economy." The premise is that people aren't engaged at work, and that's a big global money suck. People are engaged by games, however – fanatically so. And if you make work into a game – one that you get paid to play – you spark radical change.

"Play will be to the 21st century what work was to the industrial age" is a quote from PHD's new *Game Change* book. It may sound fanciful, but PHD has been working on structuring itself like a massive multiplayer online game for the last two years, and according to its worldwide planning and strategy director Mark Holden, it's already paying off. It's being used to gather ideas and solutions to business issues, and Holden describes it as an "inbox with ideas from around the world."

According to information technology research firm Gartner, by 2014, 70% of Forbes' Global 2,000 organizations will have at least one gamified app, and by 2015, 50% of companies that manage innovation will gamify those processes. Engagement economy triggers (our basic human impulse to be challenged to master new skills) mean decisions will be based on how well companies fulfill our desire for meaningful challenges. And gamification works for products too: Nike+

FuelBand embodies game theory.

Maybe that's why this industry loves awards. They hit a lot of game theory buttons. There's a leaderboard (we publish ours, the Creative Report Card, in February), clearly defined scoring systems and badging for slaying the field. They also set the bar for the next round.

The focus on winning awards is changing the nature of all disciplines within advertising, as the need to foster a no-holds-barred culture of creativity is a game no longer played just by AORs. With digital, social and mobile changing the nature of campaigns, everyone is trying to master and offer it all, with generalists offering specialist

services and vice versa. It seems everything, including all the new stuff – content, big data, shopper marketing, mobile – is up for grabs. So as silos collapse, the business value of creativity is more crucial. It's having an impact on the scope of projects and who (which type of agency partner) they go to. Everyone from PR to media agencies is stepping up their creativity as remits grow.

With so much competition, the premium on innovative ideas means brands are also taking awards more seriously. For instance, our Shopper Innovation Awards is one of the first competitions where clients have entered directly, such as the winning CSR programs from Purina last year. This is also growing at Cannes.

So read up on all the AOY cases this issue, and check out upcoming shows like the CASSIES, Shopper Innovation and AToMiC, where you can soak up Canada's world-class ideas, and throw your own in the game.

Congrats to all the agencies on the shortlists, your work topped the leaderboard this year. And to all the winners, thanks for levelling up!

Cheers, mm

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

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MEAT AT YOUR SERVICE

By Matthew Chung

Long gone are the days when men hunted wild animals to secure their next meal. Now, they can have cured meats delivered right to their doors.

Carnivore Club, a Toronto-based startup founded by Tim Ray, a former business development manager at Maple Leaf Foods, and Matthew Cloutier, who started social site Foodea.com, sent the first packages (filled with four to six cured meats, such as duck breast prosciutto, and retail at \$50) for its cured meats-of-the-month subscription service late last month to around 150 subscribers in Canada and the U.S.

An Indiegogo campaign that wrapped up Oct. 18 helped generate buzz for the service, as did a slightly crass YouTube video by Toronto-based Ovu, which portrays a man who orders charcuterie behind the back of his veggie-loving significant other. Ray says an animated video will be released in early November to drive Christmas sales while PR efforts are targeting bloggers and food critics.

The program provides a platform for local artisan charcuterie shops to reach men between the ages of 30 and 55, encompassing both baby boomers with an interest in luxury products and young, high-income urban males.

The company hopes to open an e-commerce portal by the end of this month where consumers can access cured meats from artisans that partner with Carnivore Club. It's also looking to partner with local businesses that market to a similar target, such as fashion magazines and golf stores.

The service taps into a growing trend and extension of online shopping, particularly south of the border. Consumerology pundit Max Valiquette, managing director, strategy, at Bensimon Byrne says subscription services and will increasingly be the way consumers discover new things.

So far, 15 suppliers have come on board, including Cheese Boutique near High Park in Toronto.

TAXI GIVES NO PLACE TO HI.DE

To help put an end to what Taxi CCO Frazer Jelleyman calls "the social problem of our generation," the agency is launching a Facebook crowdsourcing project to gather ideas on ways to end cyber bullying.

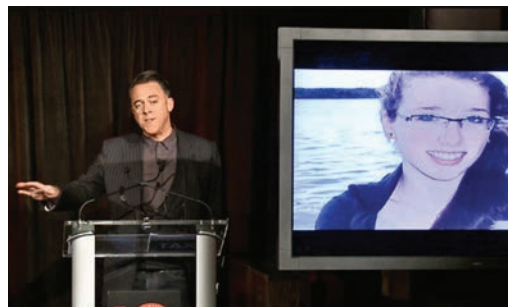
Announced in September during New York's Advertising Week, the "No Place to Hi.de" project will be housed on a Facebook page open to everyone, Jelleyman says, giving participants the ability to upload drawings, photos and videos along with written submissions. "It may be that a child will draw a picture that becomes the icon of the whole thing," he says. "We want to leave no stone unturned."

Visitors can peruse and rate submitted ideas. Then in March 2014, a steering committee made up of people from the media, politics and academia will assess the top 20 rated ideas for feasibility, viability and effectiveness, with a goal of creating an anti-bullying program by Ad Week 2014.

Sitting on the project's steering committee is Glen Canning, father of Rehtaeh Parsons, the 17-year-old girl from Halifax who committed suicide after being harassed following an alleged sexual assault. Other confirmed committee members include Nicholas Negroponte, chairman emeritus of MIT Media Lab and founder of One Laptop per Child; Robert Wong, CCO of Google Creative Lab; Mark Darcy, director of Global Creative Solutions, Facebook; Tom Spano, marketing specialist, Twitter; Benjamin Palmer, CEO and CCO, The Barbarian Group; as well as Taxi chairman Paul Lavoie and Jelleyman. Jelleyman hopes to add social psychologists and politicians to the group and he is in talks with national media outlets to get coverage he hopes will add some weight to the project.

He says No Place to Hi.de was conceived after someone sent him a link to Canning's blog, which laid bare the scope of the cyber bullying issue.

"Part of the problem with the internet is it affords anonymity and that suggests to people that there are no consequences for their actions," Jelleyman says. "I think we need to change that dynamic." **MC**

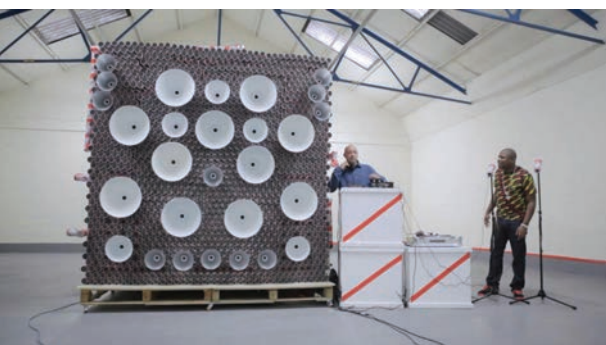


MUSICAL BRAND CAMPAIGNS TO FEED THE SOUL

While not necessarily new, sound sensory marketing has taken a techy turn from merely playing music in stores to creating large-scale multi-sensory experiences to leave a lasting impression. Such as *strategy*'s Digital Agency of the Year, Tribal Worldwide asking people to create online compositions to help cows produce milk [see p. 30]. Here are three of the year's best global campaigns that struck a different note to grab the ears of consumers.

Germany: BUND performs a nutty show

If a chestnut falls from a tree, and no one is around, does it make music? Environmental organization BUND (Friends of the Earth) found truth in the altered philosophical question by creating a "Tree Concert" in Germany. As chestnuts fell from a 100-year-old tree in the city centre of Berlin, a touch-sensitive membrane at the foot of its trunk played musical notes to produce a melodic composition. The aim was to raise awareness of the 15,000 city trees that had been cut down over the years, with the installation resulting in an 800% increase in donations and a Gold Design Lion at Cannes this year.



help of London-based sound artist Yuri Suzuki. It repurposed 5,000 Red Stripe cans collected during a festival to build an eight-foot-tall stereo sound system, that was then used by a DJ and reggae musician as an amplifier for a live musical performance.

U.K.: Aiaiai mutes urban noise

Urban noise pollution is a nuisance, so to help city commuters escape the noise of screeching cars and rumbling construction, headphone maker Aiaiai produced the "Sound Taxi," also in collaboration with Yuri Suzuki. The cab-turned-musical-jukebox used special software to analyze the frequencies of noises from car horns, sirens and jackhammers, that were then converted to instrument sounds (such as a bass or hi-hat cymbal) to create a melody. The city-calming music played through 67 speakers built into the car body for people on the street, as well as through the brand's headphone sets for those inside the cab. **JH**

U.K.: Red Stripe Lager amplifies culture

The reggae music culture is a strong brand association for Red Stripe, which is produced in Jamaica and popular in the U.K. To bring the beer's Caribbean roots to life, it created a sound installation with the



ADVERTISING TITLES: REAL OR FAKE?

By Jennifer Horn

There's been a rash of newfangled titles at brands and agencies these days, so *strategy* put together a selection of found and fabricated positions to wrap your heads around. The question is: can you tell the difference between reality and fiction?

1. Chief wizard of light bulb moments
2. Multimedia visionary director
3. Digital ninja
4. Animal colourist
5. Manager of creative moments
6. Direct mail demigod
7. Retail Jedi
8. Chief commercial creator
9. Chief datasexual
10. Chick sexer

Answers: 1. Real. Meet your future client/brand's marketing director. 2. Fake. 3. Real. Duties include assassinating the competition with ass-kicking digital tools. 4. Real. If it weren't for this guy, Target's bulldog mascot would be without its bull's eye stamp. 5. Fake. 6. Real. When print met digital, this supernatural being was born. 7. Real. Method Products' focus groups likely found Retail Klingon to be too alien for the category. 8. Fake. 9. Real. Only facts and stats gets this exec at Brainsights going. 10. Real. While not really advertising-related, we couldn't help point out a position for someone who's solely qualified to determine the gender of chickens.

BRANDS GET FOWL

Why did the chicken cross the road? To star in a TV ad. Is it us, or are ads going to the birds lately? There's a flock of them on air in both Canada and abroad and we just don't understand the sudden popularity. Are our feathered friends set to replace catvertising? Or have they just taken flight because one ad started a trend? (You know what they say, birds of a feather and all that jazz...)

By Megan Haynes



CIBC'S PENGUIN TAKES FLIGHT

To deal with the loss of its Aeroplan partnership to TD, CIBC launched its own travel rewards program, Aventura. With creative from Toronto-based Juniper Park, the ad follows a "grounded" penguin (because penguins can't fly, of

course), who wanders around wishing he could fly like his feathered brethren. With this new program, we learn, he can. Cue requisite inspirational music and cheesy "I can fly" end.

RATING: 🍴🍴 (out of five). A flightless bird taking flight is a good tie-in to a travel program. But the ad is docked points for choosing the most obvious grounded bird.



MERCEDES-BENZ'S CHICKEN BUSINESS

To show off its new suspension stabilizer in its S-Class cars, Mercedes-Benz and Stockholm-based

Jung von Matt plucked a couple of chickens to do a little dance. Held up by white-gloved hands, the bodies of the chickens are wobbled this way and that to the beat of Diana Ross' '80s hit "Upside Down" while the chickens' heads never really move. This is apparently a real thing – chickens can keep their heads very stable while the rest of their bodies move.

RATING: 🍴🍴🍴🍴 With 5.8 million hits on YouTube so far, this video, which debuted at the end of September, has clearly shown it's a campaign with wings. Also, bonus points for possibly the best use of a Diana Ross song in an ad featuring a chicken.

FOSTER FARMS' MUSICAL BIRDS

Chicken producer California-based Foster Farms and its agency Goodby, Silverstein & Partners have a trio of videos for its "Amazing chicken" campaign. The puppet chickens, held up by a gold robe-wearing silent choir, cluck out classic '80s tunes, which promptly get stuck in your head. The tracklist includes Toto's "Africa," The Human League's "Don't You Want Me" and Night Ranger's "Sister Christian." It's pure entertainment.

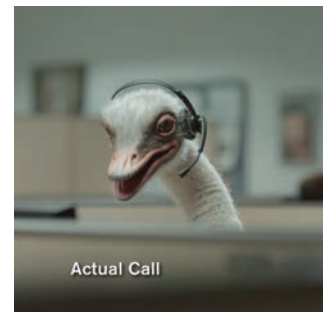
RATING: 🍴🍴🍴 Points for a decent chicken rendition of solid '80s tunes. Lost a point for a seemingly useless background choir.



STRIDE'S LONG-NECKED COLD CALL

Back in February, to promote its Doodle Berry and Doodle Mint line, Mondelez's Stride Gum tapped an unusual spokesman: an ostrich. With creative from Sid Lee, the brand spent three days calling real people to tell them about the new Doodle flavours. Then, they acted out the calls with an animatronic ostrich to add some ridiculousness to the whole thing.

RATING: 🍴🍴 Despite the videos being a few months old, they never seemed to get traction online. But bonus points for being the early bird in a trend and for an attitude-filled ostrich.



THE BIRD EXPERT SAYS: "All these examples really use birds in a smart way, not just for humour but to prove their point too (except the ostrich, which seems to be purely for humour)," Paul Riss, ACD, DDB Canada, says of the trend. Riss is an avid bird lover (seriously, he's making a movie about birdwatching) and predicts the creatures will soon replace cats as the stars of ads. Then again, he's a bit biased. "Birds are just easy to laugh at. They do silly things for mating displays. We've all seen it on some wildlife show or another. And I think the people writing this stuff grew up watching lots of TV – at least I did – and tend to remember the stuff that kept them entertained." *Missed the ads? Head to Stimulantonline.com/magazine to check them all out for yourself.*

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BY MEGAN HAYNES

Navigating the Sochi controversy

BJÖRN BORG SAYS DA!



As the Sochi 2014 Winter Olympics descend upon Canadians next February, the Games have been marred by controversial anti-gay propaganda laws in Russia. First, a Pride Pavilion was denied by the Russian Ministry of Justice, and then in July, the Russian government adopted strict laws effectively banning pride parades, speaking in favour of LGBT rights or giving equal credence to homosexual relationships.

Calls for Olympic boycotts quickly followed, as did calls to boycott Russian vodkas (adopted by a few Toronto and Vancouver bars). Sponsors were pressured to pull support.

So what's a brand to do? Read on to hear the thoughts of three industry pundits on how companies – both official sponsors and non-affiliated brands – can navigate this tricky sporting event.

RECONNECTING WITH THE OLYMPIC MOVEMENT



Ken Wong
Professor of
marketing, Queen's
School of Business.

Life isn't fair. You compete for and win sponsorship rights for the Olympics, spend millions getting ready and then the home nation institutes some idiotic law limiting the freedom of some to show affection toward another person. Public outrage ensues and suddenly everyone seems to be calling upon you to do the morally right thing and withdraw your support.

It's a no-win situation. If you withdraw your support you're still out money and while no one will boycott you for withdrawing, it won't result in greater top-line sales either. On the other hand, if you don't withdraw your support you'll be vilified and, even if the promised boycotts aren't significant, probably won't get anything close to the return you thought the sponsorship would bring you. Either way you lose.

Or maybe not.

The reality is that the Olympics aren't the Super Bowl. No one uses the Games as an occasion to launch a major new product or service. News outlets don't run countless stories about the cost of an ad and what we'll see. While sponsors for the Super Bowl and Olympics both want exposure, the real value of the Olympics lies

in the characteristics your brand gets by association.

So how to build the "right" set of associations with the Games that are, in some ways, tainted? The only way to do this is to focus on the Olympics and its ideals and not the Sochi Games. Remind people of what the Games – the ones you thought you were partnering with – represent. Leverage athletes' personal brands to give voice to those criticisms and show the world that you are getting behind non-Olympic movements that further those ideals.

Most of all, remind the consumer that you support the spirit of the Olympics, the hard work and dedication of the athletes, which doesn't discriminate on any basis and, in the end, your support is to celebrate the commitment and the ideals the Games are supposed to embrace.

Withdrawing support won't hurt the Russian Games nearly as much as disassociating them from the Olympic movement. One way or another, your "money" is already spent: why not use it to do something positive for human rights...and your brand.

FINDING OPPORTUNITY IN THE GAMES' SHADOW



Nellie Kim
CD, John St.

In light of (or rather, in the dark shadow cast by) the Sochi Olympics becoming a battleground over human rights, marketers are left wondering what to do. The Games will go on, with gay rights at the centre of the world's stage.

This provides a great opportunity for non-sponsorship brands that are already committed to LGBT-rights efforts to make a statement.

A non-sponsor like HSBC, which has recently established four-year scholarships at business schools across the country to individuals involved in the LGBT community, could use this as an opportunity to take a stand. On corresponding years of the Winter Games, beginning with Sochi, HSBC could match its scholarship funding to support up-and-coming athletes who demonstrate leadership in the LGBT community. With an initiative like this, HSBC could make a genuine statement backed by an on-going commitment to the development and support of not only future Olympians, but to the future of global gay rights and non-discrimination.

It could also be a relevant time for brands not

currently involved with LGBT associations to show what they stand for. Any brand whose corporate values promote diversity, fairness, tolerance and equal rights has an opportunity to be a voice at these Games.

Sweden-based fashion house Björn Borg's full-page ad in the *Moscow Times* (pictured on opposite page) that lays out its underwear in a rainbow pattern to introduce the launch of its Russian website, has helped fuel pre-emptive discussion. A non-sponsorship clothing brand like this could send out a huge pro-gay message by creating a badge to represent "Olympic pride," sewn on its garments during the Sochi Olympics, with a portion of sales going towards relevant organizations.

Since Olympic symbols and properties are off-limits to non-sponsors, it would be novel to see the creation of a new symbol drawn from a parallel between the colours of the Olympic rings and the pride rainbow. If anything, there is some vindication in knowing that a rainbow of colours already prominently exists in the games, and is literally sewn into the fabric of the Olympic identity that represents the ideals it claims to stand for.

ASKING BRANDS FOR ANSWERS



Cindy Gallop
Founder of
Makelovenotporn.com
& Ifwerantheworld.com
and former chair
of BBH U.S.

If your brand is signed up to sponsor the Winter Games in Sochi in 2014, you'll be engaging in some pretty tough conversations right now.

The Russian government's stance on LGBT athletes and issues is insupportable. Brands are being called on to withdraw their support, yet sponsors have contractual obligations. They've planned their entire marketing program around the event. Brands are criticized for taking stances on issues, and brands are criticized for not taking stances on issues.

This isn't a dilemma. It's an opportunity – to look within.

I can't tell you what you should do. Nobody can do that. But you have a brand, with brand values. This is not a decision you take based on "What would look good to the rest of the world?" or "What would cause the least problems for our business?" This is a decision you make based on, "What would our brand do?"

The thought process we should all engage in, as brands and individuals, is, "I want to do something good – so I'm going to look within myself/my brand. I'm going to identify what it is that I stand for, what my beliefs and values are, and out of that will come what I should do. And that's what I'll do."

Given your sphere of day-to-day operations, what's your responsibility? How does the way you make money require that you address that responsibility?

It might be celebrating out-and-proud athletes in your communications. It might be building support and community around an open dialogue on tolerance and diversity. It might be pulling sponsorship. Whatever it is, it will reinforce everything your brand stands for.

You may not know the answer to what you should do about Sochi 2014. But your brand does. Ask it.

Kraft channels the spirit of a startup

New Kraft Canada CMO Tony Matta recently returned to his home country following a two-year stint as VP marketing at Frito-Lay in Texas (he's also previously spent time at the company in the U.K.). Matta, former CMO of Frito Lay Canada, helped launched the famous Doritos "Guru" campaign inviting millennials to name a flavour and create a 30-second spot to promote it (resulting in 22% brand growth). Here, he chats about his new role at Kraft, the changes that have taken place since it split from sister co Mondelez, why it's trying to act like a startup and some key lessons he learned from his time in the U.S.

BY MEGAN HAYNES

What are your first impressions of Kraft's marketing department?

There's an internal rallying cry, if you will, that Kraft has the spirit of a startup with the soul of a powerhouse. [But] that's a very difficult combination to reach.

We're a 110-year-old company and we want to act like we just received seed money to try out some new ideas.

It's exciting in terms of the marketing, but also how we operate as a company. How do we take down the traditional silos of an organization so that you have a freer system of ideation, like a startup would?

