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— MARKETERS *of* THE YEAR —
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DUNCAN HANNAY
STEALS THE SCENE**

+
**WINNERS
FROM MIO,
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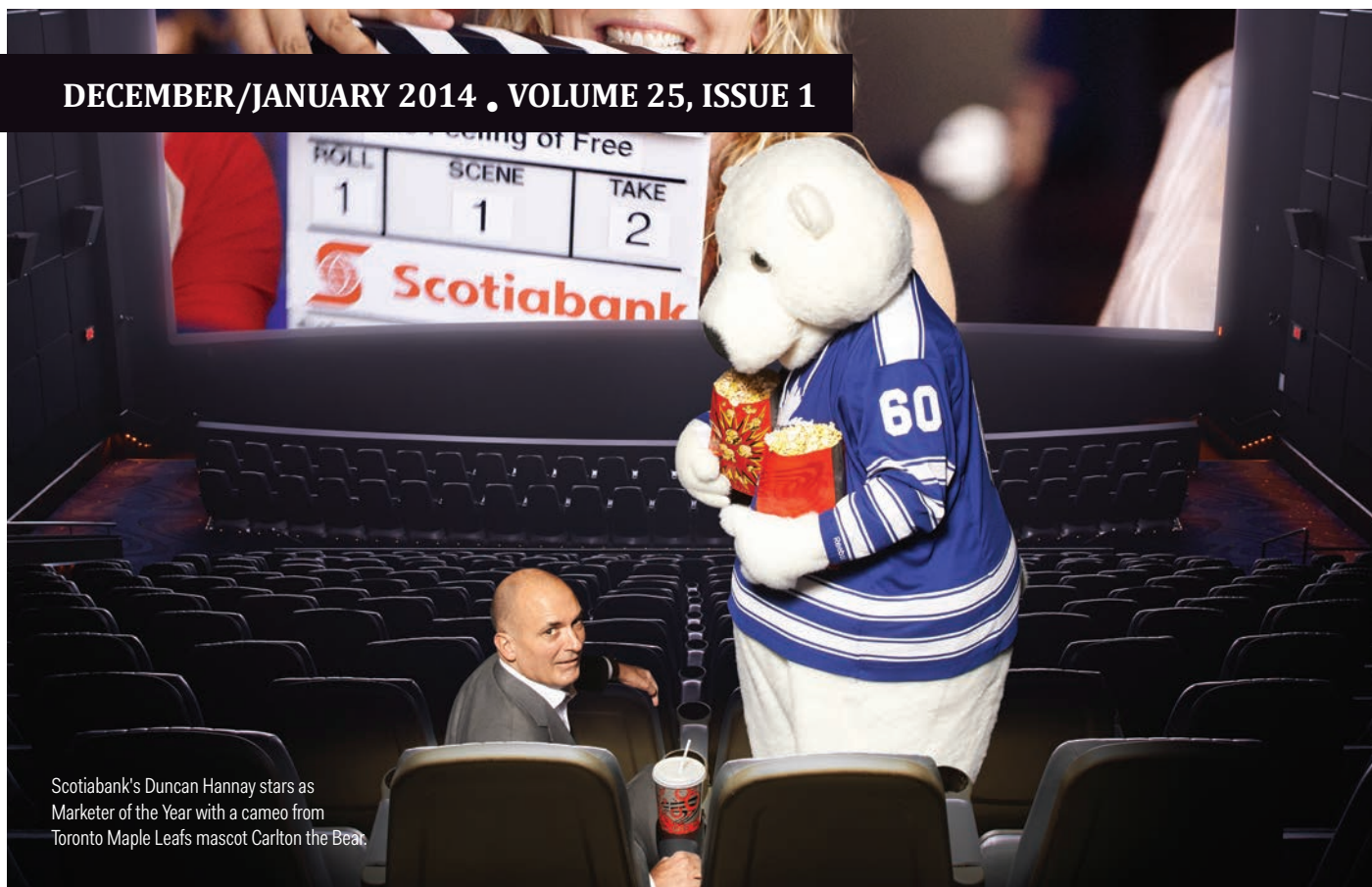
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Scotiabank's Duncan Hannay stars as Marketer of the Year with a cameo from Toronto Maple Leafs mascot Carlton the Bear.

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ON THE COVER: Scotiabank's Duncan Hannay steals the scene as our overall Marketer of the Year for his community-focused approach to advertising and, of course, the bank's massive Cineplex partnerships. So Scotia's AOR, Bensimon Byrne and Toronto photog Tom Feiler helped us set the stage at a nearby cinema. As an ode to Scotia's latest NHL-related campaign, they brought in Toronto Maple Leafs mascot Carlton the Bear, who helped make the adorable movie moment cover-worthy.



What's in a demographic?

There's been a lot of hoopla about GoldieBlox lately. First, it was praise that a toy manufacturer was targeting girls with building toys, complete with a catchy girl-power-themed video. Then the buzz was about the Beastie Boys claiming copyright violation for repurposing their song. Then people started looking at the toy company more critically – sure, they're making building toys targeting girls, but the toys feature the stereotypical colours (lots of pink) and imagery. And why do toys need to target one gender specifically, anyway? In come the discussions about societal norms, marketing practices, etc.

Growing up I had a pink minivan for my Barbie. I also had enough Lego, videogames, trucks and wooden building blocks to rival the boys in my neighbourhood (maybe the lesson here is that I was spoiled?). I didn't think about my toys in gender terms, because kids don't. I asked my parents for what I was interested in at the time.

Data and market research can be handy. They can tell us exactly who is buying our products so we can tailor messages to that 23-year-old, hazel-eyed, female urban student. But what came first – that customer interested in the product or the product marketing to that customer? Maybe if I'd seen one single girl in a G.I. Joe ad as a kid, I would have convinced my parents to buy more of them.

Savvy marketers are waking up to the fact that more people could be buying their products. When you watch four commercials in a row specifically geared towards moms, you can't help but wonder how guys feel who might be equally interested in purchasing that brand of gravy mix.

So as fashion, beauty and food continues to focus on women, companies are missing out on a demo with mega spending potential – a new breed of men who aren't afraid to get their hands dirty... in the kitchen. These guys are

suave, stylish and proud of it, and a few brands are recognizing the "rise of the gentlemen" and their future buying potential as they go from being youngsters to full-blown grown-ups with disposable incomes (see p. 13).

Some of our Marketers of the Year have recognized the potential of going outside their demographic comfort zones. Kraft's Kristi Murl took a chance on targeting millennial males for the launch of Mio water enhancer, in a category that had only ever been targeted towards women, and it (shock!) actually worked (see p. 41).

Ubisoft's Lucile Bousquet knows the gamer demo isn't just teenage boys, as the brand expanded its arsenal of games to include mobile apps that appeal to casual (and female-skewed) gamers (p. 47).

And our overall winner, Duncan Hannay from Scotiabank, continues to evolve the company's Scene loyalty program that was created to specifically target a younger demographic. A bank targeting youth? How innovative (p. 38).

Read about all the Marketer of the Year winners, including other forward-thinkers from Target and AutoTrader, starting on p. 37.

There are definitely a few lessons in this issue about thinking outside the demographic box (or Blox, as it were).

With the holiday season in full swing and consumers being bombarded by an avalanche of marketing, now is the perfect time to put down the turkey leg for a moment and think, not about who you're targeting, but who you might be alienating.

Emily Wexler, managing editor



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SUBSCRIPTION RATES

STRATEGY IS PUBLISHED 12 TIMES PER YEAR BY BRUNICO COMMUNICATIONS LTD.

In Canada: One year CA\$80.00 Two years CA\$144.00

(HST included. Registration #R56051396 RT)

Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

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POSTMASTER NOTIFICATION

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 strategycustomercare@brunico.com

U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

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We acknowledge the financial support of the Government of Canada through the Canada Periodical Fund of the Department of Canadian Heritage.

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Doing good, and getting better

This time of year, the adworld's creativity shines in a special way. Yes, a lot of energy is spent on hilarious e-cards, yule-apps and ironically-themed festive gatherings – seriously, a lot – but I'm talking about the time and talent that is channelled for good.

In a now annual event, NABS once again auctioned off "Vintage Interns," this time touted with a revenge-themed campaign contributed by Zulu Alpha Kilo. By selling off a day of ad exec labour (Brunico has plans for our new intern Ken Wong, and I hear I'll be Instagramming over at Samsung), NABS exec director Jim Warrington says 14 families will get a hand, which is needed as it's been a high volume year with the case load up 21%.

The Sleep-Out: Executive Edition is another great example of an annual cross-industry initiative. Many senior marketers spent a night on the street to raise

funds for Covenant House, thereby gaining a greater sense of urgency for the homeless youth charity's mission. One of them – who is also a ringleader, rallying the support of others – is on our cover: overall Marketer of the Year, Scotiabank's SVP Duncan Hannay. Read why his peers named him 2013's top marketer (p. 38) and check out Jennifer Horn's annual video chronicle of the sleep-out in our screening room at strategyonline.ca.

Since our focus is brilliant brand ideas, this issue is a fitting wrap to the curation of the year in advertising. The Marketer of the Year contenders battled it out in competitive categories, and their stories reflect the

shared challenges of crazy-fast consumer behaviour shifts. The AutoTrader story (p. 49) is one of pure transformation, and to varying degrees, that theme is reflected across the board.

Strategy will be changing things up in the new year with some transformation of our own. We're still identifying new trends and smart strategies in our print editions and at events like Agency of the Year and the AToMiC Awards, and sharing expertise from around the world in growth areas, like BCON Expo and the Shopper Marketing Forum in March. But *strategy's* digital offerings, which include spin-off brands *stimulant* and *Media In Canada*, are set to change. In addition to Breaking News, expect a daily shot of the new ideas and innovation that are relevant to brands' ongoing transformation. If you want in, give us a holler.

Cheers, mm

Mary Maddever, publisher/editor; *strategy*, *Media in Canada* and *stimulant*

P.S. This month we're losing an icon. Sunni Boot is stepping down and the feature on p. 23 takes a look at all the industry innovation she's the force behind. On a personal note, here's why she will be missed:

She's eternally curious about everything new and very active in the industry.

She seems to somehow answer every phone call and email.

She's a great leader and terrific champion of her people.

Sunni was also *strategy's* Media Director of the Year so many times she took her hat out of the ring so someone else could win. 'Nuff said.

strategy

DECEMBER/JANUARY 2014 VOLUME 25, ISSUE 1
www.strategyonline.ca

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TORONTO | HILTON | MARCH 3 & 4, 2014



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VW MAKES A MOVIE

By Megan Haynes

Red Urban is the latest agency to get into the movie business. Volkswagen and the Toronto shop are taking a trip in time with *Once More: The Story of VIN 903847*, a documentary directed by Oscar-nominee Hubert Davis.

The half-hour doc, created by the agency, will air on Bell Media's Bravo and Discovery Channel at 7 p.m. on Jan. 5. It's a paid media buy, handled by MediaCom, with no commercial breaks.

In February, the doc will be posted on a microsite where viewers can immerse themselves in the story with additional historical footage, photographs and diaries culled from the research.

The idea stemmed from the desire to share Volkswagen enthusiasts' stories on Facebook to create more social content, says Christina Yu, EVP/CD, Red Urban. While doing research, they stumbled upon a photo of a man and his car in Africa. Then another in Thailand. And another in South Africa.

There was a simple explanation for the man's global travels: in the pre-Facebook era, 1955 Volkswagen Beetle owner Wolfgang Paul Loofs wanted to connect with his brother, who lived in Australia and worked as an archeologist. The pair planned to meet up when Loofs' brother was on digs in remote and exotic locations, with the former loading his Beetle onto a boat.

"It wasn't as easy as it is nowadays where you can text message or email each other," Yu says. "They would say 'I'll be on this stretch of road for weeks, and hopefully I'll bump into you.' Believe it or not, they bumped into each other each time."

After his final trip, Loofs sold his car back to Volkswagen in exchange for a plane ticket from Ontario to B.C. But the car was not destined for the scrap heap – between the '60s and now, it changed hands more than four times, before being refit for racing condition. It still runs on the road today.

Yu can't put her finger on exactly when the idea went from creating social content to something bigger, but the story kept growing and it just made sense as a documentary, she says. "It's such an amazing story about people, their families and the relationships they have with objects," Yu says. "[It's] a bigger story than just the Beetle."

MARKETING TRENDS: WHAT'S HOT AND NOT

As attention spans get shorter, along with the shelf life of marketing trends, it can be hard to keep up with it all. So to break it down, we asked Jason Dubroy, VP managing director at Shopper DDB; Rebecca Shropshire, director of digital sales, CBC, and former VP director of digital communications at UM; and Jeff Vermeersch, creative technology director, Zulu Alpha Kilo, to weigh in on what's hot and what's definitely not. **MH**

HOT

Rise of the short vids:

Thanks to pre-roll ads you can skip after five seconds, not to mention Instagram and Vine videos, agencies and brands are getting much better at condensing messages into super-short clips, Vermeersch says.

Shops are getting hAPPy:

It seems like every single major store got an app this year – all tied to a loyalty program. Alongside Amazon's long-awaited Canadian app and way-finding apps already on the market, Dubroy says get used to seeing shoppers with their heads down, faces buried in their phones. It just got a whole lot harder to stand out on the shelf.

Native advertising:

While the buzzword has been around all year, Shropshire says native ads really heated up in the latter half of 2013. It's the perfect storm of brands wanting to be content producers and traditional media seeking new revenue streams.

Hashtags: Maybe it was Jimmy Fallon's "Hashtag" skit, but those numerical Twitter symbols in ads are on the outs, according to Vermeersch. Just like brands don't say "Google us" anymore in creative, hashtags are going downhill from here. #Prediction.

Social media

communities: Stay with Shropshire here. She says with the proliferation of so many social sites, brands are re-evaluating the cost of maintaining all these communities, especially as sites like Instagram start rolling out ads. Why pay for content managers when you can just send out targeted ads that look the same?

Prankvertising: We're predicting that the practice of scaring folks to earn buzz is on the outs. John St.'s "ExFEARiential" Agency of the Year video lampooning the practice may have been its death knell.

NOT



BRANDAID COMES HOME TO CANADA

By Jennifer Horn

Shipped across the North Atlantic from the small island mass of Haiti, intricate home decor items from blankets to bowls to bags now sit on white chunky shelves in Hudson's Bay's flagship stores in Montreal, Ottawa and Toronto.

It took five years, but BrandAid has finally come home. The Canadian-born project, which pairs creatives with Haitian artisans to craft brand identities for their collections of art pieces, has come full circle after appearances in London department store Selfridges, U.S. retailer Macy's and others. Hudson's Bay's store-within-a-store modular displays were created by design agency Jackman.

"[The retailers overseas] gave us this fabulous opportunity to find out how people reacted to the products, how the story was being [perceived] and how the items were being displayed," says Tony Pigott, global CEO at JWT Ethos and co-founder of BrandAid. "That helped us refine the collection, the marketing and the merchandising. So we were ready for primetime by the time we were done."

The collections arrived from five Haitian communities, handcrafted by 300 artisans. The artists have the ability to trade in a developed market today thanks to Canadian ad agencies DDB, JWT, Ogilvy, Taxi, Tunji Design and Miami-based TBWA, which all worked pro bono to provide necessary branding and marketing to help them sell their wares. For each item sold in stores, the artist is given 25% of the sale price (a substantial jump from the going rate of 3% for artisans in most retailers).

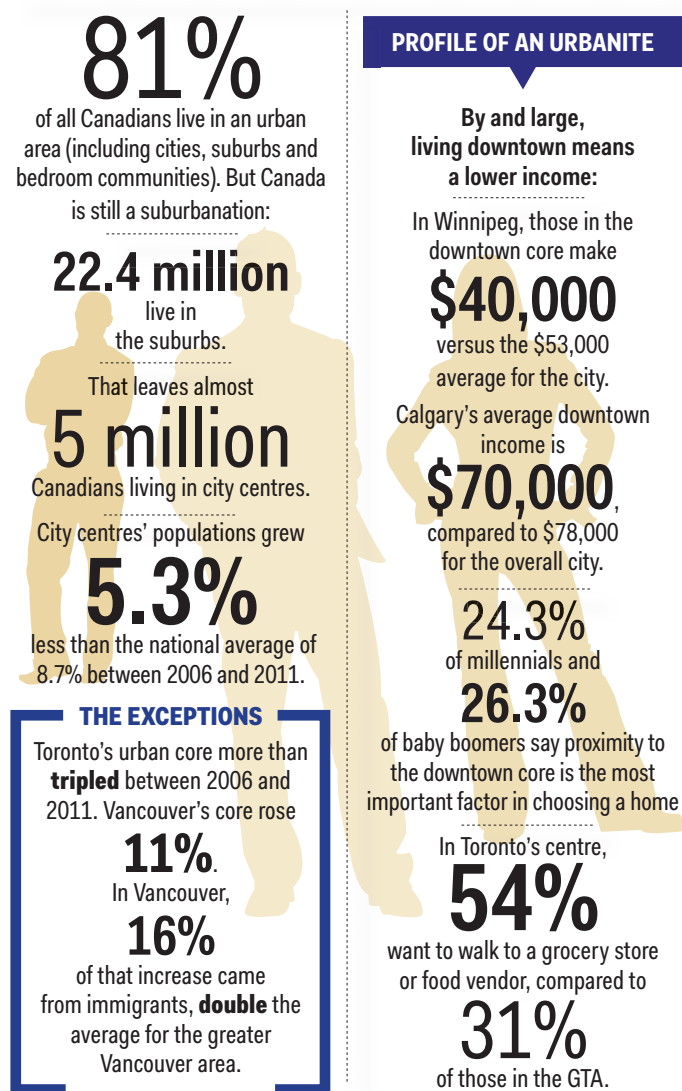
"It's always been my belief, and co-founder Cameron Brohman's belief, that there is a huge role marketing can play at the bottom of the pyramid," Pigott says. "We have done a lot of work finding the model and the Canadian government got behind [us and invested more than \$750,000]. So that was [also] critical for bringing this to Canada."

Next up, BrandAid will make a stop in Kitchener to work with innovation lab Communitel, as well as Google, Aimia and KPMG, on the next phase of the project. They'll be looking at developing a platform that will allow agencies to collaborate online and create efficient, low-cost marketing and branding for artisans in other developing countries.

URBANITES BY THE NUMBERS

Despite housing costs skyrocketing in cities across Canada (with no sign of easing any time soon), living an urban lifestyle is a hot topic of debate. In Toronto, an extra **90,000 condos** are set to hit the market over the next few years, while cities like Ottawa are experiencing, for the first time, a boom in condo construction. Are people, especially with families, really ready to give up their suburban lifestyles (with big homes, vast yards and "safe neighbourhoods") in favour of less space more conveniently located in walkable areas?

For marketers, urban dwellers present a big opportunity (and some challenges). Here are some key facts about this target group. **MH**



DOWNSIZING FOR A TIGHTER SQUEEZE

The average home shrank **400 square feet** to 1,900 square feet for new properties from its peak of 2,300 square feet in the mid-2000s.

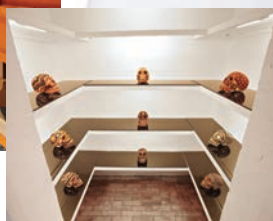
Despite popular belief, **40.6% of baby boomers** have no interest in downsizing their family home in favour of a downtown condo.

