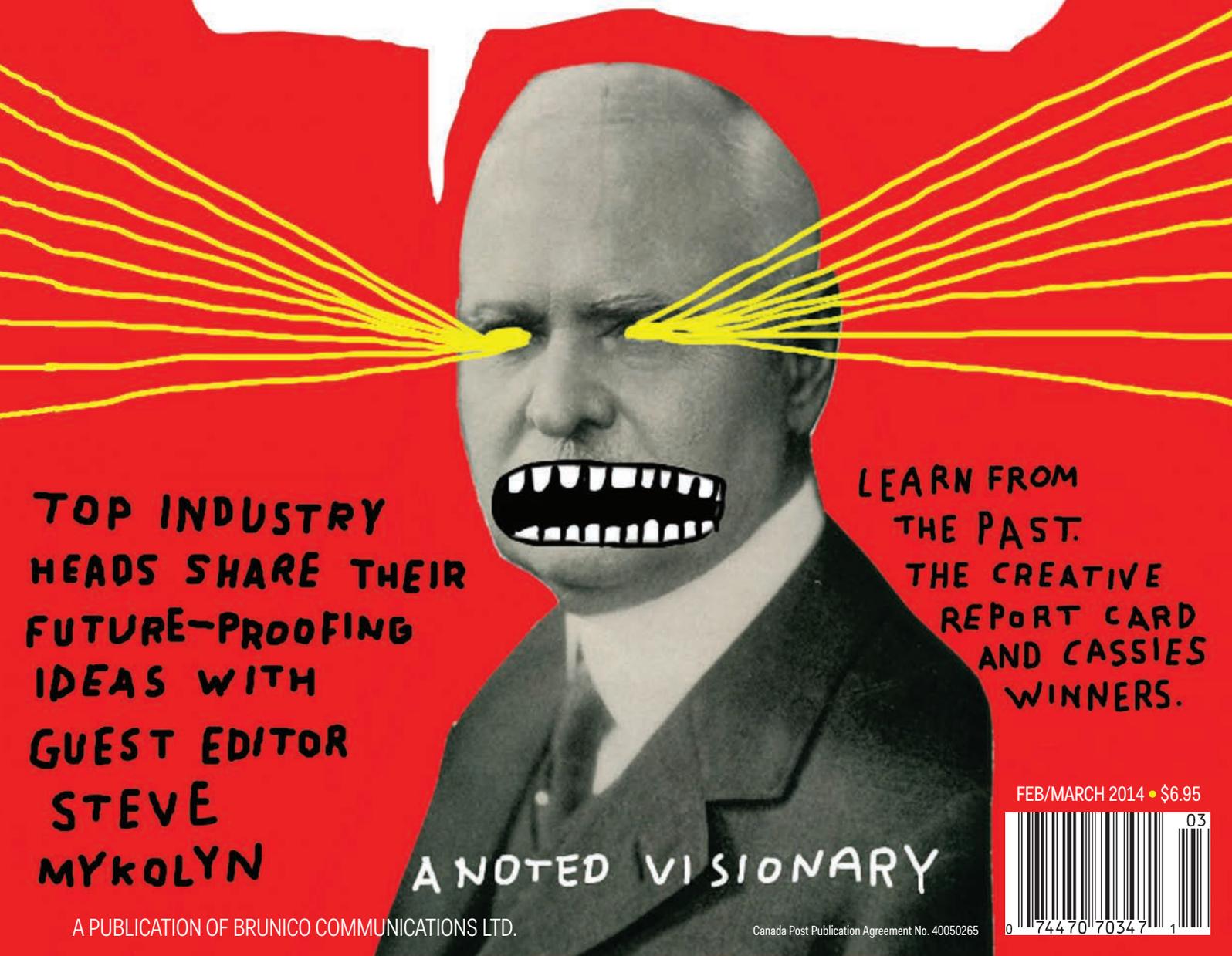


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The Berlin School's students were treated to an evening of performance art to expand their minds. See the story on p. 26.

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ON THE COVER: This issue is all about preparing for what's ahead. While it might conjure doomsday images of metal underground shelters, there's no reason to hide. Many try to predict the future, hence the "noted visionary" on our cover, an absurdist nod to the fact that it's pretty much impossible, from artist Gary Clement (conceptualized with guest editor Steve Mykolyn). But with a little training and learning from the past, we can ride the tide of change without extreme panic. As Will Novosedlik says in his column on p. 85, "Surf's up."

A head of his time

Celebrated futurist and super-brain Ray Kurzweil believes that by 2045, “the pace of change will be so astonishingly quick that we won’t be able to keep up, unless we enhance our own intelligence by merging with the intelligent machines we are creating.”

I think many people would agree that the pace of change is astonishingly fast now. “Future-proofing” oneself to meet what’s coming head-on is a daunting task.

If anyone has a plan for the future, it’s Kurzweil – author, inventor and director of engineering at Google.

While he’s well known and respected for his own inventions (including the first character-recognition device capable of reading more than a single font and the first speech-to-text device), Kurzweil is perhaps even better known for his uncanny ability to predict pretty much anything related to social or technological change.

Having been at it for more than 25 years, Kurzweil’s batting average is insane – 0.860. He claims that 127 out of his 147 predictions have essentially been correct: the fall of the Soviet empire, widespread internet usage, wireless, cellular phones, the list goes on.

And then there’s this: he wants to live forever (editor Emily Wexler’s November editorial mentioned this). When it comes to future-proofing, the bar doesn’t get any higher. As he puts it, he’s going to “outrun his own death.” Now that’s ambitious.

But if anyone can do it, Kurzweil’s your man, and I think I’ve figured out how. His track record for famously accurate predictions is so strong, they’ve actually become deadlines, turning the whole exercise into a series of self-fulfilling prophecies. He’s predicted a bunch of things that will lead to radical life extension (i.e. immortality) and

let everybody know about it in a book. The result? Scientists, engineers, inventors and other assorted brainiacs are working overtime to meet the timeline that he has established. And if they don’t manage to do it, artificial intelligence will.

In other words, Kurzweil wants the secret to eternal life solved by the time he is ready to check out. He has hedged his bets by signing up with the Alcor Life Extension Foundation, so once he hits his mortal deadline, he will be perfused with cryoprotectants, vitrified in liquid nitrogen and put in storage until science catches up with his predictions. All the bases are covered. Nice.

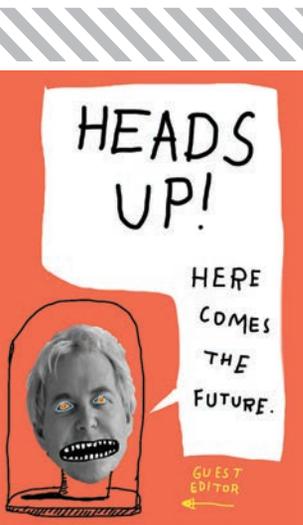
Here’s what I’ve gleaned from Kurzweil on future-proofing: First, set a big goal. Second, be smart, but you don’t need to be the smartest one in the room – just get the smartest ones to work for you. Third, have a Plan B, or put another way, freeze your head cryogenically.

For less extreme future-proofing advice for our industry, see our cover story on p.18. Time travel is conspicuously absent, but Wieden+Kennedy’s Colleen DeCourcy, R/GA’s Nick Law and Sport Chek’s Duncan Fulton offer clever ideas.

In parting, I’ve always considered Walt Disney’s investment in cryogenics to be the original act of future-proofing. He intended his frozen head to be on display in Glendale, California, until it was reported stolen by “professional” thieves in the *World Weekly News*. But it all ended up being an urban myth, just like Canada Post.

Still, ya gotta laugh every time “Disney On Ice” comes to town.

Steve Mykolyn, guest editor, chief brand officer at Taxi



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Dealing with what hasn't happened

So here's real stuff: In Australia, sharks are rigged to tweet alerts as they near a beach. And Renault's new concept car comes with its own drone.

Here's what's being plotted: L'Oréal is working on a supplement to prevent grey hair. And pay-TV may be one more thing Amazon does – or Google, or Sony, or Verizon. In a *New York Times* interview, Verizon's CFO Fran Shammo said, "Strategically we're setting ourselves up...to respond to the ecosystem as it evolves."

So you have brands developing products that will make other products redundant – and congloms spending tons of money developing stuff they may never launch, which is why planning for the future is an extra flawed occupation right now. No wonder sticking your head in the freezer until everything's sorted seems like a plan.

The reason future-proofing is so darn baffling (and scary) is that the industry has been mutating (rather than evolving) of late, and we've fallen behind mastering the present. Big time.

In our Q&A (p. 16), Unilever's Sharon MacLeod describes the resulting marketer dilemma as "always a step behind – especially if you're doing something for next year using today's reality. It's a joke...next year it won't be halfway relevant." It's also a problem

for educators – in his column (p. 84) Ken Wong says that to prep students "we don't need to tell them what to think – we must help them learn to identify, on their own, what to think about."

That's why this issue takes a look at how to think for the future – from the training feature (p. 26) to the future-proofing punditry (p. 18).

Fortunately, ad folk have all the skills needed to navigate the near future. Will Novosedlik's column (p. 85) cites a report that pegs the key coping qualities for the changes ahead as: sensemaking (wresting meaning from whumps of data); social intelligence (effectively connecting with others); cognitive load management (filtering info); adaptive thinking; cross-cultural competency; new media literacy; transdisciplinarity (that's a word); and a design mindset.

So unclench, you have the key to the future. Give yourself a deadline for evolving (as per Mykolyn), and challenge anything that gets in the way of believing in a cloud-based society where content streams and everything is smart and data-influenced. You'd likely value the digital audience more. And if you did, a lot of the broken business models would start to make sense, and the important emerging ones would get the support they need.

So, congrats to all the Creative Report Card toppers and CASSIES winners – your thinking seems to be evolving creatively and effectively.

Cheers, mm

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

P.S. Big thanks to our esteemed pundit/noted visionary/distinguished authority/venerable guru and guest editor Steve Mykolyn for curating the future.



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SMALL BUSINESSES WE'D TUNE IN FOR

By Matthew Chung

Above: The brains and brains behind luxury log home building co. Pioneer Log Homes star in *Timber Kings*.

Small business owners, often with unusual specialties, are fast becoming stars of the small screen. *Timber Kings*, Shaw Media's HGTV show that premiered in January, is a, er, wood-solid example, taking viewers behind the luxury log home building scenes in Williams Lake, B.C. It joins a group of U.S. series, such as *Pawn Stars*, where featured businesses report five-times higher sales, and TV producers and the companies are both cashing in. You'd expect more companies and networks would want in, so we went hunting for some Canadian cos that seem destined for TV fan-dom.

JELLY TYCOONS

Designer donuts are all the rage and we're willing to bet they're piping hot enough for a show taking viewers into the donut-fryer pressure of ensuring the treats meet clients' expectations. We propose featuring Food Network's *Donut Showdown* winner, Calgary-based Jelly Modern Doughnuts, and a CPG coffee company like Nabob as a partner.

FLOATPLANE BARONS

Being a floatplane-operator seems like a dangerous job (there were four crashes between 2008 and 2010 in British Columbia), and that fear factor should make for captivating TV. For people with no intention of flying this way, seeing the inner workings of a floatplane company would be fascinating. A deodorant brand like Degree could sponsor and promote the show with a virtual plane app to test if users stay cool under pressure.

SUGAR SHACK

With Sony planning a film based on the great maple syrup caper in 2012 in Quebec, now seems like a sweet moment to capitalize on the attention the sticky substance is getting. A show about running a small-scale shack in Quebec would have consumers craving a second helping. A frozen-waffle brand like Eggo would be a logical choice for a partnership, with Kellogg's "planting" a Twitter-powered maple "tree" in Toronto's Yonge-Dundas Square for the experiential.

KOODO'S WRESTLER HITS THE SMALL SCREEN

By Jennifer Horn

Wrestlers (for some) are simply characters in a testosterone-fuelled soap opera. But, really, who are they when not in the ring? If all goes to plan, in 2015, notorious animated wrestler El Tabador from Koodo Mobile commercials will reveal the fictional truth in a tell-all 30-minute mockumentary series. The show is set to revolve around his pursuit for celebrity lifestyle as he's accompanied by an offbeat entourage.

Fittingly, the idea for the show was thought up by former World Wrestling Entertainment Canada topper Carl Demarco, having recently inked a global deal with Telus (Koodo's parent company) to exploit the Taxi 2-created pitchman in live-action scenes alongside Hollywood and TV wrestling celebrity guests. Demarco's production co, Camillion Corp., will develop the series and is currently looking for a showrunner and animation studio to complete work for the sitcom.

It's not every day a character from advertising switches to primetime TV (usually it's the other way around), but this is just another elaborate play in today's branded content game. Kevin Banderk, chief Koodo officer at the mobile company concurs, stating in a release that the show is "an excellent opportunity for Koodo to break the traditional barriers of marketing, sponsorship and advertising." *With files from Etan Vlesing.*





NICHE SPORTING SPACES

By Tanya Kostiw

The Olympics and major sports properties such as the NHL can certainly provide brands with a wide-reaching platform, but smaller, more niche events can be more beneficial in speaking to the right target. Here are a few under-the-radar alternatives you might want to consider for your next sponsorship.

Home-run youth sporting events

Imran Choudhry, VP, consumer engagement, TrojanOne, says his client Nike sponsors OFSAA high school track and field and cross-country championships, which have featured DJs, emcees, Nike-sponsored professional athletes and logos shaved into youths' heads.

"[Nike is] looking to connect with the competitive high school athlete with the goal of building long-term loyal consumers," he says.

However, youth sporting sponsorship can also help brands target parents.

Such was the case with CAA's sponsorship of the Hocktoberfest Female Hockey Festival in Windsor, Ontario. The brand was able to engage with parents and share its offerings, and was more cost-effective and less saturated than an NHL game, says Choudhry, whose agency works with CAA.

Adventure racing digs deep

Events such as the Tough Mudder obstacle course fall into the category of what Ian Malcolm, president, Desperado Marketing, a sponsorship and experiential marketing agency, calls adventure racing, which he says is growing in niche demographics.

Participants are typically in their late

20s to 30s and are "intensely focused on their fitness and therefore, might make certain kinds of choices around food [for example]," he says, adding beer and automotive brands have already entered this space.

Brands working with Tough Mudder include Degree and Dos Equis, while Samsung activated with a washing station for participants in the past.

Take them out to the cricket game

The South Asian community is the largest growing one in Canada and it's no coincidence that cricket, highly popular in that region, is Canada's fastest growing sport, according to Malcolm.

Cricket Canada has 12 leagues and 60,000 adult and youth players.

"Whatever category, whether it's a financial institution, food, airline, or fuelling stations, there's benefit of having an ethnic community strategy and certainly we see cricket as a good way to reach South Asian communities," Malcolm says.

Cricket games can be long and players often bring their families, he adds. Games could be a way for brands to speak to mothers and children in the audience, he says, offering the example of activating on-site with a tented relaxation or refreshment zone.

APPS TO COZY UP TO

If sites like Facebook have your eyelids drooping lately, why not consider venturing into new app territory? We asked industry pundits to shed insight on the top apps marketers should track. Here are a few to keep your (hopefully open) eyes on:

TAGGAR Users can secretly tag real-world objects or images with a video, photo or doodle, which others can later uncover with the app, which launched in December.

Lance Martin, partner and ECD, Union, says Taggar presents brands with the opportunity to capitalize on consumers retrieving content via the app.

"Imagine scanning a cereal box and getting nutritional information or seeing the latest spot," he explains. "Collector brands like Converse or Nike could run a branded scavenger hunt with their products being the key to the next clue."

CHECKOUT 51 Martin also has his eye on Checkout 51, a mobile platform which he suggests "reinvents the coupon."

Offers such as \$1-off products like frozen waffles or shave gel are posted weekly, and shoppers looking to save upload photos of their receipts with the participating items they have purchased. Users, and there are reportedly over 500,000 of them, receive a cheque when their savings total \$20.

"The opportunity for brands is to target people directly, learn about shopping habits and get real-time insights with just the scan of a receipt," says Martin.



REPOST FOR INSTAGRAM This app lets users repost photos with the initial author's credit.

Cameron Wykes, chief innovation officer, KBS+ and president, BabyRobot, says brands can show loyalty to their followers by reposting their Instagram posts.

"Reposting is incredibly valuable for virtually any brand whose social goals are to drive greater brand affinity and influencer engagement," he says, adding he has seen experience

brands such as restaurants, entertainment venues and vacation destinations, have the most success with this.

FLIPAGRAM This app lets users create "video stories" with photos from Facebook, Instagram and camera roll, giving the ability to add music and text. Videos can be shared on Instagram, Facebook, YouTube and Tumblr. It was ranked at #28 on the free apps list in the iTunes Charts at press time.

"For brands, it can be a great tool for storytelling," says Khoa Nguyen, emerging technologies strategist, Nurun, noting Victoria's Secret and ESPN SportsCenter jumped on the 2013 recap bandwagon via Flipagram. **TK**

Lost and found spaces

BY MATTHEW CHUNG

The good, the bad and the legality of guerrilla ad placements

IT USED TO BE THAT A COOL MARKETING STUNT would be experienced by only the people who got to witness it first-hand. But social media has expanded the reach of these micro-events, which explains why big brands from McDonald's to WestJet are doing stunts that surprise a local audience, and can then be broadcast to the world.

"Those who say 'if people don't experience [the message], then what is the value of it?' is a dated way of thinking," says Matt Litzinger, co-CCO at Cossette, whose agency affixed house numbers to park benches and above subway vents in Toronto for The Salvation Army (see below).

But before everyone starts eyeing trees and lampposts to stick messaging on, Davis LLP's Bill Hearn, a lawyer specializing in marketing and advertising who has advised brands that were considering stunt marketing tactics, says companies need to first consider two Ds – damages and deception.