When you don't have the resources to have seven different departments, you have to come together to solve problems. So we had an event called Maker's Day. It basically shuts down the company for the day and [we asked] all the employees, "Over a 24-hour period, what ideas do you have?" There were no rules.

This system, originally called FedEx Days because you deliver in 24 hours, is mostly done by technology companies and is right out of Silicon Valley. Google does it. We said, "We're a CPG company, so what? Why can't we do that?" And people responded.

[The event had more than 500 employees participating with almost 200 ideas, which included new product suggestions, process changes and cultural shifts.]

I know the brand and the category teams have started working on the ideas that came out of it.

How else are you structuring the company to be like a startup?

We're encouraging brand-centric thinking. In the past we've probably been more

format-driven, with [marketers] in charge of different formats of different brands, because that's how you align to production, versus thinking about a brand across whatever formats it's available in. Take coffee – you've got roasted, on demand, instant – [but now] you think about it as the whole system of Maxwell House or Nabob.

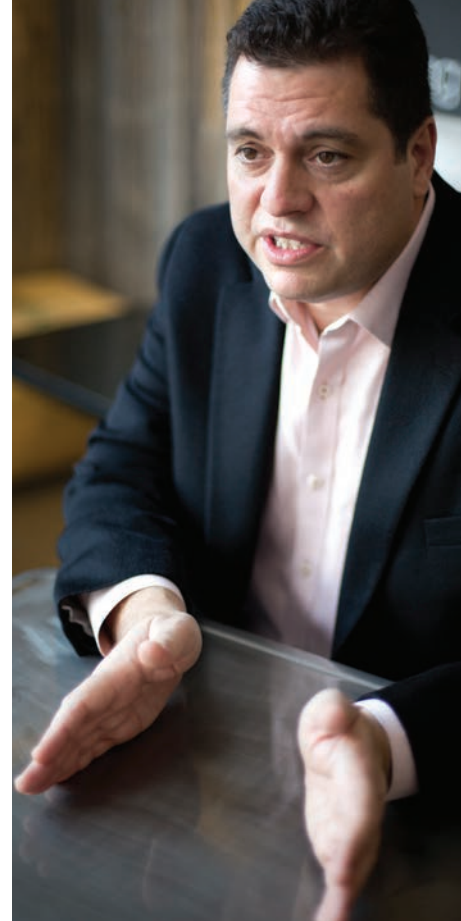
We're on a journey to transform the organization. There's so much history and accolades the "old Kraft" has earned, but we're trying to become magnetic.

People talk about social media and sharing – and we'll leverage all those tools – but if I can create something people are drawn to, then you're going to share or talk about that brand or creative. The old world was, "Okay, we've got a [product] and we need to launch it; we need 30-second TV and all of these different elements that form a 360 campaign," versus stripping it all down and saying, "What does this brand mean? What can it mean? And how can it rightfully take its place amongst the iconic brands of the world?"

[For example], you can walk into any social situation and mention Kraft Dinner to a 40-year-old, and they'll immediately be transported back to being 10 years old watching *The Flintstones* at noon.

So you've got all these wonderful brands that we need to start treating like icons. Icons are T-shirt worthy, tattoo worthy, shave into your head worthy.

We've got some big magnetic ideas coming. You should expect to see pretty big things from KD, Maxwell House, Nabob, Philly [cream cheese], Mio and Kraft Peanut Butter.



"IF WE'RE NOT SHAKING UP THE INDUSTRY AND SHOWING SOME LEADERSHIP, THEN WE'RE PROBABLY NOT DOING OUR JOBS"

Is that the first we'll see from this organizational shift?

That thinking existed before I got here. I bought into it and I want to take it to a bigger place. If you look at this year's Mio work, it's awesome. Before Mio came along, a guy would never use [liquid flavour enhancers]. But now, with half the consumption coming from men, you know you've done something special.

The ads are getting U.S.-style numbers on YouTube, which is hard to do.

But the real tell for me is people saying "That's a Kraft brand?" They look at the advertising and they say, "That's not what I thought Kraft did," [because] the old Kraft was probably a bit more formulaic. The transformation's already started. We're just going to accelerate it.

How did your time in the U.S. influence your marketing and management approach?

The amazing thing about Americans is how big they think. You see it in everything they do, whether it's their politics or how entrepreneurial they are. I lived in Texas where every second person you bump into runs their own

business. That "pull yourself up from your bootstraps and make something of yourself" attitude manifests itself in big established businesses.

In my former life [at Frito-Lay U.S.] we went to SXSW [with Doritos Jacked chips] because it was important for the brand to have a presence there. We built a six-storey vending machine. You could call that crazy but it also generated four billion PR impressions and launched an innovation in a very significant way.

What are some of the trends you were seeing in the U.S. that are starting to bubble up in Canada?

As marketers, we like to segment – this type of person versus that type of person. We don't think about how all those segments are influencing [each other]. You're seeing this idea of ethnic acculturation like crazy in the U.S. You could say, "I want to market to Hispanics." But actually thinking about how that culture is influencing the broader culture, especially in food, is a different way of thinking than strict segmentation.

What does that all mean for Kraft Canada?

We're going to try and shake up the


industry. If we're not shaking up the industry and showing some leadership, then we're probably not doing our jobs.

The organization of Kraft Canada needs to become what it once was, which was a marketing academy. We should be generating thinking that's transforming the way other companies are learning.

What changed at Kraft to take you away from "what you once were?"

You get bigger and more pieces are bolted on, which is kind of what old Kraft was.

It's very difficult to know who you are because you're doing so much. You're trying to fuel growth and keep up with all the different pieces. Now we've shed that away [with the split into a slower-paced grocery division, Kraft, and a quicker-paced confectionary and snacks company, Mondelez], we're very clear on who we are, and that allows you to retrench and refocus on what great marketing looks like.

If you give someone a sandbox to play in, they'll go to the edges of the box. If you give them a beachfront, you can get a completely different answer. 



page 82

LYRANDA MARTIN EVANS AND FIONA STEVENSON

REASONS MOMMY DRINKS

A hilarious book about parenthood. On sale now.



THE HITS KEEP ON COMING

RADIO HAS STARED DOWN EVERY COMPETITOR IT HAS FACED, BUT WILL CHANGING CONSUMER HABITS FINALLY FORCE IT TO BLINK? BY MATTHEW CHUNG

Above: CBC Radio personality Grant Lawrence went on a cross-country road trip in a Volkswagen Beetle to produce content for radio as well as online and social channels.

In today's fast-paced, digitally-driven market, a "traditional" medium like radio can get a bad rap.

In fact, Sherry O'Neil, partner at Cairns Oneil Strategic Media and former exec with Astral Radio, says that radio has a PR problem.

"In a number of presentations to retail clients, if we recommend radio, they look confused and say, 'does radio still work?'" she says. "It's what people believe. If they believe it, it's a problem."

But many advertisers and media buyers, including O'Neil, still say radio is an effective tool in their kits, and they are putting their money where their mouths are, spending just over \$1.5 billion in Canada (\$1.3 billion in local markets) per year since 2010, according to data from Rob Young, PHD's SVP director of insights and analytics. Even as the internet's share of ad spend mushroomed to 25% in 2012 from 3% in 2003 and print's share shrunk, radio remained consistent at around 13% for the past 10 years.

Other key indicators paint a positive picture for the medium. Radio dominates in-car listening, with close to

two-thirds of Canadians tuning in on the road, according to "Radio Engagement in Canada," a survey by Vision Critical for the Canadian Association of Broadcasters. That creates a captive audience of commuters, with 58% saying they usually pay close attention to radio as they drive. Two-thirds of people who use the internet say they at least sometimes listen to radio while on the web, creating opportunities for the medium to incite online searches for a product or service.

But perhaps radio's greatest strength is its ability to reach a local audience with relevant information, industry experts say.

"Radio is not just an audio service," says Alicia Olson-Keating, senior director, research, at Bell Media. "The key drivers that continue to make it successful in today's mediascape are the fact that it is local and needed for community information, news, traffic and sports."

Radio has proven a resilient medium, surviving everything that was supposed to kill it – video, CDs, satellite and, so far, digital. Listening has decreased marginally in the past 10 years, says David McDonald, VP, director, radio investments at IPG Mediabrands – but



Above: Virgin Radio breakfast show personalities Maura Grierson and Jay “Mad Dog” Michaels interviewed artists, such as Lights, live at the Pepsi pop-up store, which was promoted on their radio program.

there have not been the casualties suffered by other legacy media at the hands of online intruders.

However, a shift may be on the horizon. The internet has wrought a flock of music streaming services that are increasingly playing in radio’s space, altering the audio landscape and demanding the legacy media prove its relevance once more.

Platforms such as Rdio and Deezer, which started as subscription services offering unlimited music, have begun introducing

ad-supported, free listening options. Songza is partnering with advertisers to bring branded, context-relevant musical “situations” such as “Sleep Serenity” by Febreze, to consumers. These services are not yet easily available in vehicles (see sidebar below) but data networks are fast enough to support streaming. While Rdio and Songza spokespersons say their services don’t compete directly with radio, they fight for the same share of consumer attention.

Radio vets such as Scott Broderick, VP of

marketing for Newcap Radio, Derek Berghuis, executive VP radio sales at Rogers Media and Dean Rutherford, VP and GM of Bell Media radio sales, say they don’t feel threatened by the new services. Their product is also available across multiple platforms, is free, has lower ad avoidance than TV and features personalities that, according to the Vision Critical study, people feel a personal connection with.

Further, some listeners are shifting online but remaining loyal to their stations. According to the CRTC, 20% of Canadians streamed the signal of an AM or FM station over the internet in 2012.

However, broadcasters recognize a transformation is coming and are looking for ways to deliver better value with the medium, including integrating digital and other platforms.

“Radio is no longer just competing with radio,” says David Corey, VP, English radio programming at Bell Media. “There are many other options out there so it is important for us to be the best that we can be.

Bell Media says it is aiming to create a predictive model that will benchmark the ROI radio adds to its clients’ investments. Two years ago, it launched an on-demand music player for the younger-targeted Virgin Radio in Toronto and NRJ network in Quebec, as well as mobile apps for its stations on Android and iOS.

The company says it uses its digital assets as extensions of its on-air offer and vice versa, recognizing that its digital audience is generally the same one listening on the AM/FM dial.

The broadcaster has also invested in a national brand partnership division dedicated to radio. One campaign that integrated radio with online and social was a partnering of Pepsi and Virgin Radio in Toronto, for the beverage co’s Pepsi Taste Challenge. The companies launched a pop-up store in downtown Toronto, with the station creating an extensive promotional campaign, resulting in nearly 100,000 followers on Virgin’s social channels and 7.6 million PR impressions.

Rogers Media revamped its structure in the spring to offer an integrated ad approach to clients, grouping radio sales people with those in TV, print and digital and having them report to media agency team leads. At the local level, when planning an AM/FM drive campaign, the sales reps look for opportunities to integrate digital, Berghuis says.

The CBC has also openly embraced digital, the “Beetle Road Trip Sessions” being a prime example. For the campaign with Volkswagen in May and June, CBC radio personality Grant Lawrence travelled across Canada in a Beetle Fender Edition car to meet Canadian musicians

Bumpy road ahead?

THE CAR HAS LONG BEEN radio’s domain and also its bread and butter (up to 53% of listening happens in the car, according to Bell Media). But the introduction of Wi-Fi-enabled autos in Canada in 2014 may change that. Rogers announced in September it is partnering with U.S.-based Sprint Corp. to introduce “connected car” technology, using the Sprint Velocity program. It includes an interactive touch-screen dashboard with customized content, including news, sports scores, weather alerts and driving directions.

It’s not clear if the service will be capable of streaming high-quality music content at a reasonable cost at first (that’s up to automakers, Rogers says). But elsewhere in the world, including the U.S., players such as Pandora, Spotify and Slacker Radio have partnered with automakers to introduce online streaming music in cars.

Of course, radio has the advantage of being free and it already survived satellite radio’s entry to the auto market. But it’s just one more thing for traditional broadcasters to be prepared for.

“This is something we have spent a lot of time looking at over the last year or so,” says Chris Boyce, executive director, radio and audio, CBC English Services. “You can debate when the moment will be, but it’s coming.”

New kids on the audio block

CBC MUSIC

Launched in Canada: February 2012.

Cost: Free

Ad opps: Its web version includes pre-roll video while the app has display, as well as mid-roll audio, playing an ad every 20 minutes.

Reach: There are more than one million visits to the desktop version per month and more than 170k visits on the mobile app.

SONGZA

Launched in Canada: August 2012.

Cost: Free. Ad-free version Club Songza costs 99 cents per week.

Ad opps: Sells display ads, pre-roll video as well as native ads it says pair a brand's products with a person's occasion – from lounging by the pool to boosting their energy. Its users are offered curated playlists, which can be sponsored by brands. For instance,

someone getting ready for bed could choose "sleeping soundly" by Febreze to listen to the sounds of a rainfall, a mountain stream or acoustic singer-songwriters. They are also exposed to a web page featuring a Febreze wrap and banner ad promoting new scents for the bedroom, as well as 15-second pre-roll. Its CEO, Elias Roman, says the company is working on a platform to deliver news and information and is open to partnering with a broadcaster.

REACH: Monthly active users are in the seven figures, according to Roman.

RDIO

Launched in Canada: August 2010. Introduced a free streaming option for mobile, called Stations, in October, which offers unlimited access to music.

Cost: \$9.99 for unlimited web and mobile access.

Ad opps: Its mobile version is ad-

free for now, while its web version features ads, through a partnership struck with U.S. radio operator Cumulus Media. It currently has no advertising partners in Canada. It has partnered with Facebook, Shazam and Twitter, the latter for its #Twittermusic platform, which allows users to discover artists and songs that people are tweeting about, then listen to the song in its entirety with Rdio's premium account.

REACH: The service does not disclose its user numbers but says Canada is one of its top performing countries.

iTUNES RADIO

Launched in Canada: Predicted for 2014.

Cost: Free. iTunes Match subscribers, who pay \$24.99 a month, can skip the ads.

Ad opps: Apple released iRadio in the U.S. with its iOS7 mobile operating system in September.

Through iAd, it offers in-line video, pre-buffered audio, interactive display and targeting. It is attracting blue-chip advertisers such as McDonald's and Nissan. People who hear a song they like can click to purchase it right away.

Reach: Apple says it immediately attracted more than 11 million unique listeners within a week of launch.

GOOGLE PLAY MUSIC ALL ACCESS

Launched in Canada: No date has been set though it just entered Mexico in October.

Cost: \$9.99 subscription service.

Ad opps: Google's service is ad-free and allows subscribers to both search for music and build custom radio playlists based around songs they like. Music is synced across devices and can be stored offline using the Google Play Music app.

and generate exclusive content for CBCMusic.ca that was spread across CBC's social channels. Radio was used to cover the road trip and push to the web and a Volkswagen-branded page. That included mentioning content from the trip 270 times on Radio 3, which broadcasts online and via satellite, and recording songs for the Radio 3 podcast on the road trip. Lawrence was interviewed about the trip 13 times on Radio 1.

The campaign resulted in 17,500 views between CBCmusic.ca and YouTube as of Sept. 25, as well as 1,700 tweets, 1,400 Facebook interactions and 3,400 likes on Instagram.

Chris Boyce, executive director, radio and audio, CBC English Services and a 20-year radio vet, agrees with his colleagues that radio will remain an attractive medium for advertisers. But the CBC isn't waiting around for music streaming services to start stealing share. The company launched its own radio/pure-play streaming platform, CBC Music, in 2012, to prepare for the increased opps. It streams networks Radio 2, Radio 3 and CBC Music: Sonica, as well as 47 streams devoted to different genres.

The Canadian digital music market is still in its infancy and while the technology is available to target ads on streaming services, the scale is not there as yet. According to the Vision Critical study, just 4% of

Canadians listen to internet radio on a daily basis. But you only have to look to the U.S., Boyce says, where according to the study, web-music giant Pandora is heard by 26% of Americans ages 18 and older, to see the potential for these services. Though licensing hurdles have kept Pandora and rival Spotify from entering Canada, Apple is expected to bring in its iTunes Radio service eventually, as is Google with its Google Play Music All Access service.

Microsoft's Xbox Music subscription service is already available in Canada and recently added free streaming on the web and released iOS and Android versions.

Boyce says he expects the Canadian digital music market to catch up to the U.S. in the next 18 months.

"If it's happening [in the U.S.], it's going to happen here eventually," he says. "It's not a question of if, but when, and for us it's about being positioned for when it happens."

"People are going to continue to listen to radio in the future but how they listen to it is going to change," he adds. "If I was an advertiser, I'd look at how consumption has changed in the states and is likely to change in Canada."

"I think there are huge opportunities for smart advertisers who can get in early [with digital audio] and probably reach different audiences more efficiently than with broadcast." ■



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2013

DIGITAL • MEDIA • AGENCY

of the Year

BY JENNIFER HORN

THERE'S SOMETHING BREWING BEHIND THE WALLS of this year's agency winners. To keep ahead of lightning-speed industry change, they're introducing new methods to their mix – some use gaming mechanics to boost morale, others share office space with entrepreneurs.

It's all part of a new era of transformation, where agencies are introducing fresh in-house techniques to foster healthy ideation. John St. and Tribal Worldwide enlisted this type of thinking, taking top honours in AOY and DAOY respectively.

Also no strangers to the winners' circle, Taxi and BBDO take home some hardware for work that's true to both agencies' off-the-wall humour and fondness for consumer-created-and-fueled marketing. They're stirring inspiration through brand-specific brainstorming digs and communal idea scouring.

And on the media front, Gold winner OMD is collapsing office walls to stimulate greater collaboration.

Here's what happens when you reboot what you do and how you do it.



AOY **GOLD** | DAOY **BRONZE**

John St.'s digital school of thought

BY JENNIFER HORN

JOHN ST. CREATED A BIT OF A STIR EARLIER THIS YEAR when it announced it had been purchased by holding company WPP. Some industry spectators were concerned that the conglomerate would ultimately impact the work coming out of the agency. But Arthur Fleischmann, president at John St., says being part of the multinational hasn't led to any major changes that would impede the agency's mandate to make its clients' brands "unignorable." He and the partners are still in it for the long-run, and have no plans to retire anytime soon.

"It's business as usual, just on steroids in a few cases," Fleischmann says.

What has changed since being bought out, he says, is that the agency's CFO has a new financial reporting system to navigate, as well as access to a pool of new resources (including media, direct marketing and PR) to offer clients support outside of Canada, such as for Kobo's global campaign "Gift of Reading," which also ran in the U.S., New Zealand and Australia (see p. 26).

In addition to being named the top agency in Canada, John St. also takes home Bronze in *strategy's* Digital Agency of the Year competition. Four of the six cases submitted across both competitions were digitally-driven, many of which brought forward new tools and techniques, such as an interactive website for people to empathize with autism in "Carly's Café."

Angus Tucker, partner and co-ECD at John St., notes that the shop's creatives are able to fathom solutions to technical problems that many of its digitally-led projects demand as a result of hiring hybrid creatives to mentor others about all things digital, and facilitating training courses in programming and coding to develop their skillset.

"We have some specialists who really understand technology and technical production," Fleischmann says. "But we want everyone to be able to sit at the table [with the client] and say 'I can get you about 90% of the way through the conversation. That last 10%, I'll need to bring in Mavis [Huntley, our head of integrated production]

because I don't quite understand all of the coding."

The agency also sends teams to SXSW and Cannes to gather intel on new tech and trends and then present their findings in the agency's basement upon their return. More recently, they introduced "Partner Days" – a mini two-day conference within the agency walls where partner production companies, from pure-play digital shops to app developers, come in to speak about new capabilities, measurements and technology.

"[Partner Days are] meant to inspire the entire company, and expose them to new thinking," Fleischmann says. "It can help them discover how to solve a current client problem by using some new tool that was shown in one of the presentations."

One of the talks even sparked a new business venture for John St. The agency co-developed a proprietary measurement tool, called Livemetric, with partner Source Metrics after the company came in to present its social marketing measurement software. The agency is now using the shared-revenue tool, which is currently in beta-testing, to measure fully-integrated communications plans for its own clients, such as Mitsubishi. The finished product will be rolled out in early 2014, says Fleischmann, and several clients such as Maple Leaf Foods, ING Direct and Winners are also considering implementing it.