LUXURY BRANDS' CONTENT PLAY

By Matthew Chung

It's no secret that just about every company is using branded content to reach consumers these days. In fact, 85% of respondents to *strategy's* annual marketer survey said branded content is part of their marketing mix (see p. 55).

But in an increasingly crowded luxury fashion retail market, having great content on digital platforms linking to an e-commerce offering is no luxury at all. It is becoming a necessity.



online hub The Luxe Life in February, featuring photo-heavy articles about fashion trends with links to its e-comm site, as well as general interest reads like "Chick Flick: The One Christmas Movie You Need to See Now."

"We know the relationship we have with the customer goes beyond just a straight e-commerce play," says Kat Peterson, publisher of eLuxe.ca.

Last month, the company, which has 65,000 subscribers and around 10,000 monthly visitors between The Luxe Life and eLuxe, further established its voice by partnering with influential L.A.-based style blogger Aimee Song (who has around 1.2 million followers on Instagram and 500,000 monthly blog visitors), with Song curating a collection of luxury T-shirts and sweatshirts through the e-tailer.

Kate Spade, meanwhile, has 180 stores worldwide, but digital storytelling has been key to its growth. In September at the Hub Brand-Experience Symposium, CMO Mary Beech said the company's online portal is where people could find the "true expression" of the brand. Its site mixes content (such as a short clip of a woman wrapping gifts and playing with a cat in the brand's outfits) and e-commerce (there's an option to buy items worn in the video) that drive to each other, Beech said.

Over 20% of its sales come from e-comm, according to a report in *Forbes* in March.

Sites such as Munich-based Mytheresa.com and Italy-based Yoox.com allow consumers to either shop a story or a video clip, and LN-CC, a London-based fashion retailer that does 90% of its business through e-comm, recently launched a Tumblr-like content hub called "The Feed," which includes photos visitors can click through to read about designers and view clothes they can purchase, as well as music mixes available to stream on SoundCloud. The mixes also play in LN-CC's store, which includes a library, record store, gallery and club space and launched shortly after its e-comm site.

For brands going forward, Linda Bustos, director of e-commerce research at Elastic Path, says integrating social activity into sites (as U.S.-based department store Nieman Marcus did by incorporating style tips from Facebook fans into its online mag) as well as bringing digital experiences to life in store, will be the big opportunity for brands.

"Social is very powerful for brands but ideally you want to monetize it," she says. "So the integration must exist."

That's because for higher-end retailers and brands, a story and brand essence goes a long way toward justifying the premium consumers pay, says Kevin McHugh, manager, digital strategy at Cundari.

Matt Dion, VP marketing at Elastic Path, a Vancouver-based digital commerce tech provider with Moët Hennessy – Louis Vuitton as a client, agrees: "You have to stand for something in the person's head and now you have to tell that story digitally, because customers aren't going to get it by looking at a paper flyer or a billboard ad.

On top of that, the value of orders placed online by Canadians reached \$18.9 billion in 2012, up 24% from 2010, according to Statistics Canada, and studies show a significant portion of purchases are influenced by digital research efforts. In the U.S., for instance, 50% of purchases will be influenced by the web by 2017, according to Forrester Research.

Smart luxury brands are evolving their online and mobile content into editorial representations of themselves. For instance, Canadian-based eLuxe launched

Clockwise from top left: eLuxe leveraged style blogger Aimee Song's audience by partnering with her for a luxury T-shirt and sweater collection; U.K.-based LN-CC's shop reflects the brand's digital presence in a physical space that is part store, part art installation.

A person is standing in front of a red brick wall, holding a large white rectangular sign that covers their upper body. The sign has the text "Congratulations Sunni" written on it in a purple serif font. The person is wearing dark blue jeans and purple sneakers with white laces and white soles. The ground is a light grey concrete surface.

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MODERN-DAY GENTLEMEN

GUYS ARE REDEFINING WHAT IT MEANS TO BE A MAN, MEANING BRANDS IN TRADITIONALLY FEMALE-DOMINATED SPACES, LIKE FASHION, BEAUTY AND COOKING, WILL NEED TO PLAY CATCH-UP

BY MEGAN HAYNES

Indochino's "Modern Dandy" promotion focuses on the finer things in guys' lives.

M meet Brendan, a 26-year-old who works in radio after falling in love with NPR's *This American Life* podcast. He lives with his girlfriend – who works in the fashion industry – but he does all his own shopping, and often wonders if they can fit a third closet in their one-bedroom Toronto condo.

In the past three years, he's traded in his band T-shirts for designers such as Fred Perry and Salvatore Ferragamo and has recently picked up an old-school Merkur safety razor, figuring that in the long-term it'll be less wasteful than disposable blades. He's also a mighty fine cook – exploring exotic tastes and unique meats, like rabbit and moose – and consistently offers to bring charcuterie platters to social functions. He once made his own Greek yogurt, just to see if he could.

Some could call him a hipster, but he isn't really. He's just a modern-day gentleman who's helping redefine what it means to be a man, creeping into traditionally female-dominated categories such as fashion, beauty and cooking, and making them his own.

And he's someone marketers should really be keeping an eye on.

But according to a study done by Unilever in 2009 as it prepared to launch its Dove Men+Care brand, three quarters of men globally believe they're stereotyped in advertising, while 67% found it hard to relate to men their age in ads.

"They say there's a lot more to being a guy today than the stereotypical 'man stuff,'" says Sharon MacLeod, VP marketing, Unilever.

In other words, guys are more than just tool-loving, beer-guzzling, bikini-chasing macho men who wouldn't be caught dead in the kitchen or caring about their personal style. So maybe it's time to stop treating them like that?

IN THE BASEMENT OF HARRY ROSEN'S flagship Yorkville Toronto location, a group of guys have gathered to hear Toronto-based blues singer Michael Rault play. The fashion varies, with some guys in

corduroy, others in tight-fitting suits bedecked with pocket squares and fedoras, and the occasional suit jacket-over-jeans combo. They sip Macallan Scotch cocktails, and their six-o'clock shadows seem purposeful against their perfectly coiffed hair.

The average suit down here runs \$1,000 (versus the pricier clothing upstairs) and perfectly targets the young professional male, says Larry Rosen, chairman and CEO of the high-end men's clothier. The retailer began its Underground Lounge series as part of an ongoing effort to reach millennial guys, blending music, fine liquors, and of course, clothing.

Despite the stereotype that guys don't care about fashion, the effort seems to be working, with the majority of attendees new to the store, drawn in by the free show, he says. Though it doesn't track whether these party-goers return and make purchases, Rosen is positive this type of promotion is bringing in new customers.

"I see how my sons [ages 26, 24 and 22] dress for their social life and you hear things you would never have heard from other generations," Rosen says. "My [youngest] son was running around looking for his 'scent' this morning...He preens in front of the mirror."

Men's fashion is growing at a faster rate than women's, according to statistics from NPD group. Guys spent 18% more than previous years, or roughly \$400 million in new sales. Men's accessories alone, such as shoes and belts, grew 13% in 2012, compared to 3% growth in women's.

"It's fair to say women are a dominant market, but with so many places that offer women's clothing, there's a bigger opportunity in men," says Sandy Silva, industry analyst for fashion and beauty, NPD group. "Men are not getting married until later in life, which means they have more money to spend – and what will they spend their money on? It's going to be on cars, toys and fancier clothes."

Even beauty brands are starting to catch up. There's a race among CPG companies to release men's lines with L'Oréal, Biotherm and Dove all coming out with unique-to-guys products in the past four years. Men's grooming is now the fastest-growing segment in the beauty industry.

"Self-presentation and style have become more important to men," says Johanna Faigelman, president of Human Branding, an anthropological-based research consultancy based out of Toronto, which will be releasing a syndicated study on millennial men on Jan. 15.

At a deeper level, there's a shift in traditional gender roles, Faigelman says. "A lot of the stereotypical roles came from the belief that men are going to be all about [their] career and focus on being a good provider – and not going to be interested in all this other stuff," she says. But, with a downturn economy still struggling to



Above: Former Toronto Argonaut Mike "Pinball" Clemons eschews sports talk for family in this Men+Care ad. Right: Mantra's goodie box for dudes. Opposite page: Barber Safaa breaks out the straight blade for Dove; Frank & Oak and Little Burgundy's heritage traveller line.

get back on its feet (and millennials feeling the brunt of the job cuts), more job mobility, not to mention three decades of women's rights movements helping shift women out of – and men into – the home, millennial guys' long-term careers seem much less certain.

"[As a result] there's a desire to define oneself through other means [such as style and grooming]," Faigelman says. "The way a man looks is becoming a lot more important in how he values himself in the role as man. It'll be as important to have that perfect mustache as [a career]."

AT THE INAUGURAL GENTLEMEN'S EXPO (launched to fill the expo void for modern urban males) at the Metro Toronto Convention Centre, the first thing guys see upon entering is a man getting his face shaved with a straight razor by Safaa, a 17-year veteran barber. The Dove Men+Care-branded booth is decked out with a giant lighted mirror and even a red and blue candy-striped barber poll. Three chairs sit nearby for guys who've signed up in advance for one of the 30-minute professional shaves.

"We really thought this [expo barber shop] was a great chance to introduce guys to a professional barber experience," MacLeod says. "Lots of guys have never been shaved, and to have a good straight-razor shave by a professional is on their bucket list."

The resurgence of barber-shop shaves, along with "heritage" brands (such as the renewed popularity of Dr. Martens and Ray-Ban) and styles (more structured and



tailored), actually represents a wider anthropological move by the millennial man seeking a more authentic experience, Faigelman says.

These guys grew up in the '90s and '00s, which was replete with corporate scandals and consumerism (where giant logos and oversized clothing were the norm in men's fashion), not to mention two recessions and a major war following extreme terrorist attacks. As a result, Faigelman says these guys are, en masse, more skeptical about everything than their Gen X or baby boomer counterparts. When you combine that with the hyper-connected digital world in which they were raised, this is a generation seeking more "real" experiences, especially in the digital space where nothing is tactile, she says. It's one reason there's been a massive rise in analog artifacts, such as vinyl records and the resurgence of dandyism (i.e. a renewed focus on the aristocratic lifestyle of refined hobbies and style. Top hats are frequently involved).

In the alcohol space, it's especially pronounced, with the rise of the craft beer movement and an increasing popularity on old-timey cocktails (not the pink drinks sipped in martini glasses, but rather intricate cocktails like Manhattans and Old Fashioneds).

"[The] '90s were very much 'here's our brand. Take it as it is and don't question us because you're the consumer and we're the producer,'" Faigelman says. "[Now], there's an attitude from guys saying 'I'm smarter than that, savvier than that and I reject that.'" They want brands that either feel authentic because they're older brands from a pre-digital era (better yet, from a pre

post-industrial era), or brands that are open with their stories, building a deeper connection with guys.

Faigelman points to Montreal-based men's online clothier Frank & Oak as a new retailer that's knocking it out of the park when it comes to reaching these guys.

The brand offers a curated collection of clothing, made locally, at low price points (the average shirt costs \$45). Guys can also sign up for a monthly subscriber package and receive a complete outfit in the mail. They can choose to keep the entire outfit or only the items they want (and are only billed for the clothes they keep). Online, guys can browse everything they need to know about dressing themselves, from style Q&As with musicians to learning about which fabric types work best for which occasions.

"We realized the millennial guy likes to know the 'why' behind a product," says Ethan Song, CEO and CD of the two-year-old retailer. "And it's much easier online to show how to wear something, and the reason for [a piece of clothing], than it is in stores."

It doesn't hurt that the styles the clothier carries are relatively classic looking, or that even the brand's name evokes a year of yore, adds Faigelman. To date, it's a pretty successful model, with more than 500,000 shoppers, and burgeoning partnerships with more traditional retailers, such as Aldo-owned shoe store Little Burgundy, which, for the first time, saw the online retailer sell its heritage-traveller inspired accessories in a bricks-and-mortar store.

And the digital space is accelerating the rise of

businesses catering to this generation of guys, with brands able to easily fill the void left by traditional retailers in the fashion, beauty and food categories. For example, Vancouver-based Indochino, which makes affordable bespoke suits, started because the founders were tired of feeling like “second-class retail citizens, shoved in the basement or back corner,” says Kyle Vucko, founder and CEO.

“All of these things [changing gender roles, seeking more authentic experiences] are coming together for a perfect point of cultural tension where male identity is changing,” Faigelman says. “It’s less about the hard and fast rules of stereotypical [indicators such as] masculinity, strength and monetary success, and is becoming much more multi-faceted, including being stylish, savvy and ethical. Essentially, [guys want to be] somebody who is seen to be interesting versus successful.”

AT THE GENTLEMEN’S EXPO’S food pavilion, guys wander around tasting various beers and liquors. The Justeat.com booth (which allows people to order food from various participating restaurants) proudly declares “Real men don’t cook.”

But at Loblaw’s Black Label booth, guys are getting in on the action. Tom Filippou, Black Label’s executive chef, teaches six guys the steps of prepping shrimp tacos – something that can easily be recreated at home. He walks around the portable burners, helping the guys adjust temperatures before instructing them on the next ingredient. So far, the guys have made everything from scratch (the Black Label team even had a first aid kit nearby to help with potential knife- or burn-related injuries). It’s like watching a live cooking show. He’s not pandering to this crowd, assuming these guys are buffoons or incompetent in the kitchen. “The whole purpose is to show that Black Label brings out the foodie in all of us,” he says.

It’s unusual to see food brands reaching out to guys this way. Cooking and grocery is the last bastion almost exclusively targeted at women. Talk to any retailer over the holidays, for example, and most of their campaigns target “mom,” while most cooking brands still try and reach out to “her.”

“But food and cooking is such a wonderful outlet for self-expression,” implores

Reaching men in retail

Guys, it turns out, have a pretty particular way of shopping, something that goes back to their roots as hunters, says Audrey Carr, VP of strategy, Nurun, who recently completed a study on the shopping habits of men.

1. Guys are mission focused: “Every time guys go out shopping, they’re very focused on achieving a particular task, whether that’s buying a suit or three T-shirts,” she says. This means brands wanting to target guys should do their utmost to help them complete their shop.

For example, Indochino sends out a travelling tailor to measure dudes for their bespoke suit. Once measured, guys can always easily go back and re-order their customizable outfits. If guys can’t make it out to the travelling tailor, the online retailer offers a step-by-step breakdown to help them measure themselves, videos included.

2. Curation is best: Break out your big data. One trend Carr found incredibly popular among guys was the concept of a curated assortment, which made it infinitely easier to fulfill their shopping mission.

She adds many retailers, especially in the big box space, really struggle to create curated collections because of their massive product selection.

“One of the frustrating things guys brought up, especially if you’re a frequent online shopper, is, ‘They know who I am, they know what I bought. Why don’t they show me a selection of three T-shirts they think go with those jeans, instead of forcing me to browse the entire catalogue of 30 different T-shirts?’” Carr says.

3. Guys like to save face: Faigelman adds that while guys dig deeper into various aspects of all self-expression, digital also offers a bit of a safety blanket as they explore different types of clothing. Most guys don’t like to appear to not know what they’re doing, and shopping online allows them to explore in a more anonymous manner. “These kinds of sites allow them to express themselves without needing to walk into a store and say ‘I don’t know what I want,’” she says.

Faigelman, who says she’s been trying to get her clients in the food industry to shift their core demographics to be more inclusive of men.

Guys, especially younger men who are living on their own, are increasingly the primary shopper. One U.S. study estimates that men are responsible for 50% of the purchase decisions in stores.

“They’re becoming much more involved and emotionally invested in food,” Faigelman says. “Once you become engaged in questioning where your food comes from, it becomes much more difficult to avoid getting involved, not only in the purchasing of it, but also in the making of it.”

Like beauty and fashion before it, cooking will be a hot growth area for guys. Over the next five to 10 years, Faigelman predicts that as these guys become parents of their own, we’ll see a more equal representation of all household tasks. According to Statistics Canada, the percentage of women doing all the housework in cohabitating couples is steadily dropping, meaning guys are picking up the slack.

Digital companies, like U.S.- and U.K.-based Mantry, which sends guys artisanal food boxes each month to help them experience different types of well-crafted foods, are popping up to fill the void. Just this past October, the Carnivore Club launched in Toronto, mailing guys a subscription of cured meats, with the hopes that products like duck breast prosciutto and bison jerky will appeal to young professionals.

The consensus from various experts is that food needs to take a page out of the beauty handbook and get ahead of the game. Mom may still be your primary buyer, but as millennial guys start having their own families, they won’t be kicked out of the kitchen. It’s time to stop thinking of “mom” as the only shopper in the household and try and talk in more gender neutral terms. After all, Brendan’s homemade Greek yogurt is just the tip of the tasty meals he’s likely to make over the next 30 years. 



P2P: now & next

Influencing shoppers on the path to purchase is a complex mix of science and art. Since brands and retailers are always looking for new ways to grow share of basket, the **March/April issue of *strategy*** will cover what's working now (and next) in the world of P2P.

If your company provides expertise in any area of shopper marketing – from in-store tech, mobile and geo-targeting to retail advertising & flyers – don't miss this opportunity to **promote your innovation, solutions and abilities**.

Contact your *strategy* Account Manager by **January 28** to participate in the **P2P sponsored supplement** and share your successes with Canada's retail marketing industry.

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FUTURE TECHNOLOGY...TODAY

BY MEGAN HAYNES

While many of sci-fi's futuristic technologies – as seen in the likes of *Minority Report*, *The Jetsons*, *Star Trek* and *Back to the Future* – have finally come to pass (think audio ads that speak directly to you, 3D stunts or teched-out clothing), many have yet to see the light of day. But that's not going to stop the fantasizing. We asked a few ad folk to tweet us their sci-fi-inspired tech wish list, and we rounded up the closest thing in existence – and advertising – today.



FLYING CARS

@ChrisStaplesVan: I've always wanted to try a flying car. I'm partial to DeLoreans, but even Chitty Chitty Bang Bang would be cool. **Chris Staples, partner and CD, Rethink**

Flying cars would be wicked...should anyone ever figure out how to make one. Massachusetts-based Terrafugia supposedly has a flying car ready for deployment (top left), though these autos look more like mini-planes than Hondas. But to date, no one has figured out how to get cars into the air.

Brands taking advantage of flying machines are few and far between, but Domino's Pizza unveiled a delivery helicopter this summer to send customers pizza by air in 30 minutes or less. While not a car – or even a full-sized vehicle, the pizza chain has always had to rely on on-the-ground support for its delivery service. Now, it doesn't have to contend with traffic jams.

Amazon followed this up with a recent announcement that it too is developing a drone/copter system to deliver packages in 30 minutes or less.

INSTANT NUTRITION

@Rob_Sweetman: I'd like to see the *Jetsons*' kitchen where Jane pushes the "Roast" button & out pops a meal. I doubt it tasted that great. But who cares, you can always push another button. **Rob Sweetman, founder and CD, 123w**

Whether it's *The Jetsons'* food button, *Star Trek's* replicator or *Back to the Future's* rehydrator, sci-fi flicks are pretty unanimous that one day food will be as easy as a touch of a button – possibly even appearing out of thin air.

Materializing molecules is, as of yet, impossible, though new tech does allow for rehydrated food to become full-sized and Barcelona-based Natural Machines has unveiled a 3D food printer, using up

to five ingredients (though it's still not able to print a pot roast).

On the advertising side, in Lima, Peru, the University of Engineering and Technology and Mayo Draught partnered to get water out of thin air...literally. The brand set up giant billboards that could collect H₂O molecules out of the sky, directing them to containers below, allowing for drinkable water for locals in an arid climate.