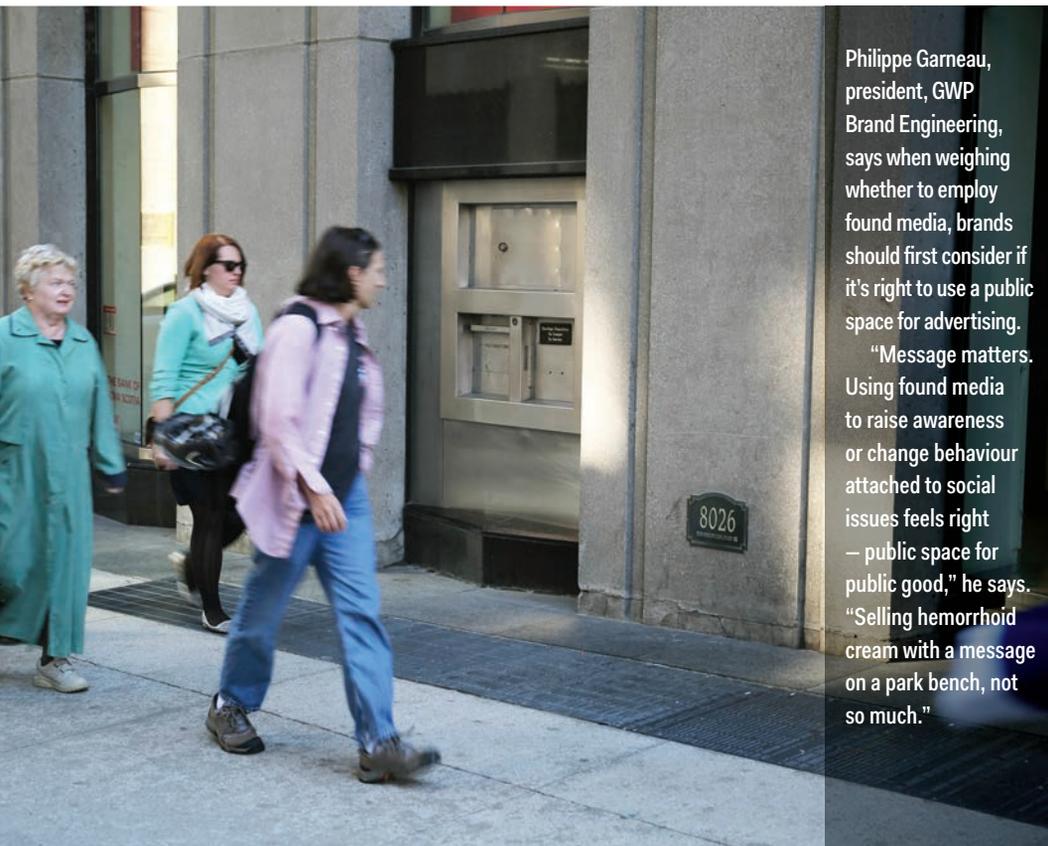
Try and anticipate any potential risk of causing damage, whether to people or property, and take steps to minimize it, Davis advises. Also, consider whether the stunt can in

any way be misinterpreted, to avoid the kind of trouble Turner Broadcasting System got into in 2007, when it placed battery-powered LED placards in 10 U.S. cities to promote a film version of Cartoon Network's *Aqua Teen Hunger Force*. The sneaky media placement did garner plenty of attention in Boston, just not the kind any brand would want. Parts of the city were shut down when authorities mistook the placards for improvised explosive devices and an embarrassed Turner and agency Interference Inc. agreed to pay the city U.S. \$2 million in damages.

While this sort of advertising mishap can be written off as a freak occurrence, it does provide a cautionary tale. With those legal obstacles to consider, Ryan Spelliscy, SVP, CD at JWT Canada says brands thinking about using found media better have a really strong idea that will resonate beyond adland circles.

"Too often these placements are advertising folks doing ads for other advertising folks, which is something I'm not fond of," he says.

Read on to learn about a few head-turning executions.



Philippe Garneau, president, GWP Brand Engineering, says when weighing whether to employ found media, brands should first consider if it's right to use a public space for advertising.

"Message matters. Using found media to raise awareness or change behaviour attached to social issues feels right – public space for public good," he says. "Selling hemorrhoid cream with a message on a park bench, not so much."

SOMEONE'S HOME

With the cold starting to settle in late October, The Salvation Army and Cossette attached house numbers to downtown Toronto locations that the homeless frequent, including park benches and subway vents, to get passersby thinking about the issue. Each of the about 300 signs included the message "No one should have to call this home" and included a request for a \$5 donation. The campaign drummed up about 1.7 million media impressions, Cossette says.



GET YOUR KICKS IN

In August, people walking the streets of downtown Vancouver could drop a beat on kick drum pedals Spring Advertising had attached to items like newspaper bins and mailboxes. The stunt to promote BackBeat Studio's drum lessons proved popular enough – the half-dozen pedals were gone after about a week, the agency says, while the school enjoyed a 150% increase in registrations during and two weeks after the campaign.

DOWN IN THE HOLE

Before the Calgary Horror Con in August, Calgary-based Wax took its marketing underground for the event by sticking posters in three storm drain grates in the city's downtown core. At night, passersby may have been startled by what appeared to be a monster with glowing eyes hiding in the sewer. The agency also placed horror-worthy stickers on bar and restaurant washroom doors (where managers allowed them), covering the universal symbols for men and women with that of axe and cleaver-wielding people standing next to severed heads. Convention founder Dan Doherty says attendance of around 2,000 people was more than double the year before and he credits the campaign with creating buzz and appealing to his target audience.



Watch your step. Davis LLP's Hearn says that while he liked the storm grate stunt, "you could see how the wrong kind of person...might be freaked out by that and may step back into traffic."

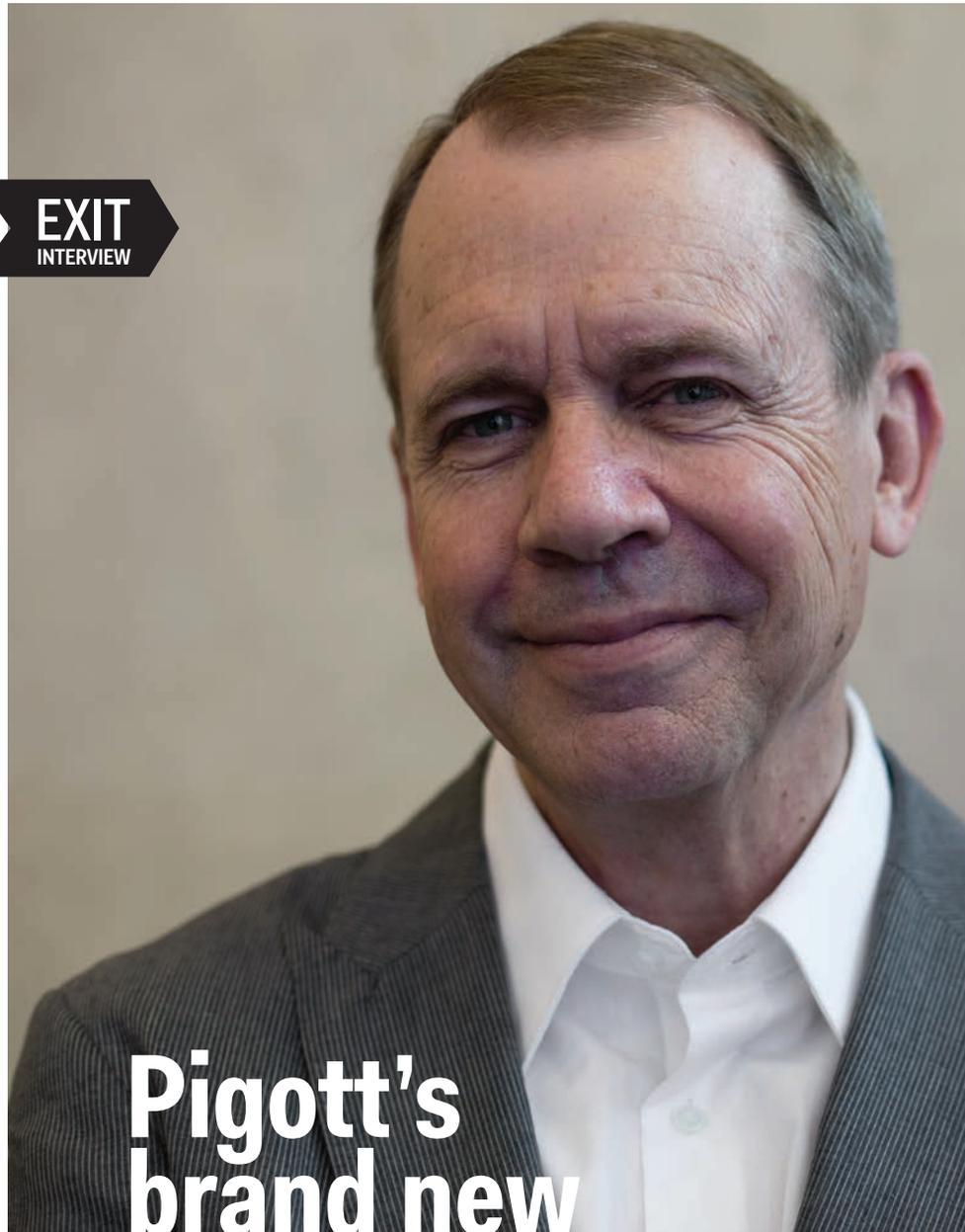


Garneau says the proximity of a found media placement to a store matters. A message on the sidewalk outside of a shop might induce a smile, he says, but a message across Canada with a URL is more likely to make people wince.

JUST ADD WATER

It's amazing what you can do with a pressure washer and a stencil. Shoe brand Dr. Martens is just one company using reverse or clean graffiti techniques for advertising with help from its London, U.K.-based agency Jack (Starbucks and MTV have worked with Dutch firm GreenGraffiti, for example). In a campaign started Nov. 4, the agency sprayed about 17 oversized boot prints in London near the Dr. Martens store at the Old Spitalfields Market with the brand and store location etched into the midsole.

Missed the ads? Head to Stimulantonline.ca/magazine to check them all out for yourself.



Pigott's brand new path

BY MATTHEW CHUNG

From trainee account executive in 1979 to global CEO of JWT Ethos today, Tony Pigott has had a long career at J. Walter Thompson. Now, the former leader of the agency's CSR branch turns his full attention to BrandAid, a global initiative he founded that uses the power of branding to help artisans from the developing world build sustainable businesses and sell their wares at fair prices. Here, Pigott reflects on his career (which included being president of Enterprise Creative Selling and CEO of JWT Canada), the challenges facing the industry and his plans for BrandAid.

Is there anything you will miss about leading an agency?

I used to say I felt there was a fundamental difference between clients and agency people: agency people hated high school. Generally speaking, we're a bit more misfit, so it attracts great characters with different attitudes and that's always been fun and full of surprises.

And what would you say you'll miss the least?
Financial meetings in New York.

What were your proudest achievements?

I had the good fortune of having a hand in the building of the Tim Hortons brand and business over the years. That was a high-water mark.

Another would be creating a partnership back in 2002 between J. Walter Thompson Worldwide, UNESCO and the Canadian government [to develop communications programs promoting the principles of sustainability globally].

Tell us about your plans for BrandAid.

There are two things we will focus on. One is to turn it into a famous consumer brand that allows people to connect in a new and direct way with producers at the bottom of the economic pyramid. The second is to establish a new marketing-oriented model for international development. The [pop-up store] at Hudson's Bay was supported by the Canadian government and they are looking at what the industry does here – which is to market, brand and promote, and use design and technology – but to

apply that to small producers to create new jobs and new business opportunities, and have the consumer engaged in the process. That's a new concept in international development and we want BrandAid to be at the forefront of it.

What is the succession plan for JWT Ethos?

The team that has been driving it in Canada will continue to do that and will receive more support within the agency. David Gibb [EVP managing director, JWT Toronto], for example, is going to become the business director of Ethos in Toronto. The other markets, like New York, London and Japan, will be self-led with [Toronto's] support. We've spent a year and a half really enrolling key parts of the agency in this way of thinking and now these places are ready to go.

What challenges in the ad world kept you up at night?

Power has migrated to people and the choice and influence individuals now have, because of technology, creates enormous challenges and huge opportunities for agencies. So you can see attempts to really come to grips with this in an industry that 20 years ago could control things in a much more direct way, where ideas could be pumped out and people were pretty loyal to certain media, and we could measure all of that.

The great agencies are responding by being open, entrepreneurial and

In his DNA, Tony is a believer, and when he believes in something, he intellectually and emotionally works towards making it happen. There is a bit of a rebel in Tony, not in the way he acts, so much as the way he thinks. He likes to challenge the establishment in a very subtle, intelligent and soft way that to me is very remarkable. He won't force it down your throat as much as make you think and inspire you to come up with ideas.

- André Lachance, VP, GM,
JWT Montreal

Under Tony's leadership we developed our 'True Stories' coffee campaign in the mid-'90s. 'True Stories' drove an emotional connection between Canadians and Tim Hortons by inserting our brand into customers' lives, through rich storytelling of travel, adventure and perseverance. More importantly, the campaign linked Tim Hortons to a sense of national identity, and the rest is history.

Tony was also instrumental in creating a Quebec-specific creative strategy for our brand. The TV campaign featuring Minou and Pitou really struck a chord with Quebecers, helping to establish a distinct identity for Tims in La Belle Province.

We're thankful for Tony's leadership on our business, and grateful for the relentless passion that has helped make Tim Hortons a brand beloved by Canadians from coast to coast. We raise a cup in wishing him all the best in the years to come.

- Bill Moir, chief brand and marketing officer, Tim Hortons

innovative at a time when clients, I'm sure, are more concerned and confused than ever.

What other changes do you see coming for marketers and agencies?

You'll see continuous evolution in what brands stand for. I believe that social leadership is going to become a fundamental part of brand strategy and brand activation, so agencies need to more proactively deal with this and understand that there is a marketplace of social change.

There's a feeling that agencies today are being treated less like trusted partners and more like vendors. Is that something you've witnessed? Peter Drucker said there were two essential things in business – innovation and marketing, and everything else was a cost. Yet I don't think business has really embraced those things over the last 20 years. In fact, I believe that marketing has gone backwards in terms of its stature

overall within companies.

That's one underlying reason agencies are being pressed by procurement pressures. Of course, there is a fundamental and long-standing challenge that the industry has had – to be recognized and paid for the value of what you deliver. But this becomes even more challenging to demonstrate given the circumstances that everybody's in now: you're paid less, you're asked for more and the work has to work quickly.

How can agencies respond to this challenge?

John Costello (the former senior EVP for Sears in the U.S.) was asked what he wanted from his agency and he said "I can sum it up in three words: 'Listen. Then lead.'" I think if agencies can do that in the midst of all this confusion, if they can listen to the market and listen to their clients and then take them to places they can't get to themselves, they can start to realize more of the value that they deserve.

Who were your mentors and what were some of the important lessons they instilled in you?

One is Sarah Moran [SVP strategic planning at JWT Toronto], who, in my mind, has been the best planner in Canada for

Tony has a fierce passion for big thinking and the power of a great idea. His relentless focus on being great is infectious and empowering.

Whether it was rebranding Shnier, Canada's largest flooring distributor, igniting commitment for U of T as a world-leading research university or fuelling the hand-made economy in Haiti, Tony's keen intellect and focus on what's possible inspired the people around him.

Tony is both an architect and contractor, he doesn't just direct great ideas, he makes them happen. As a leader, he always made us feel like we were working with him, not just for him. He always had our back and pushed us to be great.

- Jack Perone, VP director of planning, JWT Canada

several decades. She's also about to retire from JWT. She was a mentor and a teacher on so many levels but particularly with her ability to distinguish between insights – which are a dime a dozen – and true discovery and ideas. I owe a lot to her.

Another is a bit of a surprise. I was one of 15 advisors to UNESCO on a report on globalization and cultural diversity, with the advisory group meeting several times between 2007 and 2009. One of the people I worked with as an advisor was Neville Alexander, a black South African who spent nine years in prison with Nelson Mandela (and who died in August 2012). I learned a few things from him that were very compelling. One was perspective on our industry and another was the importance of having the courage and resolve to confront wrongdoing. Another was the fundamental understanding that people, whoever they are, wherever they come from, need recognition and respect more than anything else.

“

Our relationship was awkward at first. I was usually perceived as a stereotypical environmentalist and Tony, who I was introduced to around 1997, was the first senior advertising executive I had met. But I soon realized he was a thoughtful, caring person with a way of actually listening and a penchant for straightforward communication.

Our largest undertaking was during the run-up to the United Nations World Summit on Sustainable Development (WSSD) in Johannesburg in 2002. Tony poured time and energy into this unique initiative, including personal trips to Johannesburg and Paris. His efforts resulted in a signed document between the UN and a major advertising giant [JWT] that was, and remains, unique. The most admirable part of this was the time and effort in spite of the realization that the UN could not contribute to the JWT coffers. It was all work that was done for 'the right reason,' as Tony saw it.

- Charles Hopkins, UNESCO chair in education for sustainable development, York University

”

What advice would you give to someone who wants to run an agency?

H.L. Mencken (the famous American journalist, essayist and satirist), came to Canada decades ago and when he went back he wrote that Canadians are the only people in the world who take moderation to an extreme. So, my advice to the whole industry is that we have enormous opportunities here and we need to not just be creative in the work that we do but much more entrepreneurial in the way that we think about our role in marketing, business and society. [We need] to step out and take some risks in approaching these conditions that we find ourselves in.

Looking at opportunities like social change is an example. The marketplace, the way people are using media, the issues that consumers have, all represent new business opportunities and great agencies are starting to move beyond simple communication strategies to use their creativity and insight on a bigger plane. ✎

TONY PIGOTT.

HAMILTON BORN. WORLD MADE.

Like Tim Hortons, when you make your start in Hamilton, Ontario – good things can happen.

Congratulations Tony, on an incredible 35 years with JWT and your contribution to our brand.

All the best on your new future with Brandaïd and helping to create a better world.

From one Hamilton kid to another.



From your friends at
Tim Hortons.





Congratulations on your new position, Sharon. We will miss you.

Ogilvy & Mather



Sharon MacLeod's career evolution

BY MEGAN HAYNES

In December, MacLeod was promoted to the role of VP personal care for Unilever's entire North American region, almost two years to the day after she stepped up to lead Canada's marketing team. The 15-year Unilever veteran started her career working on the Degree brand before moving on to sales and progressively higher marketing roles at the CPG co., and she's sat at the table of some of Unilever's seminal campaigns over the past decade, including Dove's

"Campaign for Real Beauty" and Hellmann's "Real Food Movement."

She's been described by colleagues and agency partners as the "always available" head of marketing, even taking phone calls at four in the morning to discuss campaigns. Now, amid apartment hunting in New York and a round of goodbyes in Toronto, MacLeod chatted about her career so far, life lessons she's learned and what's next for her at Unilever.

Describe your new role.

I'll be the VP of personal care in North America, [but] my role is still being defined. I'm going to London in January to work through the new structure.

I'm going to be working with our global team on the strategy for North America. That's so different from leading a team of people who are deploying programs and developing country-specific things.

Someone once told me if you want to develop, change a lot of things about what you're doing. I don't know what [I'm going] to do on day one – and I get to invent it. I love the challenge of learning, and it's going to be completely different. I'm excited about being in over my head.

I expect I will still be creating a lot of work, but it'll probably be in a specific area that I can't talk about [yet]. It's going to be more on the leading-edge, new media [space].

What's the biggest thing you've learned in your career to date?

We can be the best in the world.

One of the most memorable times for me is when we had just launched the "Tick Box" campaign, [which was part of the "Campaign for Real Beauty" and featured real women and questions like "flawed or flawless?" to spark a debate on beauty norms], and I remember being at a global meeting [discussing] "Tick Box 2." Someone said "We want to create another 'Tick Box,' but of course it'll never be as big." I remember saying "Woah – of course it'll be bigger than 'Tick Box,' because we've already done it, so surely we can do something bigger than that." After that, Unilever Canada created [double Cannes Grand Prix winning] "Evolution."

Janet Kestin, co-founder of Swim and former CCO at Ogilvy, mentioned when they first presented the "Campaign for Real Beauty," you were the first person to stand up and say "I want to do that." What made you so sure?