He muses that while the agency becomes more educated and refines its technical knowledge, so do clients. "We used to have to explain every element [of a campaign]. For example, if we wanted to do social gaming, we would need to explain it and wireframe every piece of the strategy with examples. Now they're speaking in shorthand, which is making it easier for us to sell bigger and better work to our clients."

Tucker also describes a change in clients' attitudes, with them setting new expectations of the work with amusing RFPs and briefs. When Future Shop decided to hire John St. in March of this year, instead of meeting in its office, the brand asked agency execs to participate

NEW BUSINESS
Future Shop,
Kobo, Winners,
COLDFX/Valeant.

STAFF
100

WANT TO WORK AT JOHN ST.?

You're going to have to do more than dress-to-impress. An art director struck a chord when she arrived at a job interview with her portfolio riddled with photographs of owners from three businesses that sit adjacent to the agency's office. Beside their mug shots, owners picked one of three campaigns in the book and wrote why they liked it. Tucker said he knew right away she had what he likes to call the "Grrr" factor. He describes it as "a terrier-like quality" that feeds John St.-ers' hunger for great work.



in a "final RFP interview" via Skype from its Toronto flagship store, and then surprised them by asking if John St. would join its team.

And during a Maple Leaf Foods briefing at the agency's office in the summer, the client presented an article that reported a small town Louisiana wife and mom had used bacon bits as a negotiation tool to have her family do chores around the house. "It was funny, insightful, and complete bullshit. They made it up. Even going to the stage of mocking up the article they 'found' on the internet," Tucker wrote on the agency's blog after the brief took place.

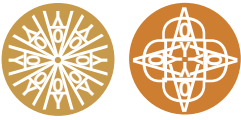
John St. later borrowed the bacon bartering idea for a series of online spots for Maple Leaf Foods that launched in July of this year. The spots were such a success (raking in over 2.3 million views across four videos in only a couple of months) that the brand is now airing them on TV.

Tucker says that the brand's white lie helped bring the brief to promote the "power of bacon" to life, but more significantly, it demonstrated the kind of enthusiasm that John St.'s clients have been exerting lately. "It sets an expectation of the work. They want it to be surprising,

smart, funny and unexpected," Tucker says, adding that he's noticed an increased "appetite for creativity and risk-taking" from clients, which is enabling John St. to push for more experiential, social and digital-based projects that don't always guarantee massive ROI.

Sending a cancer survivor to hitchhike his way across Canada in the middle of winter for Stanfield's, building model cars and travel bags entirely out of coffee cups for ING Direct's "You get what you save for" campaign and hiding giant shoes, purses and jackets for consumers to find in exchange for prizes from Winners are the types of amusing and interactive projects clients are asking for today, Tucker says.

"There are no hard numbers behind [fun experiential executions] that says we're going to get this many shares or earned media, but it's different," he adds. "The arguments we used to have with clients was [them saying that] entertainment wasn't necessary to get people to listen to what they have to say. We're not having those conversations anymore. They now say, 'We get it, that's why we want to work with you.'"



AOY GOLD | DAOY BRONZE



AOY/DAOY

WWF ADDRESSES THE INEVITABLE

Environmental disasters happen all the time: the Exxon Valdez spill in Alaska, the BP oil spill in the Gulf of Mexico and the recent Lac-Mégantic rail disaster in Quebec. But the public only really pays attention to the hazard of oil when things go very wrong.

So when the Enbridge Northern Gateway Pipeline Project proposed to build twin pipelines from Alberta to the northern B.C. coast, the World Wildlife Fund (WWF) decided to broadcast what “would” go wrong if it were built.

John St. helped WWF broadcast predictable disasters by creating the “Inevitable News Network.” The Facebook-housed station uncovered the “inevitable” tragedy in “real” time for three weeks, with a cast of news team actors conducting live broadcasts from the Great Bear region. The reporters spoke with fictitious concerned citizens and native groups in the area and daily Facebook polls and tweets from followers were incorporated into nightly newscasts.

The campaign educated people about the real dangers the Northern Gateway Pipeline presented and was picked up by news outlets such as CTV News, MTV, Fast Company and the Huffington Post.

AOY

ZELLERS FINDS A HOME FOR ZEDDY

An “Everything Must Go” sale is unemotional, completely mercenary, and sometimes sad – especially for a Canadian retailing company like Zellers that had been in business for more than 60 years.

John St. wanted to give the closing business sale a sense of humanity, and make it interesting and shareable online. So Zeddy the bear (Zellers’ mascot for 35 years) was included in the liquidation sale of items in its stores.

Two online films were released over three months. The first “Born Free” spot showed the “executive managing director” of Zellers driving the mascot bear out to the woods and telling him that everything must go, including him. The spot lived on the retailer’s Facebook page, where people could also “want” featured products on sale for the chance to get a better deal.

A second spot, called “Adopt Zeddy,” showed the bear in the woods (not doing so well), asking people to help by adopting him for their own. They could apply online through interactive banners, and some applicants even chose to make their own videos. A shortlist of adoptee contenders were voted on by Zellers’ Facebook fans, with Camp Trillium, a camp for kids undergoing cancer treatment, chosen to take the bear home.

Nearly
200,000
video views
garnered

More than
30,000
applications to
adopt Zeddy





AOY

MITSUBISHI PLACES BLAME

There's something about a Mitsubishi vehicle that has a strange effect on its driver – dealers have told stories of seemingly mild-mannered customers taking a Mitsubishi Lancer out for a test drive and later apologizing for their lack of self-control.

This idea of “transforming drivers” became the foundation for the brand's new positioning, “Must be the Mitsubishi” and launched with a campaign that included three 60-second spots blaming the Mitsubishi for out-of-the-ordinary behaviour.

If you drive like you're being tailed, if your nine-year-old child is suddenly interested in a car with a 10-year warranty, and if your neighbour's invisibility suit has been upstaged by the brand's new Outlander because it's more technologically advanced – it “Must be the Mitsubishi.”

The commercials caused a cyber stir, driving the brand's social media engagement score up 41%. What's more, in the first six months of 2013, sales were up 21% over the same period in 2012.



AOY/DAOY

STANFIELD'S TAKES THE HIGH ROAD

While guys aren't super interested in underwear, they're usually very interested in the health of what lies beneath it.

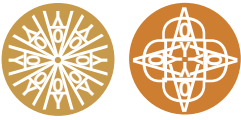
Men's underwear brand Stanfield's and John St. challenged a testicular cancer survivor to hitchhike across Canada to raise money and awareness for the Canadian Cancer Society. There was only one catch – he had to do it all in his underwear (a.k.a., his “gitch”) in the dead of winter.

Mark McIntyre, the star of the brand's prior social media hit “The Guy At Home In His Underwear,” was recruited to

be the “Gitchhiker.” Fans could follow his journey – including his current location, temperature and the underwear he was wearing – on the campaign Facebook app.

Fans participated by offering him rides, donating money to the cause, inviting him to their town or giving him a place to crash. To encourage repeat traffic, his daily adventures were edited and compiled and then uploaded to the site for fans to follow.

Stanfield's stunt produced a 50% increase in sales and helped generate 47 million media impressions.



AOY GOLD | DAOY BRONZE

Over
199,000
visitors to the site
in the first year



7 minutes
average viewing
time

DAOY

CARLY'S CAFÉ OPENS THE DOOR TO UNDERSTANDING AUTISM

Carly Fleischmann is a 17-year-old Toronto teen who was diagnosed with severe autism at the age of two. After years of intense therapy, Carly learned to type on a keyboard and, with the help of her father Arthur Fleischmann (founder and partner of John St.), co-authored a book called *Carly's Voice*.

Using anecdotes from the book, the agency created an interactive website called "Carly's Café" to bring her personal

experiences to life and have people virtually "feel" what it's like to suffer from autism.

Site visitors were invited to explore the online café where Carly and her father and sister sit down for a drink (a scene she describes in her book). But instead of being able to control and scroll around the web page, the mouse icon fails to respond, making it difficult to navigate the screen. This loss of control is gradual and ends in disturbing

sounds and constant chaos – mimicking the loss of control that Carly experiences.

The video of the café scene and the microsite were seeded to Carly's Facebook and Twitter pages, as well as through autism advocates and influential bloggers. Carly's Café also recently won a Silver Cyber Lion at the 2013 Cannes Festival.

AOY

KOBO CELEBRATES READING OBSESSIONS

In April of this year, e-reading brand Kobo launched a global campaign that targeted people who "live to read," starting with a 60-second cinema spot called "Reader's Passion" that celebrated the nuances of avid bookworms.

The commercial showed book lovers around the world so engrossed in their Kobo device that they become oblivious to their immediate surroundings, whether at a World Cup soccer match, in a bank during a robbery or at the kitchen table when a fire ignites.

For Mother's Day, the brand revealed 30- and 60-second spots (in the U.S., Canada, Australia and New Zealand), showing how the "Gift of Reading" is a way to give back to moms for all the years spent reading to their sons and daughters when they were young.

After just three months, general brand awareness jumped 14 points to 41% and brand awareness among the passionate "Reader" target increased by 26 points to 51%. Also, sales of non-discounted Kobo devices increased significantly after the launch of the campaign.





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Contact *strategy* by **December 5th** to find out how you can be involved and showcase your data analytics cred in the **February 2014** issue.

Neil Ewen

416-408-2300 ext 248
newen@brunico.com

Kelly Nicholls

416-408-2300 ext 444
knicholls@brunico.com



NEW BUSINESS
AkzoNobel – CIL
Paints, Eventbrite,
Nordstrom, Best Buy,
Edmonton Tourism,
Fort McMurray
Airport.

KEY NEW HIRES
Jarrod Beaton, user
experience director;
Andrew Bernardi,
art director; Dino
Demopoulos,
VP, strategy and
innovation; Paul
Jara, creative
technologist; Jamie
King, copywriter;
Gillian Lanyon,
strategist.

STAFF
90

DAOY | GOLD

Tribal deepens tech ties

BY MEGAN HAYNES

THIS PAST YEAR TRIBAL WORLDWIDE'S VANCOUVER OFFICE started an interesting pilot project. Following in the footsteps of Google (which set up co-working spaces and brought in non-Google staff), the agency invited the startup Shnarped to share office space, says Marty Yaskowich, managing director, Tribal Worldwide Vancouver, over a conference call.

Shnarped is a social platform that allows fans to connect with hockey players. Though creating a social network, especially in the hockey space, may seem a bit outside the realm of a traditional agency, Yaskowich says the partnership was mutually beneficial.

Having Shnarped employees share space with creative minds meant Tribal staff could glean valuable information on the app development process from

brainstorming through to methodology. In exchange, the agency helped the developers with marketing and brand positioning. It's still too early into the pilot program for results – Shnarped launched in September – but Yaskowich is hopeful about the program's success.

It's a way for the agency to keep abreast of tech and innovation trends outside of its walls, he says, and is part of its creative arsenal (such as 10 a.m. scrums where people share and discuss cool things they spotted online) to expand its creative/tech acumens.

It seems to have paid off, with Tribal topping the Digital Agency of the Year list for a second straight year. The agency also picked up major wins, including Gold, Silver and two Bronzes at Cannes, a Silver Pencil from the One Show, and the AToMiC Grand Prix win, for its

"Our Food. Your Questions." work for McDonald's (which helped the QSR secure a spot on *strategy*'s Brand of the Year list).

As more traditional agencies veer into the digital realm, boosting their offerings and moving into the space of digital pure play agencies, Tribal has had to evolve beyond just digital, says Andrew McCartney, managing director of Tribal Worldwide Toronto.

"Change is constant," he says. "New social platforms, ambient, digital OOH or interactive TV [mediums] are popping up daily. [Tribal] was born and brought up digital, [but client's aren't] coming to us and saying 'You're digital and we need new digital stuff.'"

Rather, brands are seeking strong ideas with a core consumer touchpoint, adds Yaskowich, which may just happen to come from tech. He points to the Canadian Tire catalogue as a prime example. "It's something that's been on the doorstep of Canadians for 100 years," he says. "We took it to the next generation of technology."

The agency has made a concerted effort to boost its expertise in a number of different areas, most notably in the user experience and technology groups, with the hopes of building out its mobile and analytics team in the near future, McCartney says.

Yaskowich adds it has started to change the traditional copywriter/art director structure. "Now we're including technologists and user experience specialists earlier in the [creative process]," he says. "And it's changing the dynamic of how our ideas are coming to life." He points to recent work with McDonald's, which invited consumers to tweet short-story ideas featuring one of the QSR's products. The winning ideas were then made into animated shorts. Various departments, including creative and tech, as well as the brand were involved in early discussions to help shape the campaign.

"It's more of a scrum than it is a relay (where this group passes to that group)," Yaskowich says. "If we can physically enable that as much as we can, then the end product is all the better for it."

CANADIAN TIRE'S NEXT-GEN CATALOGUE

Canadians are tremendously proud of their country's identity, beauty, history and way of life. With its strong roots in Canada, Canadian Tire wanted to remind customers of its connection to Canadian culture.

Tribal Worldwide created a digital catalogue for the retailer to help it define "The Canadian Way." Canadian Tire reached out to Canucks via social media, soliciting stories it could repurpose in editorial content and videos, and post in the digital catalogue.

For example, the website included stories of a Toronto-based woodworker sharing a unique take on modern furniture, as well as an urban gardener and blogger who reveals her love for fresh produce. The content also incorporates information about Canadian Tire items the subjects are shown using, such as a gardening tool and shovel.

The "Canadian Way" is updated every season with real stories from Canucks. Just two months after the launch, the digital catalogue exceeded expectations with 200,000 visitors viewing more than 2.7 million pages. And readers are returning, with more than 36% viewing the catalogue on more than one occasion.



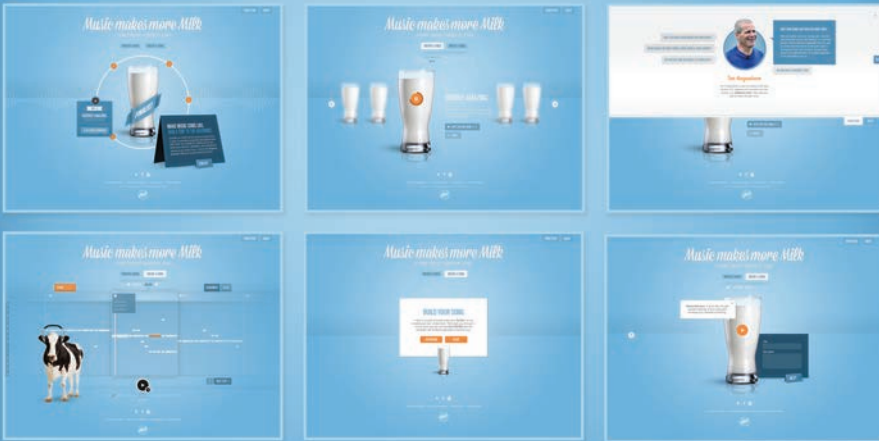


DAOY | GOLD

885
submitted music
compositions

Music makes more Milk

A SONG CONTEST JUDGED BY COWS



890,000+
votes to determine
the semifinalists

BC DAIRY MAKES MILK WITH MUSIC

Studies conducted in China and the U.K. show that music has a calming effect on cows just like it does for humans. As a result, relaxed and happy cows produce more milk.

This led Tribal Worldwide to develop an online music contest for the BC Dairy Association. Canadians visited Musicmakesmoremilk.com to create original songs using an online composition tool. They shared the songs with friends on social media, asking them to vote to help put them on the list of semifinalists.

From there, the top voted songs were played directly to a cow, with its reactions captured on a "Cow Cam." As the songs played, the cow produced milk, which was then used as a measurement to determine the overall winner. The grand prize included a trip for four to the 55th Annual Grammy Awards.

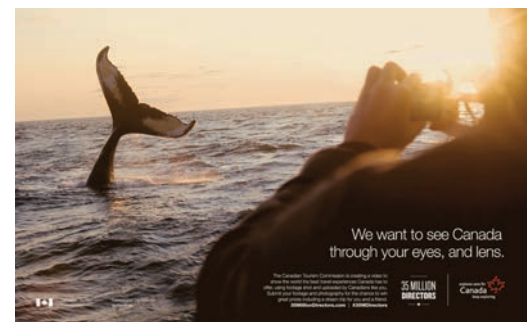
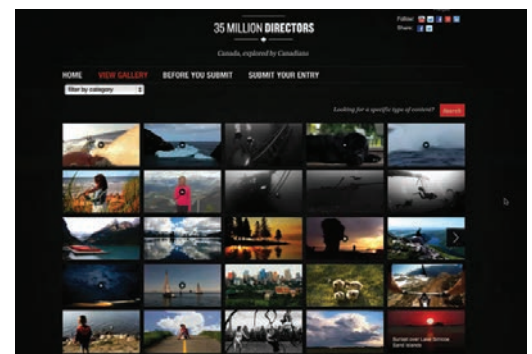
CTC ENLISTS 35 MILLION DIRECTORS

Nobody is better equipped to tell a genuine story about Canadian experiences than Canadians. So Tribal Worldwide and the Canadian Tourism Commission turned the country into a giant film set and handed the job of camera operator to Canucks.

The "35 Million Directors" project and contest invited people to take photos and film short videos of their uniquely Canadian experiences, then upload them to a microsite. Visitors could vote for their favourite footage and share the content on social media.

The CTC partnered with CTV for daily features on the channel's morning shows, such as *Canada AM*, as well as with French-language station TVA. On-air personalities and celebrities such as Douglas Coupland also contributed footage. It was all promoted via online advertising, social media cultivation, PR, outreach to film schools and tourism industry partners.

The campaign achieved the highest social media engagement of any CTC initiative. More than 8,000 entries were received, including 65 hours of video footage and thousands of photos. The final video (with submitted footage pieced together) was viewed more than 3.6 million times.





MAOY | GOLD

OMD grows for Gold

BY VAL MALONEY

NEW BUSINESS
Reitmans, GoDaddy,
Cisco, Luxottica,
Vancouver
International
Airport, Milk West,
Standard Life, 2015
Fifa Women's
World Cup.

STAFF
250

OFFICES
Toronto, Montreal
and Vancouver

IS BIGGER BETTER? IF YOU'RE LOOKING at this year's Media Agency of the Year Gold winner OMD you wouldn't be faulted in thinking the answer is yes. The agency, which jumped a spot from last year's Silver finish, also held the largest market share in Canada in 2012 with 12.1%, and overall activity of \$988 million, according to a RECMA study that was released in July.

The Publicis-owned agency that will become a piece of the mega-huge Publicis Omnicom Group when the deal closes in the next quarter has also seen its size go up within Canada in 2013.

The agency's Montreal office, which rebranded itself from Touché! to become Touché! OMD in 2012 to fall under the remit of Touché! PHD CEO Alain Desormiers, will have grown to three times its size between the time of the name change and the start of 2014, says Cathy Collier, CEO at OMD Canada.

New business the office has won since the name change includes Reitmans, Standard Life and Fifa's upcoming push in advance of the 2015 Fifa Women's World Cup.

"The momentum Touché! OMD has gathered has been great," she says. "Before the change they had a nice office and served clients well, but there was not the kind of growth and independent identity there is now."

A theme of change at the top leading to a renewed spark at the office continues at OMD in Vancouver, which is now being led by Jason Snider, who took over the spot as general manager earlier this year when long-time office leader Rick Sanderson went client-side following eight years in the role.

At both OMD's Toronto and Montreal offices, Collier says the agency has been changing within its walls over the past year as well, creating open office areas with break-out rooms for greater collaboration. She adds the only person with their own office in the agency is the CFO.

Overall, change at head office in Toronto has continued to come from the agency's digital offerings, which are led by managing director of digital Shane Cameron.

While business growth is rarely a negative thing, Collier says the fast pace at which digital has taken off



MAOY | GOLD

means the supply of high quality, available staff in the field is not keeping up with demand. That's why she says OMD is taking the philosophy of hiring for attitude and helping to grow their skill sets where they are most needed, in digital overall as well as in more specific areas like data analysis.

"We are lucky to have Shane Cameron leading our group because he is extremely talented and I think people come to work with him. But growing good talent is going to be our philosophy across the agency because as the media world changes we are going to need different skills and to grow that from someone who is

graduating from university or college is the right way to start," she says. "It isn't as immediate as hiring in, but I think it is a much better long-term solution."