Also in South America, Philips and Ogilvy Brasil created new foods to promote the appliance maker's new blender. With the help of a molecular scientist, the brand created three fruits, including the pinegrape

(pineapple and grape), bananaberry (banana and strawberry) and kiwigerine (kiwi and tangerine), by blending one fruit, breaking down the molecules in heat and then soaking the other in the juices. Again, while this isn't creating food out of nothing, this stunt really got to the molecular level to promote the product.



TELEPORTATION

@Coreyblenkarn: Human size pneumatic tubes from the *Jetsons* would be awesome! Best commute ever!

Corey Blenkarn, interactive designer, ZoomerMedia

@Giantsandgents: One word: Teleporting.

Alanna Nathanson, partner and CD, Giants and Gentlemen

Teleportation and travel-tubes are decades, possibly centuries, away. (Though we heard that this past May, a European research team successfully teleported a single photon, or an elementary particle, between the Canary Islands.)

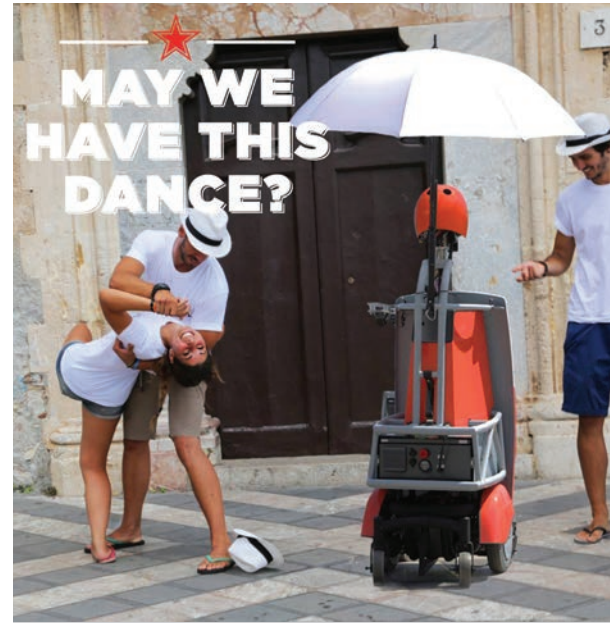
Until then, we'll just have to rely on old-fashioned screens and video to move us from place to place.

However, a few brands attempted to transport consumers to a new world this year. San Pellegrino and Ogilvy & Mather New York allowed users across the globe to control a

robot on the ground in Italy (right). The robot, which people could pre-book to control remotely, could wander the streets of Taormina, interact with the locals and even be a tourist.

Tourism Victoria and Clemenger BBDO in Australia used the same idea, only with people. Folks from the other side of the globe could tweet or post touristy demands and one of two "surrogate" travellers had to complete it (everything from karaoke to kissing a fish).

French train operator SNCF and TBWA\France had the same idea, but set up giant doors in the middle of public places. When opened, a



live scene from somewhere else in Europe would play out, with folks on the other side of the door engaged in fun activities, like a mime in Milan or hip hop dancers in Barcelona.

INVISIBILITY



@Lg2_Tweets: Market research needs Harry Potter's invisible cloak. True consumer insights can only stem from real-life eavesdropping, not focus groups held in labs.

Alexis Robin, partner and director of interactive, Lg2

While Harry Potter's invisibility cloak would be pretty darn cool, it doesn't exist...yet. That being said, in December 2012, B.C.-based HyperStealth Biotechnology – backed by the U.S. military – made headlines around the world when it announced it had manufactured material that could actually render the wearer transparent, bending light around the cloaked object. Since then, a number of scientists have claimed to crack the invisibility code.

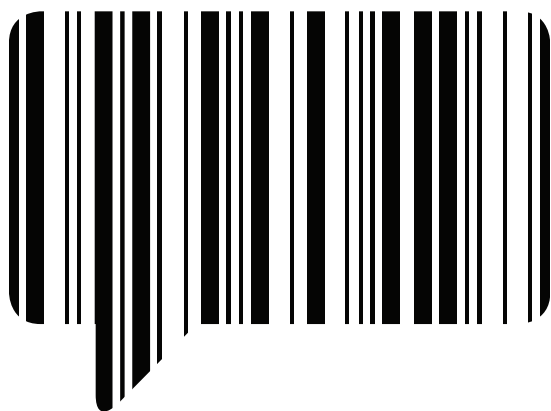
While the true cloak of invisibility hasn't yet been

used by advertisers, it may just be a matter of time. In March 2012, Mercedes-Benz wrapped a car in LED lights and cameras, showing people what was on the opposite side of the car and rendering it "see-through."

Lynx – Australia's version of Unilever's Axe body spray – and Soap Creative also claimed to have created the first invisible ad in 2012, decking

out a house's windows with screens that were essentially blank until seen through a special set of sunglasses. People with the shades got to see a dog swimming around in a flooded apartment, a couple getting hot and heavy and a monkey just hanging out.

Finally, in Spain, the Aid to Children and Adolescents at Risk Foundation and Grey Spain created an OOH ad for the eyes of children only. Using a special lenticular printing technique, the brand created two separate messages on the same ad, viewable at different heights. Based on the average height of children under 10, the ad sent out a secret message to kids to call the organization for help if they're being abused.



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Opening keynote

Decoding the new shopper mind



Kit Yarrow

Chair, Department of
Psychology
Golden Gate University

A decade of swift and stunning change has profoundly affected the psychology of shoppers and consequently, how, when and why they shop and buy.

San Francisco-based consumer psychologist, Kit Yarrow, will take attendees on a guided tour of the radically revised minds and hearts of today's shoppers. Debuting new data from her upcoming book, *Decoding the new consumer mind: How and why we shop and buy*, Yarrow will describe how three dynamic, socio-cultural shifts have transformed shoppers and will outline the essential strategic shifts that businesses need to make to connect with a new shopper mentality.

Yarrow is also the author of *Gen BuY*, and a regular contributor to *The Wall Street Journal*, *The New York Times* and *Good Morning America*.

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Sunni Boot, you're a legend and your bangles are legendary.

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SUNNI'S SHINING CAREER

AS THE MEDIA MAVEN PREPARES TO BEGIN A NEW CHAPTER, WE LOOK BACK AT HOW SHE RESHAPED THE INDUSTRY

BY PATTI SUMMERFIELD

The longest summer job – ever – comes to an end with the retirement of Sunni Boot, CEO of ZenithOptimedia Canada. And what a job it turned out to be.

Little did Boot know when she walked through the doors of ad agency Ronalds-Reynolds as a teenager that she was walking into a career that would take her from a typist in the media department to an award-winning industry leader. Along the way she brought innovation and passion to everything she did for clients, racked up a number of industry firsts and won friends in all corners of the business.

"She has become so well known and admired in the industry that her name has become a brand. Everyone knows

who Sunni is – Sunni with one name, like we know Madonna and Beyoncé. In her case it's just Sunni and that says it all," says John Cassaday, president and CEO of Corus Entertainment. "It is a testament to the values she has and her commitment to not just her company, but the industry as a whole."

"WITH SUNNI, WHENEVER SHE MADE A COMMITMENT, SHE'D DO ANYTHING IN HER POWER TO MAKE SURE THAT SHE FULFILLED IT. SHE HAD THE HIGHEST LEVEL OF INTEGRITY YOU COULD IMAGINE. YOU KNEW SHE WOULD ALWAYS COME THROUGH NO MATTER WHAT IT TOOK."

- Paul Robertson, group VP broadcasting, president, Shaw Media

As her career progressed, Boot moved from buyer/planner to broadcast supervisor to head of the media buying unit. In 1979, she was promoted to associate media director, and then to VP in 1980. When Ronalds-Reynolds was purchased by Foote, Cone & Belding in 1987, Boot was named VP, director of media services, and then in April 1990, she moved up to senior VP and national media director for the Canadian operation.

It was while heading up the



"WHEN SUNNI BECAME MY BOSS, I HAD NO IDEA WHAT SHE WAS GOING TO BE LIKE. HER FIRST CONVERSATIONS WITH ME WERE, 'WE'RE GOING TO DO THIS TOGETHER.' AND SHE FOLLOWED THROUGH ON THAT. IT'S NOT THE SUNNI BOOT COMPANY, IT IS 'THIS IS OUR ORGANIZATION TOGETHER AND WE'LL BE SUCCESSFUL TOGETHER, FAIL TOGETHER AND LEARN TOGETHER.' IT HAS BEEN AN INCREDIBLE RIDE."

– Julie Myers, president, Zenith Media

media department at FCB Ronalds-Reynolds that Boot started group buying for clients, partnering them together for buys to avoid paying a premium for 15-second TV spots. The clients saved money and also weren't vulnerable to pre-emption. Out of that came the formation of a larger buying consortium that grouped existing FCB clients General Mills and Nestlé with new clients Coca-Cola and Cosmair, the precursor to L'Oréal.

Optimedia Canada was set up in 1992 as an independent media management company handling more than \$140 million in media planning, research and placement for an impressive list of clients. The genesis of Optimedia itself served as a precursor to the agency's focus on innovation. "We formed the first Optimedia office in North America," Boot explains. "The U.S. did not. In those days, I reported in to Foote, Cone & Belding in the U.S. Everybody said 'they'll never let you do that.' I

explained it all to them and it took all of five seconds for them to say 'go ahead, do it.' That way we could be a test market for the U.S. I still have the scars to show for it."

In 1998, Optimedia became part of Publicis, and in 2000, ZenithOptimedia was born when Publicis Groupe bought Saatchi & Saatchi, the parent of Zenith. Currently, the agency has 152 staff in Toronto and Montreal and is number two in the Canadian market as per the latest RECMA data, which shows buying volume of \$938 million in 2012 and impressive growth over the past five years.

Although she was accused by some of "empire building" at the time, for Boot, establishing a stand-alone media agency was the right thing to do for advertisers. This commitment to brands has earned Boot their loyalty, and even clients that moved on are still friends. But the quest to capitalize on all the new – often unproven – opportunities means it's never been a case of resting on the shop's laurels and relationships, and playing it safe.

Long-time collaboration breeds trust, and L'Oréal Canada's string of innovative media programs with Boot and the ZenithOptimedia team over the years is typical of the kinds of rewards that come from taking (well-calculated) risks. "I think Sunni's understanding of the needs of the brands, the way that she doesn't stop looking for opportunities and for different ways of fulfilling that objective, is what makes her unique," says Javier San Juan, CEO of L'Oréal Canada. She has done things with L'Oréal, from *Project Runway* to *Luminato*, that were firsts in Canada, where it was the first time product integration was done in a very modern way.

"Passion is part of her character but I think it is more than passion," he adds. "When you give Sunni the chance to do something new and to think out of the box, she gets engaged, her interest rises to a different level."

Another side of Boot is her drive to give back to the business she loves. She has been involved in every industry organization, mentored numerous young media stars, and helped establish programs **Continued on p. 26**

Sunni and Debbie: ZO's dynamic duo

SUNNI BOOT AND DEBBIE KING WORKED TOGETHER from 1974 to 2009 until King, who was ZenithOptimedia's executive VP and COO, retired. They still get together often over martinis or wine, unless of course King is off travelling in some exotic place.

The two of them worked together for so long that they seemed to work as one, often finishing each other's sentences. "Sunni always joked that people thought it was one person, someone called Sunni and Debbie," King says, "which was actually kind of true."

King has more than 35 years of great memories of working with Boot, from the giant Papa Smurf that was a fixture in Boot's office to the excitement of creating integrated programs like L'Oréal's Fashion Week sponsorship.

"She could always make it happen. Sunni was great in new business pitches because she can really command a room; she always had some great insight to open the meeting. Her trademark was her silver bangles. She used to start every new business pitch by peeling them off because they used to jingle. So that would signal the start of everything.

"But flying with Sunni was always a challenge – she had to leave a half-hour early to take the bangles off before security."



“SUNNI HAS BEEN SUCH AN INTEGRAL PART OF OUR INDUSTRY AND, IN AN INDUSTRY LIKE THIS, YOU NEED TO GIVE BACK AS WELL AS BENEFIT FROM THE MARVELLOUS TUSSLE THAT THE MARKETING AND COMMUNICATION SERVICES BUSINESS CAN BE. SHE'S ALWAYS GIVEN BACK, IN SOME CASES EVEN MORE THAN SHE'S BENEFITED FROM THE INDUSTRY. SHE IS VERY SPECIAL IN THAT REGARD. I ADMIRE HER GREATLY AND IT'S BEEN SUCH AN HONOUR WORKING WITH HER.”

- Ted Boyd, CEO, One Advertising

Sunni Boot: In her own words

What will you miss most about the business? At heart I'm a deal maker. I think what I'm going to miss most is the thrill of victory with my colleagues. I'm going to miss that [feeling after] we just did a great job for this client, sold this great plan, or did this great negotiation leading to a win-win. There's a big excitement to that and I've loved that from the beginning. I love all the people. I love the deal.

What will you miss least? Dealing with discrepancies. Dealing with the mundane. It's like a root canal. Nobody wakes up in the morning saying, 'great I'm going to deal with an administrative nightmare today.' I won't miss that.

What are the top three reasons media agencies are best poised to embrace the future of advertising? We have the best contacts for content. We are connected to the media. We know producers. I think media agencies are the best route to tease true insights out of data so that we can plan by behaviour. I think we're in the best position to understand competitive pricing and values.

Why do women dominate senior positions in media agencies? I think it's more a Canadian phenomenon rather than a global one. Women dominate in Canada but we don't necessarily as much in other countries, including the U.S. Everybody says it's because women are better with detail and numbers. I think we have a bit more patience. The young people I see in my office, my superstars, the guys are amazing. They're proactive. They understand. They're charming and they know how to deal with clients. I think we're going to see a bit of a change.

What is the best career advice you ever got (and from whom)? It was from Hank Karpus, who was the creative director when I started at Ronalds-Reynolds and then became president of FCB. There was this big new business pitch. He said 'Sunni, just keep going. Go in with the confidence of all the work you've done and nobody is going to know this better.' The other was my boss George Semple, who said 'always be prepared.' I give this advice too - you cannot be over-rehearsed, cannot be over-prepared.

What is your proudest accomplishment? I don't want to sound conceited by saying that there have been so many. I've had a long career. Starting the industry group Concerned Children's Advertisers, forming Optimedia, winning the ACA Gold Medal Award. That was an amazing thing to win because it came from clients.

Who was your role model? Not so much role models as mentors, and I think I had incredible mentors: Hank Karpus, George Semple and David Mintz, who was president of Global Television.

Do you have any regrets? No, not really. I might have wanted to do more in the content area, which is certainly an area of great interest. But, no real business regrets - and no real personal regrets either.

What's next? I really don't know. I've got some great anecdotes, so maybe I'll write a book about my life in media. The conceit would be that people would be interested in reading it. I've got family interested in starting something in art that I might help start up. I want to have the freedom to travel with my husband who retired a few years ago. I love art and architecture, I love design and I might do some work in that area.

“OVER THE YEARS I HAVE SAT ON A COUPLE OF BOARDS WITH SUNNI, THE CANADIAN MEDIA DIRECTORS COUNCIL AND ALLIANCE FOR AUDITED MEDIA ARE TWO. WHAT HAS ALWAYS BEEN EVIDENT TO ME, AND I AM SURE TO EVERYONE WHO HAS HAD THE GOOD FORTUNE TO WORK WITH SUNNI, IS HER DEEP INTEREST AND PASSION FOR THE BUSINESS ALONG WITH AN UNWAVERING COMMITMENT TO HER PEOPLE AND HER CLIENTS. SHE IS SMART, OPINIONATED AND HAS ALWAYS BEEN FOCUSED ON HOW TO MOVE OUR INDUSTRY FORWARD. THERE WON'T BE ANOTHER LIKE HER.”

- Lorraine Hughes, former president, OMD Canada



that have made today's media world a much better place than the one she entered as a teen.

Julie Myers, president of Zenith Media, explains that Boot was instrumental in building a healthy, viable Canadian children's television market. At one time, programming for children was focused around the Christmas season rather than 52 weeks a year.

After the holiday period, broadcasters went back to airing low-rated, poorly-produced animated shows that had little appeal for advertisers. Marketers, particularly non-toy marketers, wanted good quality entertainment that would work with limited commercial messages. If that's what they wanted, Sunni would get it for them. That was in the mid-1970s.

“She brought in a little cartoon series, negotiated in partnership with Global Television, to see if it was a viable option for Canada. That takes courage. It was *The Smurfs*. That's her favourite. She always had this massive Papa Smurf at her desk. It was something she believed in and her clients needed it to support their child brands. It was driven by clients we still have today – Hasbro, General Mills, Nestlé. It was important to them and she found a solution working with her partners.”

When Boot saw that there was a bit of a backlash about advertising to kids, she jumped in to help build and launch the Concerned Children's Advertisers program.

“She can solve just about anything,” Myers adds. “That was a huge commitment for her personally, but again, it's not a paying job, it's a responsibility. For our agency, our contribution to help make CCA work was a lot. No one asked why we were doing this because it was conveyed that our job was client service – and that what they need and deserve we've got to give them. So let's figure it out.”

Boot's commitment to the industry is the reason she is staying on in a corporate role for a while after retirement. She's on the Canadian and North American boards of the Alliance for Audited Media (AAM) and has projects she wants to complete.

“I've had such a wonderful run at it. I consider myself fortunate in the extreme,” says Boot. “When I look back, the friends I've made, the people I've met, the things I've been able to do – I feel really lucky. I just hope I have given back.”

Boot on media's ascendancy in the agency hierarchy

WHEN ASKED HOW SHE SEES MEDIA AGENCIES further evolving, Boot envisions more than new skills. Ultimately, a new agency structure is required, she says, with media as the ringmaster.

“It's always been about content and it's going to be even more about content, and it's going to be customized. Data will inform the content. Today you're no longer the creative director, you are the chief creative officer, chief activation officer, and now you're going to need to have a chief data officer.

“It's an exciting time for young people just getting into the business and they will likely have the skills needed for the new data-driven business. If you think

about how we go into programmatic buying and algorithms, it's all science. You need to understand the data and find a way to use it.

“The one beauty of data is that if done right, it brings everything together so we're not in silos. That is going to be a unifying force in the industry.

“Making sure that the same message is carried across platforms and delivered in the form appropriate to the platform can't be done in isolation. I think over the next couple of years we're going to see agencies start getting together again, forming the generalist who knows where to get all the special services. It's like in medicine, where somebody has to

be the GP who knows how to direct you to the cardiac surgeon. Somebody needs to be the ringmaster.

“I think the media discipline is probably the best one to be that generalist, to rally the promotion companies, the digital companies and the creative companies. We probably have a greater understanding of the consumer habits than any of the other disciplines. We understand the platforms. We understand competitive pricing. Nobody else does.

“If you were to speak to Frank Palmer, he'd say 'oh baloney, it's us.' But I sincerely believe it should be the media agency. It's not out of conceit that I say that. I've believed it all my life.”

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MID-SEASON TV CHECK-UP

FALL HAS COME TO A CLOSE, BUT THERE IS NO SUCH THING AS WINTER HIBERNATION FOR CANADIAN BROADCASTERS. WITH A NEW BATCH OF PROGRAMS HITTING SCREENS, NEW REGULATIONS SET TO HIT CABLE BUNDLES AND SPECIALTY AUDIENCES TO ATTRACT (AND KEEP), HERE'S THE LOWDOWN ON ALL THE LATEST FROM TV LAND.