I remember that day so well. Janet presented all the work – and "Tick Box" was one of them. And I remember thinking this was so obviously better than anything we

had been doing. It was a natural response [to stand up]. I was so excited about it.

Nobody could convince me it was a bad idea. And I think there's something about the certainty in that moment when you say, "We're just going to do that." And at the time, it's not like I was the boss. It wasn't a conscious thing. In that presentation I just gave my visceral response.

How has Unilever shifted its message over the past 15 years?

I was an assistant brand manager on Degree for my first job, and it was "body heat activated" [messaging].

Degree is still about [body heat activated]. But there's this overarching campaign called "Do:More" and it's aspirational and connects with people in the achievements they want to have. That to me is a great demonstration to what's happened with the Degree brand in 15 years. And it's really a good example of how [Unilever has shifted its messaging].

What are some big trends you've seen in the CPG and marketing world?

On my first assignment we tested a multimedia campaign. It [seems] so ridiculous now.

Communication has changed. It's a two-way conversation. Now people can make or break something.

"Campaign for Real Beauty" would have been completely different from day one if social media had existed. The number of people who wanted to get involved (and we had no good way of getting them involved) [was huge]. Now you go to Facebook and there's lots of opportunity to be involved. And that is only going to continue to [evolve].

We're always getting better, but we're always a step behind – especially if you're working on something for next year, using today's reality. It's a joke! Next year it won't be halfway relevant.

Did you ever want to be on the agency side?

[It] never occurred to me. I like running a business. I like being accountable for all aspects of the business and the complexity

that comes from that. I like the creative side, but I like knowing I'm doing a good job at running the strategy of the company and the operations.

Do you have any regrets?

I think waiting 15 years to go and work in another country. There were different times I thought I would move, and then didn't. I made the decisions for good reasons, but now I have a bit of an expanded sense of how life can look. I met a woman in our HR organization and she works in London and her husband and kids live in New York. She took a job in London so she could be close to her parents, who were a bit older, and they all go back and forth.

Meeting her helped me expand what family life could be like. I've always believed there's no [right] way things should be, but that we get to invent it. I might have done this a little bit earlier if I really believed in my own philosophy that you get to invent life.

Fortunately, it hasn't held me back. But it's possible I'd have a different experience – right now I have a very deep experience in a market and in an operational company. But it would have been good for me to have experiences in a different market or on a global team.

I think we're the perfect-sized country. We're big enough that we've got a big operational company. But yet, we're small enough that people have to be able to do everything. They can't just come in and say, "I'm going to be a coupon specialist." All the marketers have to be able to run a business, be general managers, be leaders, and understand things like the retailers and finance.

I know that Canadians who go and work in different markets in Unilever always do really well. And I wonder why that is – what is it about the training they get here or the marketing community that sets them up so well? I get calls all the time, people asking if they can have somebody from Canada – [they say] "I'll take anybody, so long as they're Canadian."

My hope is I'll follow in their footsteps. 

FUTURE-PROOFING?
GOOD LUCK WITH
THAT, PAL.

/////////BY STEVE MYKOLYN

WHAT IS “FUTURE-PROOFING” and how do we future-proof ourselves? The general idea seems to be to create things today that will remain valid and functional in the distant future. Future-proofing applies to many different fields, but the most notable ones include data storage, industrial design, architecture, strategic sustainable development and product design. (Supposedly it applies to the electronics industry, but there's no proof of that.)

Some of the key principles behind this apply to people too, like “extending service life” and “reducing likelihood of obsolescence.” So we put this question to some industry leaders to see if they could offer any insights and advice on this concept as it applies to working in advertising.

Their ideas cover a range of topics designed to inspire us to think about how we can future-proof ourselves and, better yet, specific actions we can take to keep ourselves from becoming obsolete. In other words, there are no real “answers,” just ideas.

Spoiler alert: there is no mention of cryogenics in the following articles.



Re-learning the craft

IGNACIO OREAMUNO is the executive director of the ADC in New York and founder of IHaveAnIdea. He has a passion for finding beauty in art and advertising, which fuels his goals to change, for the better, the industry he loves so much.

Advertising is one of the few industries that doesn't believe in education. It's an industry where a creative can go from junior to intermediate to senior to director to executive director to worldwide director without any professional training along the way. The creative heads of most agencies sell clients on why they should go digital and social, but have never tried to write code themselves. Many senior art directors and copywriters also have not stopped to learn about new technologies or re-embrace the craft. We are on autopilot and I believe the industry may be headed straight into a mountain as we all sip cocktails in business class.

The only way to future-proof ourselves is to fear the future enough to stop what we are doing and embrace

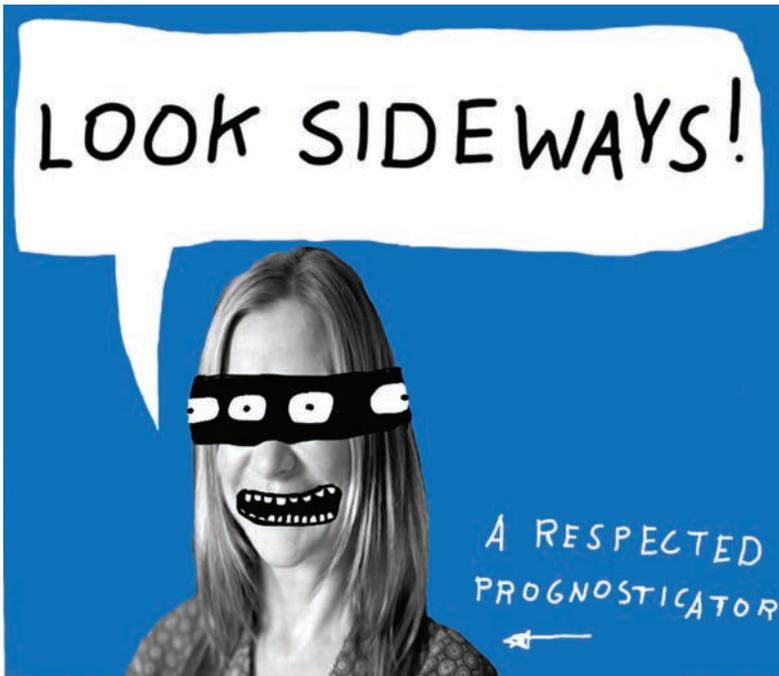
education. A few programs like Swim, Hyper Island, and the Berlin School of Creative Leadership have popped up in recent years. (Check out p. 26 for more on these programs). But let's be honest, it's not right that I can count these educational programs on one hand. Advertising is a \$500 billion industry after all.

Whenever agency professionals give me a tour of their shop and they mention they have an innovation lab, a chief future officer and a digital transformation team I can immediately tell they don't get it. Future-proofing can't be assigned to a department or a person; everyone must embrace innovation and the way to do this is to rethink what our jobs are about. For example, what art directors do has changed over the years, but they don't know it yet.

////////// THE HOMEWORK

I think it is very hard for a lot of people to accept the idea that to advance in their creative careers, they're going to have to spend a few years not winning awards because they are learning new skills or working at the many new types of agencies and companies that embrace technology, art and craft, and develop new creative products. In New York City, people are quitting big agencies in droves to do more interesting things than advertising. It's a shame that so many leaders can't see this and are letting the industry collapse. It's clear to me that we can fix this if we just admit we don't know what our skill sets are and start over.

We're trying to do this at the ADC. We've transformed from an award show and club into something much bigger – a school of art and craft. We have changed our name from Art Directors Club to ADC because we no longer believe in titles, or silos like design, advertising and creative technology. We all do the same thing, which is design beautiful things that communicate brands.



Take off your goggles

How do you future-proof? Get out into the present! Take off your agency goggles, eject from the work bubble, get off your cultural space station and look around.

What's new? You'll see shit moves fast and you're making it through your 80-hour work week doing what you know – over and over and over and over again.

This isn't a plea for education or training. It's a plug for curiosity. Too often change agents and innovation officers are placed in creative companies to predict and advocate for the future. They are opportunists for what's to come; their tenure is short and their next move is to your competitor. Being curious about YOUR future and not just The Future is the key to competitive advantage. See stuff, feel things, use tools, break rank, understand at a high level how things work and why.

Fuck things up.

Conferences are bags of wind. Some of them escape when you open the convention centre doors, others are balloons that take you up to where you can see things for

COLLEEN DeCOURCY is the global co-ECD of Wieden + Kennedy. She's still not sure how that happened.

miles. If you need a conference to force you out of your 80-hour routine, pick one that isn't filled with people like you. I never learned anything at Cannes that helped my company. I haven't been to an Ad:Tech that wasn't a series of gloating PowerPoint decks celebrating the term "savvy."

When you understand what drives people, you understand what drives things. So talk to people. Don't take notes. Ask questions and disagree with the answers. Find ideas you love and push them until they stop working. If an idea never stops working, you've just found a small piece of your future. That's the key to long-term learning and discovery. It's also the key to happiness.

Have you ever been to the Frankfurt Book Fair? It'll tell you a lot about how the publishing world is changing, the battle authors fight for attention, and that people are reading more than ever; thus, stories matter. Think about it the next time someone says your livelihood is in danger and then figure out your idea delivery issue. I'm convinced that's the future of advertising.

How about a hackathon? Not for you? Maybe you're not tech enough? Go and you'll realize that it's not about tech. It's about watching people solve problems in real time. Fast real time. Figure out how you can organize your agency to solve problems this way.

Davos anyone? Go and you'll understand that collaboration and collusion at a ski resort are about as useful an indicator of people's intentions as playing doctor is an indication of your eight-year-old son's future high school GPA. Think three times before you book that team-building offsite in Banff.

//////////THE HOMEWORK

Get out and do unusual and unlikely things with people you don't know around topics that aren't core to your business. Confuse your muscles. Come back home and talk about it with people like you. You'll all be slightly smarter than you were yesterday.

The two things we know about the future is that it's always at least a day out in front of us and it's fundamentally interconnected; economy, ecology, politics, people. The outcome of today is a series of dependencies. So if you really want to future-proof, look sideways as much as you look ahead.

ALT CONFERENCES

By
STEVE MYKOLYN
& **EMILY WEXLER**

We've all heard of TED, SXSW and the other big inspiration-based conferences. But as they get larger (perhaps too large), it might be wise to expand your mind and think outside the typical conference box. Here's a few under-the-radar events you may not have heard of that are guaranteed to inspire:

The Do Lectures

Ideas change everything. Head to Wales, sit in a tent and be wowed by the impressive list of speakers. Taking place in June (and also in April in Australia), it features everyone from a brewmaster to a Native chief, to a chef/zen priest (his name is Edward Espe Brown and he does both).

Reasons to be Creative

Probably the best-ever self-explanatory title. Go to Brighton, on Britain's south coast, in September and listen to uber-creative folks (Sagmeister spoke last year) give you reasons to...well, you get it.

The insecure future of ads

NICK LAW is the global CCO of R/GA in New York. He was born in Australia, which is big and bleak like Canada, but hot and full of convicts.

For an industry that sells creativity, advertising has shown a startling failure of imagination about its future. We all know the past doesn't predict the future, and yet the future our industry is betting on is more ads, served with a Big Data magic sauce.

According to Maurice Levy and John Wren, the best way to future-proof a holding company is to merge it with another, making their Big Data bigger. If the agencies' role has always been to help make sellers' stuff more appealing to buyers, data's role in this game is to guess what a buyer might want, and then serve them the right ad at the right time and place on behalf of the seller.

Google has grown into the world's biggest media company with a coldly efficient algorithm making better guesses based on what people already look for. What Levy and Wren are worried about is a future where sellers (their clients) go directly to Google and other big digital media companies (which are generating the vast majority of the data) to reach buyers.

Rather than worry about the survival of agencies, they should worry about the survival of ads because in the future, ads will need data, but data will not need ads.

There are two forces that will determine how data will be used in the future. The first is a culture exhausted with advertising. We've gone from the giddy consumerism of the postwar era, when a newly affluent consumer was happy to play the game with sellers, to 50 years later, where buyers have decoded the feckless language of advertising and lost interest in the game played in a media-engorged world choking with countless brands' ads. It doesn't matter if data has served me a relevant ad if it's one of 20,000 jostling for my attention. The ability to avoid most ads with a dismissive click, tap or swipe has delayed our industry going the way of telemarketing.

The second force at work is the democratization of



data. Like media before it, access to the creation and distribution of data is going from a few (top-down) to everyone (bottom-up). And just like media, we should think of data as bought, owned and earned. An example of owned data is Nike+: because 20 million people are happily getting value out of Nike+, the data it generates is earned. Most importantly, the best use of this data is not ads. It can inform direct and judicious communications to the user through the platform (which they visit three times a week). The data is such a clear signal of intent that it can also inform product development.

Every category is developing software services and our world is rapidly being filled with connected devices and sensors being used to track, inform, transact and socialize. Soon the world will be swimming in data. Some of it will be used for ads. Most of it won't be.

//////////THE HOMEWORK

Naturally, the best way to future-proof a career in advertising is to future-proof your clients' brands. And the best way to do this is to figure out how they can make their customers' lives better. There will still be a place for ads, especially for clients who have something no one knows about. But sellers will always be looking for a better (and more efficient) relationship with buyers, and in the future an ad might just get in the way of that.

99U Conference

The goal of this conference is "to shift the focus from idea generation to idea execution," in other words, get shit done. The 99 comes from the idea that great work is 1% inspiration and 99% perspiration. This year, it takes place May 1 and 2 in New York.

Gain: AIGA Design and Business Conference

The biannual event caters to both designers and business executives. It takes place over two days and is jam-packed with professional development workshops and innovative speakers. The next event, "Redesigning commerce," takes place in October 2014 in New York City.

The London Design Festival

Taking place in London (as the name would suggest) in September, this festival was created to promote the British city as the "design capital of the world." Last year, Canadian Design firm Bocci was a headliner, setting up an installation in the V&A Museum. Nice.



The need to unlearn

DEAN SCIOLE

is managing director, TBWA\Hakuhodo Beijing. Half Irish, half Italian, two-fifths creative, three-fifths planner, one-fifth management, 22 years in China. That pretty much sums it up.

Future-proof: the ability to stay current. According to the Urban Dictionary: “To be forever ‘in.’” To future-proof oneself is to discover the Fountain of Youth of knowledge. Unfortunately it’s more elusive than the Holy Grail, or a better-than-just-average Foo Fighters song. Achieving it requires going against nature itself.

Four million years of evolution has perfected the human brain’s ability to remember what it learns. Like a DVD-R, it hardwires essential experiences for the survival of the species. That’s why early man could never forget the image of a woolly mammoth in

prehistoric times, and why modern man can never forget the image of Phoebe Cates in *Fast Times at Ridgemont High*.

The obstacle to future-proofing is not our ability to learn, but our inability to unlearn – to erase life’s accumulated context that subconsciously affects our values and actions. As a famous creative director once said, “The only way to have new ideas is to completely forget old ideas.” We must re-boot before we re-educate. Replace our brains’ DVD-R with a DVD-RW.

To future-proof is to become a native of a new time. To live in the moment without historical judgement. To have unadulterated first experiences for the second time. And when successful, it even allows you to enjoy hockey in Colorado, without having to learn a word in French.

If you want to experience a future-proof world, come to Asia. Begin in Korea where legend has it you can walk from one end of Seoul to the other without dropping free Wi-Fi clocking at 100 MPS. But what you’ll have to forget is your wallet. Korea is nearly currency free, with almost all transactions handled via smartphone. Then stop in China, where on Singles Day on Nov. 11 online sales topped \$5.75 billion U.S. But what you’ll have to forget is shopping carts because the Chinese today rely on online shopping

for everything from groceries and clothing to midnight snacks and automobiles. Bricks and mortar are for Sunday strolls. Young Asians are inventing the future because they’re not tied to the past.

//////////THE HOMEWORK

I’ll give you a choice of two assignments. You can watch either the Chinese film *Tiny Times* or the Korean drama series *Heirs*, (bonus points for both). You’ll need to forget the idea that Asia is merely developing. What you’ll discover will amaze, delight and definitely frighten. Welcome to the future.

The scramble for relevance

DUNCAN FULTON

is SVP, corporate affairs, Canadian Tire and CMO, FGL Sports and Mark's. The highlight of his career (we assume) was being named a *strategy* Marketer of the Year in 2012.

In the popular game Risk, there are two differing strategies used at different times to win the game: consolidating your position and expanding it. If you become too thin on your front line – or find yourself too exposed in a single area – you must quickly consolidate your assets around your “core” to plan for a new round of expansion, or risk losing everything.

The obvious trick to the game is to nail the right time to expand and consolidate. That, and a little luck, is your best chance to win.

Amidst the well-documented chaotic and fast-moving digital journey of our world today, the same principle applies. Those who innovate and successfully expand at scale to create new platforms that get a foothold are rewarded as industry leaders.

Those who overextend with the wrong platform, invest

in the wrong technology, fall behind the innovation curve, or fail to establish the foothold are finding themselves scrambling for relevance and watching their innovative front lines crumble in front of them.

What’s more troubling is that no one has the road map to stay digitally relevant to their stakeholders. And whether your company is philosophically inclined to be an innovator or follower, the challenge is the same: How do I traverse these next few years without making a material digital mistake that carries with it the daunting implications on cash flow, depreciation expense, missed growth targets, lost market share and eroded customer loyalty?

I believe in the natural cycle of expansion and consolidation; we’re at the point of digital consolidation. By this, I mean companies should focus on consolidating their data and content – the DNA building blocks of every new digital innovation being developed and deployed today. Far too many companies are too exposed on too many fronts without knowing what the digital dice will roll on the next turn.

Most companies have tons of data, but few have a central way to collect it, analyze it and generate actionable insights from it. Sales data, market share data, customer usage data, quantitative and qualitative surveys all sit in different silos with different teams only cursorily understanding that it’s significant to the digital journey.

Equally, companies are generating more and more content to feed digital channels but fail to store it all in the same place or understand the importance of developing additional content to sync up with more engaging digital channels. For example, for a single bike sold at Canadian Tire, we have multiple images of the bike provided by the vendor, customer-generated images found across all social media channels, videos on YouTube of everything from families enjoying it to tips on fixing it to user reviews and ratings.

So much content for just a single product – and if it’s not consolidated in one place and not built to stretch across everything from a flyer to a shoppable YouTube video, you have no hope of staying relevant in the digital channels that are hitting the marketplace today and in the years to come.



////////// THE HOMEWORK

Data and content are the digital currency and DNA of our immediate future in digital. We still require the bold vision to innovate and the conviction to expand, however the path to winning the digital game and future-proofing your company for the digital journey is a strong core – and consolidation – of how and where we put our data and content. That, and a little luck, will help put you on top.



You're fired

"The age demanded an image of its accelerated grimace." – Ezra Pound

In this age of acceleration, it seems everyone is grimacing. So how do you keep up with the ever-increasing speed of change? Can you future-proof yourself?

Personally I've found the only way to try and keep up with change is to resist complacency by constantly remaining curious.