It's clear talking to Collier that OMD has no plans to slow down its growth in the next year, looking to add people who can see storytelling across platforms rather than in silos, and also analysts who understand programmatic buying in both junior and senior roles.

All eyes will be on OMD's trajectory over the next year, and what impact the upcoming mega-merger might bring.



SUBARU FEELS THE HEAT

Subaru wanted to get urban males to start dreaming of owning one of its sports cars. So it enlisted OMD to help launch the Subaru "Scorched" campaign to literally illustrate the "hotness" that its BRZ sports model exudes.

The agency placed custom disruptive ads in urban weeklies and commuter newspapers. For example, the front cover of *The Grid* was converted to a lenticular that turned the 2D medium into a dynamic 3D format with the car, engulfed in flames,

appearing to jump out of the front page. And in *Metro* and *Voir*, readers were confronted with an image of the car surrounded by "burnt paper" in the middle of the publication, with the following page appearing to have a hole burnt through it.

The campaign helped Subaru turn "wants" into sales. The entire production line sold out in six months and 50% of the pre-orders for the second run were reserved.





QUARTER POUNDER WITH CHEESE®

from our
RESTAURANT

Prep time:
60 SECONDS

from our
PHOTOSHOOT

Prep time:
4 HOURS



©2012 McDonald's

More than
18,400
questions
answered

6.5
million
answers read by
site visitors

MCDONALD'S RESPONDS TO FOOD MYTHS

The internet can be a conductor for myths, so when McDonald's decided to speak up about the falsehoods around its food being spread online, OMD implemented a digital strategy to combat the negative media attention.

The agency leveraged social, display, mobile and video, placing banner ads with real questions from consumers about the QSR's food to encourage people to visit the "Our Food. Your Questions." microsite created by Tribal Worldwide. Each question was answered individually

via text, photos and video and placed on the brand's social media pages and website. The campaign was taken offline and amplified with OOH executions, such as projecting received questions and answers on the sides of buildings, as well as subway dominations and street-level executions. The brand used television as the story began to spill over onto news stations, aligning McDonald's TV ads with news segments talking about the campaign, all of which helped drive 1.2 million unique visitors to the microsite.

LAY'S ASKS CANADIANS FOR A FLAVOUR

In the spring of 2013, Lay's asked Canadians to dream up, name and share the chip brand's next big flavour for the chance to win 1% of its future sales, plus an additional \$50,000.

To drum up awareness for its "Do Us a Flavour" program, OMD placed an ad introducing the contest to Canadians during the Super Bowl. The TV placement was also paired with SEO marketing to have the brand own online searches relating to the Super Bowl.

The program relied on consumers promoting and sharing their chip creation using the brand's custom Facebook app. Social ads were personalized for each chip

and optimized by region, and the agency worked with the social media site to have the "like" button on the Lay's newsfeed replaced with "I'd Eat This" – a Facebook Canada first.

Comedian Martin Short was chosen to be the program's spokesperson and was featured in TV spots rallying Canadians to participate by creating their own flavour or voting for their favourite. Television ads ran adjacent to interview spots with celebrity hosts (for shows such as *Canada AM* and *ET Canada*) talking about their own flavour creations.

Final results surpassed the brand's objectives by 245%, with more than 633,000 flavours created by Canadians.



MEDIA DIRECTOR OF THE YEAR

Karine Courtemanche

PRESIDENT, TOUCHÉ! PHD

BY VAL MALONEY



KARINE COURTEMANCHE IS THE KIND of leader people change jobs to work for. That's the story told by Tammy Gardner, who joined the team at Touché! this summer as a group account director in large part for the chance to work with the president.

Praise like that is icing on the cake of the year Courtemanche has had, picking up a major new account, a second office in a different city and a Cannes Media Lion. And that's just the Coles Notes version.

Courtemanche was named president of Touché! in Montreal in 2010, working as the agency's VP for seven years prior. This year, her role expanded to include the agency's new Toronto office where she now spends a couple of days a week. The office launched when the Canadian Tire Corporation (CTC) announced it was consolidating its media business under the Omnicom Media Group and appointed Touché! as the lead agency for the account in June. The announcement expanded the remit for the agency, which had already been working on its FGL Sports and

Mark's divisions in Montreal. The new Toronto office, which opened its doors in August, currently has a staff of about 10, with plans to grow to 15 as more clients are transferred to the branch.

Meanwhile, Courtemanche has been playing a large role on CTC projects, such as the "Your Better Starts Here" campaign from Sport Chek that took a Bronze Media Lion at the Cannes Festival of Creativity in June. The project targeted 500 OOH locations that marked the place where a quest for a new self began (see p. 47). She was also personally involved in brokering the deal for the corporation to partner with the Canadian Olympic Team, along with six other amateur sport partnerships earlier this year.

Building a unique culture at Touché!'s two offices is a big focus for Courtemanche. That includes making the offices places where employees can think creatively, which comes from having worked in the Montreal office of Sid Lee as part of an alliance with the shop. That creativity starts at the actual bricks and mortar level for the agency's office in Montreal, which recently expanded and made its brainstorm room (which has clear glass walls) the focal point of the space.

She builds on that feeling through initiatives like the "Light Team," a group within the agency that creates regular activities to stimulate creativity among all employees at the shop. The group also creates workshops where employees can learn firsthand about new technologies and curates content for an area of the office called the "Light Wall," a water-cooler board for staff who are looking for fresh ideas and inspiration.

"We always talk about innovation being driven by tools and data, but at the end of the day, if you want people to be searching for new ways of doing things, you have to be creating a culture that allows them to do that," she says.

NEXT MEDIA STAR

Jacquie Albrecht

VANCOUVER-BASED ALBRECHT WAS NAMED Next Media Star for work she did during her time as a digital specialist at Jungle Media earlier this year. The West Coast resident has since changed jobs, becoming an account manager at Noise Digital in July following nearly two years with the media agency.

She was chosen by *strategy's* Media Agency of the Year judging panel for work she did for the BC Honda Dealers Association promoting the 2013 Honda Accord. Creative in the campaign made ads on sites from Postmedia and The Weather Network look like an ordinary big-box or leaderboard ad until users clicked on it and saw the car ad fill the screen. A large part of what made the campaign unique was that coding for the ads was integrated into the backend of the sites, something that typically doesn't happen.

For more on Albrecht's winning work, visit Strategyonline.ca.





AOY | SILVER

Taxi's customized ride

BY MATTHEW CHUNG

Taxi staff gather at the picnic tables in the newly-minted T3, an agency within an agency dedicated to the Telus brand.

THERE'S A LUNCH PARTY GOING ON at Taxi's Toronto offices, but the gathering of about 35 agency staff isn't to celebrate an account win or even a successful campaign. This is a surprise birthday party for Danny Smith (better known since 2010 in Western Canada as Telus' "Danny the installer"), an actor who is much-loved by Taxi for helping the communications co's Optik TV achieve a 22% market share since its launch. Which is why Jordan Doucette, ECD and general manager for the Telus account, has hopped off a plane from Montreal and picked up a one-foot-tall cake shaped like *Star Wars*' R2-D2 (Smith, 40, had posted on his Facebook page that it was the birthday cake of his dreams).

Later, Doucette reflects on Smith's significance for Telus and Taxi. Danny the installer was the brand's first attempt to move beyond its nature and animal branding,

and Doucette credits the character, who explains how Optik TV works to customers, with helping to broaden the brand's scope.

"He was a really important moment in time," she says.

Now Taxi is at another important moment in time. Smith carves a slice of cake inside a space that is dedicated to Telus and employs the telco's branding, with picnic tables and strips of artificial grass in the centre of an office with walls painted green. Dubbed T3, Taxi's newest venture is a custom offering inside the same building where the shop's largest client and other partner agencies, such as Cossette, can work side by side on the Telus brand.

Staff sit in project pods, the work is up on the walls for all to see and there's room for the client to join in and work on the projects.



AOY | SILVER

NEW BUSINESS

T1: Blacks – AOR
T2: Kraft accounts including Crystal Light, Mio North America and Peanut Butter; PC Mobile.
Calgary: Canada Badlands
Montreal: University of Ottawa.

KEY NEW HIRES

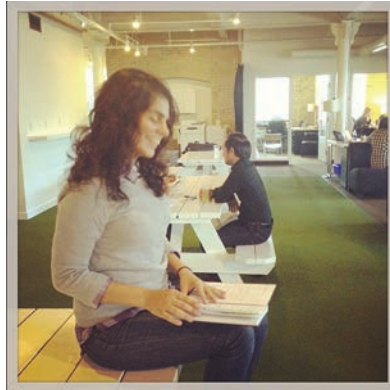
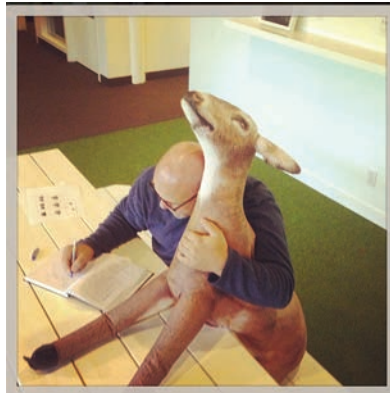
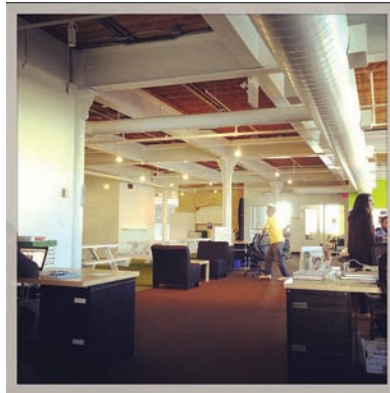
Frazer Jelleyman, CCO; David Jenkins, president, New York; Reid Miller, ECD, New York; Pascale De Decker, general manager and ECD, Montreal; Mark Tomblin, chief strategy officer, Toronto.

STAFF IN CANADA

305

OFFICES

Montreal, Toronto, as well as Taxi 2 and T3, Vancouver, Calgary, New York



“We don’t want [other agencies] to feel like they’re working at Taxi,” Doucette says. “We don’t even really want Telus to feel like Taxi is their agency.”

“Everyone talks about collaboration and inviting people into the kitchen,” adds global CCO Frazer Jelleyman. “We built an entirely new kitchen.”

As it turns 21, Taxi wants to show – through initiatives like the bespoke agency within an agency – that it has the right ideas and the right people behind the wheel to navigate these tricky times for traditional agencies. It’s that drive to innovate that Jelleyman, who joined the team in October 2012 from U.K.-based Red Bee Media, says attracted him to the shop.

“We have created an internal structure that allows us to not just plan toward the future...but to respond very quickly to what we need to do today,” Jelleyman says.

One way it’s doing this is through an “accelerator program,” – a small, fluid team from the agency and the client that take a break from their day-to-day duties and collectively focus on what’s happening in culture, then brainstorm ideas they can bring to market directly. Currently, it’s focused on Telus, but Doucette says what they learn from the pilot project will be applied to other work. One idea it produced involved using 3D printers to create customized phone cases on-site for customers who bought an iPhone or Samsung Galaxy at the launch of new Telus stores, such as one in August at the St. Laurent Centre in Ottawa.

“Taxi believes that technology in itself is not the answer but it can be part of how you deliver the answer,” Jelleyman says.

In that vein, the agency recently announced it is launching a Facebook crowdsourcing project called No Place To Hi.de to try and find an answer to cyber bullying, targeted at engaging the marketing and advertising community (see p. 8).

The shop also made changes to its structure this year, giving two ECDs (Doucette in T3 and Pascal De Decker, who joined in Montreal this year) general manager roles, rather than the usual route of having two separate positions. CEO Rob Guenette says that is significant, in that it breaks rank from the traditional thinking that creatives “may not fully exercise both sides of their brain.”

Some might have questioned whether innovation and creativity would be watered down at Taxi when it was acquired in 2010 by global holding company WPP. But after winning a Bronze in *strategy*’s AOY in 2011 and a double Bronze AOY and Digital AOY last year, Taxi’s back as a Silver AOY winner.

It heads into the new year with drivers behind the wheel who are constantly looking for new ways to get to their destination. It’s an approach Jelleyman says the agency owes it fare-paying clients.

“I think we are beholden not just to ourselves but to our clients,” he says, “to always be looking forward.”

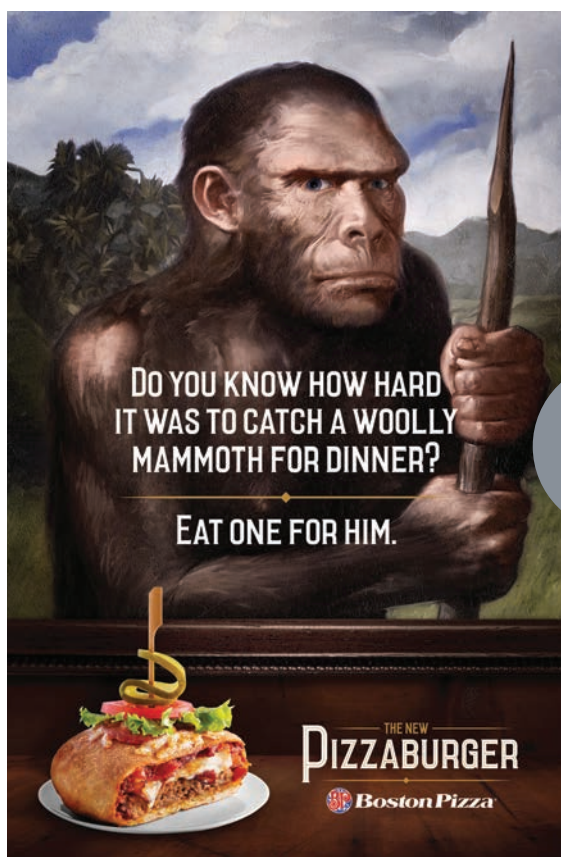
BOSTON PIZZA'S TIME TRAVEL

Boston Pizza is no stranger to using “third-party endorsements” to provide credibility for new menu items. But its newly launched Pizzaburger (a bacon burger wrapped in pepperoni pizza) deserved the approval not just from the modern man, but early man as well.

The “Pizzaburger” integrated campaign saw men of the past (such as a caveman, a peasant, a knight and a Viking), who didn’t have many food choices in their day, encouraging today’s men to try the new Pizzaburger in their honour.

The campaign launched with two television spots during the NHL playoffs on TSN and CBC. Online banners and pre-roll kicked off the digital activity in April and ran for eight weeks on sports sites NHL.com, ESPN, Yahoo! Sports and TSN.ca. The brand also leveraged in-restaurant assets, including posters and menu design.

It turned out to be the most popular food launch in BP’s 49-year history, with total burger sales jumping substantially versus the previous year.



2,000+
pictures of
the meal on
Instagram

CANADIAN TIRE REINFORCES ITS EXPERTISE

With Canadian Tire’s 90-year anniversary just around the corner, the retailer felt it was the right time to reiterate its role in Canadian life. To do this, Taxi helped position the retailer as “Canada’s Store,” putting a spotlight on its product categories including hockey, kitchen, hunting and gardening.

First, the brand launched an anniversary spot depicting the many ways Canadian Tire has been a long-time part of the fabric of Canadian life with footage taken over the years.

Next, it introduced a witty, and often ironic, spokesman with a string of spots that showed him interacting with the retailer’s various products (such as riding a Canadian Tire bike with



an entourage of kids). The Canadian Tire guy also shared the spotlight with Canuck celebs, including hockey star Jonathan Toews, design guru Debbie Travis and racing legend Ron Fellows.

In addition, print ads reinforced the retailer’s expertise in specific categories – from “Canada’s Fishing Store” to “Canada’s Racing Store.”

The campaign included 22 television spots as well as radio, print, flyers, in-store and online creative. The “Canada’s Store platform” also inspired a coffee table book that has been sold in stores countrywide.



KRAFT DINNER MAKES THE MOST OF THE WORLD'S DEMISE

To stand out amidst a cacophony of social, cultural and celebrity news fodder, Kraft Dinner looked to capitalize on the biggest news story hogging consumers’ attention at the end of last year: the predicted Mayan apocalypse.

Kraft Dinner’s “KD Pocalypse” campaign was predicated on a simple, but powerful question: “If the world was really about to end, what would your last meal be?” KD leveraged consumers’ fascination with the apocalypse, putting the brand at the centre of the narrative by asking people that question, using a variety of media channels.

The first 20,012 people to tweet that their last meal would be KD, using the hashtag #kdpocalypse, would receive a free box of Kraft Dinner delivered directly to their homes. There was also a stream of supporting online content, including spoof zombie videos and survival guides.

In total, the campaign generated more than nine million impressions and KD grew its Twitter following to 10,000 fans from fewer than 500. KD Pocalypse also received 4% community engagement, which is double the industry average.



AOY | SILVER



MIO CHANGES THINGS UP

In 2012, Kraft Canada launched Mio, a concentrated liquid water enhancer targeted at male millennials (ages 18 to 34). This group already has plenty of beverage choices, but they also tend to get bored when things stay the same for too long. So Taxi wanted to make Mio the product that brought change to the tired beverage category.

A launch campaign was created with a 30-second spot called "Changes" that used

more than 100 big and small visual changes – to characters, their outfits and even the room decor – between camera frames. The spot took off immediately, quickly surpassing one million views on YouTube.

The next campaign spot, "Swish," supported Mio Sport – an electrolyte-packed sub-brand. The agency created a choose-your-own-adventure-style experience on Mio's branded YouTube channel, where

viewers were able to click on the screen in every scene to view up to six additional pieces of hidden content.

The final spot, called "Eye of the Squirter," was the brand's take on the juiced-up world of sports drink marketing, and showed a sports hero's persona changing more than a dozen times in 30-seconds – adding to Mio's change-centric positioning.



771

soft touchpoints
snuggled across
the country

CANADIANS CUDDLE WITH SNUGGLE

In 2012, fabric softener brand Snuggle wanted to broaden its appeal to include families with older children. The brand needed to get out of the nursery and into the world without abandoning its positioning in freshness, softness and child-like wonder.

Softness is even more compelling away from home where everything else is comparatively rough. So Snuggle and Taxi decided to create soft touchpoints in the places workers frequent, such as trains, pedestrian walkways, subways, malls and office towers.

Snuggle posters were printed on soft and fuzzy fabric after being washed with Snuggle Fabric Softener, and were mounted in locations where people could touch and experience them. Eight million people saw the posters and 400,000 hands touched them.

The tactile brand experience was also taken online, with the agency creating virtual "Snuggling" web banners and a microsite that housed videos, photos and GIFs of soft items.

A person is standing in front of a red brick wall, holding a large white rectangular sign with both hands. The sign is positioned in front of their torso, obscuring their upper body. Only their legs, wearing dark blue jeans and purple sneakers with white laces and soles, are visible below the sign. The sign contains the following text:

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DAOY SILVER | AOY BRONZE

BBDO's internal community push

BY MEGAN HAYNES

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DIVERSE SKILLS

Everyone the agency hires has experience in digital, says Tim Welsh, SVP creative operations and new business. But the agency does have a number of folks from backgrounds the furthest possible from advertising, including chemical engineering (SVP/ECD Peter Ignazi), baking, social work, teaching, psychology and, of all things, grave digging.

WHAT DOES A CAMERA THAT CAN TRACK MOTION have to do with advertising?

Well, not much, yet. But at BBDO, this year's Silver DAOY and Bronze AOY, agency folks from all backgrounds – be it creative, tech, account or even HR – are invited to come discuss the wild, wacky world of the web at its monthly “WTF sessions.”

Though communal scouring and discussion of the web isn't a new activity in the agency world, it's new to BBDO. Introduced by senior AD Derek Blais, the eight-month-old sessions are designed to get people talking about anything and everything.

They're roughly split into 30 minutes of checking out cool links on the internet (which people send Blais throughout the month) and 30 minutes of discussion, which can be anything from how the tech was used to why something looks cool, and, of course, how it might be applied to upcoming creative.

For example, the aforementioned camera is a

prototype technology that uses mirrors to follow the path of moving objects (such as a ping-pong ball), keeping it in focus and in the centre of a frame. Despite the video being in Japanese without subtitles and the technology still in research and development phase, people got excited.

“Someone who was working with a client said, ‘Oh, my God. I was trying to get this shot [in an upcoming commercial],’” recounts Blais. “[He said,] ‘I wish I had this camera. Can we reach out to the Japanese research team? Maybe we can get this camera and make the first-ever commercial using this crazy new angle.’”