BY VAL MALONEY

Clockwise from top left: *MasterChef Canada*, *Rake* and *Intelligence* are three top media picks for mid-season.

Dipping temperatures means more time indoors, and it also means a new slate of programming, including about 21 new scripted and unscripted shows across Canadian screens. The addition of an entire slate of high-profile programming is relatively new to the broadcast calendar, a phenomenon Mitch Dent, EVP sales at Rogers Media, chalks up to the evolving nature of the industry.

"I think fall being the primary driver of TV programming no longer exists. It is a 12-month business now," Dent says. "The rise of the mid-season has been a gradual metamorphosis. [It] comes down

to consumers; people watch TV as much in April as they do in September. So at the end of the day, it is the maturing of the TV business."

Dent also points to the optimal launching pads for new shows in the winter season. For City, those include events like the Grammys, which air on Feb. 9. For Bell Media's CTV it is the Super Bowl and Academy Awards, the former airing on Sunday, Feb. 2. The broadcaster is giving this year's post-Bowl timeslot to its new original series *MasterChef Canada*. Any show that airs after the Super Bowl has traditionally enjoyed the subsequent ratings boost, with the

mid-season finale of *Flashpoint* earning 1.32 million viewers in 2011 and the series premiere of *Motive* in 2013 earning 1.4 million viewers following the game.

As for what's coming to screens this winter, Greg Kinnear, Josh Holloway and a bevy of would-be Canadian *MasterChefs* are all potential stars of a hit mid-season show. Though much of the schedules are still being worked out, media insiders are making early predictions about how the new offerings will fare.

Thursday nights are expected to be ruled by Greg Kinnear's new legal drama *Rake*, which premieres



Above: Touché! PHD group director of broadcast Atrée Dey doesn't have high hopes for City's *Resurrection*.

on Global and Fox Jan. 23 at 9 p.m. Victor Correia, executive trading director, MEC Canada, picked the show as the only one of the mid-season pack that has what it takes to survive.

"Viewers will be starving for something new and fresh in this traditionally high-viewing time period, with its current top occupant *Grey's Anatomy* approaching the end of the road," he says. "*Rake* will feed viewers with a well-written, quirky drama that has something for everyone. It also reminded me a bit of *House*, which to date has yet to be imitated."

New Wednesday night comedy *Mixology*, which is produced by Ryan Seacrest and will air on CTV in Canada, follows 11 singles over the course of a night at a bar, and our analysts are torn on whether the show has the chops to stick around until last call.

"I love the concept of similar events from different characters' perspectives," says Laurie-Lynne Ungurain, director of trading at Maxus Canada. "It should do well for the fans who are mourning the final season of *How I Met Your Mother*."

Atrée Dey, group director of broadcast, Touché! PHD, says the show has potential since people will be able to relate to the trials and

tribulations of modern-day dating.

However, Victoria Morris, media director, Mindshare Canada, says the scripted show from Seacrest (the reality king famous for offerings from the Kardashians and Jonas Brothers) "has cheese written all over it."

Bailey Wilson, director of investment, J3, is excited about the

possibilities for Global's pick-up of NBC's *About a Boy*, which stars Minnie Driver and is based on the novel by Nick Hornby.

Sunday night 9 p.m. drama *Resurrection* premieres on March 9 on City and is based on the people of Arcadia, Mo., who are forever changed when their deceased loved ones suddenly reappear. Dey says she doesn't see the show winning against traditionally stiff competition on Sunday nights, such as *Castle* on CTV.

CTV has a winning drama coming on Monday nights at 9 p.m., according to Trevor Clark, director, Mindshare Canada, with the launch of *Lost's* Josh Holloway-starring *Intelligence*, about a high-tech intelligence operative who was born with a supercomputer microchip in his brain.

"It plays well off the super-human aspect that things like *Marvel's Agents of S.H.I.E.L.D.* have seen success with, plus it has a couple of high-profile small-screen actors that will give it merit."

The Fall Hits + Misses



As far as TV seasons go, the start to the 2013-14 one has been strong, with only four shows cancelled out of 34 new titles.

CTV didn't drop any show from its schedule and also boasts the number one new program of the season, the superhero-driven drama *Marvel's Agents of S.H.I.E.L.D.* (pictured left), airing Tuesday nights at 8 p.m., which brought in a total average audience of 2.85 million viewers per week from its debut until Nov. 11, according to numbers from BBM Canada.

Coming in at number two this fall was the James Spader-starring Global drama *The Blacklist* (pictured below), on Monday nights at 10 p.m., bringing in 2.18 million total viewers on average from September to November. Overall, CTV had three of the five top new shows of the fall season, with the short run of Friday night's *MasterChef Junior* taking the number three spot and 15-episode Monday night 10 p.m. drama *Hostages* at number five. Global also had the number four show with Monday night's *Sleepy Hollow*.

Three of the four programs cut were on Global, with comedies *We are Men*, which aired Sundays at 7:30 p.m. and *Welcome to the Family*, which was on Mondays at 8 p.m., as the first casualties. Also gone for the channel was Wednesday night 10 p.m. police drama *Ironside*.

Rogers Media's City lost one show, the Tuesday night 10 p.m. drama *Lucky 7*, which followed a group of co-workers who won the lottery and the misfortunes that followed. Ah, irony.

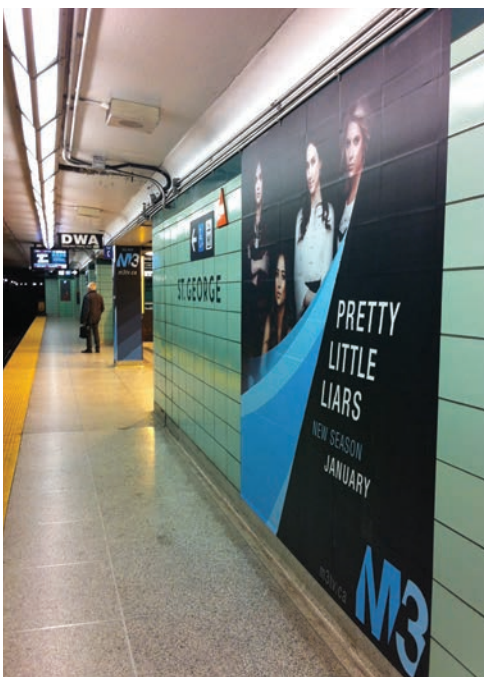


SPECIALTY TV'S SURVIVAL PLAN

BY MATTHEW CHUNG



Bell Media's big promo push for its rebranded M3 channel included billboards in Yonge-Dundas Square and a takeover of St. George subway station in Toronto.



Hayden Mindell, VP of TV programming and content at Rogers Media, says he wakes up thinking about cable channel packages being unbundled “almost on a daily basis.”

These are uncertain times – particularly for specialty channels that cater to niche audiences – with the federal government announcing plans to mandate a pick-and-pay model and asking the CRTC to look into how it might be done.

Though some media experts, such as ZenithOptimedia's Sunni Boot, say the move could result in certain specialty channels folding, it's too early to know what form the changes would take.

What is known is that consumers support a change, with 86% of over 1,000 Canadians surveyed in a Rogers Media-commissioned Harris/Decima poll saying they want more choice in the TV channels they pay for. Rogers Media also supports the

move as a means to discourage cord cutting and cord shaving.

Mario Mota, partner at Boon Dog Professional Services, a TV regulatory affairs vet who was VP of broadcast/media research at Decima Research, says TV service providers lost an estimated 11,000 subscribers in 2013 as of November.

“If you don't have a strong niche, with high-quality original programming, you're in trouble,” Mota says.

So smart specialty channel programmers aren't relying on bundled packages to keep themselves afloat or waiting to respond to a pick-and-pay death knell. They're building stand-alone, multi-platform brands they believe can thrive on their own.

The changes can be seen in the way several channels have been rebranded in the past months to reach a better-defined target.

For instance, Shaw Media recently rebranded its TVtropolis channel

– which had aired reruns of classic shows such as *Frasier* and *That '70s Show* mixed in with some unscripted programming such as *Til Debt do us Part* – as DTour to introduce programming Shaw Media says is geared at an older audience than Shaw's other specialties, one that has the time, desire and money to explore new places and ideas. Its programming now skews toward travel and food, with shows such as *The Getaway*, following celebrities as they visit their favourite cities, and *Eat St.*

Meanwhile, Rogers Media is planning to launch a younger-skewing FXX Canada to partner with its FX brand.

At Bell Media, Justin Stockman, executive director, music and entertainment, says the strategy for all its specialty channels is to create “a clearly defined brand that is really targeting someone specific, so viewers know what they're getting. We think that will be the key to survival.”

Bell Media recently rebranded MuchMore, which had gained a reputation as a sort of MuchMusic for an older generation, as M3. Its target demo was, and is, in the 18-to-34 range, but for the re-launch of the channel on Sept. 30, the company wanted to pack its primetime full of exclusive programming that appeals to 30-somethings and skews female, Stockman says. It features shows such as *Reign*, about the early years of Mary, Queen of Scots, and *Pretty Little Liars*, which moved over from MuchMusic.

While 50% of the programming is still music, older syndicated series such as *Gilmore Girls* and *Mike and Molly* fill up the afternoon schedule.

Early indications are the rebrand



Reign's series premiere on M3 had an average audience of 125,500 (2+), more than 10 times the MuchMore timeslot average for the broadcast year 2012-2013.

is succeeding. M3 primetime is up 33% with viewers this October compared to October 2012, including a 3% increase with the target age of 18 to 34.

Aside from re-examining demos, Melissa Kotsopoulos, group director, broadcast at PHD, says successful channels such as Shaw Media's Food Network and HGTV, along with Bell Media's Discovery Channel (among the top 10 channels in English Canada this fall, according to data provided by PHD) all build programming around their talent (Mike Holmes from *Holmes Makes it Right* and Bryan Baeumler from *Leave it to Bryan* on HGTV, for example) and leverage their websites as an extension of the TV channel by making episodes available online and supporting it with other content, such as kitchen renovation ideas or community forums.

"If the federal government does enforce unbundling, these channels should not suffer," Kotsopoulos says. "They are easily identifiable, viewers know what they are getting, and if they are going to be forced to pay a premium for à la carte channels, they would be less likely to take any chances [on channels that don't have well-defined brands]."

Shaw Media also uses stars to cross-promote with other channels. For example, in 2012 Holmes appeared on the Food Network's *Top Chef Canada* as a guest judge,

lending the show some extra star power.

Rogers' Mindell says programming and scheduling to meet changing viewing habits is also very important. The company's FX Canada is growing its audience without a huge amount of original series to depend on at present, increasing its primetime national audience by 88% overall since last fall and raising its average weekly reach 48%. A big part of that growth is thanks to the U.S. original drama *American Horror Story: Coven*, which was the number one English program on a digital channel this fall (despite FX not being available on Bell's satellite TV), with the third season of the show more than doubling its 2+ and 25-to-45 audiences compared with last season.

But the scheduling around those hits is just as important. Rogers' Mindell says shows are scheduled to suit the way people watch TV today, with plenty of opportunities for catch-up and binge viewing.


"The way we are reaching these audiences is through the stacking of programming at key time periods," Mindell says. "We isolate opportunities for people to set aside time to get absorbed into a show."

For instance, FX runs three straight episodes of *American Horror Story* on Wednesday nights, while outside of primetime there's a steady dose of re-runs of popular shows such as *It's Always Sunny in Philadelphia* and *Da Vinci's Inquest*.

OLN Canada, a channel that Milden says is "a little trickier" to program because the supply of programming is not as consistent as with FX, also depends heavily on stunting programming, such as stacking 12 consecutive episodes of *Baggage Battles* between noon and 6 p.m. on a Saturday.

Whether these strategies can keep every specialty channel afloat in a pick-and-pay world remains to be seen, but networks are not waiting around to find out.

They're picking a narrower target and are now paying to keep them happy with unique content, something Bell Media's Stockman says the company plans to keep focused on.

"I think we have really defined what each of our specialty brands are now, so we have a good road forward," he says. "Now it's about continuing to look for new exclusive shows where we can reconfirm what these brands are all about." 

New on the specialty sked

Chopped Canada (premieres Jan. 2 at 10 p.m. ET on Food Network): Hosted by Canadian/American actor Dean McDermott (season two winner of *Rachael vs. Guy: Celebrity Cook-Off*), four chefs compete in a \$10,000 culinary competition.



Timber Kings (pictured above, premieres Jan. 5 at 10 p.m. ET on HGTV): The reality series offers a behind-the-scenes look into the lives of a family-run business of log-house builders in Williams Lake, B.C. who build multimillion dollar homes.

The Tunnel (premieres Tuesday Jan. 7 at 10 p.m. ET* on FX Canada): The U.K. version of *The Bridge* (which aired on FX Canada earlier this year) is a crime-drama that involves a French and British cross-border police investigation.

Helix (premieres Jan. 10 at 10 p.m. ET on Showcase): The thriller, filmed in Montreal, follows a team of scientists from the Centers For Disease Control sent to investigate a potential disease outbreak at a high-tech research facility.

Bitten (premieres Jan. 11 at 10 p.m. ET on Space): The drama based on Canadian author Kelley Armstrong's first novel by the same name follows the adventures of Elena Michaels (played by Torontonian Laura Vandervoort), the world's only female werewolf.

Opposite Worlds (premieres in January on Space): The reality show splits 14 people into two opposing teams (in a house divided by a glass wall), with one team living a life representative of the future while the other lives in a setting of the past.

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Global 

Trending in 2014

'Tis the season for prediction-making. Industry pundits weigh in on some of the biggest marketing trends we can expect to see in the new year.

BY MEGAN HAYNES



BRANDED CONTENT GOES EXTREME



Addie Gillespie,
creative director,
Dare Vancouver

As people get more savvy about being “marketed to” on a daily basis, I think brands are looking for new ways of creating meaningful, useful connections with consumers. And ads that don’t act like ads are a compelling way to do that. As a result, storytelling and technology will continue to merge in a more substantial way.

We’ve already seen a lot of two-screen social experiences from TV shows like *American Idol* and *The Walking Dead*, but advertising is headed to multi-screen experiences that actually drive the brand’s story. Combined with the increase we’ll see in extreme branded content (think full-length feature films, see the VW story on p. 8), it means thinking about creative in a whole new way.

For example, Toshiba’s “The Beauty Inside” (which featured the story of a man who woke up every day in a different body and invited viewers to read upcoming lines for a chance to be included in a future episode)

allowed the viewer to be part of the story itself. I think we’ll see a lot more advertising that doesn’t rely on time, length or platform to create a more engaging experience.

The agency structure is evolving out of need, creating more fluid relationships with media companies, brands and digital shops. I think most agencies these days are structured to deliver more than just the average TV experience, but the trick will be getting brands on board. It’s a bigger leap of faith. A lot of these types of storytelling tactics are unproven, so it takes a relationship filled with trust for an agency to be able to say, “What if we take your whole TV budget and do this non-traditional technology-based experimental idea we really believe in?”

But, if we’re not limited to advertising in a 30-second format (or even on the TV box itself), but rather can use technology to tell a brand’s story, the possibilities are endless. And exciting.

FROM MASS-MARKET TO MASS-OF-INDIVIDUALS



Glen Hunt, chief transformational officer, Cossette

As 2013 begins to wind down, a new study from eMarketer suggests that mobile access to the internet has, for the first time, surpassed desktop and laptop access. While this news is by no means unexpected, it represents an important milestone, marking the symbolic demise of the living room as the once-sacred point of contact between consumer and marketer.

The mass market is truly becoming a mass of individuals and 2014 will be the year when we begin a full reset in the way we communicate in a one-on-one world.

But mobile penetration is only a small part of the story of how rapidly-evolving technology is changing the way we communicate with consumers, and next year mobile will get even more mobile.

In 2014, we'll see mainstream adoption of wearable technology whether in eyeglasses, wrist watches (such as Samsung's Galaxy Gear, pictured), footwear or everyday clothing.

At the same time, advances in gestural

interfaces will begin to transform the way people interact with images on public and private screens.

Touch ID and fingerprint swiping will have huge implications over privacy and security concerns, further eroding the remaining impediments to a freer, mobile commercial exchange between consumers, manufacturers and service providers.

Looming above all this is the enormity of big data – massive in its scale, and multiplying like some kind of nuclear explosion. I predict that 2014 will see breakthroughs in the ways clients tap into their

vast stores of data to develop new tools to create smarter, more intimate and much more meaningful advertising messages. And as we broach the realm of wearable gear, that'll mean ever-more data, all delivered through a more personal mechanism to provide even better targeted content.

Consumers will be happier, marketers will begin to feel that there's more science creeping into the art and advertising will be all the better for it.



MOVING MILLENNIALS BEYOND UGC



Katherine Dimopoulos, head of marketing and brand experience, Scene/Scotiabank

The best way to engage with youth today, according to one 2013 Forrester Research study, is through participation. While brands like Doritos (and its "Guru" UGC campaign) and Kotex (with its digital conversation with girls about their bodies), have embraced the easy ask in UGC, next year marketers trying to reach millennials will take it a step further.

In 2014 we will see a move towards co-creation between marketers and niche groups of consumers, especially among millennials. While it may be difficult at first, co-marketing will help brands stay relevant, and with the help of consumers they can uncover smarter solutions.

Whereas UGC relies on user-submitted content, co-marketing

relies on user input to help build the content. At the simplest level, co-marketing is about a brand really listening to its audience, understanding their strengths, tapping into what they are passionate about and partnering with them to deliver a message in authentic, everyday ways that make sense in their lives and is amplified through their networks.

And it's a continuous dialogue. First, you educate and empower your audience to take ownership of the brand and communicate with you. Once they're engaged, they become advocates and are vocal about their likes and dislikes, and in many cases will provide you with insights for continuous improvement. And as these niche communities help brands co-market, it'll help us

unlock solutions and campaigns for the mass market.

Millennials want to make a difference. They also track, set goals, achieve and benchmark with an aim to accumulate and share personal data every minute of every day, and they're open to sharing this data with companies if they feel they're a part of something.

In short, they want to help. So you should let them.



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2013 MARKETERS *of the* YEAR

BY JENNIFER HORN

THEY SAY IF YOU'RE NOT MOVING FORWARD, YOU'RE MOVING BACKWARDS.

This year's crop of top marketers all faced transformation – of their industry, category or brand – and tackled it head-on.

The overall winner, Duncan Hannay of Scotiabank, evolved the bank's famous tagline and branded it as a giver of life experiences.

Kraft's Kristi Murl changed how the company thinks, reinventing a seemingly-stale category with quirky creative for Mio.

Livia Zufferli boldly accepted what turned out to be a massive challenge, introducing Target to a country with well-rooted competition.

Ubisoft's Lucile Bousquet navigated a changing gamer landscape, which includes new demos and blockbuster budgets, to keep a cutting-edge audience interested.

And AutoTrader's Ian MacDonald helped keep the company alive by quickly easing it out of print and establishing it as a digital force.

This year's Marketers of the Year were chosen from a carefully curated list after feedback from the industry, and the overall winner was crowned via a poll of over 300 marketers, in which they also weighed in on the state of the industry (see p. 52 for those results).

Turn the page to find out what it took for these marketers to stay one step ahead of the rest.