I've watched far too many, confident in their jobs, become comfortable and complacent while the world goes speeding by them. Academia is especially susceptible to this problem given tenure can, and often does, breed complacency.

So if you find yourself feeling comfortable or not challenged, one way to stave off the dilemma of complacency is to...fire yourself. Okay, not literally but mentally, pretend you are starting a new job. When you do, you'll look at everything anew.

Think back to whenever you begin a new job. The first thing you feel you need to do is prove yourself, and because of that, you force yourself to be curious. You ask questions, challenge routines, look at new trends and take nothing for granted. You dig, study, read, watch, all the while working hard to prove you are worthy of the position and better than others around you. That effort you put forth to prove yourself is what is required of you if you want to remain curious.

//////////THE HOMEWORK

If you want to try and stay ahead of the increasing speed of change, fire yourself, start anew and remain curious.

Walt Disney, someone who blazed new trails throughout his career, put it best: "We keep moving forward, opening new doors and doing new things because we're curious, and curiosity keeps leading us down new paths."

RICK BOYKO, prior to founding Sparkstarters executive training program, was director of the VCU Brandcenter and co-president & CCO of Ogilvy North America. In 2012, Boyko was inducted into the American Advertising Federation's Advertising Hall of Fame.

A different kind of resume

Young ad talent are increasingly going beyond the standard portfolios to stand out from the pack. While sending senior creatives unusual objects and performing crazy stunts might sound like a bright idea, it's the ones that showcase their creativity that truly get noticed. Here are a couple of ideas that worked.



Ted Royer
CCO, Droga5
in New York

GIF-TASTIC

I don't hire a student for what they've done, I hire them for where their brain wants to go.

Kevin Weir's brain wants to go to weird places. He has a blog in his book, Fluxmachine.tumblr.com full of spooky, funny, clever gifs. Recently he's used his gif-making ability for a video, but I prefer the old 19th century photos brought to life in clever ways; images we are so used to seeing as static and musty, filled with new meaning. A creepy alternate universe given validity by the blandness of its original subject matter.

I didn't really need to see much else to make him an offer as an art director.



Judy John
CEO & CCO,
Leo Burnett in
Toronto

POSTCARD POWER

Like a lot of CDs, I've gotten a ton of stuff over the years from people wanting an interview or a job. To this day, only two things stand out: a crowbar and a postcard. I can't remember who sent me the crowbar, so that didn't work. As for the postcard, I got it 10 years ago, and still remember it in detail.

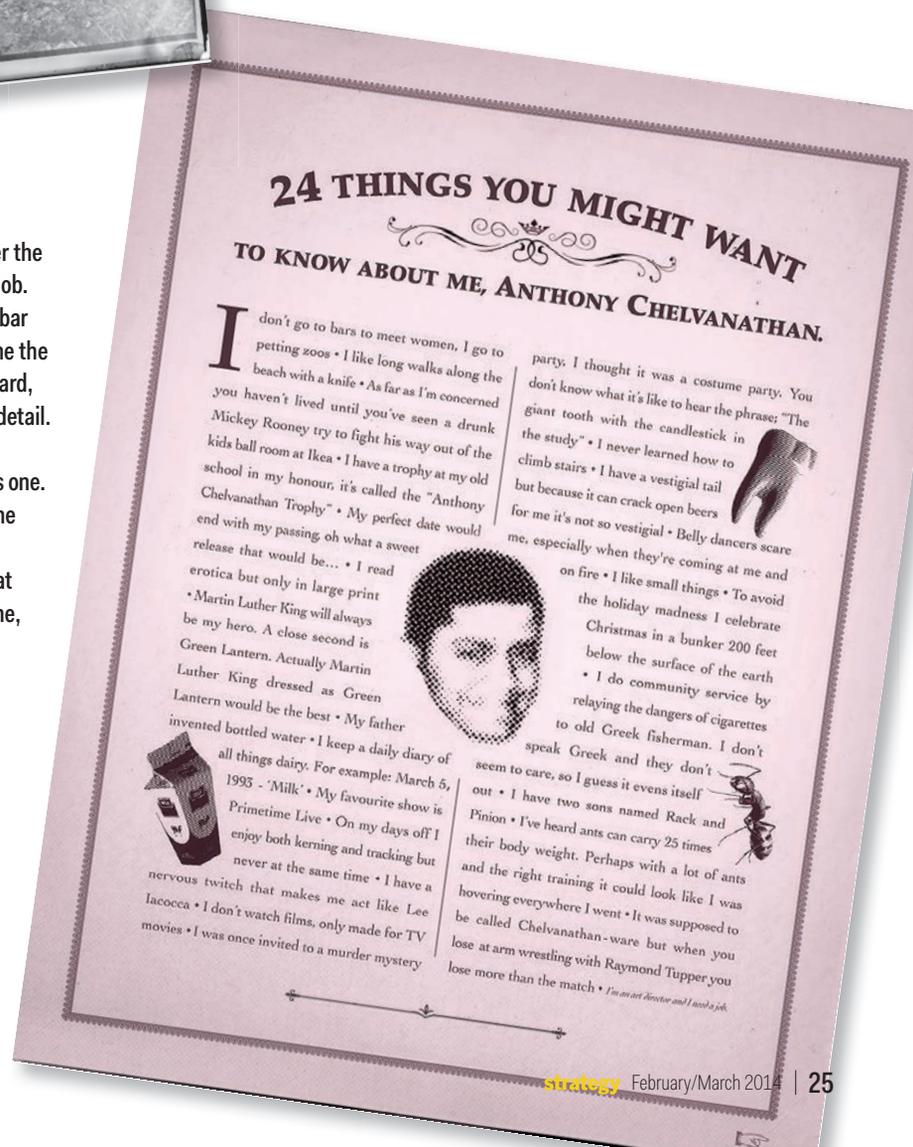
I wasn't looking for another art director but something about it made me want to meet this one.

In the centre of the card was a picture of the art director's cut-out, smiling head. Around his floating head was type. I can't remember what it said but I remember laughing. What I liked most about it was its overall vibe: it was sincere and genuine, unlike a lot of the gimmicky stuff I get.

When I met him, he was just like his postcard. His book was good and he had a hunger to be great. I wasn't supposed to hire him. I had just hired a junior art director and was looking for a writer. But I couldn't let him go.

Ten years later, he's still at Leo Burnett and he's the best art director in the country for many years running. The smiling face on that postcard belonged to Anthony Chelvanathan.

For a closer look at the postcard, visit strategyonline.ca





PREPARING FOR BATTLE

TRAINING GROUNDS SUCH AS HYPER ISLAND, SWIM AND THE BERLIN SCHOOL ARE AIMING TO EQUIP ADVERTISERS WITH A CRYSTAL BALL TO DEAL WITH TOMORROW'S NEEDS TODAY

BY MEGAN HAYNES

At Hyper Island, the Berlin School and Sid Lee's Boot Camp (all pictured), programs are built around group discussions, workshops, outside speakers and generally breaking people out of their comfort zones.

Between the recent recession and the ever-evolving connected world, it's easy to get lost in the sea of bad news about job training. One survey of HR professionals worldwide, commissioned by training software company Lumesse, found 50% don't believe there is adequate training to deal with tomorrow's issues. As a result, 30% believe their jobs aren't secure because their skills aren't up to snuff.

Within the context of agencies, a 2011 American Association of Advertising Agencies report found most training is left to the individual employee, with Starbucks baristas receiving more guidance than your average AD. Even on the marketing side, where employees regularly receive more mentorship, it's been

echoed by many that budgets are smaller and people just don't have time to teach anymore.

And with the rapid pace of change, trying to keep up might feel a bit like cramming a year's worth of lessons in the hour before an exam.

"[In response], people are hiring for what they need right this minute," says Nancy Vonk, co-founder of Swim, a Toronto-based creative leadership training program. "That didn't used to be the case. People used to count on growing their own [talent] and bringing people along. Now, it's just [filling] 'what I need right now.'"

But between new technologies (holograms, touch-screens, location-based advertising, oh my!), big data, dying mediums and more, the need for training has



never been greater. This may be shifting, however. The ICA only recently began benchmarking training stats at agencies, though Suzanne Filiatrault, director of talent development, ICA, says it appears as though creative shops are putting more operational attention on skill development, particularly in the idea, strategy and management areas. There's also been a growing crop of outside programs, like Swim, ready to fill the void, helping agency folks and marketers catch up to doing business today. But more importantly, these programs are aiming to help students do business tomorrow.

Skating to where the puck will be

Early on in the three-day program offered by global training school Hyper Island, students are asked to define what "digital" means on Twitter in 140 characters or less.

"But what does that mean?" asks Tim Leake, global creative innovation and partnership director, Hyper Island. "Do we mean online? Interactive? Zeroes and ones [binary code]? It's widely contradictory because if you ask 30 people, you'll get 30 different answers," he says. "And that's problematic. How do we have a conversation about a digital strategy when we don't even agree on what digital is?"

Over the course of Hyper Island's three-day class, a new definition of digital is presented – though Leake asked that it not be revealed to allow future participants to get there on their own – through a series of workshops, seminars and discussions.

The 17-year-old program is designed to make

students, who span the spectrum of positions within the marketing industry, uncomfortable with their way of thinking, and get them to think about digital and business (and digital business) in a new way.

American-born Leake breaks out a tried-and-true Canadian aphorism to explain his business. "We want to teach people to 'skate towards where the puck is going to be,'" he says (acknowledging the Gretzky misquote). "Far too often, [clients] can't see past where the puck is, and they're doing everything they can to [get to it]. And of course, by the time they get there, the puck is gone."

Hyper Island began in Sweden as a multimedia school to train students in the complex world of things like CD-ROM advertising. It quickly garnered popularity with advertising professionals and shifted its model slightly away from offering pure technology-based programs to training people how to adapt and pick up new skills.

They don't teach people how to use new technology (though students who go through the program do pick up a lot of that). They teach how to adapt to change.

The school set up a New York office in 2009, and started offering regularly scheduled classes in Vancouver this past year, Leake says. Now, most of the people who pass through its doors are marketers yearning to better understand the digital space. (Leake says that although they have no conclusive evidence, they believe marketers have become bigger participants in recent years because they have the ability to implement structural changes at the business level, while agencies can often only make the adjustments based on clients' demands.)

Participants attend a three-day session to the tune of \$4,000 U.S., and on the first day examine how the world has changed and how it might still evolve, Leake says, through things like group discussions (around topics like big fears), workshops and guest speakers. (Hyper Island also offers full-semester programs out of Sweden, part-time semester-long leadership programs in New York and can also create customized programs for companies.)

"We always start [with] thinking about the future, and you realize that it's going to change for the rest of our lives. You can't catch up," he says. "At the end of [day] one, people should be feeling shook up."

The next day starts with reflection of what these changes might mean for marketing and advertising, and for participants themselves in their day to day, shifting the conversation away from the risks of ignoring the future to the possibilities of embracing it – how it can be leveraged, and what it might mean for business models, collaboration and staffing needs.

Finally, the third day is focused on creating implementation plans for participants – how people can go back to their offices and make changes (i.e. new habits, the introduction of long-term programs, personal and company goals). "We're not a McKinsey which will

Sid Lee's Boot Camp team set up shop in a dome at the 2012 C2MTL conference.



“WE ALWAYS START [WITH] THINKING ABOUT THE FUTURE, AND YOU REALIZE THAT IT’S GOING TO CHANGE FOR THE REST OF OUR LIVES. YOU CAN’T CATCH UP.”

- **Tim Leake**, global creative innovation and partnership director, Hyper Island

exploring new technology.

“Before I went, I knew that TV works and if there were new mediums, I was of the mindset that ‘If those are proven, I’ll recommend them to my clients. We’ll wait until it’s as good as TV,’” says Lance Martin, ECD and partner, Toronto-based Union, who attended a Hyper Island session four years ago. “[Now] it’s the complete opposite – you’ve got to jump into things and decide for yourself if they’re going to be [useful] before other people figure out how to use them.” He regularly downloads new apps and checks out new technology on the fly, such as Tinder, a proximity-based dating app, to try to figure out their applicability for clients.

While learning new skills is an important by-product of Hyper Island, the solution it provides is instilling the desire to want to learn, Leake says, promising

come in and help implement [change] from start to finish,” Leake says. “[We’re] an outside hand to help solar-plate the conversation towards the future.”

A big challenge he sees is that many people still cling to the idea of “if it ain’t broke, don’t fix it,” which prevents people from trying new things and

that continually learning and keeping abreast of the changing nature of digital will help elevate a participant’s creative leadership.

Creating tomorrow’s leaders

Though the need for strong leaders, or indeed leadership training, isn’t new, leading people through a new digital reality certainly is. Everything from the Berlin School of Creative Leadership and Swim to the ICA and Sparkstarters offers a leadership-focused training program geared at agencies and marketers.

The leadership programs follow a pretty standard structure: whether it’s four days or 10 weeks, students attend speaker sessions, participate in workshops and have discussions on the future of the industry, with a focus on management skills.

At the Berlin School, founded in 2006 by creatives for creatives, students pass through five two-week classes over the course of one to three years. The executive MBA program costs participants 53,000 euros and takes place in Berlin, Los Angeles, New York, Tokyo or Shanghai. It encourages people to delve deep into a problem their industry is facing – whether that be banking or film – with a master’s thesis that has practical benefits for that particular industry. (The program also runs “crash courses” at big industry events, like a two-week program in Cannes, as well as creates customized curricula for companies.) Classes range from Applied Accounting and

“WE NEED PEOPLE WITH A DIFFERENT SKILL SET WHO CAN THINK MORE LIKE ENTREPRENEURS AND BUSINESS SOLUTION PROVIDERS.”

- Clark Parsons, managing director, the Berlin School

The school aims to expose students to new inspiration, businesses and impulses, he says, but keep their focus on an industry's needs (through the thesis paper). In the end, he hopes participants become leaders in their fields (more than a couple have turned their papers into books), which will help them deal with business problems no matter what the marketing and advertising landscape looks like, Parsons says.

“A lot of companies come to us with a very similar complaint,” he says. “They say, ‘Things are moving so

Financing to Decision Making & Change Management and Corporate Entrepreneurship & Innovation.

A significant focus is on equipping participants to become better, more creative problem solvers, says Clark Parsons, managing director, the Berlin School.

fast and there's so much innovation happening. The old days of advertising are gone and it's not just about a campaign [anymore]. We need people with a different skill set who can think more like entrepreneurs and business solution providers.”

“As a leader, a lot of what you're doing is being a thought leader to your clients – standing back and looking at the big picture and wondering what your personal output is and what the output at the agency is,” says Swim's Vonk. The Toronto-based program, started by former Ogilvy CCOs Vonk and Janet Kestin, who retired from the agency world to pursue the corporate training one, highlights the need in the industry to instill better management practices.

Part of being a good leader means having the skills to be a better manager in order to keep talent happy and maintain better client relationships, she says.

Each program is customized specifically for clients' needs and budgets, Vonk says, though the majority of the programs run for four days, split over six weeks. There is a focus on bringing in different industries to speak on topics like storytelling and improvisation, and helping boost soft skills like listening and presentation through participatory classes such as improv or guest speaking.

Vonk and Kestin then take aside each participant in the group (most sessions usually host 10 to 12 people) to offer more customized, one-on-one training based on that person's career goals and challenges. Afterwards, “they've all been given tools and perspectives on things like challenging the status quo,” says Kestin.

Whether it's through academia like the Berlin School or one-on-one training with Swim, creative leadership programs are designed to help advertisers step back from the day to day and examine the bigger picture, and teach participants to root all solutions in a bigger business need, helping to move away from short-term campaigns, Vonk says.

Learning outside your comfort zone

A key element of these programs is that they all force people out of their comfort zones, both literally by pulling them into new spaces, and figuratively by exposing them to new disciplines and people. At the Berlin School, for example, Parsons says it's not unusual for an ad exec to sit between someone from the film industry and the head of marketing at a major world bank, while at Swim, the program plucks people from outside the marketing world – like actors and authors – to bring in outside insights on things like presentation skills and storytelling.

At Sid Lee, they've taken things a step further. The agency has built a space to host its Boot Camp, a short program inviting creatives from various disciplines (architecture, film, advertising, etc.) from around the world to work towards solving a single business problem,

SWIM'S MAGIC HOUR FOR UNILEVER

Though Swim's courses generally run for four days split across six weeks, it also creates customized programs for corporations.

For Unilever, Vonk and Kestin helped create Magic Hour, a one-hour session that runs every six weeks, inviting Unilever staff to come in and hear from a mystery guest, says Sharon MacLeod, outgoing VP marketing at the CPG co.

The program has practically run since Swim's inception in 2011, and has included speakers such as acting coaches, heads of marketing and even Canadian blogger Kyle MacDonald, who traded a single red paper clip up to a house in a series of trades.

“In a VUCA [volatility, uncertainty, complexity and ambiguity] world, where things are constantly changing, you can really get caught up in the day to day,” MacLeod says. “[I thought] we needed to constantly be reminded that we're a creative organization and that the only way to respond to VUCA is to be agile and ready to change.”

And it has directly influenced the company's marketing efforts. After hearing Vonk and Kestin speak on the powers of storytelling, the brand team decided to adapt a global execution (a new platform called “Do:More”) to make their own mark.

“Degree had always been typical advertising,” she adds. “It was very classic motion-sense advertising – ‘The product works when you move,’” MacLeod says.

Partnering with injured army vets, Unilever Canada released a series of videos following the veterans as they prepared for Tough Mudder, an intense obstacle course competition held each year.

Following the September release of the video, which has garnered 87,000 views to date, the brand, which had been losing share, saw a turnaround, MacLeod says.

“We got to a much better place understanding that we could connect with people on an emotional level. You can tell [“Do:More”] is just so much more powerful than talking about the formula – you can really connect with these people.”

“BRANDS ARE GETTING CHALLENGED MORE ON THEIR BUSINESS MODELS THAN THEY ARE ON THE NEXT CAMPAIGN.”

- Philippe Meunier, co-founder and CD, Sid Lee

injecting inspiration and insights from other industries into marketing efforts.

Originally started as a way of tapping into new talent, Sid Lee realized the Boot Camp was an effective way to help clients and provide staff training, not to mention act as a business unto itself (with

non-clients calling the agency for shorter boot camps).

The programs run for one to 10 days, and early on participants are presented with a client brief, around which they spend the first day brainstorming. The week that follows is dedicated to finding solutions for the client through different disciplines, with workshops exposing creatives to things like architecture or code.

As a result, the agency itself has changed its working structure to bring new ideas to the table earlier on in the creative process, says Philippe Meunier, co-founder and CD, Sid Lee. For example, planning has taken on a much more important role throughout the creation of an ad campaign, he says, pointing to upcoming work for Absolut Vodka (which will be on air in the coming months), for which Eric Alper, VP and partner, who

focuses on planning, had equal say with creatives.

The whole point of the Boot Camp is to change or open up to new business models because it's the only way to stay relevant in a changing business world, Meunier says, pointing to the rapid-fire sessions and outside inspiration as key drivers for change. "I think brands are getting challenged more on their business models than they are on the next campaign," he says. "And they need to come up with creative solutions that'll transform their business. [But] you need to embrace more disciplines to change a model."