It's all part of the agency's network-wide mandate to share and talk about innovation, and it's helping it delve ever-deeper into the digital space, says Tim Welsh, SVP creative operations and new business. It reflects demands from clients that all campaigns must have a digital component – something that isn't even called out in briefs anymore – it's just expected.

Brands also don't like having to go to multiple agencies for creative needs, he says, so if BBDO can help cut out a step by bringing the expertise in house, all the better. (Though Welsh says the agency has no plans to get into some marcom fields, such as promo or PR, preferring to leave that to its now-expanded network partners such as GMR or FleishmanHillard.)

About seven years ago, the agency began actively pursuing a deeper understanding of the digital space, bringing in people like Blais (who came up with the Doritos Inferno campaign for Lay's and who also worked on the Cannes Lion-winning McDonald's "Our Food. Your Questions" campaign while at Tribal DDB) and creative duo JP Gravina and Simon Craig (the pair behind the multi-Lions winning social campaign "Apology" for Johnson & Johnson's O.B.) just this past year.

Though being digitally savvy is an important part of the agency's hiring criteria, Welsh says they do work to avoid falling into the pit of "jack of all trades; Master of none."

As such, 2.5% of the company's annual revenue is invested into training, with programs like the Digital Lab global initiative (which brings people from the tech industry to speak to creatives) providing the epicentre of digital at the company. The agency has since brought

in experts from Facebook, Google and Twitter to speak to employees. It seems to have paid off: it's been a busy year at the agency, which picked up a Bronze Integrated Lion in Cannes, not to mention wins at the Epica Awards, the CASSIES and CMAs for campaigns for Wrigley, Frito Lay and more.

Of course, it's meant structurally changing up some of its staffing needs, Welsh says. While brands are getting better at navigating their social feeds (with less focus on contests to boost followers and more focus on engagement), more companies are entrusting their agency partners to manage the feeds themselves.

It was a learning curve, of course. When BBDO did its first-ever Doritos contest, it didn't have a moderator, figuring it would be split amongst the account group.

"It was terrible," Welsh says with a laugh. Since then, it has staffed up and now has a handful of moderators dedicated to the social needs of their clients.

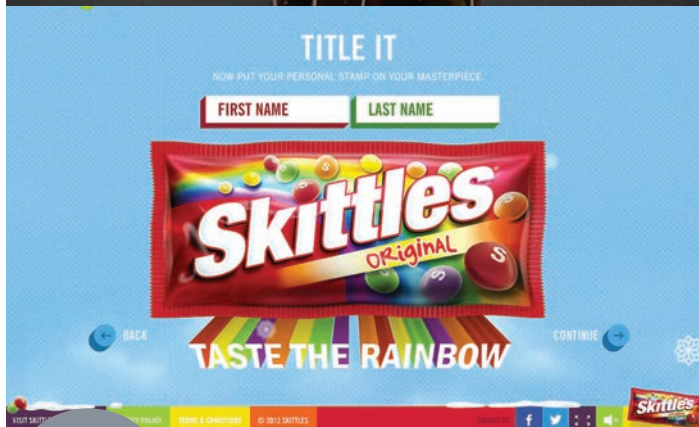
"Clients have 24 other things to worry about, from packaging to shipments to sales, so they can't always think about communications. If we're supposed to be the brand stewards, then it's great if the moderator can reside within the agency because we spend a lot of time working within the brand from a communication standpoint."

A band of otherworldly characters, such as these dwarves, were created by BBDO to portray the different services (in this case, small business) that FedEx offers.





DAOY SILVER | AOY BRONZE



5,700
videos were shared
on social media

More than
42,000
videos created

AOY/DAOY

SKITTLES FANS CREATE (HOLIDAY) RAINBOWS

Skittles' YouTube videos continue to rake in thousands of views, with fans passionate about its quirky characters. So for the holidays, the Wrigley-owned brand decided to gift them with a tool that allowed them to create their own Skittles-style videos.

To go beyond simply inviting fans to create and post their own Skittles spots, BBDO helped turn the user-generated campaign into a game.

"Create the Rainbow" was a video-based toolkit (housed on a microsite) that invited fans to choose one of five characters, three settings, three music tracks and 35 different chunks of dialogue to use in their own storyline. The tool was the first of its kind, allowing people to build their own commercials with professionally shot footage.

Users could make as many videos as they wanted and share their creations with friends via social media.

AOY

FEDEX ENLISTS COLOURFUL CHARACTERS

To demonstrate FedEx Canada's expertise in international and domestic shipping, BBDO created a TV campaign that maintained the brand's witty and confident personality with a mix of fun characters.

In the spot, FedEx's services were portrayed by different characters, each strategically chosen based on its characteristics that relate to the service. For example, a turtle was used for non-urgent, ants were for freight, dwarves for small business, and humans (one of whom was actually an alien) were shown surprised at all the services FedEx provides.

The band of characters was also taken online with Facebook executions and pre-roll ads where the ant and turtle were used to further communicate that FedEx is an expert for all shipping needs. The TV spot helped FedEx reach its highest unprompted advertising awareness rate of 23% to date, with the online spots overachieving against all campaign objectives and making it the brand's most successful digital campaign.



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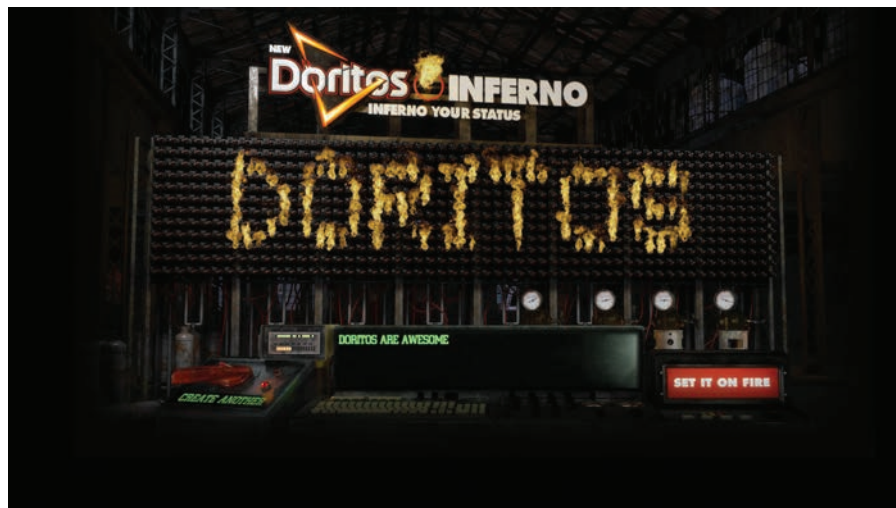
DORITOS IGNITES A SOCIAL INFERNO

The new Doritos Inferno chips were set to arrive in Canada and the brand wanted to show its target of 16- to 24-year-old guys that the new flavour is one of the spiciest ever.

For this target, flames make everything awesome, and by giving them the ability to light their Facebook status on fire, Doritos and BBDO helped ignite a social conversation around the new flavour. Fans were invited to visit the Doritos Inferno microsite to set fire to their Facebook statuses (using real footage of flames) and then share it with friends.

People were driven to the site via promoted tweets, as well as rich banner ads, where they could directly type their fiery status. Radio and TV ads helped support the launch, with the brand targeting “hot” TV shows and replacing the “viewer discretion is advised” message with a warning to viewers that the content they were viewing was “wicked awesome hot” – similar to the new Doritos Inferno.

Inferno surpassed its sales target by 44% and the brand saw its market share grow by 2.1%. The campaign saw more than 50,000 statuses get torched and users spent an average of five minutes playing with the fire tool.



AOY

CANADIANS ELECT A NEW MOUNTAIN DEW FLAVOUR

Instead of rolling out a new Mountain Dew flavour every summer, PepsiCo Canada and BBDO decided to launch four of the top U.S. flavours in Canada simultaneously. Canucks were asked to try each flavour and given a limited time to vote for the one they wanted to see stay on shelves.

“DEWmocracy” launched with an adrenaline-pumping spot, with each flavour packed in crates at a secret base in the U.S. desert and loaded onto a cargo plane. Once over Canada, the crates were pushed out and shown falling to the ground. The spot ended with a cliffhanger (not showing which crate made it out

alive) and asked fans to vote to save their favourite flavour.

The brand invited its male target of 16- to 24-year-olds to vote via Facebook or text. Voting gave them the chance to win \$50,000 and they could increase their chances by going online and entering pins found on the product. More than 136,000 pins were redeemed and at the close of voting, the brand had achieved 110% of its full-year volume goal in six months.

Dew also reached out to its core group of fanatics with a secondary contest, inviting them to create a video for their favourite flavour for the chance to win 1% of the net sales for two years.



DAOY SILVER | AOY BRONZE | CAMPAIGN OF THE YEAR

AOY/DAOY

MINISTRY OF HEALTH TAKES ON SOCIAL SMOKING

How do you stop young, occasional smokers from forming a habit that would become increasingly difficult to break when they are in denial of the habit altogether? Traditional scare tactics showing blackened lungs and tracheotomy tubes don't really work because they don't see themselves as smokers and reject these consequences.

The Ministry of Health and Long-term Care enlisted BBDO to help develop a campaign that would show "social smokers" and peers just how ridiculous the act is. The agency created a predominantly digital campaign, which included humorous online videos that compare social smoking to other undesirable behaviours like "social farting," "social earwax picking" and "social nibbling."

The ads were seeded through pre-roll, bloggers, cinema, video sites and online display ads. The campaign also confronted social smokers in the act with posters, coasters and mirror clings in bars and restaurants.

The videos went viral and generated more than two million views on YouTube in the first week. The campaign garnered more than 90 million impressions, reaching four in 10 Ontarians, and it picked up a Bronze Integrated Titanium Lion at the 2013 Cannes International Festival of Creativity.



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MAOY | SILVER

PHD plays to win

BY VAL MALONEY

THOUGH IT IS A FELLOW Omnicom Media Group shop, don't expect Silver MAOY winner PHD to play nice with its Gold-getting sibling OMD. Rob Young, SVP director of insights and analytics at PHD says much like real family members, things can get pretty heated between the two agencies, which often go head-to-head for the same accounts.

That competitive attitude likely played a role in PHD winning a spot back in the MAOY winners' circle following three years off the list, last there when it took the top prize in 2010.

PHD also scored a Bronze in Cannes this year, taking home a Lion in Media for its "Your Better Starts Here" work for Sport Chek that saw the agency launch a new

tagline for the retailer by planting signage at over 500 locations across the country where the journey towards a new self would begin, such as entrances to gyms and university sports centres.

Fred Forster, CEO at PHD Canada and Omnicom Media Group Canada, attributes much of the agency's success to it structuring itself in a way that best enables collaboration and integration. That includes adding to growing media channels, such as search, for which it built out its team this year by adding Ben Aydin as paid search director.

"There are so many new media channels and technologies coming at us all the time," Forster says. "Innovation happens best when we facilitate



multi-discipline team environments against individual client business.”

To maintain its edge among increasingly tough competition, this year the agency rolled out a gamified planning system, Source, globally. Forster says big international wins like Unilever and the planning business for GSK were won in part due to adding the system, which uses game mechanics to encourage collaboration between agency staff members within local shops and between global offices, with the ability to add ideas to projects and gain points on a global leaderboard (the current worldwide leader is Tammy Gardner, group account director, who recently moved to the new Toronto office of Touché! PHD from the original PHD office). Forster says Canada just passed the U.S. on the leaderboard to land in the number three spot globally, sitting just behind Australia and the U.K.

“I think our place on the leaderboard speaks to how much we have adopted Source here and integrated it into how we deal with client business,” he says.

Young adds that Source has “really brought the network together,” and while it is currently primarily used by planners at PHD, it is also being picked up by buyers and clients as well. He says projects usually get between 25 and 30 suggestions from around the world when they are first posted on the system, with around 20% of those being useful enough to put into practice on the campaign. Getting a different perspective and fresh set of eyes on projects is a big bonus, he says. For example, suggestions coming from Spain are generally softer, warmer and less analytical than ideas for media plans that come from the Canadian offices.

It is elements like Source that help to keep the creativity Forster says is necessary in today’s media landscape alive in PHD’s Canadian offices.

“As an agency I think we’ve been successful by encouraging and celebrating creative thinking and innovation,” he says. “If creativity is the idea and innovation the execution of the idea, it takes effort, ambition and a certain doggedness at times to make it happen. To innovate today often requires overcoming client anxiety, selling ideas, getting out of comfort zones and challenging the status quo. In the end it’s about talented people who believe that innovation can make a difference for their clients’ businesses and then love coming to work every day to make it happen.”

AMWAY SHOWS IT'S ALWAYS ON

Amway is an e-commerce platform that has millions of global independent sales agents selling products in the health, beauty and home categories. In recent years, its “favourability” index was waning, especially among the Gen X and Y audience, due to negative press alluding to it being a pyramid scheme.

In the past, the company relied on eight-week-long TV campaigns, but PHD found that to communicate its message of “always open, always on” as well as change the digitally-savvy consumers’ unfavourable view of the company, it would need to move its marketing online, for an entire year.

Amway partnered with Microsoft Advertising to create three specially-curated editorial environments in MSN’s lifestyle section. The agency helped create three months worth of spring “True Beauty” editorial features (which spoke about Amway’s beauty products), three months of “Summer Ready” (health, body and bath products) and three months of fall/winter “House and Home” (cleaning brands).

The wholly digital campaign drove high levels of consumer engagement and new perceptions of the brand. And while it’s still in progress, early measurements indicate a success, with time spent with the branded content averaging three-and-a-half minutes (versus the average two minutes on MSN). Also, an Engagement Impact study reported that those who viewed the content were three-and-a-half times more likely to perform an Amway search or visit its website.





TRANSIT GETS SNUGGLED

Working moms find most days stressful, having to juggle work, family life and everything in between. So to demonstrate Snuggle's new positioning of "a soft touch in a challenging world," PHD wrapped out-of-home touchpoints with fabric and textures after they had been washed by the laundry softener.

The brand utilized media to provide unexpected soft spots in places moms frequent throughout the day. Ads were placed in malls, office buildings and transit areas with the tagline "Get Snuggled" and messages tailored to the specific media, for example, "This train has been Snuggled."

Bringing a new meaning to "consumer touchpoint," the agency helped increase sales for the fabric softener by 6% compared to the year before and caused a stir on social media with consumers tweeting about the ads and comparing them to a "soft pillow" after a long day and making for the "Best seat on the GO [train]."

SPORT CHEK WORKS OUT A NEW STRATEGY

When Canadian sports retailer Sport Chek launched a new tagline "Your Better Starts Here" in late 2012, PHD looked to deliver this message where the consumer's journey toward a "better self" typically begins: at the start of their workout routine.

The agency introduced the retailer in 500 different sport-related locations. In some cases, new media channels were created in places that previously did not exist. Ads were placed on lockers, in spinning rooms, weight rooms, dance studios and on the running tracks in hundreds of gyms and university sports centres.



Research also showed that sport enthusiasts are avid tech users, so the brand used smartphones, iPads, computers and smart TVs to deliver sport-specific videos that inspired the viewer before they began their workout activity. Also, an Xbox Live branded content page was created for users to view all of the videos with a free downloadable digital

poster offered to players to use as their Xbox wallpaper.

In just 70 days, the videos reached millions of viewers, and in less than five months, Sport Chek's Facebook following doubled to 625,000 from 300,000. In addition, campaign awareness was double among sports enthusiasts compared to the general population.

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MARK SHERMAN, FOUNDER, OWNER and executive chairman of Media Experts, says in the future it won't be big companies swallowing up smaller ones, but the fast eating up the slow, something that gives his shop an edge in the marketplace. The agency is back taking Bronze for a second year in a row after winning a Silver in 2011.

Sherman says the agency's size allows it to change direction quickly, adapt to changes in market conditions, learn new technologies and stay on top of ever-evolving consumer behaviours.

Currently driving change is its "Imagine 2015" project, an initiative launched in 2011 as a call to reinvent the agency. Focusing on each stage of the consumer's journey along the path to purchase, the project saw the agency taking a more holistic approach to online and offline media, bringing both "inline."

The focus on making the agency more efficient is integrated into every piece of its culture on a daily basis, he says. This includes things like how groups are formed, trials are initiated and ideas are shared.

The ongoing change initiative has continued to "bear fruit" for the agency, Sherman says, adding that during the pitch process for its recently won account for TD Bank's insurance, credit card, wealth management

and banking services, the agency went up against specialty search firms and came out on top because of its approach to search.

"We didn't put search in a silo and we understood the intersection between search and other media," he says.

The program helped spawn the agency's programmatic trading practice and its trading desk Xpeto, which this year launched a Canadian-specific RTB report using data from the division.

At the time, Scott Atkinson, former managing director, digital solutions, Media Experts (now VP digital at Starcom MediaVest Group), said that the agency started the report after nearly three years of being in the RTB space because the team was tired of a lack of a good Canadian perspective on programmatic buying north of the border.

Sherman says the agency is constantly searching to add to its roster of offerings, such as Xpeto, pieces he says the smaller shop can put in place faster than larger ones.

"Our independence also ensures that we maintain our entrepreneurial culture," he says. "It is precisely because of our focus on our customers, and their specific business outcomes, that we have organized around the principle of speed."



BMW TAKES THE BULLET OFFLINE

Media Experts decided to ignite interest for BMW's new "Bullet" video, featuring the M5, by dominating offline media environments with ads that drove pedestrians to the brand's YouTube page.

In Vancouver and Toronto, the agency planned dominations within airports, transit shelters and areas with digital signage. The ads featured images of the video content, which showed slow-motion scenes of the vehicle driving through glass and walls, and included a QR code throw to the video.

The agency also executed the first-ever competitive domination across the Google Display Network and multiple ad exchanges. Any content related to BMW's competitor vehicles was targeted for a 48-hour period, making the M5 video unavoidable among potential and present owners of competitor cars.

The brand generated over two million views of the "Bullet" video in the first week. Compared to the 2011 1M launch, which took 12 months for the "Walls" campaign video to reach four million views, the BMW M5 offline domination served as an online accelerator, achieving four million views in just one month.

BELL CANADA CONTINUES THE CONVERSATION

Since 2010, Bell Canada has rallied Canadians to participate in its "Let's Talk Day" campaign to erase the stigma attached to mental health. For every text and long-distance call made by Canadians, as well as for every image shared on Facebook and tweet with the hashtag #BellLetsTalk, Bell donates five cents toward mental health-related initiatives.

For 2013, Media Experts planned and executed a month-long national media campaign, which launched with a wave of ads portraying stark examples of mental illness and establishing the program's identity.

The second set of ads launched a week later, clearly identifying Bell's role in the program and introducing the "Let's Talk Day" spokespeople, such as Olympic champion Clara Hughes and comedian Michel Mpambara, who encouraged people to "join the conversation" by sharing a personal story of their own struggle with mental health.

The campaign also included promoted tweets, promoted stories on Facebook and YouTube masthead takeover on the actual "Let's Talk Day," driving almost 500,000 Canadians to post more than 1.5 million tweets about mental health.

\$4.8 million
donated by Bell
to mental health
initiatives



WORKOPOLIS JUMPS ON CURRENT AFFAIRS

On Sept. 4 last year, the Parti Québécois won the Quebec provincial election and former premier Jean Charest resigned as party leader.

Two days later, the news made the front page of *La Presse*, along with a gatefold wrap with a message from Workopolis to "open the door." The following page revealed that the party leader had resigned, with the article accompanied by an adjacent ad that read "Workopolis opens the door to a better future."

Readers shared the ad placement on their social networks and inspired Media Experts to take advantage of more topical and newsworthy pop culture events that resonate with local Canadians.

Witty editorial-style cartoon



ads that addressed a current topic – such as the election of Pope Francis or the trade of Calgary's Jarome Iginla – and highlighted benefits of using Workopolis.com were placed in newspapers in key markets.

In the first month, unique visitors to the site increased 5% nationally, 6% in Quebec, 10% in the Prairies and 26% in B.C. People talking about the brand on Facebook increased by 671% and engagement on its social media page generated 6,136 job searches on Workopolis.com.