DUNCAN HANNAY TAKES 'RICHNESS' TO THE NEXT LEVEL

The SVP and head of Canadian marketing at Scotiabank evolves its well-known tagline and further boosts sponsorships in a stellar year for the bank

BY EMILY WEXLER



Inside the Scotia Plaza in the heart of Toronto's financial district, a massive piece of art hangs on the main lobby wall. Scotiabank SVP Duncan Hannay explains it's "Waterfall" by Derek Besant. Commissioned by Scotiabank, it's the largest indoor mural in Canada (the bank also sponsored Besant's "Migratory" exhibit in Calgary's The Nickle Arts Museum back in 2001). It's unexpected that the head of Canadian marketing at Scotiabank would take the time to stop and discuss art, but Hannay couldn't be

prouder of the piece – a nod to the company's tie to arts and culture, which he's been cultivating since he took the role three years ago, working with an arsenal of agencies that include creative AOR Bensimon Byrne, media agency PHD, S&E Sponsorship Group, Narrative for PR and Capital C.

Strong sponsorships, the evolution of the bank's "You're richer than you think" platform and the continued success of the Scene program contributed to a good year for Scotiabank. Profits for the third-largest bank in Canada (behind RBC and TD) in the past

year were its highest ever at \$6.5 billion, a 160% increase from the previous year.

Most people have attended – or at least heard of – one of the arts programs that Scotia sponsors. There's Scotiabank Nuit Blanche, the Scotiabank Contact Photography Festival and the Scotiabank Giller Prize, just to name a few. This past year, the bank also got behind Hot Docs, the Toronto Symphony Orchestra and *Watermark*, a documentary film by Edward Burtynsky.

Of course, this is Canada, so Scotiabank sponsors sports, hockey in particular, at the community level right up to being the official bank of the NHL. It sponsored Hockey Day in Canada for the third time, which was the largest single-day activation in the country, garnering 11.4 million viewers and 25 million online impressions. And the bank's latest campaign, launched in October, featured six NHL mascots to promote the bank's new ScotiaHockey NHL debit card.

"They're looking at the assets they have and being much more strategic in terms of [activating] them, driving it down to actual products and services that they could sell," says Tony Chapman, founder and CEO of Capital C. "[Hannay] has done an amazing job in that area."

With over 20 sponsorships, it seems like Scotiabank has its logo on everything. But Hannay explains that all of its programs are tied to one idea: community.

"The key is that all of these things are about really supporting the communities in which we work and live," he says, "and dialing up that aspect of giving back and creating a legacy in those communities."

Scotiabank gets behind the things that "make life richer for Canadians," Hannay adds, giving a nod to the bank's now-famous tagline, "You're richer than you think."

The tagline, first introduced in 2006, centred around the idea of helping Canadians find money, serving a functional purpose during difficult economic times.

This year, Hannay led the charge on evolving the messaging, while being careful not to sever ties to the original – and now highly recognizable – campaign.

"Richness is" launched last January, taking the campaign to a more emotional place.

"What Canadians told us about 'You're richer than you think' is that it spoke to

them about rich life experience, not about monetary things,” explains Hannay.

So the new creative, by Bensimon Byrne, showed the rich moments in people's lives, such as having a baby, retiring or striking out on your own. For example, one television spot showed new parents discussing what's best for their baby, with copy that read, “Richness is: a 7 pound, 4 ounce fresh perspective.”

“For a Canadian bank, differentiating yourself is probably the single biggest challenge,” Hannay says. “There's always a temptation to be very functional, practical and product-oriented.”

Hannay knows a thing or two about the challenges of the financial world, having been immersed in it for over a decade. He had previously worked his way up to president and CEO of E*Trade Canada, a role he held when Scotiabank acquired the company in 2008. He was on the front line as E*Trade was integrated into the company and the Scotia iTrade brand was launched in just 16 weeks. In 2010, he was appointed head of marketing for the Canadian bank.

“When he moved over to Scotiabank, what impressed me most was how he built and leads his team,” says Chapman, who witnessed Hannay's transition from CEO to CMO. “He's hands-off in the areas that he should be hands-off – he lets great people do great things – and he's hands-on where it matters most, which is being the eyes of senior management and [overall] strategy. He's got a real ability to see three moves ahead, and he's very direct with his opinions and feedback, which is just what you want as an agency, because ambiguity is often what sends you running in circles.”

Last month, Hannay slept on the streets for a night to raise money for Covenant House's “Sleep Out: Executive Edition,” an event he has chaired (check out the video at strategyonline.ca).

“Duncan got me involved the first year,” Chapman says. “He's totally committed to this charity and very involved. He didn't just lend his name to the board, he put his heart and his brain into it as well.”

Back in the boardroom, while the other big banks have been in flux agency-wise (BMO moved to Y&R from Cossette, TD moved to Leo Burnett from Draftfcb and CIBC moved to Juniper Park from Publicis),

Bensimon has been Scotiabank's AOR for 14 years.

But it's not out of complacency. “He's a taker of risks, and that's a really difficult thing to do for someone in his position,” says Joseph Bonnici, CD at Bensimon Byrne.

Bonnici points to the openness of Hannay and his team to try out somewhat risky unscripted campaigns, one that surprised a customer who had just paid off her mortgage, as well as spots for the Scene program, where movie-goers were surprised to discover that their tickets and concession items were free of charge, illustrating that “Richness is: The feeling of free.”

“There's no script, no [guarantee of what will happen], and instead of putting up roadblocks to ideas like that, they embrace the challenge, and that goes to their willingness to experiment and take chances.”

Keeping up the momentum of the youth-friendly Scene program was a key focus for Hannay this year. Started in 2007 in partnership with Cineplex, Scene was launched with a UGC commercial campaign, targeting young wannabe filmmakers to reach cinephiles. Scene recently passed the five million member mark, and is one of the most successful loyalty programs in Canada.

From top: Scotiabank surprises a customer for its “Richness is” campaign; the mascot from the Columbus Blue Jackets makes an appearance in a spot; a crowd gathers in Victoria to watch a free movie for the “Summer of Free.”



Scotiabank has Scene credit and debit cards, and exclusive presence in Cineplex theatres.

“Before Scene, our brand equity was lower than we would have liked in that 18-to-34 segment,” Hannay says. “So we were looking for something that was unique, it could be very proprietary, and it would have high appeal to younger Canadians that were entertainment seekers.”

Hannay says the success of the program is accelerating, with 25% growth last year (the most it's ever had), and projections to beat that this year. Its appeal has extended beyond the original younger target, with the average age of a Scene member being 30 years old.

This year, the program launched “Summer of Free,” a series of free outdoor movie viewings across the country. A Facebook contest asked Canadians to vote for the flick they wanted to see out of three films. Four thousand people attended the events, and the “Summer of Free” generated 15.4 million media impressions and 244 stories across print, radio and TV.

And in the fall, Scene was expanded into Atlantic Canada with Scene spots in theatres, as well as digital, social, Cineplex cross-promotions and naming rights for theatres in Halifax and St. John's.

“In our category it's difficult to find unique properties and assets that we can leverage for our competitive advantage, and Scene has really become one of those programs,” Hannay says.

In the new year consumers can expect to see the roll-out of a campaign for the newly rebranded ING Direct, now known as Tangerine, which Scotiabank acquired in 2012 for \$3.13 billion. While the rebranding has come from the ING team and its agency John St., Hannay has been serving as an advisor on the process. “One thing we are very conscious of is maintaining daylight between the Scotiabank brand and the ING brand,” he says.

Hannay says that also in the new year, the bank will further evolve its “Richness is” platform. Calling it “Richness 2.0,” he remains mum on the details, simply saying that it will “drive an even deeper emotional engagement” with consumers.

“They don't want to do category advertising,” says Bonnici. “They want to do Scotiabank advertising, and that's different.”



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Kristi Murl, nominated for Marketer of the Year



KRISTI MURL CHANGES THINGS UP AT KRAFT

The company's youngest marketing director rejuvenated the tired beverage mix category with quirky campaigns for Mio that entertain the elusive millennial male

BY MATTHEW CHUNG

“**K**raft would never do that.” It's a phrase Kristi Murl, marketing director of cold beverages at Kraft Canada, got used to hearing as she worked on the campaign for Mio liquid water enhancer.

With a 30-second TV spot by AOR Taxi 2 featuring off-beat humour and characters changing wardrobes and even identities, not to mention an edgy tagline urging consumers to “squirt some,” the brand's launch campaign idea got mixed reviews inside Kraft's Toronto offices.

Murl, whose brand portfolio also includes Crystal Light, Kool-Aid, Country Time Lemonade and Tang, admits even she was anxious. But she knew that to engage the elusive millennial male target Kraft was after, and to differentiate Mio from the female-focused Crystal Light, she needed to take some risks.

Kraft was leaving the safe harbour of talking to mom and sailing into uncharted territory. The way Murl, 32, saw it, the company had just one shot at engaging its target. She believed that if Kraft could get it

right by showing how the zero-calorie liquid beverage mix personalized water then, like one of the characters in its 2012 “Changes” spot declares, Mio would change everything.

“Were we apprehensive? Absolutely,” says Murl, who leads a four-person marketing team and works with agency partners Taxi 2, Starcom MediaVest Group and Edelman. “We had all these questions such as, ‘are men really going to flavour their water? That's why we needed a laser-sharp focus when we went into our communication plan. We needed to understand what these males were like and how they ticked, and to make sure we stayed true to that.’”

Breaking convention paid off for Murl and Kraft. Mio, which means “mine” in Italian, ignited growth in a category that had been in decline for five straight years, shattering internal targets in its first year by

350% and racking up \$17.19 million in sales by December 2012, according to Nielsen figures provided by Kraft.

Now in year two, sales of Mio, as of October, are up 111% versus a year ago and more than 7.2 million bottles of Mio have been sold. Sales for September were up 37% from the same time last year with Mio holding 60.8% of a beverage mix category it helped reinvent.

Murl, who started at Kraft in 2002 as a marketing intern, moved from desserts to cold beverages as a senior brand manager in December 2011 with a mandate to reinvigorate the business as Kraft was preparing to split into two companies, with the snack foods portfolio becoming Mondelez International while the leaner North American grocery business kept the Kraft name. The new slogan inside Kraft was “spirit of a



startup, soul of a powerhouse,” a battle cry that could have sounded hollow coming from a 110-year-old company. But it’s a motto that Murl and her team took and ran with.

“All assumptions were off the table and we set out to do something great, saying ‘this is our chance,’” Murl says.

Mio launched in the U.S. in 2011 and was marketed to 18-to-34 males and females around the idea they could use the liquid to customize their water. It found quick success south of the border, becoming a \$100 million brand in nine months, Murl says.

among store aisles. So in-store executions made Mio visible at the periphery of stores as well as at point of sale, and promotions were run with water brands such as Co-op Gold Spring Water H2O. Mio also went on a frosh week tour of university and college campuses in 2012 and again in 2013, distributing more than 23,000 samples this year.

Murl also established relationships with gas and convenience store players such as Petro-Canada, Esso and Mac’s to carve out some space in a channel where men shop. With the split from Mondelez, Kraft didn’t have

market in May, has been viewed more than 2.5 million times on YouTube while “Eye of the Squirter,” which came out in August, has been viewed more than 3.5 million times.

Mio’s success has also paved the way for other Kraft brands, and Crystal Light got the age-down treatment this year. The brand, which traditionally targeted women aged 35 to 54 (“people’s moms who now are probably people’s grandmothers,” Murl jokes), had lost relevance with its younger audience. So, when the beverage enhancer, which traditionally came in crystal form, launched as a liquid, Murl again seized the opportunity to engage millennials.

Her former supervisor on cold beverages, Leisha Roche, senior director, grocery at Kraft, recalls that Murl took a fresh approach to the drink mix, looking outside of the beverage category – to health and beauty, for example – to inform how Kraft would market, package and name the flavours for Crystal Light.

The product hit shelves in March featuring packaging with fun flavour names such as Strawberry Lemonbabe and Iced Tease Me.

Meanwhile, the supporting “Weird, wonderful you” campaign celebrated individuality. In addition to a TV spot launched in May, Kraft leveraged the Vine app and made a targeted Facebook buy to invite consumers to share what makes them “weird and wonderful” on Facebook and Twitter. In response to submissions, Kraft worked with Taxi 2 and Toronto-based Tinman Creative Studios to create about 50 personalized six-second spots for consumers.

“Mio was building a brand from scratch; Crystal Light was a reinvention,” Murl says.

The campaign generated more than 122 million impressions and racked up over 335,000 social engagements while gaining more than 34,500 new social connections, according to data provided by Taxi. Ninety-nine percent of Facebook impressions were from the female 18-to-34 demo.

Murl left for maternity leave in August but says that looking forward, continuing to bring new users to the category will be key.

“She is a change agent,” Roche says, adding that Murl’s leadership reinforces Kraft as a company that is remaking itself. “Without a doubt, Kristi is the new face of Kraft Canada marketing.”



But Murl and her team took a different approach, one laser-focused on millennial males, to make Mio a Canadian success story.

To reach this target, Kraft needed a campaign that entertained rather than a hard sell. So, in addition to the TV spot, an emphasis was put on digital, including pre-roll buys on sites such as TSN.ca. The brand partnered with YouTube-famous, basketball trick-shot artists Dude Perfect, sending them bottles of Mio, along with some concepts, and having them produce a “Trick Squirts” video. The five-minute-long clip – featuring the guys and their mascot Panda completing squirting stunts with Mio, such as smashing packs with a sledgehammer and squeezing one in a vice – was posted on the Dude Perfect YouTube channel, where it has been viewed more than 770,000 times.

Murl also knew that many guys wouldn’t know where the mixed beverages section is

The annotated YouTube clip for “Swish” upped engagement with smile-inducing content vignettes.

a presence in those stores, Murl says, or the strong distribution of big beverage cos such as Coca-Cola and PepsiCo. So, she went in person to meet gas and convenience reps to get Mio in.

Following Mio’s big success in 2012, this year was all about further entrenching the brand with millennial males, Murl says. For the launch of Mio Sport – Kraft’s foray into the cluttered and competitive sports drink market – creative focused on how only Mio lets athletes customize their level of hydration. Two ads, “Eye of the Squirter” and “Swish” ran during sports, late night and top programming in support of the launch.

Taxi 2, meanwhile, put an even greater emphasis on digital in support of the new sub-brand, creating an online version of the “Swish” TV spot that includes more than half-a-dozen annotations that lead to additional content vignettes. “Swish,” which went to



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LIVIA ZUFFERLI'S JUGGLING ACT

In a fierce retail landscape, Target's VP marketing is showing love to Canadians to gain share of heart and wallet

BY MEGAN HAYNES

Standing in the middle of a white catwalk, Livia Zufferli, VP marketing, Target, exudes excited energy...and nerves.

She's waiting for Target's debut at World MasterCard Fashion Week, set to begin in less than 20 minutes. People are running around the room putting in last-minute touches, taping up corners and adjusting lights.

"Jingle Bells" blasts over the speakers. The room is decked out in Christmas-themed pillows and blankets, and red Target-branded paper bags (each containing a miniature Bullseye, the brand's spokedog, in a snow globe) sit on every seat.

There's murmuring among the crowd as they enter – usually gifting is only reserved for the lucky front row attendees (who get to sit in Target's plush green Threshold chairs).

"We wanted everyone here to get a little something," Zufferli says.

World MasterCard Fashion Week's fall show is reserved for designers to debut their spring/summer collections, so to get a dose of holiday cheer is unusual. Further, despite being well-known for its unique and high-profile limited edition designer partnerships – most recently New York-based Phillip Lim and next year London-based Peter Pilotto – Target opted instead to show off its house brands, including Mossimo and Merona, drawing some raised eyebrows from media coverage.

Zufferli's decision to go with a private-label heavy, Christmas-themed show

speaks to her post-launch mission to educate consumers about the various brands Target carries, focusing more on the "Pay less" half of its "Expect more. Pay less" brand promise and convincing Canadians the retailer is a one-stop shop worthy of their love.

By all measures, Zufferli's pre-launch work for the retailer was a success. Throughout 2012 (without a single store to drive traffic to), working with agency partners KBS+, Carat for media, Mosaic for experiential and Veritas Communications for PR, the brand relied heavily on experiential activations, including a Target-branded hotel lounge for the 2012 Toronto International Film Festival, five sponsored beach days in Alberta, British Columbia and Ontario and a pop-up store in Toronto with designer Jason Wu, bringing in 1,500 people to view the collection in a single day. More than 90% of Canadians had heard of Target prior to its launch, and according to one survey, 61% were excited for its arrival. To date, more than 73,000 Canadians have signed up for its RedCard loyalty program.

All the while, Zufferli was building up

her team of 40+ marketers, up from two (prioritizing her digital and social teams first, before branching out to bring in other marketing disciplines), and helping to shape the brand's overall identity.

Before being head-hunted into the VP marketing position, she was a partner at Capital C, leading its strategy and insight division. Prior to that, she was the director of marketing strategy at Shoppers Drug Mart, overseeing the loyalty portfolio, and early in her career, she worked as a consultant at the Monitor Group working on overall corporate strategy for CPG and retailers.

After spending a few weeks "being a sponge" at Target's Minneapolis head office, Zufferli came back to Canada in 2012 for a massive hiring spree. Though she had some guidance from the U.S., the marketing team here is much more fluid with many employees wearing multiple hats.

"I had one team member who, when I hired him, I said 'I know I need your skillset...I don't know exactly what you're going to do, but it's going to be very important,'" she jokes. "So I said, 'will you trust me?' And he



said, 'absolutely.' Now he runs my marketing operations team and takes on an incremental portfolio of media."

"If I were to ask Livia 'What's your vision for the brand,' ultimately, her goal is to make Target the most loved retail brand in Canada," says Nick Dean, president of the brand's creative AOR, KBS+. "[For the launch campaign, for example,] there was a theme that to earn love, you have to give love – so we wanted to prove to Canadians that we love them back."

Before the doors of its first stores opened on March 5, the discount-chic retailer launched its first paid TV campaign. With a kick-off on Oscar night, the spot, by New York-based Laird and Partners, follows Bullseye as he travels the country in a motorcycle sidecar. The campaign, designed to drive home the brand's launch positioning of "Target loves Canada," drew in 700 million media impressions and has been viewed almost 600,000 times on YouTube, Zufferli says.

Then the juggling act started.

Launch campaigns continued to roll out in different markets throughout 2013, with the commercial – as well as customized-to-the-region OOH – hitting different parts of the country based on store openings.

Despite the excitement from the pre-launch, initial store sales fell flat.

In a conference call this summer and again in October, Target CEO Gregg Steinhafel admitted Canadian sales were softer than expected. Home and apparel did well, he said, but other categories like patio and lawn fell way short.

Though he says those results are consistent with major expansions the brand undertook in the U.S., he added there was room to refocus on teaching consumers about all the products Target carries.

This was echoed by Zufferli as she prepped for the back-to-school season back in July. The campaign from L.A.-based 72andsunny, featuring cute kids in iconic school moments such as science or gym class with inspirational music – like the theme to *Rocky* – playing over top of their struggles/successes, resulted in more than 150 million media impressions.

"We knew that as we got through the latter half of the year, we'd want to start bringing

out the category-oriented campaigns," she says. "But we're still in launch mode. And that's the challenge: We're a 50-year-old brand, but we're just a startup here in Canada. And we're at different levels [of awareness] with different guests. Some know us very well, and some don't know us at all."

While Zufferli's retail background means she's attuned to the landscape and has a good understanding of the competition's strategy, she says she doesn't want to get



distracted by what they're doing.

As such, while Target has been using TV spots (such as "Can't wait to meet you neighbour" and its upcoming Christmas campaign) to do the heavy awareness lifting, much of the category education occurs below-the-line, including coupon books, product catalogues and its heavily followed social and digital channels where consumers get even deeper into the ad campaign. (For example, people who viewed the back-to-school ad online were presented with school-related products in an in-video carousel.)