In the ever-changing world, it seems knowing how to make great online content or be "media agnostic" and work well across all mediums isn't as important as being able to think about tomorrow's business problems today, which requires some big-picture thinking.

If you're an agency, this means being able to creatively solve your client's business problems. For a marketer, it means being able to take creative business insight from other industries and apply it to your own brands.

These programs don't train you to come up with the big creative idea – though they do help. They're training you to come up with ways to future-proof your business, which in today's world of shrinking budgets and rapid-fire innovation, is the next best thing to a crystal ball. 

The best clients
“love ideas”.
They tell us what we
NEED TO HEAR,
not what we want to hear.

They're the ones “more likely to
hug than shake hands”
and they stay true to this even as
CANADA'S MOST POWERFUL people.

THEY'RE THE **GREATEST** KIND OF *storytellers* AND MARKETERS—
the ones who ground expertise in **PASSION.**

Sharon MacLeod: Thank you for being a true partner. We wish you the best in your new role.



THE GLOBE AND MAIL

February 2014,

To our fellow advocates of effective advertising,

Reprising our role as Gold Sponsor for the 2014 CASSIES, The Globe and Mail is delighted to join you in celebration of Canada's most powerful and persuasive advertising. CASSIES has raised the bar in standards of marketing and advertising practice, serving to inform and inspire both clients and agencies alike.

Through The Globe's participation in this event, we have observed many campaigns that showcase outstanding thought leadership and exhibit remarkable talent in the Canadian marketing industry. We admire the quality of Canadian craft and are proud of the worldwide recognition the nominated cases have received.

In support of this creativity, we are offering – for the third year – The Globe Creative Effectiveness Prize, recognizing the most outstanding advertising that meets the stiff requirement to enter into the 2014 Cannes Lions Creative Effectiveness competition. This award includes one full delegate pass for the client to attend the Cannes Lions International Festival of Creativity and will pay the entry fee for the winning campaign.

We extend our sincerest congratulations to this evening's winners from Tribal Worldwide for their "Our Food. Your Questions." campaign for McDonald's.



Andrew Saunders
Chief Revenue Officer, The Globe and Mail
Chairperson, Canadian Cannes Lions Board of Directors



2014)

CASSIES

It's no secret the CASSIES is all about rewarding results.

And while that generally alludes to sales, it's not the only quantifiable measure of success that won the judges' hearts and scores this year. Take the Grand Prix winner, the Missing Children Society of Canada's "Milk Carton 2.0" campaign, which has helped save the lives of missing youth.

Massive feats are being achieved in the CSR space and brands' efforts to change perceptions around disabilities, such as autism and Tourette Syndrome, go beyond profits to inciting societal change. Of course, there are still plenty of impressive sales results for those who love numbers.

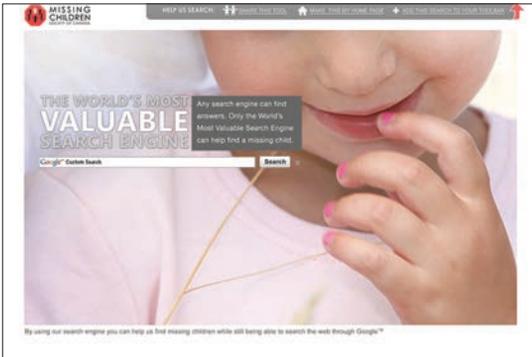
The CASSIES is the only awards program in Canada to truly focus on a marketing campaign's effectiveness and impact, with a jury of senior execs deliberating over rigorous published case studies to determine the winners. Presented by the ICA, in association with the AAPQ and APCM, the 42 winners were revealed at a gala on Feb. 19 at the Hilton in Toronto.

To find out who's driving results for businesses and beyond, read on.

All case digests were compiled and edited by CASSIES editor David Rutherford.

THE WORK THAT WORKS

THE WORK THAT WORKS



Missing Children Society's next-gen milk carton

SITUATION ANALYSIS » Each year, more than 50,000 children go missing in Canada. At first, the police, media and community rally together to help, but this involvement eventually diminishes. The Missing Children Society of Canada (MCSC) is the only Canadian organization committed to the investigation, search and rescue of children. Even when RCMP cases go cold, MCSC keeps working to reunite missing children with their families. However, getting support from the public and corporate Canada has been a challenge. MCSC has virtually no budget, and awareness efforts have been limited to photo and poster distributions, website postings and newsletters.

STRATEGY & INSIGHT » Research showed that most people understand the first three hours after a child disappears are critical, but there's not enough public response in this crucial window. Many think a child goes missing due to a crime (but it's statistically not the case) and default to inaction once they assume the police are involved. What would it take to involve them?

EXECUTION » The idea was inspired by the case of New York's Etan Patz – the first missing child whose photo was displayed on a milk carton in 1979. The "Milk Carton 2.0" campaign, at virtually no cost, is an array of web and mobile tools on various platforms. With an initiative called "The World's Most Valuable Social Network" people donate their network (Facebook or Twitter) to MCSC. Then, when a child goes missing, an alert goes out to everyone in their networks. With "The World's Most Valuable Search Engine," Canadians on Google don't see side-banner ads; they see active cases, successful rescues and tips for parents to keep their child safe. With "The World's Most Valuable Pinboard," special Pinterest boards allow authorities to share visuals like clothing or an abductor's vehicle. Finally, with "The Most Valuable Check-in," a new mobile tool sends notifications to Foursquare locations closest to where the abduction took place. The campaign launched on May 25, 2012 – International Missing Children's Day – with key influencers pre-seeded to donate their networks and create buzz.

RESULTS » In the first six months, seven children were found directly due to "Milk Carton 2.0." Aided awareness 12 weeks post-launch jumped from 4% to 31%, online donations six months post-launch increased 15%, corporate sponsorship went up 27%, Facebook posts reached 70% of Canadians, and MCSC secured Amber Alert status in Ontario.

CAUSE & EFFECT » The case describes MCSC's only activity during the period of the campaign, which was referenced in police reports and interviews as having a supporting or direct role in the cases of the seven found children.

CREDITS
 Client | Missing Children Society of Canada
 Executive director | Amanda Pick
 Agency | Grey Canada
 CCO | Patrick Scissons
 VP, director of strategic planning | Malcolm McLean
 Group account director | Patty Moher

»»»»»»»» (See the full credits for all cases at strategyonline.ca) ««««««««



(Budweiser puts on the Red Lights)

SITUATION ANALYSIS » In 2011, the NHL announced a sponsorship agreement with Molson, ending its contract with Labatt – a potentially massive setback. The pressure was compounded when the 2012/2013 hockey season was delayed because of a labour dispute between the NHL and the National Hockey League Players’ Association (NHLPA). This left Budweiser with a major challenge: What would make the game even better for fans when the season finally started in January 2013? The answer was the Budweiser Red Light, a symbol of the best moments in hockey – the goals.

STRATEGY & INSIGHT » The thinking was based on two “aha” moments. First, the excitement of a goal is in line with Budweiser’s values of anticipation, celebration and camaraderie. Second, because of new technology, excitement could be captured at home. Red Lights (sold for \$149 plus shipping) could be easily installed, and synched to go off every time a fan’s favourite team scored.

EXECUTION » An idea this big needed to be announced on the largest stage – the 2013 Super Bowl. In the week before the big game, 15-second teasers hinted that “hockey will never be the same.” At the game itself, a 60-second spot launched Red Lights. Subsequently, new video showcased Red Lights each week, courtesy of a pre-roll media buy, the Budweiser Facebook page and through *Hockey Night in Canada*. Budweiser.ca was also redesigned, with video content, social commentary and an e-commerce site to buy the light. Teaser videos were leaked to the media, leading to an exclusive on the front page of the *Toronto Star* Sports section. Momentum continued with a cross-country media tour of Canada’s seven hockey cities, along with product seeding to key influencers. Finally, although not media in the usual sense, the lights were a permanent reminder of Budweiser in the homes of thousands of Canadians.

RESULTS » Budweiser Red Lights sold out within hours of the Super Bowl launch, and a second wave sold out in three weeks. As for the effect on the business, February-March 2013 consumption increased 17% versus the previous year, which had itself been a record sales period. Top three beer brand preference also increased 21%, making Budweiser the favourite brand of young Canadian adults for the first time in history.

CAUSE & EFFECT » The effort clearly cut through, generating 50 million+ impressions, along with ad awareness at a record 57%. Also, average monthly unique visitors to Budweiser.ca increased from about 13,200 to 451,000, and there was no other major marketing activity to prompt these results.

CREDITS

Client | Labatt Breweries of Canada
 VP marketing | Jorn Socquet
 Marketing director | Kyle Norrington
 Senior marketing manager | J.R. Edwards
 Assistant brand manager | Alexis Smith
 Manager, corporate affairs | Briar Wells
 Agency | Anomaly
 CCO | Mike Byrne
 ECDs | Pete Breton, Dave Douglass
 CDs | Mike Warzin, Taylor Twist
 AD | Dave Douglass
 CW | Ron MacDonald
 Senior integrated producer | Jen Mete
 Agency producers | Sharon Langlotz, Leanne McLellan
 Executive business director | Brent Rivard
 Account director | Dion Aralihalli
 Account supervisor | Keltie White
 Account executive | Allison Cornford
 Account coordinator | Vanessa Cote



(iögo's big debut)

SITUATION ANALYSIS » Imagine, out of the blue, you are staring at what could be a 95% drop in business. That was what faced Ultima Foods when it learned its Yoplait licence with General Mills and dairy co-operative Sodiaal was not going to be renewed. Consumers would see no changes at the shelf, but for Ultima, the effect was potentially devastating. How do you protect a business that employs 750 people, has annual revenue of \$330 million and a number two market share close to 30%?

STRATEGY & INSIGHT » The answer was to develop and launch a major new yogurt brand. The product lineup would offer more than 40 flavours, all gelatin-free with no artificial flavours or colours. Over and above this, the brand would have a distinct personality. It would be rooted in the fact that Ultima Foods – unlike its multinational competitors – is owned by two dairy farmer co-operatives. So, with a portfolio of innovative products, a contemporary name, appetizing packaging and a desire to break the codes in the category, iögo set out to become the new way to say yogurt.

EXECUTION » The plan launched Aug. 12, 2012. Graphically, the iögo name and the umlaut (two dots) gave the brand a unique allure – those dots became a branding icon across all materials. And tonally, the creative gave iögo a leadership aura across multiple channels, featuring TV and out-of-home teasers, a launch TV 60-second spot, outdoor, home page takeovers on the web, social media, magazine and newspaper ads, and product-specific 30-second TV spots.

RESULTS » Sales took off, with iögo hitting a 9.6% market share after only three months. To put this in context, Activia (which had a famously successful launch in 2004) took two years to hit 8%.

CAUSE & EFFECT » After three months, iögo had national awareness of 74% among yogurt consumers – far beyond the industry norm of 32%. Motivation scores were more than double normal levels. Facebook reached 40,000 fans. And Nielsen data showed the sales pattern perfectly matched the timing of advertising support.

CREDITS

Client | Ultima Foods

VP marketing | Lucie Rémillard

Brand group directors | Chantale Sévigny, Hélène Boidin

Brand managers | Geneviève Bibeau, Lynda Lamontagne

Director, innovation and process | Nathalie Gamache

Director, marketing research | Anita Lepage

Director of PR and consumer relations | Diane Jubinville

Agency | DentsuBos

VP, brand strategy | Claude Larin

VPs, creative direction | Roger Gariépy, Hugo Léger

CW | Ron Caplan

ADs | Samantha Hull, Jeffrey Rosenberg

Designers | Camille Forget, Sarah Gervais Houle

VP, client services | François Mailloux

Account director | Marlène Chapelain

VP, media | Frederic Rondeau

Media planners | Véronik L'Heureux, Alex Guimond

Media buyers | Rebecca Rodrigues,

Renée Petranic, David Wicken



(Earls brings lobster to the masses)

SITUATION ANALYSIS » Premium casual restaurant chain Earls has been in Canada for more than 30 years, but had become a little tired in the eyes of its consumers, and share was eroding. Earls needed a makeover, and it made sense to start by reinvigorating one of its oldest promotions – Earls’ annual Lobster Event in October.

STRATEGY & INSIGHT » Earls attracted a fun-loving crowd, but that wasn’t how they saw lobster. For many of them, a lobster dinner was a pricey, high-end affair, hard to eat and downright intimidating. Given this, traditional “food and price” advertising would not be enough. Instead, Earls had to find a way to break down the intimidation barrier, and make lobster fun.

EXECUTION » This was built around the idea of “Snap, Twist and Pull,” using eye-catching graphics in the brand’s colours. For example, wild postings had a removable tab so consumers could practice their pulling skills, while street teams taught claw-cracking. And when people turned up at the event, they were compelled (in a fun way, of course) to wear a plastic bib with step-by-step directions on how best to eat their lobster. All of this was concentrated in the 10 days before the event and the three-day event itself, with fully integrated materials in restaurant and OOH.

RESULTS » The client said the 2012 lobster event was by far the most successful in history. Same-store lobster sales were up +111% vs. year-ago, and promotional partner Alexander Keith’s saw a 54% lift.

CAUSE & EFFECT » The only variable versus the prior year was the “Snap, Twist and Pull” campaign.

CREDITS

Client | Earls Restaurants
 VP marketing | Monique Gomel
 Marketing manager | Taili Coates
 Agency | Leo Burnett
 CCO | Judy John
 CD | Lisa Greenberg
 Group CD | Sam Cerullo
 CW | Marty Hoefkes
 AD and designer | Mike Morelli
 Print producer | Lorenda Bennett
 Broadcast producer | Franca Piacente
 SVP account management | David Kennedy
 Group account director | Allison Ballantyne
 Account executive | Angelica Bennett
 VP of strategic planning | Brent Nelson
 Digital project manager | Cimmeron Kirk
 Project manager | Lyndsay Cattermole
 Starcom media planner | Devyn Perry



CREDITS

Client | Tourette Syndrome Foundation of Canada
 Executive director | Lynn McLarnon
 Executive board | Kirk O'Brien, Cathy Wylie, Doug Coll
 Agency | Saatchi & Saatchi Canada
 Co-ECDs | Helen Pak, Brian Sheppard
 AD | Rachel Kennedy
 CW | Shauna Roe
 Digital producers | Lisa Hamilton, Simon Conlin
 Account managers | Sheraz Amin, Nick Moretta
 PR/social | Sarah Campbell
 Head of production | Michelle Orlando
 Digital production | The Development Factory
 Digital executive producer | Suzanne Abate
 Digital producer | Lindy Zucker
 Developer | Andrew Bodis

(TSFC takes over Twitter)

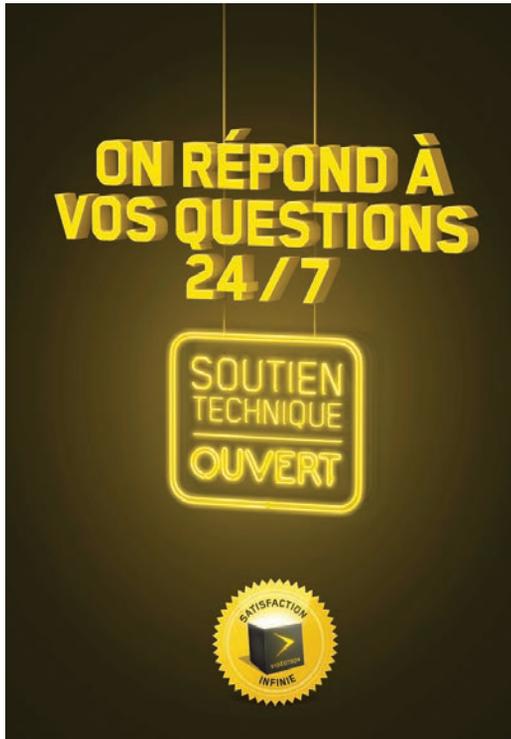
SITUATION ANALYSIS » Tourette Syndrome (TS) is an often misunderstood neurological disorder characterized by rapid, repetitive, sudden movements or vocalizations. Most people think it is “the swearing disease” or that people with TS are crazy. This was a huge obstacle for the Tourette Syndrome Foundation of Canada (TSFC) to overcome. Additionally, the disorder defies neat descriptions, and the TSFC, which had a very little budget, was dwarfed by well-heeled charities such as the Canadian Cancer Society, the United Way and World Vision.

STRATEGY & INSIGHT » The TSFC had discovered that the more people understand TS, the more they accept those who suffer from it. Unfortunately, TS is incredibly hard to explain. This raised the question of whether there was a way for average Canadians to experience TS as if they had it themselves. And this triggered the big idea: the TSFC would give people Tourette Syndrome for a day – on Twitter.

EXECUTION » Through social media and a 30-second ad on donated TV, the TSFC challenged the public to give up their Twitter feeds for 24 hours on June 19, 2013. The program was called “Surrender Your Say,” and by signing up, people allowed the TSFC to randomly tweet Tourette verbal tics directly into their Twitter feeds. These tics were taken from real people living with TS – so they could be weird, nonsensical, uncontrollable and potentially offensive. It was a completely new way of using Twitter and it was the first time Twitter was used to mimic a medical disorder. The tweets caused initial shock, but this melted away when people realized the effort was in support of Tourette Syndrome.

RESULTS » The campaign lasted just three days, but it created a global conversation across multiple media. More than 1,500 people “Surrendered their Say” pre-launch (1.5 times the goal) with nearly 9,000 participating over three days (three times the goal). Tweets reached nearly four million followers (four times the goal), while visits to the TSFC website were up 300%. Overall, the campaign delivered 100 million impressions (five times the goal), which did not include impressions generated by the thousands of Twitter comments, or by the massive media coverage. Given its budgets the TSFC could not afford sophisticated tracking, but this level of response clearly equates to a major lift in awareness and understanding for the disorder.

CAUSE & EFFECT » There was no other activity which could have caused the results attributed to the campaign.

**CREDITS**

Client | Vidéotron
 Agency | Sid Lee
 Production | TVA Accès
 Editing | Vision Globale
 Sound | Boogie Studio
 Post-production | Fly Studio

(Vidéotron pranks its technicians)

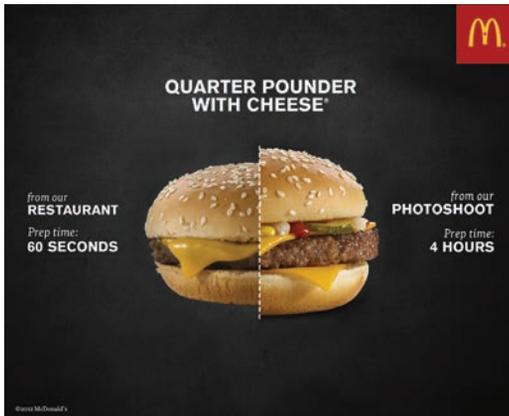
SITUATION ANALYSIS » The Canadian communications industry has had an influx of competitors scrambling for market share. And in Quebec, the competition is even more intense in the months leading up to Moving Day (a day in July when a huge number of Quebecers all move at the same time). Customers can be won or lost in the chaos, so companies like Bell, Rogers and Telus aggressively brandish their products and prices. Vidéotron wanted a bigger slice of this pie and set itself the triple challenge of gaining new customers, retaining current customers and convincing existing customers to add new services.