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AOY | HONOURABLE MENTION

Leo Burnett struts it stuff

BY MATTHEW CHUNG

THE FOLKS AT LEO BURNETT CANADA ARE FOND OF SAYING

it's a network agency that walks like an independent. Dom Caruso, the shop's president and COO, says he doesn't plan on changing his stride with the pending merger of its parent company, New York's Omnicom Group, with Paris-based Publicis Groupe SA.

"It won't have any bearing on our presence here or what we're focused on," he says. "It just means we're part of a bigger holding company than we were before."

Caruso and the rest of the team at the Canadian arm of Leo Burnett are driven to not just maintain independence, but to show that a Toronto-based agency in a large network can be more than an "adaptation shop." It has been leading by example, winning a second consecutive LB network AOY title last December as recognition for award-winning work and big account wins.

"For agencies in Canada that are part of a network, I think that is something anyone would aspire to," Caruso says. "What we are trying to show is, [in] Canada, we

can be leaders. We can be a place in the world that other offices look at and say [we should be doing more of what Toronto is doing]."

Following an honourable mention in the Digital AOY category last year, Leo has once again set a high standard on the awards circuit, picking up hardware for work with James Ready, Ikea, Raising the Roof and others, including AOY title at the Kinsale Shark Awards in Ireland and two Silvers and a Bronze Lion for design at Cannes.

Caruso credits the success to changes made over the last couple of years, such as investing more in producing top-notch design for clients, continuing to integrate digital into the shop, and doubling the strategic planning team to an 11-person lineup. Caruso says stepping up its planning game in particular has paid dividends.

"When we win new clients, one of the things we hear is that we were providing leadership in strategy."



AOY | HONOURABLE MENTION



AMC LETS THE WALKING DEAD LOOSE

While the heart of AMC's *The Walking Dead* series is the relationships between characters, it's the scenes with zombies that typically drive social media chatter. So for the show's season three return earlier this year, Leo Burnett engineered a buzz-worthy zombie idea to help augment awareness and excitement for the show 10 days before its return.

The agency created eight-foot-tall rotting zombie hands and placed them in the middle of Toronto's Union Station. A finger from the installation was cut off each day, "counting down" to the show's return. People were invited to post a picture of the installation on social media (and include the hashtag #TWDFeb10) for the chance to win a lopped off zombie finger.

Taking it one step further, the agency also chained "walkers," the show's name for zombies, to the giant hands and let some free to roam the train station during peak hours.

In one week, the rotting finger installation garnered more than 18 million Twitter impressions and more than 900,000 media impressions with coverage in Toronto's biggest news outlets. The show also gained 11,000 new Facebook fans and awareness of the stunt spread across the world with mentions on more than 60 blogs in multiple countries.

YELLOW PAGES BRINGS NEIGHBOURS TOGETHER

Despite Yellow Pages making moves to transform itself into a digital company, the brand was losing relevance with consumers. It needed to reposition itself to fit their needs and wants, and to do this, it looked at the many different "cultural fuels" that have become important in Canadian neighbourhoods today.

For example, "Rurbanism" (where urbanites are beginning to think locally and shop for sustainable products) and "Neighbourhood Pride" fuel people's desire to have small-town experiences in large cities.

So the agency created a new brand platform for Yellow Pages called "Meet the New Neighbourhood," which launched last October. The brand's websites were renovated to incorporate the new positioning and a commercial, called "Meet the People," launched with a look at the locals who have built small businesses in cities. In addition, outdoor ads talking about the local stores, restaurants and hotels (with copy such as, "It's #summer and traffic sucks. Check out the 6 bike shops in the Annex") were placed in the related neighbourhoods.

Since the campaign launched, the Yellow Pages app has been downloaded more than 500,000 times and the brand experienced 15.2% growth in digital revenue.



30%

increase
in perception of
the brand as a
digital company

111
million
media impressions



WINNIPEGGERS LEARN HOW TO SHOP IKEA

With the nearest Ikea being more than 2,000 kilometres away, Winnipeggers weren't deeply aware of the Swedish retailer and its store layout. Ikea needed to do more than generate awareness of its first store opening in Winnipeg. It needed to educate consumers on how to navigate the store once they entered its doors.

Leo Burnett created a six-week campaign that essentially turned

Winnipeg into a "virtual classroom."

The "Learn Ikea" campaign used every medium to teach and quiz Winnipeggers about the store.

For example, handbooks with chapters covering Ikea's history, products, meals at its restaurant and even the organization's value principals were sent to homes. Print, OOH, ambient and digital ads provided

interactive lessons on Ikea and local TV and radio spots invited Winnipeggers to demonstrate their knowledge of the retailer by answering quizzes. In addition, a portable vending machine travelled the city, and pedestrians could open it using Ikea's iconic Allen Key to access food products and gift cards.

Sales for the store opening were 22% above the expected target.



RAISING THE ROOF SHOWS HOW ITS HATS HELP

For the past 16 years, charity Raising the Roof has sold toques to raise money to combat youth homelessness. While people were familiar with the program, they only had a vague understanding of what the donations were being used for.

So Leo Burnett decided to repackage the toque in bags with messages that state how purchasing a hat will help a homeless person. Fifty different packages were created, each with its own distinct benefit. For example, bags included copy that read, "This hat will help a homeless boy regain his self-esteem" and "This hat will help a homeless family find permanent housing."

To launch the drive, an outdoor store was placed at Yonge-Dundas Square in Toronto where, in addition to buying a hat, people could become mentors for a homeless youth. Stickers with messages congratulating those that bought a toque were posted in places where homeless people typically find refuge, such as bus shelters.

At the beginning of the drive, Raising the Roof ordered 40,000 hats to be sold over a 12-month period. The organization sold all 40,000 hats in less than three months, as well as the leftover inventory from the previous year.

JAMES READY BARTERS FOR SOCIAL SPACE

With a small budget, James Ready has had to look beyond paid media, leveraging owned assets such as beer cases and bottle caps to communicate and connect with its drinkers.

For the 2012 holiday period, Leo Burnett created the "James Ready Cover Photo Swap," a social bartering system that allowed drinkers to swap their Facebook cover photo with that of the brand's (and vice versa).

The campaign was promoted on the James Ready Facebook page with the message "We'll give you this space, if you give us yours." Drinkers used the space to promote their business, spread the word about their band or upcoming concert, post resumes, sell things and even impress the ladies.

The brand's message appeared on fans' Facebook pages for a day, as well as in their newsfeed.

James Ready reached nearly six million people within the first three weeks of the campaign and page shares increased by 352%. It also achieved a 402% increase in post "likes" and its Facebook fan following grew by 37%.





DAOY | HONOURABLE MENTION

Ogilvy taps self-starters to deepen digital

BY MEGAN HAYNES

TORONTO-BASED OGILVY/OGILVYONE, part of the WPP network, makes its first appearance on the DAOY shortlist thanks to a ramped-up presence in the digital space, including breaking down the barriers between the traditional shop Ogilvy and its digital arm OgilvyOne, says Matt Hassell, CCO, OgilvyOne.

Although the two arms have some distinct clients, Hassell says he and his counterpart at Ogilvy, CCO Ian MacKellar, have been working more closely together on its shared clients to help bridge the divide between traditional and digital.

"More and more, we're getting briefs from the client that say, 'We need to engage with our customer in a way that's meaningful,' not 'We need a web page, a print ad or TV,'" he says. "So, it makes sense to have much tighter alignment going forward."

The agency has also brought in a creative technologist – group digital director Neil Mohan, who has a background in digital marketing – to help bridge the gap between creativity and technology, while MacKellar adds that it's important for the agency to bring in media-agnostic staff who can think across all mediums.

And it seems to be working, helping the agency nab an honourable mention this year, not to mention global buzz and a Silver BIG Award for its Photoshop "Beautify" tool for Dove.

"If I think of what we did for Dove this year for the Photoshop action, it was a very simple idea, but a group of people came together to make it happen and they didn't come from traditional backgrounds," MacKellar says. "There was a digital technologist, a digital art director, so-called traditional writers – I think the next generation of agencies will [have] that kind of structure."

NEW BUSINESS
Ontario Ministry of Health and Long-Term Care, DuPont Pioneer, Heart & Stroke Foundation, InterContinental Hotel Groups Canada (Digital AOR).

NEW HIRES
Neil Mohan, group digital director;
Bryce Sparks, group account director;
Ian Simpson, senior copywriter;
Catherine Allen, senior art director.

STAFF
250

DOVE TAKES ACTION

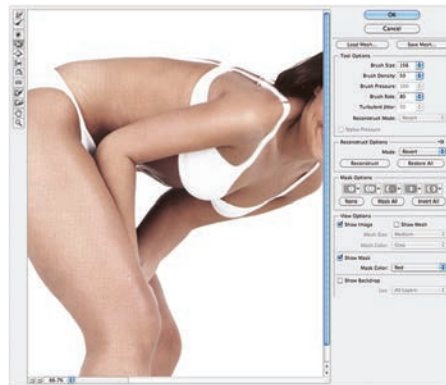
Unilever-owned brand Dove reopened the topic of retouching and society's often distorted perception of beauty by going to the source of the problem.

The brand and Ogilvy/OgilvyOne created "Beautify," a Photoshop action that artists download to create an effect with a single click.

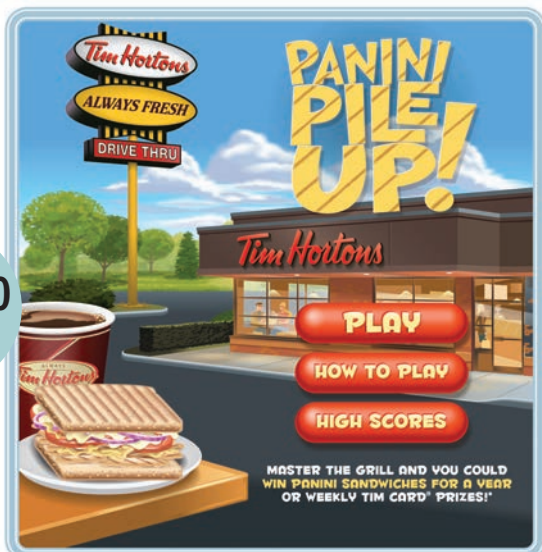
Dove's tool claimed to add a skin glow effect to the subject in an image. But when users downloaded the action and applied it to their images, it actually reversed the previous unsaved alterations and cosmetic changes that had been applied to the image they were working on.

When the image eventually reverted to its original and untouched state, a message appeared asking the user to reconsider their perception of beauty.

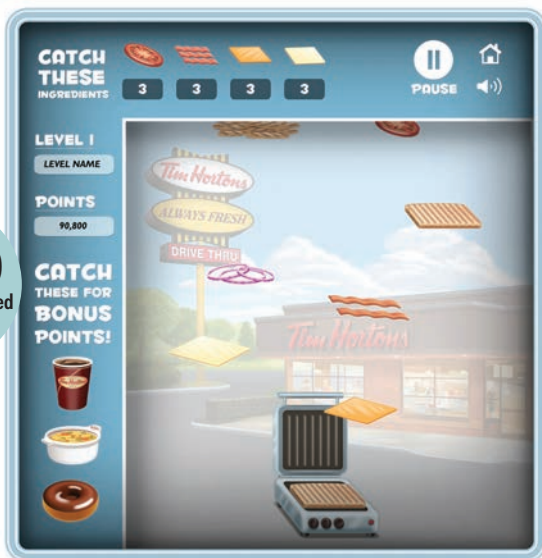
Since its launch in April, the video has received more than 1.4 million views on YouTube, garnered over 81 million impressions and sparked a 40% growth in Twitter followers.



More than
208,000
people played
the game



More than
50,700
visitors registered
for the contest



TIM HORTONS' PLAYFUL PANINIS

The launch of Tim Hortons' Grilled Panini sandwich sparked the creation of a retro-style videogame. Since the average age of a Canadian gamer is 36, Ogilvy/OgilvyOne knew the nostalgic online game (called "Panini Pileup") would resonate with customers who remember playing similar games, like Tetris, in their youth.

At the beginning of each level, users were asked to make a specific Panini sandwich by catching the ingredients in their open Panini press. More than 208,000 people tried the game and 60,100 players returned to play again.

The game not only provided entertainment for the consumer, but also educated them on what goes into making the QSR's freshly prepared sandwiches.

The brand used social media and display banners to drive people to the game, which was housed on Timhortons.com. Players could register to win weekly \$50 Tim Cards, with a grand prize of free Panini sandwiches for a year.

IBM CANADA'S CONVERSATION STARTER

Nothing motivates Canadians more than hearing that they're failing at something. In 2012, Canada was ranked 13th, with a "D" rating in innovation, out of 16 major economies by the Conference Board of Canada. So IBM and Ogilvy/OgilvyOne set out to provoke Canada's national insecurities and motivate a conversation that could lead to a reversal of fortunes.

The agency created the first-ever company-branded LinkedIn page, called "Conversations for Change" and used it as an objective forum, enabling big thinkers to share their views on innovation and productivity.

In addition, IBM worked with major media outlets to create objective editorial content on their online and offline platforms and placed ads for IBM alongside the articles. The brand also had the media hold live chats on the LinkedIn page and interact with the community of forward-thinkers.

The LinkedIn page attracted more than 19,000 followers and the campaign garnered more than 2.1 million page views, 62,000 social media interactions and nearly \$1 million in earned media. By the end of the campaign, Canadian domestic expenditure on research and development increased by \$93 million.

MEET YOUR NEW

It's time for Canadian businesses to innovate. A study by The Conference Board of Canada shows that Canada is currently ranked 22nd in the world in business innovation and 26th in business sophistication. Fortunately, forward thinkers and business leaders recognize these statistics for what they are: an opportunity.

When we embrace the transformative power that investing in technology can bring, a world of possibilities opens up before us.

TO FIND INNOVATION, LOOK UNDER "D" FOR DATA.

Yellow Pages Group, a leading Canadian digital company, used IBM Smarter Analytics and IBM SmartCloud

marketing campaigns with more accuracy, improve the overall user experience and expand their online and mobile presence. These innovations created an 8.1% increase in the visit.

CONSUMER INSIGHT OFFICER.

MAKE YOUR DATA WORK FOR YOU.

Harvesting the power of analytics and cloud computing can help create efficiency, increase productivity and foster further business innovation. These key factors can have a significant impact on your business, both in the short term, and as we prepare for the future. At IBM, we believe that investment in innovation is one of the best practices for Canadian businesses looking to succeed in the modern world. It's more than a smart strategy. It's key to creating a smarter planet.

LET'S BUILD A SMARTER PLANET.

IBM

THE WONDERFUL WORLD OF DATA.

Every business creates data. But what separates the leaders from the followers is how they use it.

Solutions such as IBM Smarter Analytics and IBM SmartCloud give Canadian business leaders the ability to harness insights from their data and put those insights into practice in real time. Allowing them to reinvent their business model and create a significant advantage over their competitors.

Join the conversation at linkedin.com/company/conversations or learn more at ibm.com/progress/ica

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Join the conversation at linkedin.com/company/conversations or learn more at ibm.com/progress/ica



MAOY | HONOURABLE MENTION

Starcom MediaVest Group's content push

BY VAL MALONEY

NEW BUSINESS
Glentel, Express,
Crayola, Hailo and
TransCanada.

**NEW HIRES
INCLUDE**
Jeff Thibodeau,
SVP Digital; Scott
Atkinson, VP, digital
director; digital
directors Aleiza
Alerta, Ming Liew,
Eleni Pappas,
Sean Perkins.

**STAFF
180**

OFFICE
Toronto

MEDIA PLANNING? TODAY'S BUSINESS is more about creating experiences for consumers, says Bruce Neve, CEO at Starcom MediaVest Group (SMG). That's why, he says, content is placed at the centre of more projects going out the door, some of which put the Publicis-owned agency back on the MAOY shortlist with a fourth place finish, a spot it last held in 2011.

For example, SMG worked with Blue Ant Media's *Aux* magazine to launch Samsung's Galaxy S4 this summer. The deal included launching the music magazine on Android phones and creating a branded content series around emerging artists.

Building out the amount of content at the agency meant hiring specialists in the field on most of SMG's teams, groups that have been growing overall with six top-level hires in the digital department this year. That growth began at the top with new SVP of digital media Jeff Thibodeau joining the department following six years at MediaCom Canada.

SMG is also working to build out its content across French Canada, announcing this spring that it is forming a strategic alliance with Montreal-based agency BCP to grow the media shop's capabilities and understanding of consumers in the Quebec marketplace. The new group is led by BCP's executive VP and general manager Carol-

Ann Kairns, who is now also the executive VP of Starcom MediaVest Group Quebec.

"Aligning with BCP gives us deeper integration, insights into local consumers, and a more seamless capability to reach French-speaking audiences, which we can leverage to solidify our footprint in the Quebec market," said Neve.

A deeper understanding of its consumers is key to the agency creating meaningful experiences, and being part of a larger holding company (soon to be even larger with the Omnicom-Publicis merger), gives the group access to information around the world, Neve says.

"Access to worldwide research allows us to see things like millennials in Toronto being more similar to millennials in the U.K. or Australia than they are to older Canadians. Also, the kinds of global deals we can do with companies like Google or Facebook bring us opportunities that would be difficult to develop locally on our own."

Neve says that moving forward SMG will be digging even deeper into the possibilities that have opened up around connected consumers and the sheer amount of data they create.

"A lot of what we are doing in terms of collecting and generating the data that consumers are producing is just scratching the surface so far," he says.

P&G GETS ITS GLAM ON

P&G's beauty brands are typically perceived by girls ages 18 to 25 as the "drug store brands." The company wanted to change their view to be more positive and have young girls think of them as their "Big Night Out" BFFs.

It enlisted Starcom MediaVest Group to link P&G brands with music and memorable occasions. Partnering with the MuchMusic Video Awards, the agency transformed Toronto's Queen Street into "every girl's beauty fantasy" with pop-up "beauty bars" where they could test the brand's products and share their looks with friends.

The agency also created a second-screen platform for girls online (average time spent was 18 minutes), where they could view exclusive camera vantage points during the live show as well as participate by completing polls that asked which cameras they wanted to see during commercial breaks.

More than
25,000
girls were exposed
to the beauty bar



EXPRESS STEPS ONTO THE RUNWAY

New Express clothing stores were slated to launch in Canada in the fall/winter of 2012. With no creative agency to provide assets, the brand approached Starcom MediaVest Group to help drive more traffic.

To help consumers envision Express clothing in their closets, the agency built a mobile closet that showcased the content in a way that a mall could not, by bringing the brand to the streets and into the target's (20- to 30-year-olds) points of reference.

The Express closet was introduced during Toronto's World MasterCard Fashion Week, with a runway show filmed and live-streamed on YouTube as well as on two billboards in Toronto's Yonge-Dundas Square (across the street from where a new store was going to open).

During Fashion Week, the agency also created daily vignettes featuring Express celebrity models and marketing leaders commenting on the trends of the week. And post-Fashion Week, the mobile pop-up was placed in high-traffic areas such as malls and cinemas.

The "pop-up closet concept" is now a global best practice and is being used in markets in North and Latin America as well as the Middle East.

MICROSOFT REBOOTS ELECTRIC CIRCUS

The *Electric Circus* TV program, which ran on MuchMusic and Citytv from 1988 to 2003, let people audition for the chance to dance on camera while dressed in their best clubbing outfits.

In the fall of 2012, Microsoft decided to bring back the live dancing show in a special Halloween episode on MuchMusic and Muchmusic.com in celebration of the launch of its *Dance Central 3* Xbox videogame. People could audition to be on the show, which included songs found in the game and featured 150 Canadians dressed in club attire and dancing, just like the game's avatars.

Before the show was broadcast, MuchMusic's flagship program *New.Music.Live* featured dance crews battling for a finalist spot on *Electric Circus* and the chance to win \$5,000 in a dance-off during the program.

The show became a trending topic on Twitter not only in Canada, but worldwide. Hundreds of people showed up for the two-day auditions and MuchMusic received 50% more contest entries than projected. In addition, the *Dance Central 3* game received over 4.5 million impressions as a result of bringing back the *Electric Circus* show.





Agency of the Year | JUDGES



RENEE BOURGON
Director, marketing
and brand
Minto

Bourgon has spent the last 15 years leading brand, marketing and communications for both private and public sectors. She previously worked for the Alberta and federal governments, heading projects including the G8 Summit and the BSE crisis response. She has spent several years in the real estate industry, working for Colliers International, Royal LePage and now Minto.