And though much of that activity was led by members of her team, who Dean says are empowered to own their categories, "100%" of that strategic vision comes from Zufferli.

Target's in-market holiday work, centred on the idea of "My kind of holiday," also reinforces the new neighbour tone.

Inspired by the countless rituals surrounding holidays, "My kind of holiday," which runs until Dec. 23, seeks to help consumers realize how Target can make their particular holiday tradition special, driving home the point that the brand can be a one-



Top to bottom: The BTS campaign dove deep into the brand's different categories; Bullseye travelled Canada in a sidecar for the launch spot; The brand leveraged its social network for exclusive online creative, such as this Halloween promotion.



stop shopping destination for Canadians.

Six separate TV spots will hit the airwaves, focused on various categories such as electronic, toys and holiday trim.

The brand also decked out six *Breakfast Television* sets, highlighting items available at stores, and unveiled two catalogues, including one specifically for children/teens.

Dean says the holiday campaign is a prime example of Zufferli's strategic direction for the brand in Canada. Though the TV

spots were created in conjunction with the U.S., despite customers there having a much stronger awareness of the retailer's offerings, Zufferli worked to ensure that there were plenty of other ways of educating consumers with unique-to-Canada efforts (such as the catalogues, *BT* partnerships and two specific-to-Canada spots created to showcase products), he says.

"We started the year knowing we have a lot to tell about this brand," Zufferli recalls, "and in the beginning, people loved hearing about the general launch and design partnerships, so we told those parts of the story well."

"[Now] we want to expose them to more of the categories in store. We are one of the best price leaders in the marketplace, and [that needs to be] a bit more crystallized in the marketing communications. But we have a very unique formula and if we constantly deliver 'Expect more. Pay Less,' then at the end of the day, that is a compelling reason to choose us."

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LUCILE BOUSQUET SHOWS HER GAME FACE

Ubisoft's director of marketing looks local to create campaigns that stir rivalry and immerse players in real-world competition

BY JENNIFER HORN



The senior director of marketing of Montreal-headquartered Ubisoft Canada first entered the gaming market in France, her home country, 15 years ago. Lucile Bousquet, who spent her first few years in the biz as brand manager at game companies Atari, Vivendi Games (which later merged with Activision in 2008) and Ubisoft France, moved to Canada in 2010 because she wanted the challenge of working outside her comfort zone in a different market.

During her career, Bousquet has seen the industry transform from niche to mainstream, and witnessed the shift from thousands of publishers to only a handful today.

"It's more of a blockbuster industry now," she says, adding that millions of dollars are being poured into developing game titles today, compared to thousands in the late '90s. "To develop a game, it's the same budget to develop a movie. So when you have those types of costs, the concentration

[of publishers] decreases."

Fewer competitors means the market is less congested, but that doesn't make Bousquet's job a cakewalk. She battles against the industry's two biggest players, Electronic Arts and Activision Blizzard (Ubisoft has 10% share) while juggling marketing campaigns for 10 different games.

Of those, four are "blockbuster titles," typically supported with elaborate promotions that require lengthy timelines. That's because titles such as *Assassin's Creed*, *Splinter Cell* and the soon-to-launch *Watch_Dogs* attract "hardcore gamers" who pre-order months before the games are released. So Bousquet and her marketing team of 12, along with agency partners Publicis Montreal, North Strategic and ZenithOptimedia, build anticipation with interactive and intricate campaigns released months before launch to ensure the game is on top of consumers' wish lists.

An example of this immersive marketing

can be seen in the recent release of the "Watch_Dogs Live" branded content and mobile application created for *Watch_Dogs*, which will hit stores in the spring of 2014. The free app, launched in July, recruits gamers between the age of 18 and 34 to become hackers (as part of the game's storyline). Players outwit and outperform other hackers by checking into geo-located landmarks in the app (much like Foursquare) to gain rewards and level-up.

To create awareness and reward users for their engagement, Ubisoft orchestrated and filmed stunts, such as dispensing hundreds of dollars from an ATM in an Ontario shopping mall, as well as blowing up a car in an abandoned area. Since launch, there have been more than 165,000 app downloads and 6.6 million hacks have been performed to date.

Just Dance, on the other hand, is an evergreen title that is sold throughout the year, therefore requiring ongoing marketing



support, she says. To build consistent buzz for the title, which attracts a mostly young female audience, Ubisoft relies on celebrity endorsements (from pop stars such as Justin Bieber), event sponsorships (which includes placing booths at the MuchMusic Video Awards) and ambassador programs (such as the “Crush Exam Stress and Just Dance” campus campaign to have students become brand advocates).

More recently, for the franchise’s 2014 edition, it launched the “POPtivism” campaign, which includes a digital platform where consumers can use widgets to insert images of themselves into viral videos. The campaign includes a partnership with Garnier, which was integrated into the game with a branded environment and exclusive choreography as well as a song created by L.A.-based band Capital Cities.

To create consistent marketing for all game titles, Bousquet structured the company’s Canadian marketing team to be more collaborative across brands, which she says is different from its U.S. counterpart. Stateside, each game title has its own set

Creating hype for blockbuster titles entails elaborate promotions, such as the Watch_Dogs Live app, where fans can get a taste of the game months before release.

of specialists in areas including online, promotion, retail and PR. But in Canada, *Assassin’s Creed*, for example, will have the same dedicated digital specialist working on promotions and campaigns for other games, like *Just Dance*. “The experts switch from one [game] to another,” she says. “They are in charge of all the products and lineups, and are able to give their experience to all games.

“The brands learn from each other in Canada, they can see the different approach [each takes] and the [team has] more motivation when they have a bigger picture of what they can do,” she adds. “We strongly encourage teamwork and collaboration, because videogaming is about creativity and innovation.”

Bousquet also recently adopted a more synergistic social strategy for Ubisoft Canada than its U.S. constituent. On Facebook, there is only one Ubisoft-dedicated destination in Canada, whereas in the U.S., the company has multiple pages for each game title. She set it up this way to cross-pollinate brands with local content and spread awareness for each of its titles to a wider audience.

Bousquet also quarterbacked a social calendar that helped increase fan following from 80,000 in June 2012 to more than 402,000 today.

About 10 months ago, she moved social content creation duties from an external agency to two internal staffers, who create content that has the “right tone and quality,” she says, and includes quizzes and polls, fan-submitted artwork as well as behind-the-scene videos of games in development.

“It’s really become an entertainment destination for our fans. So we don’t push any sales, it’s only relevant information that’s credible and entertaining,” Bousquet adds. “[And] because we have [more than 2,400 game developers in Canada], our team can access them and create specific interviews and exclusive content.”

For the most part, the marketing department of the Canadian arm operates separately from its global associates, but it does occasionally share creative with the U.S. for brandsell campaigns, says Jeyson Acevedo, public relations manager at Ubisoft. “[Beyond] ad creative, Lucile is developing and wants to develop more local content specific to Canada and relevant to

the local audience,” he says, pointing to the Watch_Dogs Live app and POPtivism campaign as well as a recent stunt in Montreal where the brand planted an *Assassin’s Creed* flag outside the offices of competitor Electronic Arts to promote the latest edition of the game *Black Flag*. A fan posted a picture of the stunt online and it has gone viral, garnering hundreds of thousands of views on social sites.

Bousquet’s marketing initiatives have set the pace for Ubisoft, as the company outperformed the U.S. and recorded an 18% increase in sales in 2012 while the overall videogaming market declined by the same amount. Since her arrival in Canada in 2003, she has led Ubisoft to adapt to an industry rife with change, like the advent of mobile gaming, which has enabled a new breed of casual gamers. She, too, identifies herself as a “casual gamer,” playing for no more than five minutes a day, usually on her smartphone, but with the same level of intensity a devoted hardcore gamer would experience in an hour-long session.

Ubisoft jumped on the mobile bandwagon with off-shoots of its major franchise games, such as *Prince of Persia Retro* and *Assassin’s Creed Pirates*, as well as with less complex adventure games including *Rabbids Big Bang* and *Rayman*.

Going forward, the next big push will be into the broader world of entertainment media. Ubisoft has begun to invest in developing feature-length motion pictures and books based on the storylines of its game franchises. *Splinter Cell* and *Assassin’s Creed* are two titles that are already on the list of highly-anticipated movies for 2014 and 2015. Bousquet will work closely with movie producers and Ubisoft Motion Pictures to ensure the marketing strategies for the films align and make sense for a Canadian audience, says Acevedo, adding that she will oversee the integration of games into campaign creative.

“It’s a never-ending industry and it’s growing at a rapid pace...It’s never boring,” says Bousquet. “It’s completely different than if I were at P&G [for example], where there is a path to follow. I’ve learned a lot about the industry, and as we move along I see different opportunities.”

IAN MACDONALD PUTS AUTOTRADER'S DIGITAL FOOT FORWARD

Using creativity and analytics, the director of marketing tackled sensitive PR issues, navigated a thorny path to online and built a rich customer review platform

BY JENNIFER HORN

Trader Corporation's grip was quickly slipping under the pressure of digital. The basket the print publisher had placed all of its eggs in, since first printing AutoTrader and other vehicle-related magazines in the early 1970s, was on the verge of falling.

It was making some headway in the online space, having launched a mobile app and boosted its web presence, after former parent company Yellow Media purchased the corporation in 2006 (later selling it to Apax Partners in 2011).

However, Canadians were still primarily identifying its flagship offering, AutoTrader, as a print brand. And the rise of generalist sites such as Craigslist, where sellers can advertise their vehicles for free (while AutoTrader charges for premium placement of ads) added to the challenge of it effectively migrating online.

At the time of Ian MacDonald's arrival in Canada from the U.K. (where he was born and raised), the Toronto-based company was facing declining revenue from its print products, and plans were being made to bring production to a close. Chosen by Trader

Corporation's president Sebastian Baldwin, the director of consumer marketing relocated in February 2012 from the part Apax-owned and U.K.-based Trader Media Group (where as head of consumer marketing, he had developed its digital offering) to help reinvigorate what was to become an exclusively digital brand.

Working with a team of five and an annual media spend of around \$8 million, in the early days of his appointment, MacDonald tackled the brand's internal structuring to be more digitally-focused. "The business

was set up with many brand managers," he says. "And not that many had a statistical and analytical [skillset] that's needed in a more modern media landscape." So he hired three digital experts with experience in SEO, web and mobile marketing, and had brand managers focus on the brand's public relations and social media activities.

"A lot of times we're coaching clients, but in his case, sometimes he leads us," says Mike Davidson, senior VP and business unit director at DDB, of MacDonald's ample knowledge of the digital sphere. Davidson



adds that MacDonald's collaborative approach with the agency and his accessibility (meeting with the team weekly during the campaign process) has helped drive the success behind AutoTrader's reinvention.

When MacDonald first arrived, AutoTrader.ca was tracking 5.4 million visits per month. "Our mobile [traffic] was negligible. It was something like 4%," he says. Today, the company attracts 9.5 million visitors each month and 50% of its total traffic comes from mobile.

It took him 18 months to improve those numbers by revamping the brand's iOS app to be more user-friendly, while working with DDB and OMD (its media agency at the time) to create and execute a campaign that touted the brand's largest car inventory in the country with the new tagline, "The most cars in one place."

The integrated campaign won multiple awards, including the Grand Prix at the 2013 CASSIES, because of an 18% increase in traffic to the AutoTrader site within the first six months, as well as a 31% increase in positive sentiment toward the brand.

A year later, DDB helped the brand to evolve its positioning to become what MacDonald characterizes as less "vulnerable," since competitors could one day attract more cars than AutoTrader and cause its brand strapline to lose equity.

To support the new positioning of "The better way to buy and sell cars," the brand launched a "Bank Job" TV spot, which showed a man robbing a bank to get his used car some exposure when news helicopters broadcasted the vehicle in a police chase, as well as a "Parking Garage" ad, which showed a driver entering his car to find another man already inside, inspecting the interior features. The thief's passenger in the former spot and car owner in the latter point out that using AutoTrader.ca to sell their used car or access reviews is easier than committing a crime.

At the time of the commercials' broadcast in May of this year, a 32-year-old man from Ontario, Tim Bosma, had been kidnapped and murdered after posting his pickup truck on sites like AutoTrader and Kijiji. And just like that, the intended light-hearted commercial turned dark, with some people emailing the brand with concerns it was



AutoTrader's "The most cars in one place" campaign was the jump-off point for the brand's reinvention.

inconsiderate to the tragedy that was being widely covered by the media at the time.

As soon as he heard the news of the kidnapping, MacDonald and his team contacted the police to help, working with the lead detective on the case to provide data (such as visitors and dates) for Bosma's posting. DDB's PR division helped field calls from the press, and after deep discussion and consideration, MacDonald decided to pull the creative. He then worked with the brand's new MAOR, California-based Ocean Media, to replace it with a more general direct response ad created by DDB.

AutoTrader didn't experience any real harmful backlash in the end, reporting

minimal negative public opinion and zero negative press coverage as a result of MacDonald's quick decision-making and effective communication.

The aforementioned "Parking Garage" spot promoted the site's "Owner Reviews" portal, a particular favourite of MacDonald, for he had worked industriously for four months building an audience from scratch to help populate the platform with Canadian-written car reviews.

Back in the U.K., where MacDonald helped launch a similar offering, there was a wealth of registered AutoTrader customers (nearly 1.6 million) to invite to contribute. But the Canadian constituent hadn't been gathering online registrations as extensively, leaving only an outdated database of 50,000 people (acquired from contests and during exhibitions) for MacDonald and his team to contact.

So, partnering with Toronto-based Play Money Media, the brand offered Facebook coins to players in exchange for a review of their car. The social gaming incentives drove more than 25,000 reviews in less than four months and created a new database of more than one million. The platform ultimately improved site conversion by 30%.

"It was a big win for us to enhance the site's experience with that much content, that quickly and with such a low premium," he says.

By dedicating resources to migrate to digital, tapping into social gaming and, more significantly, shuttering most of its print products in June of 2012, MacDonald says the brand has been able to balance out its user base. It now attracts a younger audience as well as a more natural gender split. "[However] the loss of older users was minimal as print was not used very much at all by the time we closed it down," he adds. "The migration has been swift and effective, even for the older demo."

But MacDonald isn't content with just taking AutoTrader from a position of decline to one of growth. "I'd love there to be a day when AutoTrader is as synonymous with buying and selling a car as Tim Hortons is with coffee. It's the default go-to. We're not there yet, but we'll get there." 🚗



**Well done, Ian MacDonald.
You did it the better way.**

Congratulations on being named one of *Strategy's* Marketers of the Year and for everything else that you and the autoTRADER.ca team have accomplished in 2013.

DDB^o

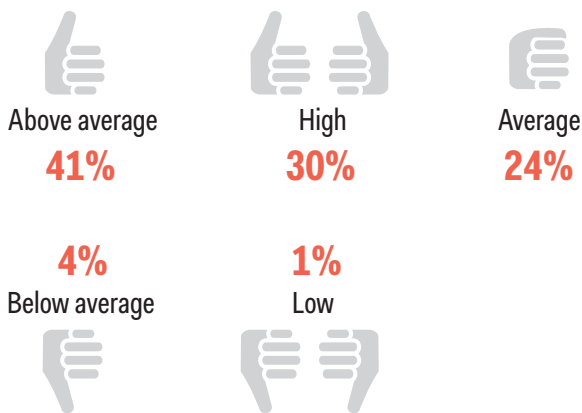
STATE OF THE MARKETING NATION

BY EMILY WEXLER
AND JENNIFER HORN

Every year, *strategy* takes the pulse of the marketing community to get feedback on everything from job satisfaction to agency relations to budget allocation. This year we learned that branded content and Instagram are hot, while job hunting and commuting are not. This infographic, **by designer Sandra Tavares**, breaks down what else is on the radar of marketers this year.

ON THE JOB

Marketers' level of job satisfaction



Looking for work?



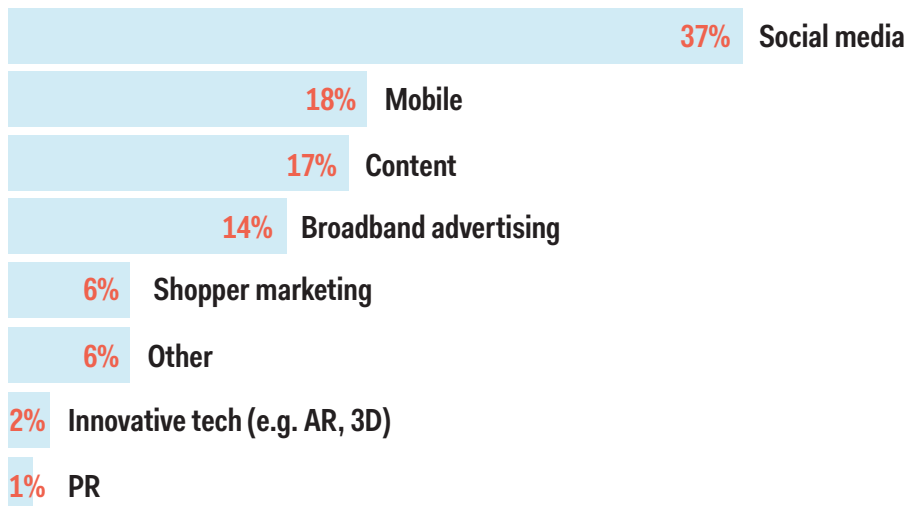
Top 5 job stressors



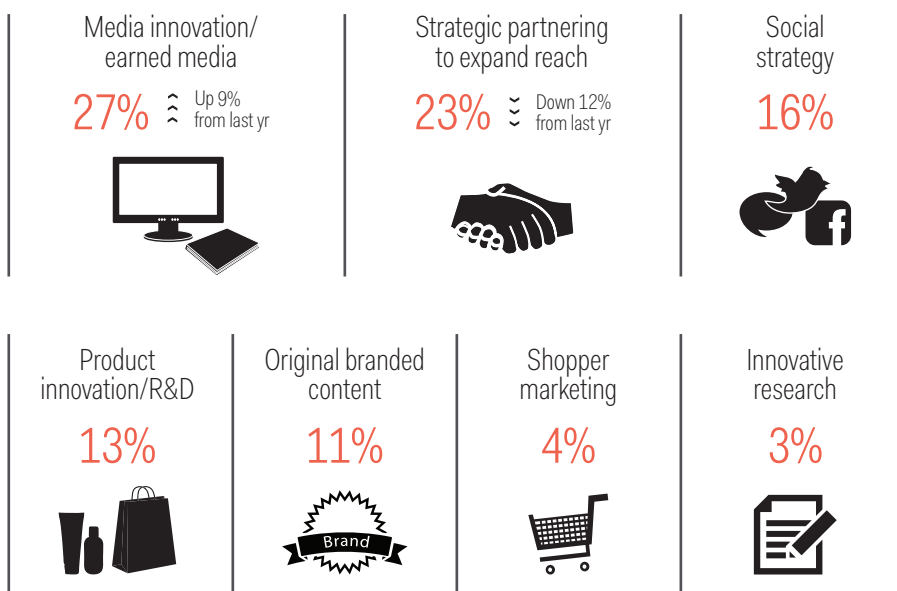
This year's survey polled over 300 Canadian marketers. As in past years, respondents skewed female (64%), with the majority under the age of 45 (77%). The most commonly held title was that of marketing manager (38%), with VP/director of marketing coming in second at 24%. Salaries were healthy, with 36% remaining the same and 63% increasing, however the increase was less than last year, which saw 20% remain the same and 77% increase. And hiring seems to be on the rise, with 52% saying their department grew in size this year, compared to 38% last year.