STRATEGY & INSIGHT » Communications companies almost always make product and price the focus of their marketing campaigns, and this creates a significant amount of undifferentiated advertising. But Vidéotron had a way to stand out. Satisfaction for its service had scores in the high 90% range, so this would be the focus – great customer service.

EXECUTION » The campaign ran from May 15 to June 15, 2012, and used TV, web and print. For TV, hidden cameras were installed in a rented house, with actors playing the part of customers. Six different commercials put unknowing Vidéotron technicians in tricky situations, and how they handled themselves left an excellent impression. For example, one woman asked a technician to install Vidéotron products even though her husband worked for Bell. Another had narcolepsy and constantly fell asleep.

RESULTS » Vidéotron signed up 88,153 new customers (five times the 15,600 objective), with 30,000 opting for more than one product. Among existing customers, 31% added one service and 9% added two. The web campaign also identified prime prospects by generating 28,226 address changes, an increase of 38% compared to 2011.

CAUSE & EFFECT » With no other significant changes, 26% of respondents who saw the campaign had a more positive view of the company and 71% found it even friendlier. The videos of the pranked technicians have also been viewed 224,000 times on YouTube while the Vidéotron website received 119,000 visits – an increase of 64% over 2011.



McDonald's disarms its detractors

SITUATION ANALYSIS » Despite telling its quality story for years, McDonald's had the lowest food quality perception when compared to companies like Subway, Tim Hortons and Wendy's – all of which were touting freshness with phrases such as “Eat fresh,” “Always fresh” and “Fresh, never frozen.” To make a real impact, McDonald's needed to address the problem head on in the digital space where myths about McDonald's were so pervasive.

STRATEGY & INSIGHT » A social media audit revealed that McDonald's highly crafted food quality advertising had, paradoxically, fuelled negative perceptions online. Part of this unexpected finding traced back to “fence-sitters” – about 60% of the population – who ate at McDonald's from time to time, but also had a host of negative associations with its food. McDonald's had good answers to these questions and though it was not without risk this led to the decision on how to engage with this audience – radical transparency.

EXECUTION » “Our Food. Your Questions.” launched in May 2012 and gave people unfettered access to the McDonald's brand. They could ask any question they liked, and answers would provide a connection to the brand, evidence McDonald's was listening, and content that would hopefully displace myths on the web. Every question got a personal response, which was then posted on Yourquestions.mcdonalds.ca for other Canadians to read. The plan was integrated across multiple channels, including the website, pre-roll, banner ads, YouTube, Twitter, Facebook, television, OOH and PR.

RESULTS » The campaign led to an estimated 51 million impressions. The main goal was not to drive short-term sales, but to increase food quality perception (which correlates with long-term sales growth and the lifetime value of customers). With that in mind, an independent study by Environics showed exposure to the campaign improved the top three measures for food quality perception by 73%, 61% and 48% respectively. This came with a 46% increase in the metric “a company I trust,” the single biggest improvement on this score ever seen at McDonald's. As a result, the campaign has been exported to five countries starting in 2013-2014.

CAUSE & EFFECT » During this effort McDonald's ran some product campaigns, but there was nothing directly targeting food quality. Furthermore, none of the food-quality campaigns in the past have had a lasting influence on perception scores, so it's fair to assume the results here came from “Our Food. Your Questions.” Media spend was also not a factor.

»»»»»»»» (ALSO WON THE GLOBE AND MAIL CREATIVE EFFECTIVENESS PRIZE) <<<<<<<<<<<<

CREDITS
 Client | McDonald's Canada
 CMO | Joel Yashinsky
 Director of advertising | Hope Bagozzi
 Senior marketing manager | Michelle Mcilmoyle
 Agency | Tribal Worldwide, a division of DDB
 Managing director | Andrew McCartney
 CD | Louis-Philippe Tremblay
 Senior CW | Ian Mackenzie
 Senior AD | Derek Blais
 ADs | Kara Wark, Amy French, Benson Ngo
 CWs | Sanya Grujicic, Tiffany Chung, Ryan Lawrence
 Strategists | Jason Chaney, Parker Mason, Kevin McHugh
 Account executive | Melanie Chiriboga-Gomez
 Group account director | Kevin Jones
 Account director | Miles Savage
 Agency producers | Melanie Lambertsen,
 Andrew Schulze, Stef Fabich
 Social media director | Ed Lee
 Director of technology | Joe Dee

**CREDITS**

Client | **Labatt Breweries of Canada**
 VP marketing | **Jorn Socquet**
 Marketing director, Budweiser,
 core and value | **Kyle Norrington**
 Senior marketing manager,
 core and value brands | **Amy Rawlinson**
 Assistant marketing manager,
 core and value brands | **Mieko Nagao**
 Agency | **Grip Limited**
 CDs | **Scott Dube, Randy Stein**
 AD | **Catherine Allen**
 CW | **Ian Simpson**
 Director | **David Hicks**
 Editor | **Griff Henderson**
 Agency producer | **Laurie Maxwell**
 Interactive ADs | **Joel Holtby, Hiten Patel, Ryan Dzur**
 Designer | **Andy Slater**
 Account services | **Martin McClorey, John Miller,**
Brendon Sargent, Matt Yip, Eric Vieira, Sarah Henderson,
Adam Luck, Aaron Nemtean

(Kokanee makes a movie)

SITUATION ANALYSIS » Kokanee, long established as “the beer out here” in Western Canada, faced many challenges coming into 2012. Its mountain refreshment image and western heritage were not as revered as they once were. And younger beer drinkers, particularly in B.C., were increasingly attracted to the value segment. As a result, share was declining at 11%. Kokanee was also working with decreased media spend – down 70% from its heyday in 2007 and 14% versus 2011. The share decline had to be stopped – with a budget that paled in comparison to many competitors. (Share of voice for 2012 was expected to be 3%, against a market share of 8.8 %.)

STRATEGY & INSIGHT » Kokanee had the long-running narrative of the sasquatch in its favour. But how could the story be served up in a new way? The target group comprises avid movie-goers and those open to crowd-sourcing. They are also extremely open to branded content – as long as they’re entertained. So the answer was make a movie.

EXECUTION » Starting in April 2012, this movie – a 90-minute comedy – engaged consumers at every point of contact (TV, cinema, online, outdoor, on-premise, retail and packaging), encouraging people to offer ideas for the storyline, location, music tracks, props and production. Thirty-second TV spots announced the project, along with OOH and related promotional materials. All media directed to a microsite, where most of the engagement took place, which was supported by PR from major news and entertainment publications.

The movie itself featured an uptight Toronto lawyer, who goes back to his hometown of Fernie B.C. and helps save his friend’s business. It’s a western Canadian adventure, complete with sasquatch sightings, bikini-clad Glacier Girls and the Kokanee Spoke-Rangers – targeting young adult males.

RESULTS » The 11% decline that preceded this initiative was approximately equivalent to a \$25 million loss at retail. After the movie campaign launched, the brand reported a 1.18% lift in the West, a significant turnaround.

CAUSE & EFFECT » All of Kokanee’s activity from April 2012 to March 2013 was focused on the movie and its promotion. Other measures show that the effort made its mark. The statement “Is a brand western Canadians can be proud of” increased 17% and overall brand health held steady for the first time in five years. The microsite also had more than 400,000 visits, and fan engagement on Facebook increased by 1,000%.



(Mio gets through to millennials)

SITUATION ANALYSIS » In 2012, Kraft launched Mio, a first-of-its-kind concentrated liquid-water enhancer, in Canada. Mio represented a lot of firsts: the move from powder to liquid; convenient sizing; a mess-free and resealable package; and flexibility in how much flavour it delivered. But with a relatively small budget, how would it persuade a young and highly sought-after target to put down Pepsi, Vitamin Water and Nestea, and try Mio instead?

STRATEGY & INSIGHT » The logical target was male millennials: 18- to 34-year-old guys who like to try new things and are often tastemakers. But they were already being offered a dizzying array of brands, and satisfied with what was out there. Then came the insight: if there's anything these guys crave it's change. And Mio epitomizes change by altering water with unique colours, patterns and flavours.

EXECUTION » Given the budget, shareable content was essential. So the 30-second launch spot, "Changes," used more than 100 (often bizarre) visual changes to catch attention, surpassing one million views on YouTube. There was also a partnership with Dude Perfect – a basketball trick-shot crew that swapped its trick shots on YouTube for trick squirts, hitting more than 500,000 views. This was followed by "Swish," a spot for Mio Sport, Mio's electrolyte-packed sub-brand. Every scene was clickable, taking the viewer to six more secret content pieces, resulting in more than a million hits. Finally, "Eye of the Squirter," the last spot in the campaign, spoofed the over-the-top, juiced-up world of sports drink marketing, and hit a million views in just 12 days.

RESULTS » Mio launched in March 2012, and by year-end, sales were more than triple expectations. Momentum continued through July 2013, with sales 130% ahead of year-ago. Mio also minimized cannibalization of Kraft's other water enhancers by helping a previously-declining category grow by 19% in 2012 and an additional 14% year-to-date. Finally, after just one year in market, Mio boasted brand health metrics just below those of the blue-chip brands in the category.

CAUSE & EFFECT » Apart from being the only major activity on the brand, post-campaign tracking shows the connection between the material and the results. And of people recalling the advertising, 75% link it to Mio, matching the top 5% of all ads tested.

CREDITS

Client | Kraft Canada
 Senior director, marketing | Leisha Roche
 Director, marketing | Kristi Murl
 Associate brand manager | Lindsay Rogers
 Agency | Taxi
 ECD | Lance Martin
 CD | Jeff MacEachern
 AD | Mike Lee
 CWs | Alexis Bronstorff, Mike Blackmore,
 Mike Shuman, Troy Palmer
 French writer | Tanya Henri
 VP, integrated production | Cynthia Heyd
 Group account director | Daniel Shearer
 Account director | Shazeen Pirani
 Account managers | Zak Usher, Andrea Wong
 Digital strategist | Zach Klein
 Agency producer | Ben Sharpe
 French agency producer | Anick Rozon
 Post production manager | Athena Kouverianos



(Koodo's branding keeps on winning)

SITUATION ANALYSIS » A decade after the launch of mobile phones, the landscape was dominated by three major players. Against this backdrop, Koodo saw the opportunity to carve out a unique position. Some wireless brands had complicated plans and restrictive contracts, so those looking for basic service were being overlooked. Koodo entered the scene with its value-based offering in 2008, but it wasn't long before new value players emerged. The big three were also finding ways to define value, so Koodo's competitive advantage couldn't hinge on product or price alone.

STRATEGY & INSIGHT » Research showed that Generation Y (aged 21 to 30) has been ideal for Koodo's stripped-down approach. With all the options and fine print, they've found it impossible to figure out who had the best value. They crave a mobile service that's fair and simple. In response to this, Koodo kept to an unwavering brand promise for five years, while consistently bringing the brand to life in fun, surprising and irreverent ways. It has also delivered brand awareness, thanks to a distinctive communication strategy: Be straightforward. Be fun. Be ballsy.

EXECUTION » TV, radio, outdoor, newspaper, in store, digital and social have been the go-to media, with creative evolving through four phases – “design vocabulary”; “fat-free mobility”; “language of savings”; and “El Tabador.” “Design vocabulary” established the distinctive Koodo name and look via eye-catching visuals, bright colours and bold headlines. “Fat-free mobility” tied the Koodo experience to the workout craze of the '80s and '90s. “Language of savings” kept the message fresh and current in year two. And in year three and beyond, “El Tabador” has been the consumer's champion.

RESULTS » Koodo had the most successful postpaid-wireless launch in Canadian history with double-digit subscriber growth every year for five years.

CAUSE & EFFECT » In terms of brand awareness, 89% of the target recalled the name after the first year. At the end of 2010, Koodo became the youngest brand ever to be named Brand of the Year by *strategy* magazine. [ed note: *logo beat Koodo for this title in 2013 at 18 months.*] Meanwhile, ongoing ad tracking has shown consistent increases in purchase consideration, and this has directly correlated to market performance.

CREDITS

Client | Koodo Mobile
 Chief Koodo Officer | Kevin Banderk
 VP, marketing communications | Lise Doucet
 Manager, marketing communications | Dragana Simao
 Manager, digital marketing communications | Nathan Roth
 Directrice générale, communications et marketing | Jennifer Robertson
 Agency | Taxi
 CCD | Steve Mykolyn
 ECD | Lance Martin
 French CDs | Patrick Chaubet, Alex Gadois
 Design CD | Dave Watson
 ADs | Jeff MacEachern, Craig Ferguson, Mike Lee, Jordan Dunlop, Adam Thur, Lance Vining, Troy McGuinness, Leo Tsalkos, Amber Strahl, Nuno Ferreira, Johnnie Ingram, Maya Boriskina, Virginia Magaletta, Shahin Edalati, Alison Garnett, Michael Morton, Mike Blanch, Peter Gomes
 CWs | Mike Blackmore, Tal Wagman, Alexis Bronstorph, Marko Pandza, Rica Eckersley, Irfan Khan, Jess Willis, Jordan Doucette, Alex Furrer, Ryan Grosman, Simon Gouache, Alanna Nathanson, Josiane Cossette, Tanya Henri, Etienne Théberge, Émilie Larocque



RAPTORS



TENNIS



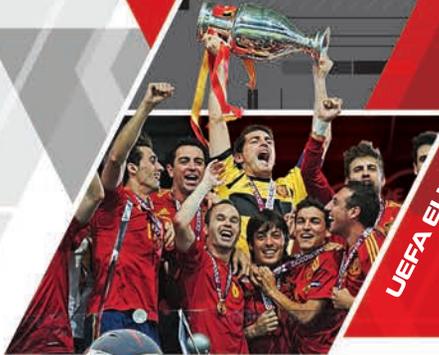
MLB



CURLING



MLS



UEFA EURO



FIGURE SKATING



NFL



SENATORS



NASCAR



CFL



TSN™

CANADA'S SPORTS LEADER



(Heart and Stroke's zombies save lives)

SITUATION ANALYSIS » Someone collapses on a crowded sidewalk and goes into cardiac arrest. What do you do? Most would call 911, which is good, but a few know CPR, and that can be the difference between life and death. If someone calls 911, a cardiac arrest victim has a 5% chance of surviving. But if CPR is performed right away, the survival rate increases to 24%. Unfortunately, bystander CPR save-rates in Ontario have remained at 5% for 20 years. Clearly, there was CPR training work to be done.

STRATEGY & INSIGHT » Research uncovered that young people were more likely than the traditional older demographic target to perform CPR in public. Guided by this, the focus shifted to training 18- to 24-year-olds. Timing also changed. November is CPR Month – far from the ideal month for a campaign aimed at young people. But what if the campaign kicked off in October and rode the momentum of Halloween?

EXECUTION » For 2012 it was decided to focus on one massive training event on Oct. 27, rather than the smaller, more fragmented efforts traditionally run in the past. The locale was Canada's Wonderland, and the communication centrepiece was a zombie-inspired short, "The Undeading." A microsite acted as the hub of an elaborate four-week campaign, which included transit ads, Nuit Blanche executions, participation at the Toronto Zombie Walk, a live show at Yonge-Dundas Square, Twitter and Facebook engagement, campus murals, pre-roll, online banners and extensive media coverage.

RESULTS » It normally takes three years to train 5,000 people, but "The Undeading" Canada's Wonderland event helped to train 5,020 people in one day. In addition, thanks to the buzz, training in smaller communities attracted an additional 3,000 people, bringing the total number trained to over 8,000, compared to 700 in 2011.

CAUSE & EFFECT » The campaign was a complete shift from previous efforts, and was clearly the only activity to have caused the results. "The Undeading" also went viral and currently has more than one million hits. It also reached over 1.2 million Facebook users.

CREDITS

Client | Heart and Stroke Foundation

Chief marketing and communications officer | Geoff Craig

Director, health promotion and public affairs | Mark Holland

Manager, public affairs | Krista Orendorff

Senior project specialist, advocacy | Sumi Shanmuganathan

Communications specialist, resuscitation programs | Nadia Formigoni

Manager, health promotion | Ali Salam

Senior manager, health partnerships | Karen Trainoff

Senior manager, parent brand and marketing programs |

Joanne Cullen

Agency | Agency59

CCO | Brian Howlett

CD | Andrew Gillingham

AD | Naeem Walji

CW | Ketan Manohar

Account director | Akiyo Hattori

President, strategy | Al Scornaienchi

Studio head | Jared Smith

Programming | Eric Chen

Media director | Kwesi Holder

Media executive | Karen Stein



Toronto Jewish Film Festival flips perception

SITUATION ANALYSIS » The Toronto Jewish Film Festival (TJFF) evoked thoughts of heavy, depressing movies about the Jewish experience. The festival had an aging audience (almost exclusively Jewish) and dwindling ticket sales. Younger film-goers flocked to events like the Toronto International Film Festival, but showed no interest in the TJFF. But perceptions were wrong. The TJFF showcases films ranging from dramas to comedies, romances to gangster flicks, and blockbusters to small independent gems. So for the April 2013 festival, the goal was to turn sales around, and attract a younger, more diverse crowd – all without any increase in spending.

STRATEGY & INSIGHT » Non-Jewish 25- to 45-year-olds who attend film festivals at least once a year figured they knew what the TJFF was all about, and concluded it was not for them. However, Jews have had a major role in delivering great and often hilarious films, whether as writers, producers, directors or actors. So why would a festival celebrating their talents be anything but fun and entertaining? This led to the campaign idea: “Film. It’s what Jews do best.”

EXECUTION » The launch used TV, radio, print, newspaper, OOH, in-theatre, social media and PR. With self-deprecating humour, the creative showed Jews don’t make great plumbers, contractors or lumberjacks, but they do film brilliantly. Digital also featured J-dar.ca, an online tool that calculated how “Jewish” various Hollywood movies are. It would then recommend TJFF movies to see, with a link to purchase tickets.

RESULTS » Box office sales were up 14% from last year – nearly tripling the targeted 5% increase – with online sales up 43%. And exit polls showed audiences now included younger non-Jewish people.

CAUSE & EFFECT » The campaign was the sole activity promoting the TJFF.

CREDITS

Client | Toronto Jewish Film Festival
 Executive director | Helen Zukerman
 Managing director | Debbie Werner
 Director of development | Roz Davidson
 Agency | DDB Canada
 SVP managing director | Melanie Johnston
 ECDs | Denise Rossetto, Todd Mackie
 ACDs | David Ross, David Horovitch, Paul Wallace
 AD/designer | Jake Bundock
 Senior account executive | Leigh Farlow
 Producer | Caroline Clarke
 Director of broadcast production | Andrew Schulze
 Social media planner | Parker Mason
 Senior strategist | Sandra Moretti
 Strategist | Kevin McHugh
 Director of technology, Tribal Worldwide | Joe Dee
 Producer, Tribal Worldwide | Chris Webden
 VP integrated operations & production,
 Tribal Worldwide | Catherine Kim

Rouge FM transforms itself



SITUATION ANALYSIS » At one time RockDétente was the number one Quebec radio station for women 25 to 64, but despite repeated attempts to get it back on track, it was losing

share drastically. Changes in musical content, personalities and marketing hadn't worked. In fact, as competitor Rythme FM forged ahead, RockDétente was getting the handle "Auntie Rock Radio."