ANN BOUTHILLIER
President and CEO
Palm + Havas

Bouthillier has spent the past 15 years at Palm + Havas where she has helped lead the growth of brands such as Volkswagen, Budweiser and Loblaw's. She sits on the Sainte-Justine Foundation's board of directors, where she leads the communications committee. She is also chairman of the AAPQ (Association of Quebec Advertising Agencies).



BRENT CHOI
Chief creative and
integration officer
JWT

During his two-decade career, Choi has worked on BMW, P&G, Tim Hortons and Toyota at JWT, Cundari, Saatchi & Saatchi and Lowe Roche. Over the past few years, he received two Cannes Gold Lions, multiple Clios and a Fast Company Innovation Award. His work has also been featured in *Mashable*, *Wired*, *Forbes*, *CNN* and the *Globe and Mail*.



MARY DE PAOLI
EVP and CMO
Sun Life Financial
De Paoli is responsible for Sun

Life Financial's global brand, digital, marketing, philanthropy and public and corporate affairs. She joined the company in 1999 and has a background in marketing, customer and corporate activities and in leading pension and retirement services business lines. She was named *strategy's* Marketer of the Year in 2012.



PHILIPPE GARNEAU
President
GWP Brand Engineering
Garneau began his career as a

copywriter in the early '80s and honed his skills at creative shops like DDB Needham and Chiat\Day, where he worked on brand campaigns for Volkswagen, Canadian Airlines and Microsoft. He launched his agency in 1997 and has since helped to engineer brands such as ING Direct, Expedia.ca, Intact Insurance and Grocerygateway.com.



ALAN GEE
Partner and chairman
Blammo Worldwide
Gee's career spans over 30

years of creating advertising for clients in Canada, the U.K., the U.S. and the Caribbean. He began his career as an art director and over the last two decades his agency has won global accolades at shows including the Cannes Lions, Clios, One Show and D&AD. Gee is also a member of the ADCC in Canada and sits on the *Globe and Mail's* Cannes Lions advertising board.



STEPHEN GRAHAM
CMO
Maple Leaf Foods
Graham is responsible for

providing senior executive leadership for all marketing, product development and consumer growth initiatives across Maple Leaf Foods' businesses. Graham began his career 25 years ago at Procter & Gamble and has overseen marketing and business growth for a number of leading companies including Coca-Cola, AT&T, CIBC and Rogers Communications.



ANNE-MARIE LABERGE
VP, brand and marketing
communications
Telus

LaBerge lives in Montreal, works in Toronto and supports a team across the country. She has worked at Telus since 2000, and is currently responsible for overseeing the alignment of the brand and its marketing communications. LaBerge also serves on the board for the Association of Canadian Advertisers as well as the Telus Montreal Community Board of which she is a founding member.



ALISON LEUNG
Director of marketing
Unilever Canada

Leung has worked at Unilever for the past 15 years, where she leads marketing initiatives for Becel, Hellmann's, Knorr and Lipton. She previously worked at Loblaw, where she was a category manager for health & beauty. Leung has an Honours Bachelor's degree in Business Administration from the University of Western Ontario and an MBA from York University.



SEAN MOFFITT
Managing director
Wikibrands

Moffitt has spent more than two decades working as an executive-level marketer, agency leader and consultant. He is the author of the award-winning book *Wikibrands: Reinventing Your Company in a Customer-Driven Marketplace* and is currently a consultant for startups, Fortune 500 companies and executive teams. Moffitt sits on a number of advisory boards and keynotes various web, marketing and innovation conferences.



GAËTAN NAMOURIC
CD, partner
Bleublancrouge
Namouric's career began

in media in France, and he later moved to copywriting in Montreal, where he currently works at Bleublancrouge. He also contributes creatively through partnerships with DDB Montreal and Apple. His work has been repeatedly recognized at top international festivals such as Cannes, One Show, Clio, D&AD and LIA.



BOB SHROPSHIRE
Partner
Heroes & Villains Advertising
Before co-founding his agency

in 2012, Shropshire was president and CEO of DentsuBos (formerly Dentsu) in Canada and Australia. He is a multiple CASSIES award winner and has a background in agency management, client services and media. Shropshire also spent several years on the ICA's board of directors.



UWE STUECKMANN
SVP, marketing
Loblaw Companies Limited
Stueckmann oversees multiple

Loblaw Companies brands, including Loblaws, Provigo, Maxi, No Frills and Real Canadian Superstore, as well as packaged goods brand President's Choice. Prior to joining Loblaw in 2009, he worked in senior marketing roles for a collection of blue-chip companies including Lowe's, Shoppers Drug Mart, Petro-Canada and BMW.

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Agency of the Year & Digital Agency of the Year



From your friends at





Digital Agency of the Year | JUDGES



TED BOYD
CEO
One Advertising

Boyd has 26 years of marketing and sales experience, including 16 years in digital marketing. Previously, he was CEO at digital agency 58Ninety and prior to that, CEO of internet radio broadcaster Iceberg Media.com. Boyd served as the founding president of IAB Canada and as a director of the Children's Aid Foundation and the National Advertising Benevolent Society (NABS).



KOBI GULERSEN
Director of digital marketing
MasterCard Canada
Having joined MasterCard in

2011, Guleren has helped drive the company's B2C and B2B digital strategy and execution, including mobile and e-commerce marketing, web marketing, social media and SEO. Prior to MasterCard, Guleren developed communications programs for Nestle USA, Hewlett Packard, Glenfiddich and Gibson's at MacLaren McCann.



KIRSTINE STEWART
Managing director
Twitter Canada
Stewart is responsible for

Canadian operations at Twitter, including its advertising business and partnerships. Before making the move to the social media company earlier this year, she was the executive VP of CBC's English services and CBC/Radio-Canada. *Playback* magazine named her Person of the Year in 2011.



TREVOR CARR
President, CEO
Noise Digital
Carr founded his Vancouver

agency in 1998 at the start of the digital revolution. Presently, he runs the strategy and media departments in addition to his executive role as president and CEO. Carr has 17 years of digital strategy and planning experience working with clients such as Toyota, Johnson & Johnson, Unilever, Adidas, PlayStation and Nokia.



ROBIN HEISEY
CCO
Draftfcb Canada
Heisey joined Draftfcb in 2000

and was appointed chief creative officer in 2006. He has worked in a wide range of categories for clients such as Sun Life, OLG, Fairmont Hotels, TD Bank and Coca-Cola. He has served on juries at Cannes, the LIAs, the Effies and the CMAs, and currently serves on the board of the Canadian Marketing Association.



MIKE KASPRO
Founder, VP and ECD
Trapeze
Kaspro launched his Toronto

digital agency nearly 15 years ago in 1999, and is currently working with brands Shaw, Kraft and Shoppers Drug Mart, among others. He was previously a judge for the Cannes Young Lions and currently sits on the Women's College Hospital NeWChapter Committee Initiative and on college advisory boards to help steer design students toward careers in digital media.



SOPHIE CHESTERS
Country marketing manager
Google Canada
Chesters leads the consumer

and B2B marketing programs for Google in Canada. She's spent five years with the company, most recently leading marketing for Google Analytics, and previously helped launch and manage brand portfolios at Ziff-Davis and VNU Business Media.



DEIRDRE HORGAN
EVP, CMO
Indigo Books & Music
Horgan is responsible for

leading overall strategic planning as well as brand strategy and marketing communication development for Indigo, Chapters and Coles. She has created and launched several programs including the Indigo.ca digital business, the Irewards and Plum Rewards loyalty programs and the Indigo Love of Reading Foundation.



ANNETTE WARRING
President
Aegis Media Canada
Since arriving at Aegis Media in

2007, Warring has helped the agency win client accounts including Disney, P&G, Target, Sears and Shoppers Drug Mart and today she oversees agency divisions Carat, Vizeum, Isobar, iProspect, Aegis Media Deep Blue and Velocity. She has more than 25 years of experience in the communications industry in areas including media strategy, digital, client development and business intelligence.



NICOLAS GAUDREAU
CMO
Yellow Pages Group
Gaudreau has over 25 years of

experience working in CMO, VP marketing and VP digital roles for major companies including Yellow Pages and Bell Canada. His strong background in digital marketing and media has helped him transition Yellow Pages into the digital space. He is also a lecturer at Université de Sherbrooke and sits on the board of directors at RJCCQ.



FRÉDÉRIC RANGER
Director of communications
and interactive media
Tourisme Montréal

Ranger oversees all advertising, mobile and social media activities for Tourisme Montréal. With over 12 years of experience in marketing communications, Ranger has worked for companies such as CBC/Radio-Canada, The Montréal International Jazz Festival and Telus, where he led the brands' national strategy and digital teams.



Media Agency of the Year | JUDGES



JEF COMBDON
Media director
Target Marketing and
Communications
Combdon currently

heads up the media team at Target in St. John's, NL. With 20 years' experience in the Canadian ad industry, he honed his strategic approach to media at various Toronto agencies where he worked with clients such as Molson Coors Canada, Cara Foods, Telus, Kraft, KFC and Colgate.



JOHN HALL
SVP, director of media
innovation
MacLaren McCann
Vancouver

Hall joined the MacLaren team in the spring of 2013. He was previously managing partner at Dare Digital and prior to that, general manager of Cossette Vancouver. Hall has worked in industries across the board, including automotive, financial, communications, food and beverage, as well as tourism.



ROBIN HASSAN
SVP, digital strategy
MediaCom Canada
Prior to moving agency

side, Hassan led content creation, community, product development, e-commerce and marketing strategy initiatives for Alliance Atlantis, HP, Toyota and Yahoo!. She is also founding chair of IAB Canada's Social Media Committee and an active member of IAB Emerging and comScore research advisory councils.



ANTHONY HELLO
Business lead
Bensimon Byrne
Hello leads the

Scotiabank account at Bensimon Byrne. He previously led the "Beyond Advertising" specialist content marketing division at MediaCom Canada. He has also held roles at agencies The Hive and Echo Advertising. His areas of expertise span branded content, social media, experiential and influencer marketing.



ROBERT JENKYN
Head of creative
solutions
Microsoft

Jenkyn has more than 22 years of experience in media planning, buying, selling and research. For more than a decade, he has been focused on the digital media space, and as the head of creative solutions Jenkyn leads a team to find ways for advertisers to use Windows 8, Outlook.com, MSN, Xbox and Skype.



DAVID KLEIN
VP marketing and
innovation
Aeroplan

Klein is responsible for spearheading Aeroplan's overall strategy, direction and growth of its marketing initiatives and portfolio of member products and services. He has more than 20 years of DM and communications experience and prior to joining Aeroplan in 2006, Klein worked at agencies FCB Direct and Wunderman.



GRANT LE RICHE
Managing director
TubeMogul Canada
After launching the Say

Media Toronto office in 2008, le Riche left in 2012 to join video platform TubeMogul as managing director. Over the past year, he has launched products for the Canadian marketing community including the first open-source Viewability tool for digital video. Le Riche is also a co-chair for AdClub Toronto's Internet Day and multiple IAB Committees.



JEFF O'NEILL
VP sales and marketing
High Liner Foods
Over the last 19 years,

O'Neill has held multiple marketing and sales positions in the CPG category. He began his career with Quaker Oats and PepsiCo and later helped to develop the McCain brand. Today, he is helping to build the High Liner brand in Canada and is a board member for the Canadian Foundation for Dietetic Research.



**AMANDA
PLOUGHMAN**
VP marketing
Shaw Media

Before moving to Shaw Media in September of this year, Ploughman was CMO at specialty broadcaster Pelmorex Media, which operates The Weather Network and French-language MétéoMédia. Prior to that, she held the position of president and CEO at MediaCom Canada. She is also currently an advisory board member for REC Media.

Agency of the Year | Process & Shortlists

Strategy's 2013 awards began the same way as in years prior, with an open call for Canadian agencies to submit their best campaigns from the past 12 months.

However this year, instead of a first round where they submitted a short synopsis of their best work, all eligible agencies entered with comprehensive case studies (five for AOY and three for MAOY and DAOY) for campaigns they had executed over the past year. From there, separate cross-industry judging panels marked the work online and in isolation.

Each campaign was given two marks from one to 10 based on strategic insight and creativity. Judges who declared conflicts were omitted from the scoring process on the applicable cases or agencies. The top-scoring agencies in each category made up the final shortlist, based on a natural drop-off point in the scoring. The MAOY jury also chose the Media Director of the Year and the Next Media Star.

The scores were totaled and averaged with equal weighting, and the agency with the highest final score was the winner. The shortlisted agencies, in winning order, are listed below.

AOY	MAOY	DAOY
John St.	OMD	Tribal Worldwide
Taxi	PHD	BBDO
BBDO	Media Experts	John St.
Leo Burnett	Starcom MediaVest Group	Ogilvy/OgilvyOne
Zulu Alpha Kilo	Carat	Proximity
Sid Lee	Jungle Media	Grey Canada
DDB	Maxus	Grip Limited
Rethink	MEC	Cundari
Cossette	Mindshare	Trapeze
Lg2	ZenithOptimedia	Zulu Alpha Kilo
Lowe Roche	Havas WW	Lg2
Grey Canada	Vizeum	Leo Burnett
Ogilvy/OgilvyOne		Taxi
Cundari		Cossette

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Agency of the Year | HALL OF FAME

DDB took top honours in 2012.

1990

Gold: McKim Advertising
Silver: Cossette
Communication-Marketing
Bronze: Baker Lovick Advertising

1991

Gold: Chiat/Day/Mojo
Silver: Baker Lovick:BBDO
Bronze: MacLaren:Lintas

1992

Gold: Chiat/Day
Silver: Ogilvy & Mather
Bronze: MacLaren:Lintas

1993

Gold: Geoffrey B. Roche & Partners Advertising
Silver (tie): McKim Baker Lovick/BBDO, Taxi
Bronze: BCP

1994

Gold: MacLaren:Lintas
Silver: BBDO Canada
Bronze: Geoffrey B. Roche & Partners Advertising

1995

Gold: MacLaren McCann
Silver: BBDO Canada
Bronze: Leo Burnett

1996

Gold: Leo Burnett
Silver: Palmer Jarvis Communications
Bronze: BBDO Canada

1997

Gold: Roche Macaulay & Partners Advertising
Silver: Palmer Jarvis Communications
Bronze: Leo Burnett

1998

Gold: Roche Macaulay & Partners Advertising
Silver: BBDO Canada
Bronze: Palmer Jarvis DDB

1999

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris Lintas
Bronze: Young & Rubicam

2000

Gold: Palmer Jarvis DDB
Silver: Taxi
Bronze: MacLaren McCann

2001

Gold: Palmer Jarvis DDB
Silver: Ammirati Puris
Bronze: Taxi

2002

Gold: Taxi
Silver: Bensimon-Byrne
Bronze: Zig

2003

Gold: Taxi
Silver: Palmer Jarvis DDB
Bronze: Downtown Partners DDB

2004

Gold: Taxi
Silver: Zig
Bronze: DDB

2005

Gold: Taxi
Silver: Rethink
Bronze: BBDO Canada

2006

Gold: Rethink
Silver: DDB
Bronze: Lowe Roche

2007

Gold: DDB
Silver: Ogilvy & Mather
Bronze: Taxi

2008

Gold: Taxi
Silver: BBDO Canada
Bronze: DDB

2009

Gold: DDB
Silver: Rethink
Bronze: Zig

2010

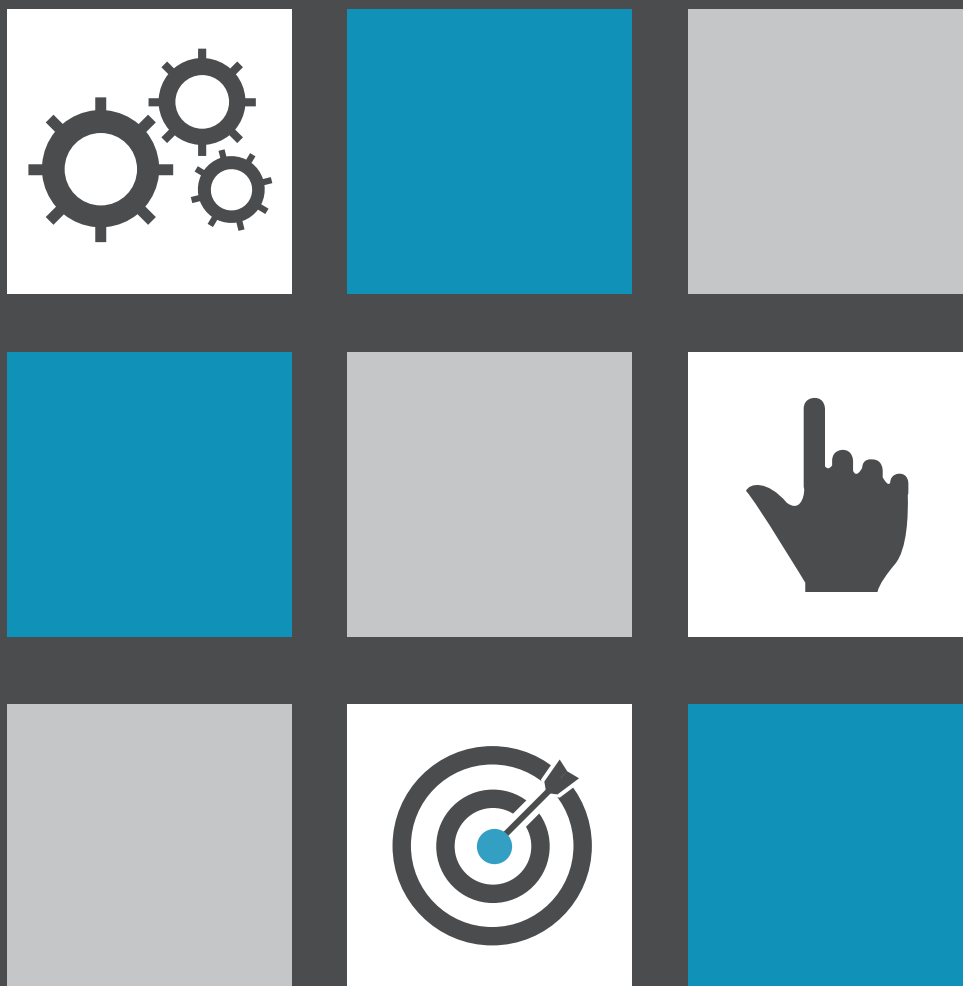
Gold: DDB
Silver: Taxi
Bronze: Sid Lee

2011

Gold: BBDO
Silver: DDB
Bronze: Taxi

2012

Gold: DDB
Silver: John St.
Bronze: Taxi



SPONSORED SUPPLEMENT

MOBILE NOW

As mobile moves into the mainstream media behavior space, new tools and techniques help brands engage the roaming masses

Consumers are now using mobile devices for all the things they do on their desktops and laptops – essentially as a conduit for any kind of content they want. They're viewing news and entertainment, keeping up with friends on social media, playing games, showrooming, and shopping on the go, wherever they are. Fortunately for brands, new mobile advertising formats and targeting technology, such as location-based marketing, are keeping pace, providing significant opportunities to reach this focused, fast-moving and growing audience more accurately and effectively.

More than 70% of the country's mobile phone users now have smartphones, and although penetration of tablets and e-readers ranges somewhere between 20% and 28%, our comfort with touchscreen technology and the ever-increasing availability of WiFi hotspots is expected to accelerate their uptake.

"I don't think people are actually shifting their habits by consuming content on one channel over another," says Jonathan Dunn, associate director, Mobile Sales & Marketing at Bell Media. "I think people are consuming content in more places. That's what mobile and tablets have empowered consumers to do. We've seen incredible growth in our mobile audiences over the past six months."

CONTENT AND CONTEXT MATTER ■ ■ ■

It is content that provides the first level of targeting used by Bell Media and other mobile publishers. Contextual placements around content that resonates with audiences could simply involve sports adjacency for advertisers looking for male hockey fans. But it can also mean following audiences across screens. For example, it would be reasonable to say that fans of *The Big Bang Theory* that watch it on TV or PVR would also follow the program to laptop or tablet.