WHERE'S THE MONEY GOING?

In 2014, marketers will spend more on:

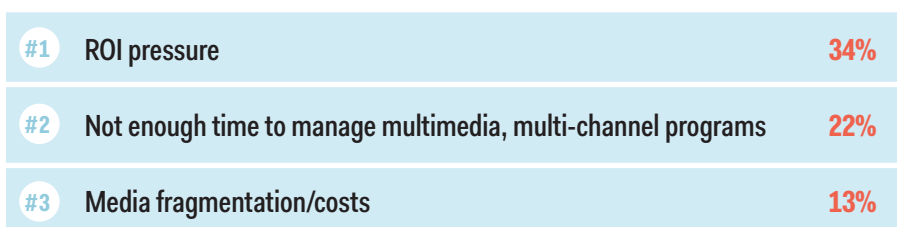


Going forward, priority for brand development will be:



*2% other

Top 3 issues facing the marketing industry



BIG DATA. WHAT'S THE BIG DEAL?

Contrary to popular belief, the "big idea" isn't the be-all and end-all of great advertising. There's merit in numbers too, according to Bruce Neve, CEO, Starcom MediaVest Group. "Data fuels consumer insights, experiences and content creation," he says. "So rather than being something on its own, it's becoming a lot more of the engine behind everything else."

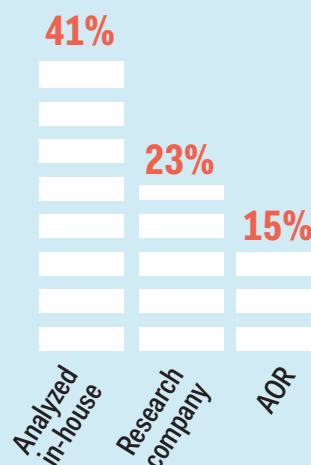
Beyond providing insights for marketing campaigns, data has also been driving creative standards. "Any time you present someone with a way to measure something, they react one of two ways – one is enthusiasm that they can improve and the other is the threat of being caught out," says Kevin Keane, co-founder of Brainsights.

Big data's biggest barrier is obviously privacy, says Neve. And the debate is only getting more heated as companies such as Bell begin to track customers' web activity, behaviour on mobile devices and even their phone-calling patterns.

A Digital Advertising Alliance (DAA) study shows that consumers are still deeply concerned with behaviour tracking. Only 26% of respondents in the July 2013 report strongly agreed with the statement that "online marketers consider your privacy when you are online."

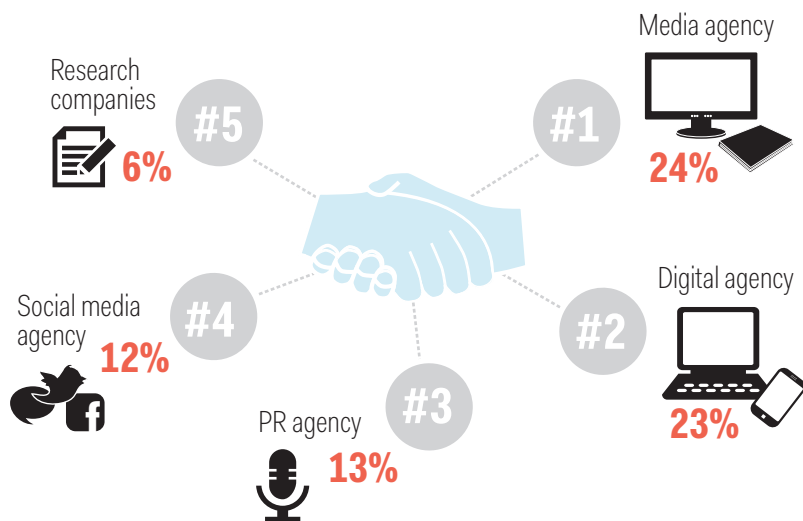
"The consumer should always be made fully aware and have the opportunity to opt in, not just opt out," Neve says. "I think there is a huge opportunity [around big data], but I think we really need to self-regulate and govern so that we don't take the opportunity and flush it down the drain."

48% are utilizing Big Data and their top three partners are:

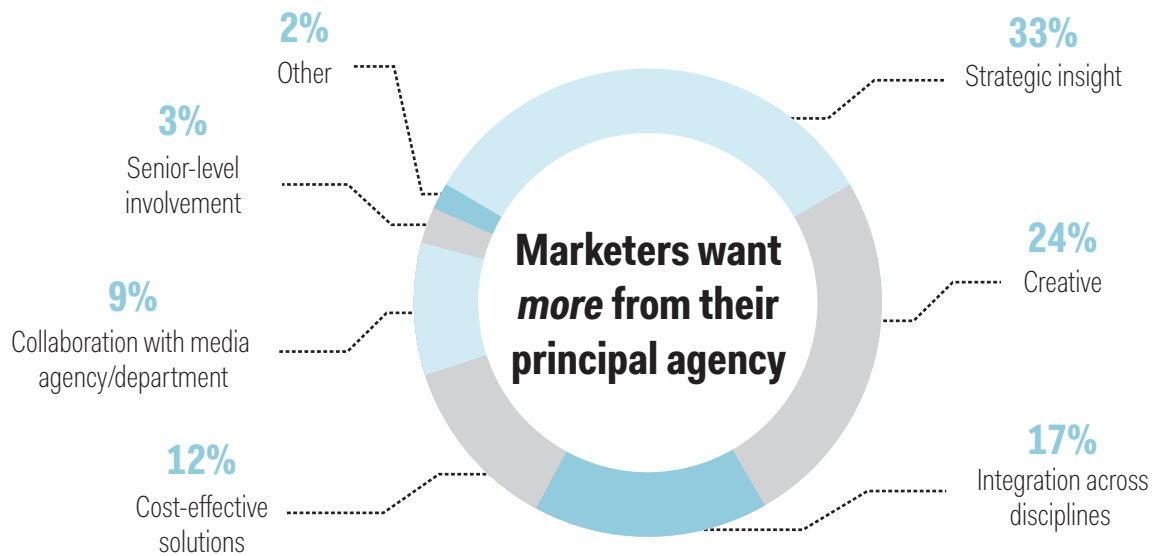
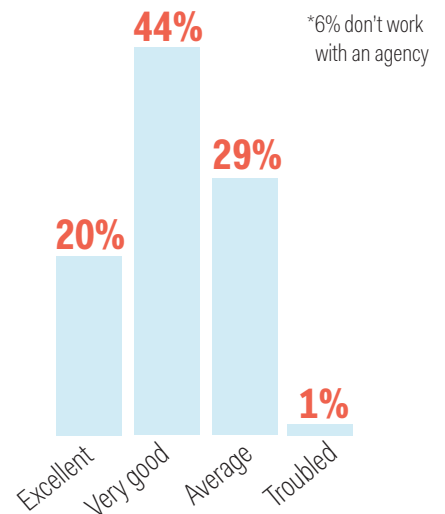


AGENCY RELATIONS

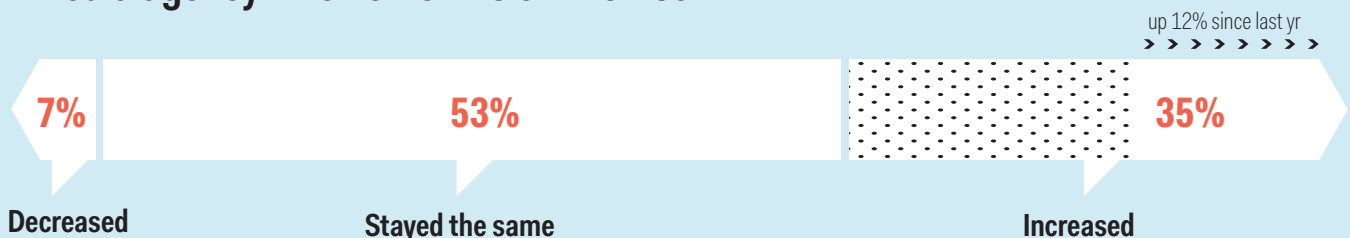
Top 5 partners, other than creative agencies



Relationships with creative agencies



Media agency involvement is on the rise



*5% don't work with a media agency

SOCIAL LIFE

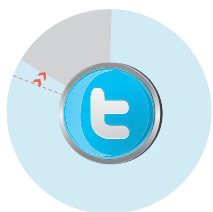
Facebook still reigns supreme for brands, but it seems some of the smaller social networks are picking up steam.

Facebook
93% Down 3% since last yr



Twitter

83% Up 2%



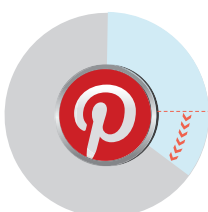
YouTube

79% Up 6%



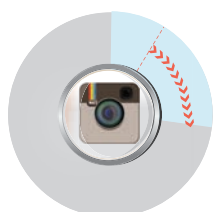
Pinterest

36% Up 11%



Instagram

28% Up 19%



Vine

12% *new to the list



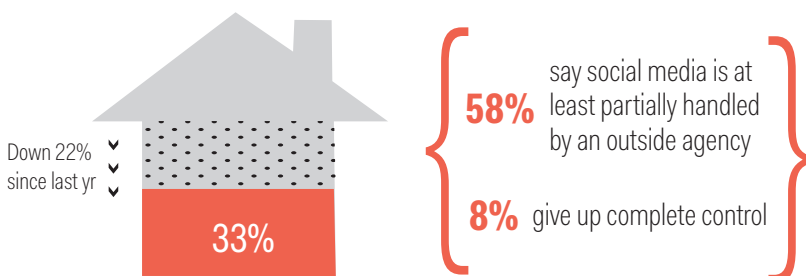
8% use "Other" social networks

Shout-out to LinkedIn, which took 45% of those responses. Google+, Reddit, Snapchat, Houzz and Flickr also got mentions.

The handing off of social media

More brands are handing over control of their social media...or at least part of it.

33% control all social media in-house, compared to **55%** last year



THE RISE OF BRANDED CONTENT

Of all the blanket terms the industry has coined, branded content is perhaps one of the most ambiguous. It's become a mixed bag of tactics like native advertising, real-time marketing and brand-centric original content. But what's certain is that marketers are flocking toward the space.

It's plausible that, soon, the wooly term could completely fall away as all advertising moves from simply selling products toward compelling brand narratives. That's because shouting your message at consumers doesn't really work, says Randy Stein, partner at Grip Limited, the agency responsible for Kokanee's user-generated and brand-centric flick, *The Movie Out Here*. "If you can give [people] something they're genuinely interested in...then they'll happily engage and watch that content."

But he cautions: "Really good branded content doesn't hit the consumer over the head."

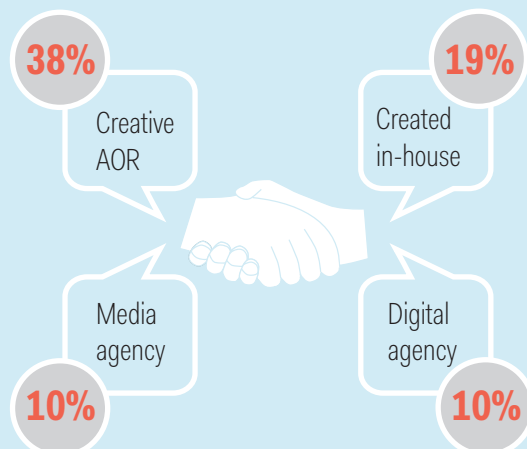
"The deal [for the consumer] is, 'I'll be a part of this, but as soon as you try to sell me the features, I'm going to switch off,'" says Stein.

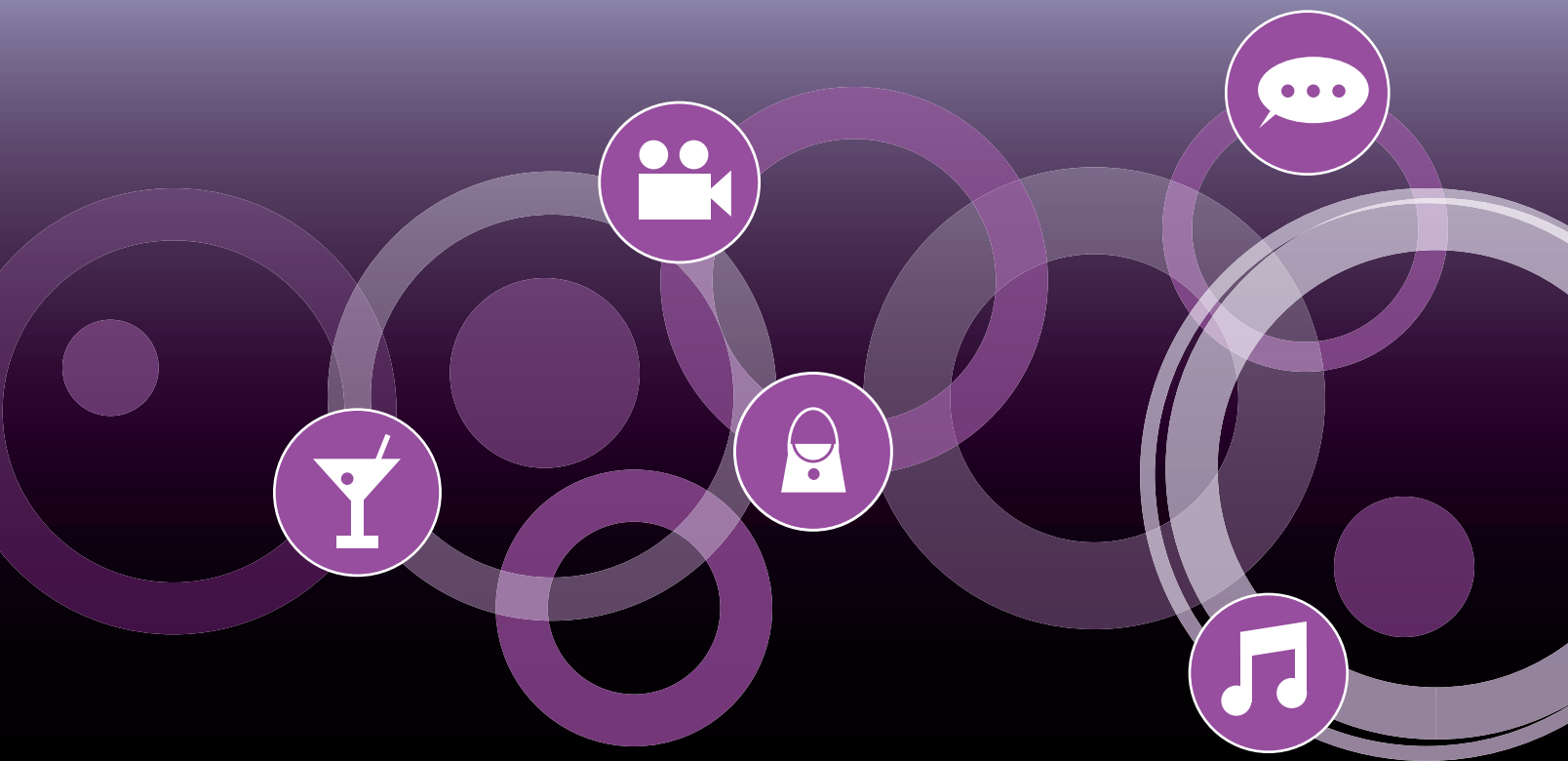
As brands open the aperture to more ambitious and meaningful possibilities, such as Red Bull's space stunt, the challenge for marketers will be to find more sophisticated ways to measure ROI, says Carmen Lago, president of Branded Content Television (BCT).

And for agencies that brands are partnering with, budget constraints are a big challenge. Digital is typically the go-to platform, but that doesn't mean costs are insignificant, says Stein, pointing to the production elements involved in creating interactive web series and films.

85% say that branded content is part of their marketing mix

Top four partners





PREMIUM DIGITAL AD NETWORKS: **DATA-DRIVEN ENGAGEMENT**

Marketers are hooked on digital advertising but are increasingly looking beyond scale and cost efficiencies for their campaigns. They want more. They want to target specific audience groups, build brand-focused campaigns and engage consumers in contextually relevant environments. Huge volumes of data and new platform technologies developed by digital ad networks have made it all possible, but as with traditional advertising, content draws the audience. So, as the digital environment explodes, the brand safety that quality content provides is paramount for many advertisers.

That's where Canada's premium digital ad networks come in.

Content and audience go hand and hand says Peter Roland, general sales manager for Digital, TC Media. "Advertisers are looking for more customized innovative solutions where they can meet the full breadth of their market objectives. That's something a more traditional ad network can't do. In our case, we have owned and operated properties so that gives us more flexibility in what we can provide our customers.

"Because premium content attracts a premium audience, you then have the opportunity to extend that audience and leverage the data that is generated. In our case we can extend that out to the rest of our network. So you have the combination of both a premium content owned and operated ad network along with

the reach of exclusive partnerships that represent the remainder of our network."

PREMIUM AND CUSTOM CONTENT

The Globe Alliance, a group of select global publishers, is one of the solutions created by the *Globe and Mail* to deliver ultra-premium audience reach and scale. Andrew Saunders, the Globe's chief revenue officer, explains that the idea of the Alliance is provide one point of contact for advertisers.

"We wanted to become the leading online source for advertisers who wanted to reach the influential, affluent audience in Canada in a very efficient and cost-effective and brand safe environment," says Saunders. "We felt that if we could get the right list of publishers like the *Wall Street Journal*, *Forbes*, *Washington Post* and *Reuters*, we could give advertisers access to really premium branding solutions, including exclusive contextual placements."

Available ad options range from standard formats to a number of high impact custom formats, sponsorships, placement by topic or section, and content integration options that link back to the *Globe*. It also offers custom content and native advertising formats across the board through its dedicated in-house custom content team. *continued on page s58* ►

2013
online ad
spend
+7%

As the online
ad spend
continues
to grow each
year, premium
audience and contextual
reach is key for brands.

Respondents to IAB Canada's
2012 Survey have forecasted
that projected 2013 Canadian
internet ad revenues will grow
9% (7% for online-only and
50% for Mobile).

2013
mobile ad
spend
+50%

Source: IAB Canada - 2012 Actual +
2013 Estimated, Canadian INTERNET
Advertising Revenue Survey

EXPONENTIALLY INTERACTIVE

Exponential Interactive is a global provider of advertising intel and digital media solutions for brands, and its e-X Advertising Intelligence Platform is the engine that drives the way its audience engagement divisions – Appsnack, AdoTube, Firefly Video and Tribal Fusion – understand a brand's best audiences and targets them at scale across display, video and mobile media.

Typical of how the company engages audiences, a successful launch campaign for two new flavours of SVEDKA Vodka handled by AdoTube, the in-stream advertising division of Exponential, deployed a mix of demo and content targeting to reach the desired consumers: edgy, cool, fun and progressive millennials.

To create an engaging brand experience, AdoTube developed an Inside-Out Roll that included links to drink recipes and content about SVEDKA's new flavours. Two versions of the units included the same interactive elements, but drove to different landing pages. One directed users to the SVEDKA site while the other directed users to its Facebook page.

The units were served at a 50/50 rotation and allowed SVEDKA to maximize the content they produced within both their landing page and the content designed for social dissemination. The unit was socially enabled linking users to Facebook, Twitter, Pinterest and YouTube, where they could share SVEDKA content.