STRATEGY & INSIGHT » RockDétente needed a complete makeover. Extensive research found women wanted their radio station to be varied, engaging, stimulating, authentic, accessible and positive. Out of this came the idea for a new brand name: Rouge FM. Why Rouge? Because red is the colour of passion, love and vitality.

EXECUTION » To maximize effect, the decision was made to change the brand on a single day across all Rouge stations in Quebec. This triggered a media blitz involving visual identity, television, radio, outdoor, online, PR and business-to-business efforts. Creative, not surprisingly, was permeated by the colour red, while radio featured a musical anthem created specifically for the relaunch.

CREDITS

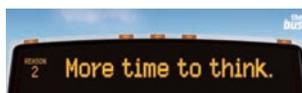
Client | Bell Media
(formerly Astral Media)
Directrice principale communications-marketing | Chloé Boissonnault
Graphiste | Christine Cade
Chargée de projets communications-marketing | Frédérique Blaive
Adjointe aux communications-marketing | Isabelle Royal
Chargée de projets, communications et marketing, NRJ - Canal D et Investigation | Isabelle Bergeron
Producteur exécutif réseau NRJ et Rouge, directeur des opérations Astral Radio Montréal | Martin Tremblay
Directeur des promotions, NRJ et Rouge FM | Sylvain Légaré
Agency | Bleublancrouge

RESULTS » The goal to turn the province-wide business around and increase share in Montreal by five points (a 25% upswing) was achieved, while also attracting 10% more listeners.

CAUSE & EFFECT » The media budget increased about \$200,000 from historical levels. Other than this, there were no changes besides the relaunch effort.

Quebec City reconsiders the bus

SITUATION ANALYSIS » At the end of 2011, Quebec City decided to freeze its close-to-50% financial contribution to the transit network, while calling for a 3.2% increase in the frequency of buses, kilometres covered and operation hours. This meant the system had to attract new users and increase existing ridership – a challenge given that bus ridership had been stagnant for years.



STRATEGY & INSIGHT » Support for public transit had dropped 11% in recent years, and the majority (52%) of riders took the bus because they had to rather than because they wanted to

(43%). It was decided a successive series of claims would be more effective than a single-message cannon blast, which transformed into the theme: "There are a lot of good reasons to take the bus."

EXECUTION » The campaign launched in June 2012, using TV, transit, restaurants, bars, local dailies, radio, digital, on-the-ground activities and the actual buses. Various messages brought to life the benefits of the bus, including the tag, "More time to think," as an advantage of travel time.

RESULTS » With the same service as in prior years, ridership increased 3.8% by the end of 2012. The percentage of people who said they took the bus by choice also went up 9%.

CAUSE & EFFECT » In line with the ridership increase, 73% of respondents said they were reflecting on their use of the bus. There was also sharp increase from 2011 in positive social media comments: 36% on Facebook, 97% on Twitter and 88% on YouTube. The price of a single bus ticket also increased 2.8% on March 1, 2012, which, if anything, would have decreased ridership.

CREDITS

Client | Réseau de la transport de la Capitale
Director of communications & marketing | Michel de Muraig
Marketing advisor | Hélène Drolet
Agency | Lg2
Partner, VP/CD | Luc Du Sault
Partner, CW | Nicolas Boisvert
Strategy | Catherine Darius,
Mireille Côté
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Director | François Lallier
Director photography | Richard Tremblay
Production | Nova Film – Dominik Beaulieu
Photography | Marc Couture
Sound | Boogie Studio – Andres Norambuena

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newen@brunico.com

► **Kelly Nicholls**
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(Carly's Café gives autism a voice)

SITUATION ANALYSIS » Carly Fleischmann was diagnosed with severe autism at age two. She was thought to be cognitively impaired until she turned 10 and began typing on her computer. Thoughts poured out with wit, intelligence and passion, which became her trademark voice. She went on to become a passionate advocate for those with Autism Spectrum Disorder (ASD), and today has more than 100,000 Facebook fans, with a global reach of nearly four million. Carly's Café is an experiential website created to promote Carly's cause and support the launch of a book called *Carly's Voice* she co-authored with her father, Arthur Fleischmann, president at John St.

STRATEGY & INSIGHT » Non-verbal severe autism is foreign to most of us. Imagine a scent so strong that you cannot hear. Or a sound so loud that you cannot see. Or having no voice. This has been Carly's life for as long as she can remember, and she believes that to truly understand the condition, you must experience it. In *Carly's Voice* she uses the metaphor of sitting in a coffee shop trying to enjoy a coffee with a non-autistic friend while the scents and ambient chaos distract and distort her senses. Digital technology was used to help people experience this first-hand.

EXECUTION » The idea behind the interactive site was for users to first control their exploration normally, then slowly lose control (by having the mouse not respond) and finally, lose it completely. The video was shot from Carly's perspective, and visitors get a sense of what it's like to try to communicate in a world of constant chaos. The media budget was zero, but Carly and her friends used tweets and Facebook to create a grassroots social media plan.

RESULTS » During the 12 months following the launch, Carlyscfe.com received close to 200,000 hits, with an average viewing of seven minutes. Seventeen percent of viewers clicked through to Carlyvoice.com, compared with 8% to 10% for similar initiatives. Carly's Facebook followers doubled to over 100,000. And year-one book sales topped 30,000, hitting the *Globe and Mail* bestseller list for the two weeks following the launch. Carly's Café also won a Silver Lion at the 2013 Cannes Festival of Creativity in the Cyber category. While an award is not typically a business metric for the CASSIES, given that the goal was to increase recognition on a global scale, a Lion at Cannes is very meaningful.

CAUSE & EFFECT » There was no other contemporaneous activity to have caused these results.

CREDITS

Client | Carly Fleischmann

Agency | John St.

ECDs | Angus Tucker, Stephen Jurisic

AD | Marie Richer

CW | Kelly Uman

Producers | Ryan O'Hagan, Cas Binnington

Technologist | Marc Cattapan

Web development | Ransom Profit, Heung Lee

Director | Miles Jay

Executive producers | Harland Weiss, Donovan Boden

Line producer | Dennis Beier

DOP | Chris Mably

Editor | Relish, Chris Murphy

VFX artist | The Vanity, Sean Cochrane

Music House | Pirate Toronto



(Home Depot is 'beau' in Quebec)

SITUATION ANALYSIS » In the years after its 2000 Quebec launch, Home Depot struggled to gain traction against Rona and Réno-Dépôt – number one and two in the market, respectively. Rona's 2003 acquisition of Réno-Dépôt made it even harder for Home Depot to establish a competitive edge. And given Quebec's tendency to favour Quebecois businesses, Home Depot could not rely on the reputation it had built in the rest of Canada. So starting in 2007, the brand launched a Quebec-specific campaign.

STRATEGY & INSIGHT » Contrary to all other countries where the Home Depot tagline revolves around know-how, the Quebec tagline became "C'est beau." It literally means "it's beautiful" but can also be used to say "it's fine. It's alright. Everything is taken care of. It's all good." The associated campaign evolved over the next several years, based on selection and choice (a Home Depot point of difference) and the realization that women are far more involved in renovation projects than had previously been thought. However, there was still an American feel to the brand.

EXECUTION » These findings led to a new creative storyline: guiding the smart shopper through a world of choice. Quebec celebrity Valérie Blais was the smart shopper. She injected humour, while increasing the Quebec feel, and appealing to women without alienating men. This was integrated through television, radio, billboards, flyers, magazines, in store, community programs, web banners and the company website.

RESULTS » Over the past five years, Home Depot's share has steadily increased. In 2011, it took over the number two spot from Réno-Dépôt, and has maintained that position since. What was once a struggling market is now its fastest growing. Store visits, brand consideration, awareness and identification have all correspondingly increased. (Numbers were supplied.)

CAUSE & EFFECT » All the results were achieved without any significant changes in the marketing and advertising mix.

CREDITS

Client | Home Depot
 VP, marketing & e-commerce | Peg Hunter
 Director, advertising | Gaye Mandel
 Senior manager, advertising, integration and media | Russ Sunderji
 Senior manager, marketing strategy | Sonia Draper
 Regional marketing manager | Elise Vaillancourt
 Agency | Cossette
 CDs | Anne-Claude Chénier, Anik Ouellet
 VP, client leader | Pascal Chassé
 VP, planning | Florence Girod
 Group account director | Jean Hugo Filion
 Account director | Sophie Couvrette
 Account manager | Alexandra Hofmanear



(SpongeTowels soaks up sales growth)

SITUATION ANALYSIS » In 2006 the branded paper towel category in English Canada had P&G's Bounty in the lead with a 24% share, followed by SpongeTowels at number two with 13%. Bounty was the gold standard; the result of a good product, and years of side-by-side ad demonstrations. It also had an overwhelming lead in ad support, with Canadian spending and U.S. spill combining to deliver a 60 to 65% share of voice. But there was a chink in Bounty's armour. Despite its dominant lead in perceptions, unbranded consumer testing showed that SpongeTowels Ultra outperformed Bounty on a number of measures, including overall performance.

STRATEGY & INSIGHT » The name SpongeTowels was inspired by the sponge pockets created by the embossing pattern on the product. These pockets signalled absorbency, which was a strength for SpongeTowels based on consumer testing. It was also a point of difference versus the "quicker picker-upper," which for the most part focused on strength and speed. Those little pockets, properly leveraged, could give the brand a competitive edge.

EXECUTION » The campaign, which brought the Sponge Pockets to life as cuddly ad icons, launched in fall 2006. The first 30-second ad called "Jug" set the stage, and there have been multiple 30- and 15-second extensions since. This continuously new creative has kept the advertising entertaining, fresh and on message year after year. Television has been the main medium for its demonstration ability and to keep a relatively small budget focused.

RESULTS » In the six-and-a-half years since the campaign launch, volume sales are up 52% in a flat category. Share, correspondingly, has leapt to 19% from 13%, despite the arrival of Cascades and Kimberly-Clark as new players in the market. These gains equate to a 60% increase in dollar volume, delivering an incremental \$21.5 million in retail sales.

CAUSE & EFFECT » Over the course of the campaign, all KPIs have moved ahead significantly – ad recall, share of mind, brand link, association of the Sponge Pockets with the SpongeTowels brand, and perceptions versus Bounty. Other than this, there have been no extraordinary changes in product, pricing, distribution, promotion or spending.

CREDITS

Client | Kruger Products

Corporate VP marketing | Nancy Marcus

Corporate marketing director | Stephen Blythe

Category director – paper towel | Wendy Mommersteeg

Marketing manager – paper towel | Humberto Baruzzi

Agency | John St.

ECDs | Angus Tucker, Stephen Jurisic

ADs | Kyle Lamb, Rob Trickey, Stuart Campbell

CWs | Kurt Mills, Neil Shapiro, Mia Thomsett

Strategic planning director | Emily Bain

Senior strategic planners | Megan Towers,

Sarah Henderson

Team leaders | Heather Crawley, Rena Bast

Account director | Ali Reid

Account supervisor | Madison Papple

Account coordinator | Laura Rodriguez

Executive broadcast producer | Michelle Orlando

Producer | Dale Giffen



Chocolate milk gets a makeover in Quebec

SITUATION ANALYSIS » Chocolate milk was in a slump. It was being upstaged by newer, flashier competitors, and because of its association with childhood, adolescents saw it as uncool. For decades, chocolate milk in Quebec had been positioned as a treat, and consumed as a snack. This would have to change.

STRATEGY & INSIGHT » Two U.S. studies found chocolate milk to be the ideal recovery drink after a workout. It has the exact ratio of carbohydrate to protein that the body needs for quick muscle regeneration. The challenge was getting this message out. A pre-campaign study uncovered gym instructors and nutritionists would be the most credible source of news, which triggered an unconventional decision – to make word of mouth the main launch medium. The first phase of the campaign, from 2009 to 2011, focused on scientific proof delivered by trainers and nutritionists, in places like fitness centres and sports venues. In 2012, this evolved to testimonials from young athletes.

EXECUTION » The campaign focused on training the coaches and advisors at Énergie Cardio, Quebec’s largest network of fitness centres. This was augmented by messaging on posters, vending machines, TV and a relaunched website. In 2012, the “Young Ambassadors” program launched, along with sampling, a revamped Facebook page and extensive sponsorships encouraging kids and teens to become more active. The ambassadors were five up-and-coming athletes, each from a different field, profiled in a frequently-run 60-second video on French-language sports channel RDS. Meanwhile, an intense “Before and After” 30-second TV spot showed how to prepare for, and recover from, physical activity.

RESULTS » Sales have been rising since the onset of the campaign: 4.2% in 2009, 0.5% in 2010, 8.1% in 2011 and 11.3% in 2012. In addition, according to the June 1, 2013 ACNielsen report, past-52-week sales were at a record +13.1%.

CAUSE & EFFECT » Dieticians, initially reluctant, are recommending it as part of a sports diet in TV appearances, blogs and websites. Ipsos post-test research for the “Before and After” campaign showed 97% agreed that “chocolate milk is a post-recovery aid for training, exercise or sport,” while 84% agreed the campaign “improved their opinion of chocolate milk.”

CREDITS

Client | Fédération des producteurs de lait du Québec
 Marketing director | Nicole Dubé
 Agency | Nolin BBDO
 Co-director general and CCO | Stéphane Charier
 Co-director general and CSO | Geneviève Grenier
 VP, project management | Lyne Clermont

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who won CASSIES this year.**



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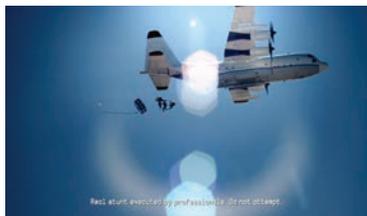


TELUS

We never drive alone.



Mountain Dew keeps the momentum going



SITUATION ANALYSIS » In 2012, Mountain Dew got the attention of Canadian millennials with a dramatic “Wrecking Ball” TV spot, new packaging, product sampling and a high-energy

launch event. National dollar share increased by a full point – from 0.6 to 1.6 – and for 2013, the goal was to build on this.

STRATEGY & INSIGHT » Mountain Dew is a niche brand in Canada compared to the U.S. Until 2012, Dew lacked support for several years in Canada. So after the launch of a Canadian Facebook fan page in early 2012, requests for U.S. flavours flooded in, which sparked the decision to let fans decide the next new flavour.

EXECUTION » In the launch TV ad, four U.S. flavours were pushed out of a plane. Before they hit the ground, fans were prompted to vote for a winner. Every vote offered a chance to win \$50,000 and daily prizes. A related contest also asked fans to create a video showing the new flavour they liked most for a chance to win 1% of its net sales for two years. The winning flavour was revealed in a follow-up TV spot.

The plan launched in April 2013, and used TV, pre-roll, Facebook and mobile banners, in-game ads, ads in Xbox, flash banners and search engine advertising.

RESULTS » Year-to-date dollar share as of June 2013 is 2.3 points, a 44% improvement on 2012.

CAUSE & EFFECT » Responses were well above norms for all communication KPIs (figures were supplied) and there were no other major marketing variables.

CREDITS

Client | PepsiCo Beverages Canada
 VP marketing, PepsiCo | Sassan Jahan
 Director of marketing, PepsiCo | Ryan Collis
 Marketing manager, Mountain Dew | Ronit Soroksky
 Assistant marketing manager, Mountain Dew | Alexandra Collins
 Agency | BBDO Toronto
 SVPs, ECDs | Peter Ignazi, Carlos Moreno
 Associate CD | Jaimes Zentil
 ADs | Craig Brandon, Danny Bang
 CW | Johnny Pavacic
 Agency producer | Beatrice Bodogh
 SVP, executive managing director | Paul Reilly
 VP, account director | Jennifer Jones
 Account supervisor | Tania Montemarano

Scotiabank takes fans to the movies

SITUATION ANALYSIS » In 2007, Scotiabank, in partnership with Cineplex Entertainment, launched Scene, a movie loyalty reward program. The program has been successful, but largely seen as a Cineplex offering. The main goal of the campaign was to elevate awareness of Scotiabank’s role and increase enrollment in Scotiabank Scene debit cards.

STRATEGY & INSIGHT » For many people, rewards programs lose their appeal due to how long it takes to accumulate points. But the bank wanted to let people know that by using Scene’s debit card for every day purchases, people get free movies faster.



EXECUTION » To bring this to life, Scotiabank bought out a multiplex – every seat, bag of popcorn, box of candy and drink – for the premiere of *The Avengers*. When moviegoers went to

pay they were told everything was free. Twenty hidden cameras caught their reactions and the footage led to two TV spots and two pre-roll videos, supported by OOH, print, POS and digital activities.

RESULTS » The campaign ran from mid-June 2012 to mid-September, and delivered record results for the debit card. July saw the highest-ever monthly acquisition in the program’s five-year history and August eclipsed July. Over the campaign period new Scene accounts were up 27% versus year-ago, and new-to-Scotiabank customers accounted for 79% of new debit cards.

CAUSE & EFFECT » Both Scene commercials were well above Ipsos norms for prompted recall and branding, and the account increases clearly correlated with the campaign timing.

CREDITS

Client | Scotiabank
 SVP, head of marketing, Canadian banking | Duncan Hannay
 VP marketing and brand management | Jeff Marshall
 Director and head, brand management and creative development | Carolyn Saunders
 Agency | Bensimon Byrne
 CD | Joseph Bonnici
 ACDs | Chris Harrison, Hayes Steinberg
 Director of client services | Sandi Truffen
 Account director | Jessica Mills
 Project managers | Natalie Taylor, Katie O'Donovan
 Producer | Christine Pacheco
 Director of production services | Michelle Pilling

Subaru rallies families



SITUATION ANALYSIS »

With a 4% market share, Subaru is a small player in the compact-SUV category, and it didn't help that the Forester was seen as boxy, outdated and even ugly

– a shadow that lingered on from earlier designs. Also, with a 2.1% share of voice, Subaru had a tough time getting noticed, so something special was needed for the 2014 model-year launch.

STRATEGY & INSIGHT » The target was 30- to 49-year-old urban couples transitioning between life stages. They rejected vans and wagons but wanted the practical benefits of an SUV. Research showed the term “sport utility vehicle” had been watered down and lacked the sport element. Forester would put it back into SUV.

EXECUTION » Subaru has a long-standing rally heritage, and this triggered the big idea. Families would sign up for a chance to compete in the first-ever Subaru Forester Family Rally. Their exploits would be captured in footage that would then be translated into television, print, POS, radio, online and social media. All communication directed to a microsite where they could learn more about the Forester, and sign up for a test drive. The campaign began with a soft-launch in print in March 2013, and the full national campaign launched in April.