MOBILE PHONES BY THE #S

23

million Canadians are mobile phone subscribers in Canada, a 6% increase over the previous year

72%

of Canadian mobile phone users own a smartphone, an 18% increase over the last year

51%

of smartphone users are male

49%

are female

43%

use the Android OS

35%

are on Apple's iOS

Source: comScore Inc., MobiLens Canada, Persons 13+, June 2013



full coverage. full service.

60 MM monthly smartphone impressions

Location based campaigns

27 MM monthly tablet impressions

Custom innovation

Extensive targeting options

Mobile pre-roll and video opportunities



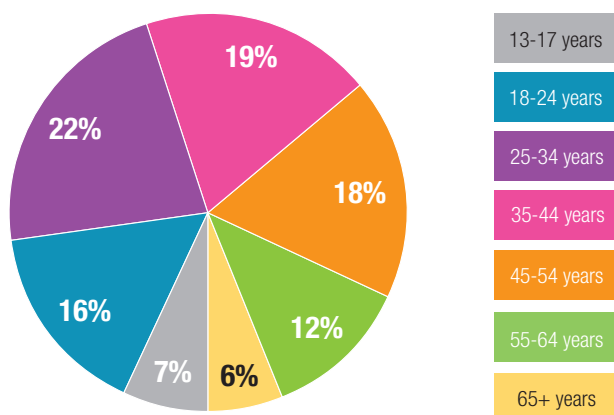
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CANADIAN SMARTPHONE AUDIENCE BY AGE



Source: comScore Inc., MobiLens Canada, Persons 13+, June 2013

"If you take a look at our major brands," says Dunn, "the ones that have best coverage when it comes to mobile and tablet properties, and the ones you expect to have the biggest audiences, you start to see trends. For CTV, one-third of all our digital page views come from mobile and tablet. For CTV News, depending on the month, anywhere from 45% to 50% of all digital views are coming from mobile and tablet.

"People are consuming more content, so for advertisers concerned about reach and frequency and the need to be where the eyeballs are, they'll all be adopting mobile as just another core part of the strategy," says Dunn. "Making it as easy as possible for advertisers to reach as many people as possible is definitely something the industry is grappling with."

ZEROING IN ON TARGETING ■ ■ ■

Neil Sweeney, president & CEO of Juice Mobile says that one of the biggest problems when it comes to mobile is that the ability to target or to cookie people in mobile is not the same as it is with online. Juice is working to change that.

"We are introducing a handset fingerprinting tool that allows targeting and retargeting in the mobile space. If you want to find a 25-year-old male with household income of \$100,000, we can do that because we have a tool that tracks people from device to device and across platforms," says Sweeney. "By layering on social data we can do look-alike targeting, such as people on the BBC site over-index in pet ownership versus other sites. We provide that information back to advertisers so they can get closer to finding the right target for their brand."

Earlier this year, Juice launched Nectar, a mobile marketplace that balances the objectives of both publishers and advertisers in the same

OLIVE MOBILE'S REAL TIME SOLUTIONS

Olive Mobile is one of the largest location-based mobile ad networks in Canada, boasting 60 million monthly impressions on smartphone and 27 million on tablet, with exclusive access to premium content including thestar.com, NYTimes.com and Dailymotion.com.

In addition to providing everything needed to build a successful mobile campaign – from premium mobile sites and apps, turn-key mobile solutions, rich media smartphone and tablet ads, to cross-platform experiences and sophisticated targeting technology – Olive Mobile also offers creative and strategic consulting.

Olive Mobile's knack for problem solving and innovation helps clients successfully navigate the complex mobile space. For instance, Olive Mobile recently created a unique experience for an automotive brand that married social, mobile and location-relevant information to help users discover their city. The execution pulled in Twitter feeds relating to popular neighbourhoods in Toronto, Montreal and Vancouver, and used geo-location to deliver relevant tweets in real time. Dynamic banner ads then personalized the information based on the user's location. The campaign aligned the brand with an urban audience and generated exponential engagement – with more than double the average time spent with mobile rich media ad units.

And for those looking to integrate mobile into the overall marketing mix, Olive Media offers full service digital campaign solutions.



Dailymotion is one of the exclusive smartphone and tablet opportunities available on Olive Mobile's selection of premium content sites and channels.

Solomo in Action: Olive Mobile created a highly engaging execution that leveraged social media and location cues to help an urban audience discover neighbourhoods in their city.

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SOCIAL



ONLINE



TV



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Shopper intervention

(the good kind)

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Good news - the deadline to enter has been extended to November 15th

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

shopperinnovationawards.strategyonline.ca



platform. Sweeney explains that Nectar does have programmatic elements but that it gives both publishers and advertisers control and visibility in the process, so a publisher knows who is advertising on their sites and an advertiser can make decisions about what they're actually buying.

"A company like Pepsi would come into Nectar, put all of its requirements inside the actual platform and then all the individual publishers would come into the other side of the platform and bid on what part of that campaign they want," says Sweeney. "We think it is the future of where the industry is going. We just don't subscribe to the idea that in order to gain digital efficiency, you have to sacrifice control and visibility, so Nectar really provides that back to both buyer and seller."

SOCIAL AND LOCATION-BASED TARGETING ■ ■ ■

Olive Mobile has recently started using social media as a tool for targeting mobile campaigns through a partnership with ShareThis. Marla Natoli, Olive Media's mobile product manager, says ShareThis is better known from the desktop side as its icon is on about 2.5 million sites, and lets users share content from those sites across all of their social networks, including email.

Through this partnership, Olive identifies which publishers are generating the most sharing activity for specific verticals such as entertainment and technology, and then creates mobile channels to target audiences that are most active socially in the vertical area of interest.

"ShareThis has also leveraged its vast partnerships to create a mobile pre-roll offering that spans tablet and smartphone," says Natoli. "This mobile pre-roll opportunity is unique in that it is served to users accessing video content specifically, versus the more common video interstitials that are often classified as 'mobile pre-roll'. This is a great way for advertisers to navigate the second-screen phenomenon and capture the attention of users that are glued to their tablets and smartphones while watching TV."

From a smartphone perspective, geo-location targeting is another way Olive is reaching consumers. Olive's Mobile Magnet allows advertisers to drive in-store traffic by targeting smartphone users in proximity to a location using latitude and longitude coordinates. A dynamic, rich media banner is delivered to users within the defined geo-targeted zone, and includes a dynamic location cue and an enticing offer. When they tap on the ad, a full-page ad expands to show an interactive map with their current location relative to the advertiser's location, the offer details and additional content such as videos, images or social sharing.

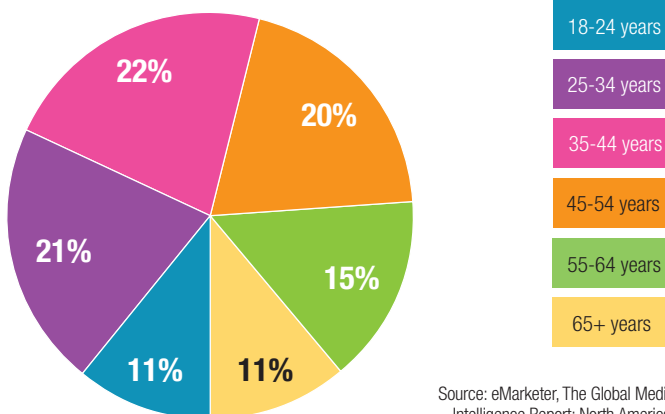
The range and scope of the kinds of marketing activities mobile now delivers means marketers have many options when it comes to deciding which agency partners take the strategic lead. "With mobile, advertisers are still figuring out where it fits and who owns the budget — does it sit with a small agency hired to experiment with innovative technologies? With digital buyers? Or does it have a place in experiential and outdoor?" Natoli observes. "Mobile can become the glue that brings them all together. You can interact with radio because your smartphone is capable of listening. You can interact with out-of-home because a phone can scan. At events it can interact with sound cues or physical cues. When the right mix comes together, the result can be something truly innovative and exciting."

CANADIAN TABLET OWNERSHIP

20% of Canadians own a touchscreen tablet or e-reader

49% of Canadian tablet and e-reader owners have household income of 100k+

CANADIAN TABLET OWNERSHIP BY AGE



Source: eMarketer, The Global Media Intelligence Report: North America, September 2013

INNOVATIVE NEW AD OPPORTUNITIES ■ ■ ■

New mobile ad units are also giving advertisers a more interesting canvas for delivering their messages. Juice Mobile has been busy developing compelling options beyond two-dimensional mobile ads — and has recently launched three innovative new opportunities.

"We've created a voice-activated unit that allows consumers to actually have a conversation with the advertising," says Sweeney. "Using the technology that is inside the iPhone, a packaged goods company wanting to promote a certain product can ask, 'What's For Dinner?' The consumer tells the phone what they have in the fridge and the ad in turn actually tells them what their options are."

Juice has also launched a native platform that runs across mobile, tablet and desktop. The immersive ad unit sits inside the content well of the publications the company is working with. Sweeney says that consumer engagement and interaction levels with this unit are very high, and it allows advertisers to tell a bigger brand story.

CANADIAN MOBILE ADVERTISING REVENUE

\$160 million

2012's Canadian mobile advertising revenue (smartphone & tablet) tally saw a 97% year over year increase

\$240 million

The projected 2013 Canadian mobile advertising revenue tally saw continued growth with 50% year over year increase

Source: Internet Advertising Bureau Canada, Canadian INTERNET Advertising Revenue Survey, September 2013

Sweeney describes the third new product as a call centre integration product created for clients looking to track call volume and efficiency. "We've developed software that sits between their ad and their call centre that allows us to monitor the number of calls, determine the duration of the calls and actually make the overall call that much more efficient. It is a hugely successful product that we've introduced around the world."

THE NEW SCALE ■■■

Going forward, Bell's Dunn says the key things to look for are more unique advertising opportunities and from the content point of view, richer availability. To that end, Bell Media is in the middle of a major overhaul of all its mobile properties.

"We're focusing on aligning our mobile offering – both handsets and tablets – with the types of experiences and executions that advertisers come to explore in our other channels. We want to make sure that when someone is executing a campaign across any of those channels, we're able to have a similarly hardworking, compelling experience within the mobile environment as well," says Dunn.

"That notion of 'anything, anywhere' is becoming increasingly true. I think we'll get to that universal reach point where advertisers recognize that given the scale of the audience, you can't afford not to be here, playing in the mobile space."

JUICE MOBILE INNOVATES AND EXPANDS

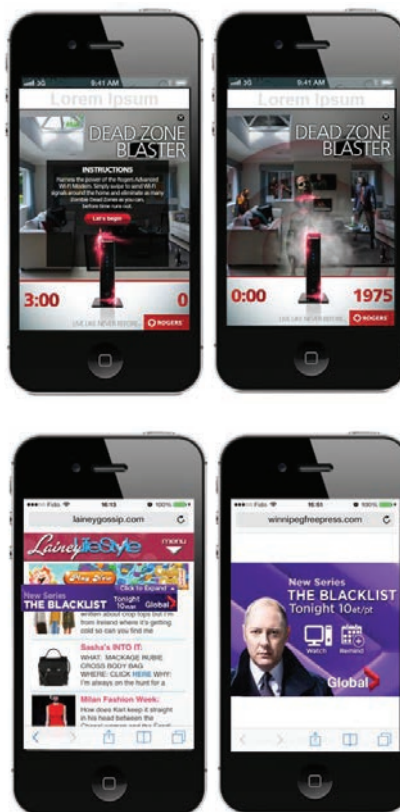
JUICE Mobile, an independent, award-winning mobile marketing and technology firm founded in 2010, is dedicated solely to the mobile advertising market and has helped transform the space through its understanding of the entire mobile ecosystem.

Comprised of experts with over 15 years of experience, Toronto-based JUICE is focused on growing the mobile marketing industry in Canada, and recently opened offices in Quebec and Vancouver and is now looking to expand outside of Canada as well.

On the transformative tech front, last year, JUICE launched the first mobile-specific real-time bidding (RTB) platform. And earlier this year, the company launched Nectar, a new mobile platform.

Nectar lets publishers set their own parameters and have complete visibility within the marketplace, allowing them to dynamically participate in the process. It removes price from the allocation equation through the use of a proprietary algorithm that awards inventory through a combination of core marketing principles and machine learning – allowing the platform to become smarter through every execution.

For brands looking to get away from standard display mobile ads and move to richer ad units, JUICE is able to take existing video assets used for TV or online and import them over to mobile. One example of how this can work is a successful campaign for Ford. The brand wanted to create an immersive, interactive experience for consumers so JUICE built an ad unit that looks very much like a game to provide better engagement, better integration – and a better mobile marketing experience.



The custom "Dead Zone Blaster" in-banner ad unit was created by OMD, Publicis and JUICE Mobile as part of a strategy to raise awareness of Rogers' superior Wi-Fi in the Atlantic region. The tongue-in-cheek play with Wi-Fi dead zones and zombies was designed to engage audiences.

Global Television utilized JUICE Mobile's countdown unit as part of their strategy to drive awareness and viewership for *The Blacklist*. Viewers were able to add a reminder right into their calendar so that they would be alerted to tune into the season's most anticipated new show.

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They're called commercials for a reason

BY DEREK SHORKEY

Ah, the Agency of the Year issue. The perfect time to reflect on beautifully crafted work from an industry blessed with untold talent, ample ambition and inspiring intellect. But perhaps it's an even better time to ask clients if the creative that agencies are serving up is actually doing what it's supposed to do.

Clients hire us to add value to their business. We use creativity to do that.

Creativity is the original and ultimate problem solver. And we've got it in spades in this industry. But here's the rub: some agencies seem to overlook that creativity is a means to an end, not the end in itself. And that really hacks clients off. It's among the many things that have contributed to a diminished role and regard for agencies by clients. We've been masters of our own decline.

While there's much mojo remaining, we've been increasingly supplanted to supplier rather than valued business partner. We've been commoditized and procured. Account assignment terms have shortened. Reviews seem to come on a whim. Even on the client side, the

average length of tenure for marketers is being "abbreviated."

None of that helps.

But there's a way back.

It's not digital versus traditional. It's not big versus small. It's not multinational versus independent. It's simpler than that. It's about creating value with ideas that yield against business objectives.

Nothing earth-shattering in that.

We need to practice creativity in an applied way with genuine commercial intent. It should still be expertly crafted, insightful, beautiful and compelling. But it must serve business objectives. We need to direct, deploy and nurture for the right kind of yield. That yield is what makes business tick. And it's what will help bring the balance of power back in proportion and cease the slide in agency perception. If we are seen to be relentlessly pursuing

THERE SHOULD BE NO DILEMMA AROUND CRAFT VERSUS COMMERCE. IN OUR INDUSTRY, THESE CANNOT BE MUTUALLY EXCLUSIVE

(and delivering) directly against these business objectives, our own value as a true partner will be rightfully returned. And rewarded.

Clients are screaming for it. And even if they're not asking, they're facing a real, if not desperate, need for it. We need to share in the responsibility for business issues and delivery against them. Moreover, it should be seized at every opportunity. For it is just that, both a responsibility and an opportunity.

If and when we do that pointedly and consistently, we will see agencies again in ascendancy. It will bring back some shine, purpose and enhanced perception to a challenged industry. With that, will come an evolved industry, more trust, better access to decision-makers, bigger budgets and more chances to do more good. And we'll stop kicking our lunch boxes around while patting each other on the back.

It's about understanding a client's business and seeing things in ways they cannot. It's perspective and bravery

and talent and hard work. It's not about data alone, nor insights, nor a better understanding of the consumer or the marketplace. It's any and all of those things. It's a complex and somewhat abstract hierarchy of things that congregate and cross-pollinate to generate ideas of value.

We need people who understand the business. Deeply and truly. We need insights (not just facts or data) that are tied directly to business advancement. We need greater accountability for our work. We need people with an appetite to solve problems, not just make beautiful things. We need to push for more flexible compensation frameworks that register and reward our contribution to a client's business.

We sit at the glorious (and often frustrating) intersection of art, science and commerce. Thankfully, there will always be an element of magic and mystery in that mix. The human factor ensures that.

But there should be no dilemma around craft versus commerce. In our industry, these cannot be mutually exclusive. We are paid, trained and have all freely chosen to find and deliver against that delicate balance.

We are purveyors of creativity; the most powerful weapon in business. We cannot shy away from responsibility for commercial yield in the practice of creativity. The onus is on us (get it?) to demonstrate value, not defend hourly rates.

After all, they call them "commercials" for a reason.



DEREK SHORKEY

has recently returned to Canada as SVP, managing partner at Dare Vancouver. Previously, he was CEO for Grey in South Africa and CEO for Publicis in Russia.

He's also worked with Coca-Cola and operated his own indie shop.

Winning clients' hearts (and business)

BY ALISON LEUNG

So how does an agency win the heart (and business) of a self-professed high-maintenance client and go on to do great work that leads to such greatness as being named Agency of the Year?

No one will debate that the calibre of talent at an agency is key. A solid client/agency relationship is a must, and everyone knows that richer insights, better briefs and taking risks all play an important role in getting to great work.

But when I think about the agencies I've worked with, and the key to developing really outstanding work, here are some of the things that the agencies had in common.

THEY MADE ME CRY

Not with their fee reconciliation or when they tell me they don't like the copy I've attempted to write for them. The best agencies have an ability to leverage your insight and evoke authentic, raw emotion with their ideas – ideas that connect with people at the core. I can remember trying to give feedback during a creative presentation, but not being able to finish my sentences because just the thought made me blubber too much. And even though there was another very logical, strategic idea that was totally



ALISON LEUNG is director of marketing, foods, at Unilever, where she works with brands including Becel, Hellmann's, Knorr and Lipton.

on brief, we went with the idea that made us sob. Of course, powerful claims and great demos are always valuable, but the best work makes people feel.

IT GETS PERSONAL

Agencies will jump through hoops to get what your business needs. Need them to



The Becel "Encourage a Mom" campaign, in which kids sent messages to their moms, won Unilever over for pulling at heartstrings.

work over the weekend or into the night? No problem.

But you can tell when the problem your brand is trying to solve has really become personal for the people at the agency. If you ask their kids where their parents work, they'll say "My mom/dad works for (insert your brand here)." They talk about converting strangers to your product at dinner parties. I've worked with creative directors who couldn't stop thinking about how we could change people's behaviour with our message, and carried my script around in their notebook wherever they went, constantly jotting down new ideas. Every time I saw them, the conversation started with "I just had another idea..." How can you not end up with great work when you have that kind of dedication?

THE AGENCY ISN'T THINKING ABOUT ITS REVENUE

Cover your ears, agency CFOs. An agency may feel like they've hit the jackpot when they've sold an idea that means endless hours and lots of fees. However, I've worked with agencies that care so much about the business, and doing

what's right, that they would actually recommend an idea from another agency within the inter-agency team (yes, at the expense of their own revenue), because they think it would be better at achieving the brand's objectives. If an agency wants to build trust, credibility and a long-term partnership, this type of selflessness goes a long, long way in my books.

THEY PRIORITIZE SELLING CASES OVER WINNING AWARDS

The best agencies never forget that their work needs to drive revenue and grow market share, and that we are ultimately running a business. They spend as much time thinking about how to dial up branding, and the most compelling call-to-action, as they spend on the final edit. They demand clarity on KPIs – "what percentage trial are you trying to achieve?" – because they care more about hitting the KPIs than whether the work will make it to Cannes. The beautiful thing about agencies that put the business first is they often do end up on the French Riviera, and maybe even end up as Agency of the Year.

• IN MEMORIAM •



GOODBYE, DANCING ROBOT.

Adios, cheese-for-life. We hardly knew you, enormous block of ice hanging in Yonge-Dundas Square.

The list is long and the victims are many. Every year, some of the industry's most cherished ideas die in boardrooms across the country.

Your acclaim was all but guaranteed with on-premise Foxy Boxing. The Tweet-powered fruit cannon was your sweet ticket to Cannes. The mime flash mob? It was supposed to be an ironic take on a tired construct.



But legal just wasn't having it. It survived qual but not quant. Or the focus group just didn't get it.



There are so many ways our beloved ideas never live beyond an 11x17 leave-behind, but there is only one way to cry.



Farewell, Zorb racing. So long, Crackerville. God speed, olde timey guy on a penny farthing.

But take heart, out there somewhere there's the perfect reason to use Steve Guttenberg as a spokesman.

We want to raise a glass to all those great ideas that never made it this year, and celebrate the hard work that went into all those that did.

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