Over the course of the campaign, AdoTube drove an overall engagement rate of 1.9% with Facebook ultimately proving to be the most clickable social network button.



Linking it all together

At TC Media we connect everything that matters by creating a multitude of touch points between brands and consumers to enhance loyalty, offering targeted content at the right time, in the right place and in the right context. Find out how TC Media can link it all together for you today.

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THE GLOBE ALLIANCE WELCOMES THE GUARDIAN ...AND 7.5 MILLION CANADIANS

The Globe and Mail recently added *The Guardian*, the UK's premier online news site, as a partner in the Globe Alliance. This new addition jumps the monthly reach of the Alliance to 7.5 million Canadians who are seeking business news and financial insight with a global perspective.

The Globe Alliance was formed last fall by *The Globe and Mail* to provide digital advertisers access to an affluent and influential audience. The Alliance is a cherry-picked partnership of world-class digital publishers, spanning the *Wall Street Journal*, *Reuters*, *Forbes*, *The Washington Post*, *ABC News*, *The Times of India* and now *The Guardian*.

The Globe Alliance is unique in that it delivers exclusive access to a select group of iconic tier-one publishers, unlike traditional networks that aggregate long tail. Advertisers can reach consumers via one of the partner sites or choose to target across a group of sites via a contextual channel, or reach a unique audience across the entire network.

The Alliance makes it easy to connect with Canada's business influencers and high-income earners – 7.5 million Canadians digitally and close to 9.3 million across the Globe Media Group – via effective branding options developed through pre-negotiated access to high-impact executions with any of the partner sites, a specific section or across the network.

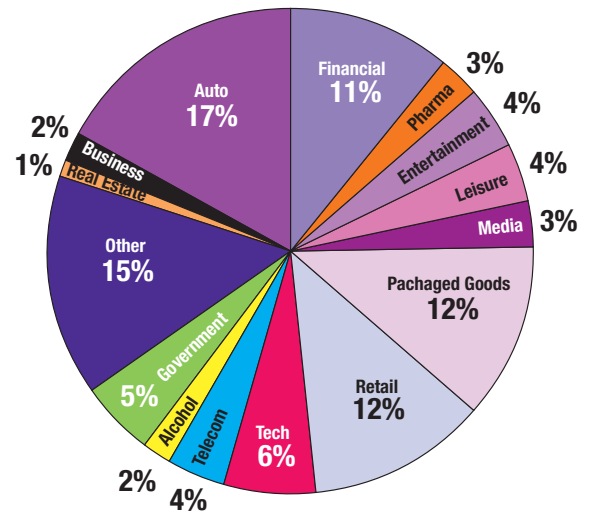
From homepage dominations and rich media executions, to video and integration with mobile platforms, whatever the campaign's objectives and requirements, the Globe Alliance delivers exclusive access to one of the most brand-safe environments in Canada.



Globe Alliance properties



CANADA'S 2012 ONLINE AD SPEND BY CATEGORY



Source: IAB Canada - 2012 Actual + 2013 Estimated, Canadian INTERNET Advertising Revenue Survey

◀ continued from page s56

The options are endless, says Saunders. "If they want wallpaper or want to sponsor the business section of the *Globe*, *Wall Street Journal* and *Washington Post* – we can facilitate that. Full-page domination packages for example, can reach the business [target] with home page domination that runs across all six channels."

TECHNOLOGY, TARGETING AND CONTEXT


Technology is the engine driving the effectiveness of premium ad networks – proprietary systems that collect audience data, organize it to develop audience models, and then deliver targeted, relevant advertising to those audiences. For Exponential Interactive, the e-X Advertising Intelligence Platform is the company's secret ingredient. Carolyn Cramer, managing director of Exponential Canada, says it is also the combination of the company's media platforms that is unique.

"Many networks focus on one platform whether it's mobile, in-stream or display, but we use all of those platforms and combine that with our data and technology – and that allows us to get at those audiences," says Cramer. "This isn't just a bunch of digital impressions that you buy and we throw it out there. This is about working with an advertising intelligence platform. We have data that we collect internally that we're able to use to target the right audience sections as well as engage them in the right way."

How this works, says Cramer, is either by audience or contextual placement. If someone is looking to purchase a car, they may go into an automotive-related site to look at information and research leasing offers, but that's not the only place they will be online. That consumer will also be reading the news or their horoscope.

"If the advertiser wants to buy an audience, it can be within any content. If they want to target a consumer

continued on page s60 ►

A woman with red hair, wearing a sleeveless floral dress with red flowers on a light blue background and a white lace hem, stands in a workshop. She is smiling and has her hands clasped in front of her. In the background, there are shelves with various wood carvings, including a large one of a person's head. A chainsaw is on the floor near her feet. A lamp is visible on the wall.

Likes: Recitals, the country club,
and gardening.

Loves: Chainsaw
wood carving.

Who is your true target audience?

Chainsaw-wood-carving Stepford wife?
Or a real Exponential profile, like the
cops who like donuts but prefer salty
snacks? We help digital campaigns
succeed by uncovering insights about
the people who truly interact with your
client's brand. Because, it's better
to know for sure.

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Advertising Intelligence

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Exponential Divisions:



TC MEDIA EXPANDS ITS DIVERSE DIGITAL FOOTPRINT

TC Media is known for offering digital advertisers brand-safe opportunities to reach their target audiences via its 300 proprietary sites, but it has now extended that reach to more than 3,500 sites.

To do this, the company set up a digital advertising rep house so that it can sign agreements and sell advertising space on more than 3,200 partner websites. As a result, advertisers can choose from more than 3,500 websites which represent over 17.7 million unique visitors per month in Canada.

TC Media's trusted content already encompasses some of the country's top sites including Canadianliving.com, Ellecanada.com, Coupdepouce.com, thehockeynews.com, styleathome.com, popsugar.com, about.com and the Demand and Glacier media groups.

By spanning such diverse interest groups, the company provides a relevant digital environment that covers every audience and demographic nationally, in both English and French. The sites are segmented into over 20 content platforms and areas of interest that include Business & Finance, Fashion & Lifestyle, Food, Health & Wellness, Home & Garden, Leisure & Entertainment and Family Life.

The company's private exchange helps advertisers reach a wide Canadian audience via quality content and inventory, and by centralizing advertising management for marketers, TC Media makes it easier to measure campaign impact and outcomes.



This 2013 forecast is an aggregate of budgets submitted by IAB Canada's survey respondents in the 1st and 2nd quarters of 2013.

Projected 2013 Total Internet Advertising Revenue (net)				
	Millions (\$)	Actual 2012	Forecast 2013	% growth
Online-only:	Total Canada	\$2,925	\$3,124	7%
	French Canada share (Fre/Total)	\$559 0.18	\$590 0.19	6%
Mobile:	Total Canada	\$160	\$240	50%
Internet:	Total Canada	\$3,085	\$3,364	9%

Internet = Online + Mobile; Mobile includes Tablet + Messaging. Rounding Mobile excludes Production; French Mobile included in Total Canada only

Source: IAB Canada - 2012 Actual + 2013 Estimated, Canadian INTERNET Advertising Revenue Survey

◀ continued from page s58

in something contextually relevant, it can be a home and parenting channel, or arts and entertainment, so all those sites contained within that particular vertical have content related to that category. That way we're advertising within specific content, although when we do audience targeting it could be across any of those channels."

PERFORMANCE AND ROI

Premium digital ad networks offer innovative custom solutions that span the full extent of an advertiser's marketing goals, and since digital campaigns are highly targetable and measurable, they are also able to provide the performance metrics that prove their worth.

Whether the objective is to drive traffic, build awareness, purchase intent or direct response, brands will know how effective their program was.

TC Media's in-house research team supplies advertisers with insights to assist in reaching the right audiences, but also applies research to prove the right outcomes were delivered, and some goals are not tied to simple metrics. "If the advertising objective was to drive an action and that action was to fill out a form, then a click is the right result. On the other hand, if trying to influence brand awareness, a click doesn't have anything to do with measuring the result," Roland explains. "In that case it's really a matter of who you reached and was it the right audience. In some cases for larger campaigns we can work with third-party research firms to try to measure, through sampling or survey, whether there was actually brand awareness or purchase intent."

One of the things that set a premium digital ad network apart from a general digital network is their transparency. Advertisers place as much importance on their accountability and brand-safe environments as they do on their content and ability to attract the right audiences.

"Advertisers want to be able to measure their ROI," says Cramer of Exponential. "We have such a vast amount of data that we're able to produce the backend results. Whether it's conversion, and they see that they're selling goods online, or if it's driving traffic to their sites – they want to know that their marketing dollars are being put to good use."

BLIMEY.

GLOBE ALLIANCE JUST GOT BIGGER.

THE GLOBE AND MAIL IS PROUD TO BRING YOU
THE GUARDIAN AND A COMBINED 7.5 MILLION READERS.

Quality content attracts quality readers. Which is why Globe Alliance partners with only the most well-respected digital news sites. And with the addition of The Guardian to our continuously growing network, we now reach a combined **7.5 million readers** every month.

Thanks to our exclusive relationship with premier publishing partners around the world, we offer you an efficient and effective way to connect with our audience of affluent and engaged Canadians.

Tap into the power of quality *and* quantity – only through Globe Alliance.

To learn more, visit globelink.ca/alliance or call 1-800-387-9012 today.



Alliance
delivering influence

THE WALL STREET JOURNAL

Forbes



THOMSON REUTERS

abc NEWS

The Washington Post

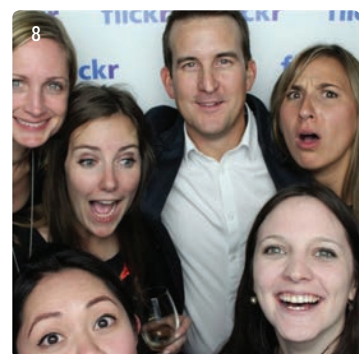
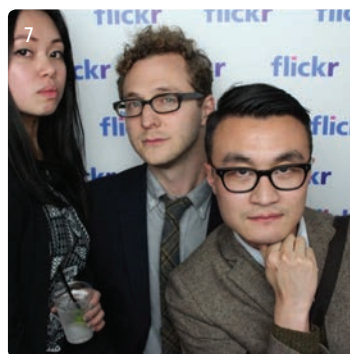
the guardian

Source: comScore Q3 average 2013



AGENCY OF THE YEAR | 2013

On Nov. 5, the industry gathered at the Sound Academy on Toronto's waterfront for professional development (hilarious videos), to brush up on the latest in branded content (custom cocktails) and find out who won top Media, Digital and Agency of the Year honours. John St. took home AOY Gold for the first time, with Tribal Worldwide taking Digital and OMD nabbing the top Media prize.



1. Show hosts and *Reasons Mommy Drinks* co-authors Fiona Stevenson of Hotspex (left) and Lyrandia Martin-Evans, CD at KBS+ | 2. The team from Tribal Worldwide with *strategy*'s managing editor Emily Wexler and publisher Mary Maddever | 3. Megan Towers, strategic planner, and Chris Hirsch, CD at John St. accept the award for best agency video of the night | 4. Matt Hassell, CCO at OgilvyOne and Ian MacKellar, CCO at Ogilvy Toronto, take home the DAOY Honourable Mention | 5-8. Winners and celebrants mug for the camera in the Yahoo! Flickr photo booth at the after-party.



ANNOUNCING THE AWARD FOR THE BEST AWARD

Strategy's trophies need a redesign. Are you up for the task? Fame, glory and a valuable prize are up for grabs.

Entries due Feb. 3, 2014

For more info, email jhorn@brunico.com
and stay tuned for details at strategyonline.ca



9. Samsung Canada's CMO Mark Childs addresses the crowd after picking up one of *strategy's* Brand of the Year awards | 10. McDonald's Canada CMO Joel Yashinsky collects a BOY prize | 11. Angus Tucker, partner and ECD at John St., which won AOY Gold, gives a brief acceptance speech | 12. iôgo's VP of marketing Lucie Rémillard holds up her Brand of the Year trophy | 13. Bruce Neve, CEO, Starcom MediaVest Group, accepts the Media Honourable Mention | 14. The John St. gang celebrates bringing home the top AOY prize | 15. The Grip Limited team picks up the Gold BIG award for Kokanee's *The Movie Out Here* | 16. Taxi CCO Frazer Jolleyman tells the crowd about the shop's anti-bullying project, *No Place to Hi.de* | 17. The *Globe and Mail's* Cynthia Young presents the Media Director of the Year award to Touché! PHD president Karine Courtemanche.

Less pick-up, more ROI

BY EMMA HANCOCK

Making the case for Canadian-made creative

Made in Australia. It's the first thing I noticed when I arrived Down Under after being transplanted as an expat two years ago. As an island with a population one-third less than Canada, it would be understandable if they imported most things. But they go out of their way to domestically manufacture as much as possible. The same goes for their advertising.

Leading up to my first big campaign in Oz I expected the client to ask, "Have we seen the U.S. work yet?" It never happened. Apparently Australians are not interested in repurposing ads from other places. "International work tends to function at the 'lowest common insight' level, designed to track well even if it doesn't shoot the lights out," explains Colin Jowell, partner at Sydney-based agency UDKU.

Americans also continue to create homegrown work thanks to hefty budgets. But what about using international work, particularly if it's from just north of the border? I asked Adam Reeves, CD at Goodby, Silverstein & Partners in San Francisco, who replied, "No one has ever asked me to look at the Canadian work, probably because they always run the U.S. work. But then again, no one has asked me to look at the Macedonian work either." Not all that surprising but pretty disappointing.

handed to the client by management from the other lead agency, with the precarious allure of "Hey, it's already in the can and it's almost free." Everyone knows this kind of practice makes more money for the agency in the short term, but what about the long term?

"When creative as pick-up is mandated, it erodes whatever brand voice has been established in Canada, which means we have to invest more back into the brand

\$7 million in incremental profit.

But what if it's about more than costs? Jowell's view is this: "No one got fired for importing an ad...it's a safe option." But is it really the safe option – or just the politically-correct one? As Michael Adams, president of Environics Research Group and author of bestseller *Fire and Ice*, puts it, "Most Canadian units of multinational companies are forced to pick up U.S. creative by their U.S. masters, who do not



As an expat, Hancock worked on a made-in-Australia campaign for the Toyota Yaris in 2011.

message, eroding any cost savings," says veteran CD Gary Westgate. So why do it?

"The power belongs to the CFO. So the decision to pick up creative from another country is the CMO feeling procurement's pressure to save [every] penny, especially those who can't project the direct added value they will generate short term," explains Anne-Marie Leclair, partner and VP of strategy at Lg2 in Montreal.

If the decision really comes down to money, then here's another way to look at it: Let's say you're a company in Canada that has \$5 billion in sales and you're torn between whether to use a cheap foreign ad or create something original, which will cost an extra \$2 million. If those Canadian-made ads perform even a bit better (perhaps because they've made a deeper connection with the consumer) and lead to a 1% increase in sales, that could generate \$50 million in increased revenue and

appreciate the differences between the two markets."

Will the pressure to pick up foreign creative eventually kill our desire to shoot for the stars? In my correspondence with George Lois, he reminded me that "the solution to each new problem or challenge should begin with a blank canvas and an open mind, not with the nervous borrowings of other people's mediocrities."

So what are the implications for the future of the ad industry in Canada when cheap foreign work becomes the new normal? If we're going to thrive, we all have to believe that Canada can deliver on a world stage – and that this matters. We have to believe that "Made in Canada" actually makes things better. As the late Michael Paul, former CD of Dentsu Canada, used to say, "Perhaps the greatest risk is not taking any risk at all."



EMMA HANCOCK
is a founding partner
of Toronto-based
Heroes & Villains
Advertising.

We need a value play

BY JAY CHANEY

The entire ecosystem of the advertising business is on the cusp of a major, transformative metamorphosis similar in scale and scope to the changes that affected Blockbuster and the music industry, although in many ways this could be more difficult.

The fundamental economics on which the entire system was built is in question, and we are already seeing the effects. You need look no further than the radio and newsprint businesses to get a taste.

However, these are just symptomatic of a much larger issue. The foundation of advertising is shifting around us and this has implications that will ripple through to media and creative agencies, media channels, brand managers and even content producers and talent.

I want to make it clear that I am not crusading for “digital,” “social,” or even “mobile advertising.” In fact, I am not advocating advertising at all. I am making a plea for all of us to find a way to look at brand relationships with consumers in a different light, to connect with them in a whole new manner and to find different ways to monetize that relationship.

It all comes down to one simple fact: We currently value internet advertising at roughly \$20 CPM (obviously there are variants, but let’s use this as a base), and for good reason given the quality of the creative experience and the fact that studies and personal experience suggests nobody pays attention to them.



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The internet landscape is global, fleeting and distracting. So what happens when TVs are ultimately and completely connected to, and infiltrated by, the full potential of the internet?

Our industry

often sees the web as a “channel.” It’s not. It’s an underlying network that has come to serve just about everything we know. We are finally witnessing the ubiquity of that network – it’s in stores, cars, street signs, billboards and radio. Our banking even runs on it. It will become increasingly accessible and prevalent with better wireless distribution and access in a short amount of time.

Simultaneously, the same network gives consumers the ultimate power of choice, control and access to

WE NEED TO LOOK AT ADVERTISING AND MARKETING AS THE ART OF CREATING VALUE, NOT THE ART OF PERSUASION

information, tools and other people. They can get product data, unfiltered reviews, innuendo, mock products and the best price available anytime they want. They can create, ignore, find and distribute information by themselves within seconds.

In effect, people have simultaneously become consumers, brands and, I would argue, channels themselves. A reorientation of mindset is absolutely critical to ingest and understand the full potential of this. It has enormous implications, especially if your business model benefits from a push-based world built on a broadcast/receiver model.

In a world driven by change and fragmentation, our natural instinct is to hedge our bets and be everywhere. While this approach feels safe, it only serves to dilute the experience at the individual touchpoint level, making us highly ineffective.

The opportunity is to form a direct bond with the consumer through product and service performance, enhanced value of that experience, and understanding and delivering on their very specific

needs, and to hold on to that bond with the greatest of intent.

Our role as advertisers is to envelope our brands in experiences that add the greatest value to the lives of consumers. Whether it’s a content play, better packaging, a more personal in-store experience or product and service extensions/enhancements, the challenge for our industry is clear. In effect, we need to look at advertising and marketing as the art of creating value, not the art of persuasion.

As an example, one of our clients, Maison Orphée, a maker of oils, vinegars, sea salts and mustards, saw a 70% increase in sales in one year without spending a cent on media, but rather through a rebranding and repackaging that replaced the name of the product with how a consumer should optimally use the product – “For Salads and Sautéing.”

On a much grander scale, Starbucks in the U.S. spent roughly \$94 million on measured media and saw revenues of \$9 billion, which made it the third-largest QSR. Conversely, Burger King spent close to \$301 million but trailed Starbucks in revenues. If you go through the exercise of dividing each major QSR’s revenues by their media spend, you will get a dollar figure that shows that Starbucks’ return is close to 9:1, which eclipses the category nearly three times. Starbucks can be said to have one of the most robust consumer-engagement strategies in any industry and, consequently, the hardest working media.

Many will dismiss this as future think, but the wave isn’t coming, it’s already at our shores. The value of a new, real relationship with an individual consumer is greater than the value of talking to many who may not care and the economics of our industry need to reflect this. The bottom line is, the conversation on the role and monetization of advertising needs to start now.



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