CREDITS

Client | Subaru Canada
 VP, product planning & marketing | Ted Lalka
 Director, marketing | Geoff Craig
 Agency | DDB Canada
 Co-CDs | Todd Mackie & Denise Rossetto
 SVP, business unit director | Michael Davidson
 SVP, strategic planning | Tony Johnstone
 Senior strategist | Sandra Moretti
 Strategist | Kevin McHugh
 AD | Pete Ross
 CWs | Allan Topol, Mark Biernacki
 Account directors | Peter Brough, Scott Barr
 Account supervisor | Julia Morris
 Account executive | Lindy Scott

RESULTS » Forester sales for March to May 2013 were 27% above target and 55% above year-ago. This helped lift the overall Subaru brand to the best spring sales period ever for April and May.

CAUSE & EFFECT » There was a direct relationship between the timing of the Forester campaign and sales results, with no other variables in play. In particular, Subaru maintained its full margin price and offered no special incentives or discounts.

Ikea beats its Moving Day record

SITUATION ANALYSIS » Every July 1 weekend triggers a cultural phenomenon in Montreal – a huge number of people move all at once. They call it Moving Day and it leads to chaos. But despite this, Ikea is still under pressure to increase traffic and sales. The brand did this in 2011 by providing free moving boxes, and saw a 24% increase in sales. The challenge for 2012 was to beat this.

STRATEGY & INSIGHT » In 2011, people had to find the box displays in different locations around the city. But when people are preparing for a move they are essentially housebound – packing, waiting for friends, watching out for movers and so on. This was the key to making 2012 a better event. Rather than have people find the boxes, the boxes would find them.



EXECUTION » A regular truck was transformed into a huge Ikea furniture box, delivering supplies to Montrealers. All they had to do to request a drop-off was send a tweet to

#IkeaMovingBox, or flag the truck down as it passed through their neighbourhood. The media plan featured the truck itself, wild postings, a radio sponsorship and Twitter. And the boxes had moving tips, along with a labelling system, an Ikea coupon and a coupon for dinner at the Ikea restaurant.

RESULTS » Despite a 40% budget decrease, Moving Day weekend sales were up 9%, over and above 2011's 24% gain.

CAUSE & EFFECT » The overall marketing mix did not change, and the Moving Day effort was the only activity that could have caused the results.

CREDITS

Client | Ikea Canada
 Country marketing manager | Hilary Lloyd
 Marketing managers | Kirsten Ryan, Jonelle Ricketts
 Agency | Leo Burnett
 CCO | Judy John
 SVP/CD | Lisa Greenberg
 Group creative heads | David Federico, Morgan Kurchak
 AD | Noel Fenn
 CW | Andrew Caie
 SVP group account director | David Kennedy
 Group account director | Natasha Dagenais
 Account supervisor | Danielle Iozzo
 Print producers | Anne Peck, David Eades
 Planner | Dustin Rideout

Sport Chek celebrates Mother's Day



SITUATION ANALYSIS »

In the face of intense competition, Sport Chek – Canada's largest retailer for sport apparel and equipment – was determined to create a bond with people (much deeper than price and convenience) to ensure ongoing and future loyalty.

STRATEGY & INSIGHT » Over the years, retailers have embraced practically every “mom moment” there is to tell, making it difficult to stand out. Sport Chek saw a way to change this by taking the sports point of view. Athletes and their moms develop an exceptional relationship that no Mother's Day gift can live up to. So Sport Chek would celebrate Mother's Day by tapping into that bond.

EXECUTION » The “Mother's Day” spot featured Canadian Olympic hockey player Meaghan Mikkelson, underscoring the role her mom, Betsy, played in her development as an athlete. For drama, the hard-edged visuals of Mikkelson running, doing Cross Fit workouts and dipping into an ice bath contrasted with the supportive voice-over of her mom. Other media support included a Mother's Day flyer, an online gift guide, POS in stores, and social media, in a campaign that ran for the first two weeks of May 2013.

RESULTS » Sales for the first week were up 26% versus year-ago, and that increased to 32% in the second week. This was the best sales results Sport Chek had ever seen for Mother's Day, and compared to an objective of +5%.

CAUSE & EFFECT » Ad tracking showed “Mother's Day” was one of Sport Chek's most strongly recalled ads (despite a moderate

level of GRPs) with 38% prompted recall. The results were also achieved with a budget 35% below the Sport Chek norm, but with no other changes to the marketing mix.

CREDITS

Client | FGL Sports
Agency | Sid Lee
Media agency | Touché! PHD

Canadian Tire gets fresh with air filters

SITUATION ANALYSIS »

When a car draws air from outside, the only barrier against the smoggy, dusty atmosphere is the in-cabin air filter. Canadian Tire has always sold the Fram Fresh Breeze brand, but it had never been the focus of advertising.

STRATEGY & INSIGHT »

Canadian Tire wanted to uncover untapped sales potential, leading to a non-traditional target: moms. Of course, moms don't wake up thinking about in-cabin air filters. They are, however, thinking about their family's health and safety. So they could be shocked to learn that with an old in-cabin air filter, the air inside your car could be up to six times dirtier than the air outside. The challenge was to deliver this news without too many technical details or fear-mongering.



EXECUTION »

The campaign ran in October/November 2012, and the launch 30-second TV spot layered in some comic relief. A Canadian Tire spokesman demos the product for a

family, and it's clear dad has no idea of the problem. But mom is taken aback when she realizes what the family has been breathing. Print also went for a shock effect with a tab to peel back that covered an image of a dirty vent.

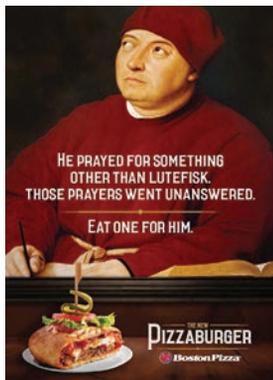
RESULTS » The business objective for the campaign was 30% growth, year over year. Q4 sales results versus year ago were actually up 148%. December was also up 95%.

CAUSE & EFFECT » There were no other material changes in brand support, and tracking showed a brand link of 69%, versus a 58% norm.

CREDITS

Client | Canadian Tire
COO & SVP – automotive division | Allan MacDonald
AVP, strategic marketing | J.J. Hochrein
Strategic marketing manager – automotive | Chris Lee
Strategic marketing specialist – automotive | Derek Welosky
Agency | Taxi Canada
EOD | Darren Clarke
Group account director | Lesley Rivard
VP, integrated production | Cynthia Heyd
CDs | Irfan Khan, Alex Gadois
Senior CW | Tom Greco
Senior AD | Colin Brown
CW, Taxi Montreal | Tanya Henri
Producer | Megan Flett
Account director | Trevor Byrne

Boston Pizza's epic Pizzaburger launch



SITUATION ANALYSIS » When your name is Boston Pizza you could be mistaken for just a pizza restaurant, but BP has a menu with more than 100 items. With the 2013 NHL playoffs fast approaching, BP developed a new product – a bacon burger wrapped in a pepperoni pizza – and called it the Pizzaburger.

STRATEGY & INSIGHT » It had been a while since the guys who go to

BP had seen anything groundbreaking on a burger menu, so the Pizzaburger deserved a memorable launch. It wouldn't be enough to call it new; it needed to be positioned as something historic.

EXECUTION » The campaign ran for nine weeks starting in April 2013, featuring TV, POS, Facebook, online banners, pre-roll, YouTube, Xbox and Bostonpizza.com. On TV, 60-, 30- and 15-second spots showed men through the ages (the caveman, the peasant, the knight, the Viking and the cowboy) all urging the men of today to eat a Pizzaburger. POS and digital picked up the same theme.

CREDITS

Client | Boston Pizza International
EVP, marketing | Steve Silverstone
VP, marketing | Joanne Forrester
Marketing manager | James Kawalecki
Agency | Taxi Canada
ECD | Darren Clarke
CD | Niall Kelly
ADs | Niall Kelly, Scott Johnson
CWs | Darren Clarke, Jono Holmes, Geoff Morgan
Designers | Brooke Hennessy & Niall Kelly
Group account director | Edith Rosa
Account director | Anna Halfpenny
Account manager | Natalie Street
Planner | Sean McDonald
VP, integrated production | Cynthia Heyd
Media | PHD
PR | High Road Communications

RESULTS » Burger sales for April to June 2013 were 232% higher than the previous year, compared to a +50% objective.

CAUSE & EFFECT » The spectacular response suggests the messaging was a key part of the plan. This was confirmed by Millward Brown pre-testing, which came back with outstanding results on all KPIs.

Knorr answers the eternal question

SITUATION ANALYSIS » Through 2011, Knorr's share was declining at a double digits rate. There were three factors: competitive price promotion; superior innovation from companies like Kraft, Campbell's and Uncle Ben's; and lack of clarity in what Knorr stood for.

STRATEGY & INSIGHT » The first step was to focus the message on a single consumer – women with kids under 12. Research showed that at 4 p.m. each day, three quarters of these women didn't know what they would prepare for dinner. So Knorr would answer the timeless question, "What's for Dinner?"



EXECUTION » This was a full-year, fully-integrated program, using TV, radio, direct-to-home, e-mail, social media, mobile, digital and in-store – with a focus on the latter two. It launched in Sept. 2012, and the central idea was "simplification." Traditional, complicated recipes were re-presented in easy-to-follow steps, with Knorr as

the expert source for everyday meal ideas.

RESULTS » Share since launch is ahead 27 basis points compared to the previous declines. In addition, a special "Test versus Control" panel designed by Nielsen showed retail outlets participating in "What's for Dinner?" had significantly better results than non-participants. (Figures were supplied.)

CAUSE & EFFECT » Along with evidence from the Nielsen panel, the program delivered highly positive awareness, engagement and brand reputation results and is being rolled out to other countries.

CREDITS

Client | Unilever Canada
VP, brand building | Sharon MacLeod
Director of marketing, foods | Alison Leung
Marketing manager, savoury | Brenda Demers
Shopper marketing team lead | Bill Carlson
Shopper marketing managers | Kristina Kovar, Toulia Stathopoulos, Stephanie Lombardi, Marie-Pierre Mathieu
Agency | Ariad Communications
SVP | Baron Manett
VP | Tracy Smith
CDs | Rob Ciancamerla, Neil Woodley
AD | Vince Rozas
Account director | Josh MacKinnon
Account manager | Ashleigh Johnson
Account executive | Danae Gagales

(Dove mans up

SITUATION ANALYSIS » Dove Men+Care is a range of body washes, shampoos and deodorants. It was launched in 2010 but it had run into a problem – men didn't relate to it.



STRATEGY & INSIGHT » Research showed 70% of men in Canada find it hard to relate to men seen in advertising. This is partly because the definition of masculinity is changing to

reflect a balance of traditional notions with more contemporary, caring ones. But given the deeply-entrenched perceptions of Dove as a female brand, a dose of masculinity was required.

EXECUTION » Former NHLers Wendel Clark and Guy Carbonneau were enlisted to face off in the “Real Man Challenge,” which showed they are more complex, well-rounded and open to trying more things than stereotypes would suggest. They care about their appearance, but they don't feel a need to impress. Media found men in their natural habitat – in front of the TV, on Twitter, at the hockey game and on sports websites. The campaign ran from January to June 2012, with 15- and 30-second TV, in-stadium OOH, digital videos, banners, social media and PR.

RESULTS » Sales for the first six months were over double the goal. (Figures were supplied.) The perception that Dove Men+Care “truly understands the needs of men” increased by 33% and social chatter share jumped to 25% from less than 2%. Dove Men+Care now leads as the “brand men would recommend the most.”

CAUSE & EFFECT » The main marketing variables (product, price, spending, distribution and sales promotion activity) did not change, and if anything, ad spending was below historical levels.

CREDITS

Client | Unilever Canada
 VP marketing | Sharon MacLeod
 Brand building director | Michelle St. Jacques
 Senior brand building manager | Gina Kiroff
 Asst. brand manager | Andrew Lee
 Agency | Ogilvy Toronto
 CCOs | Matt Hassell, Ian MacKellar
 ACD | Greg Shortall
 AD | Stefan D'Aversa
 CWs | Noah Feferman, Phil Coulter
 Group account directors | Mark Forward, Rachel Connell
 Account supervisors | Asha Davis, Ken Kircalioglu
 Account executive | Nigel Fick
 Producer | Tess Waisglass
 Agency partners | Mindshare, Millward Brown, Harbinger Ideas, In Marketing Services

(Saving Joe Boxer)

SITUATION ANALYSIS » The Bay was undergoing massive change. As it moved from a department store to a premium destination, it was re-evaluating the underwear brands it carried. Joe Boxer was at risk of being de-listed from its largest retailer, which could lead to extinction. How could Joe Boxer make its fun novelty underwear more contemporary and premium for The Bay, without losing existing customers?

STRATEGY & INSIGHT » Brands like Diesel, Emporio Armani and Hugo Boss stood for the values The Bay's new premium target aspired to: style, fashion, power and masculinity. And they could command a higher price. Joe Boxer needed to separate itself from the less expensive comfort brands, but it couldn't be something it was not. The competitors all portrayed the perfect man with a six-pack – not real life. Most men want to feel comfortable with who they are, as they are. From this came the idea for a total rebrand.



EXECUTION » The rebrand involved packaging, in-store display, POS and a website. It ran from Sept. 2012 to March 2013. Copy acknowledged that from time to time a man has

to wear a veneer so that he can fill the role that is expected of him. But underneath that layer is the actual man. The tonality was confident, comfortable and self-assured, and the message was summed up in the tagline, “It's what's underneath.” The Bay loved it, and customers did too.

RESULTS » The Bay decided to keep Joe Boxer on its shelves and this led to a 47% unit sales increase in the first three months of the re-launch, with a sustained increase of 32% for the six-month business results period.

CAUSE & EFFECT » All internal and external factors remained constant – spend, price vs. competitors, distribution, promotions and category environment. The only variable was the rebrand.

CREDITS

Client | Caulfeild Apparel Group
 President | Mike Purkis
 Brand manager | Stephanie Veltmann
 VP sales and marketing | Murray Blair
 CD | Dan Workman
 Agency | Red Lion
 President, CCO, CW | Brett Channer
 Managing partner, CSO | John Schofield
 AD | Zack Vitiello
 Senior CW | Dave Savoie
 CWs | Sarah Jones, Dave Pigeon

Corona's high life



SITUATION ANALYSIS » Corona spent years positioned as the beer for beach-side relaxation, and this made it Canada's number one import beer brand, ahead of competitors such as Heineken and Stella Artois. But in 2008 the tide turned, and through 2011 Corona lost 20% of its volume. The reasons were: a market shift to wines and spirits; copy-cutting from brands like Bud Light and Miller, which launched lime-flavoured extensions;

and low relevance of the at-the-beach messaging with the crucial millennial audience.

STRATEGY & INSIGHT » Given its relaxed stance, Corona was not associated with the extraordinary moments for which millennials live. The words "La Cerveza Mas Fina" (literally "The Beer More Fine") have been emblazoned on every bottle since 1925. This sparked the "Live Mas Fina" platform, a rallying cry to millennials to live outside their comfort zones.

EXECUTION » Creative launched in March 2013 with a manifesto poster to "Live Mas Fina" accompanied by an anthemic 60-second TV spot. Digital, social and OOH channels were also used, as well as effort in bars and at retail. The first annual Corona Paint Party launched in Toronto, with a similar event in Montreal.

RESULTS » For the first half of 2013, Corona saw 1.5% growth in a market down 4%, a significant turnaround in the beer market.

CAUSE & EFFECT » The business results directly correlated with sales, and there were no additional factors to cause the turnaround – in fact media spend was down 20%. As for breakthrough, Link testing on the Live Mas Fina TV spot showed above-norm scores on all key brand metrics.

CREDITS

Client | **Modelo Molson Imports**
 President & CEO | **Drew Munro**
 Director of marketing | **Stewart Priddle**
 Marketing manager | **Lindsay Wilson**
 Brand manager | **Courtney Murgatroyd**
 Agency | **Zulu Alpha Kilo**
 CCO | **Zak Mroueh**
 ECD | **Shane Ogilvie**
 CD | **Jon Webber**
 ADs | **Mooren Boffill, Jamie Mageau, Andrea Romanelli, Jenny Luong**
 CWs | **Erin Beaupre, Kaidy Wong, Nick Asik**
 Strategic planning director | **Shari Walczak**
 Group account director | **Kate Torrance**
 Account director | **Dic Dickerson**
 French agency | **Tank**
 Media agency | **MEC**
 Event company | **The Hive**

Telus makes a TV play

SITUATION ANALYSIS » Since 1996, when telco Telus and cableco Shaw began offering high-speed internet services, there has been a race in Western Canada to "own the home," a term used for the triple-play bundle of phone, internet and TV. Shaw was first to offer a triple play in 2006 with the launch of its VoIP digital home phone. This hurt Telus's home-phone business. In late 2007, Telus counter-attacked with Telus TV, but this basic digital offering was a disappointment. In summer 2010 it tried again with a superior product, Optik.

STRATEGY & INSIGHT » One of the lessons from 2007 was the idea that "build it and they will come" does not work in the face of consumer inertia. So Optik had to displace the negative image of Telus TV, and at the same time break down resistance to having a cable guy tramping through your home. The "seeing is believing" solution was to focus on superior product attributes, while introducing a friendly face – Danny the installer.



EXECUTION » Danny became the messenger for Optik's many features. He launched on TV, but quickly became a brand element throughout the media plan, which used TV, radio, print, OOH, web, mobile, social, experiential and direct mail.

RESULTS » Six months after launch, Optik TV subscribers were up 56%, and up another 29% in Q1 2013. Share more than doubled since launch, predominantly at the expense of Shaw.

CAUSE & EFFECT » Given consumer inertia, and the pre-existing negative image, it's fair to say that the launch could not have succeeded without the advertising support. Other factors were also in line with historical levels.

CREDITS

Client | **Telus**
 VP marketing communications | **Anne-Marie LaBerge**
 Directors marketing communications | **Rachael Petersen, Lara Johnson**
 Agency | **Taxi Canada**
 ECD/GM | **Jordan Doucette**
 ECD | **Kevin Barclay**
 CD | **Matt Bielby**
 ACD | **Dave Smith**
 CWs | **Nikki Jobson, Tyler Jones, Alex Bird, David Giovando**
 ADs | **Ryan Semeniuk, Derek Anderson, Tony Hird, Darcy Twarog**
 Managing director, Telus | **Mike Leslie**
 Group account director | **Caroline MacGregor**
 Account directors | **Meghan Hawes, Stephanie Santiago**
 Media | **Cossette Media**

Jackson-Triggs has a wine for that

SITUATION ANALYSIS » In early 2011 the wine category in Canada was expanding, but Jackson-Triggs was struggling. The growth was fuelled by hundreds of new brands with bright, playful names like Cupcake Vineyards and Girls' Night Out. In comparison JT appeared dusty, and something had to be done.



STRATEGY & INSIGHT

Research uncovered JT users had an aversion to pretense. So instead of the clichéd occasions of typical wine advertising, creative would take a much broader approach. No matter what mood you're in – "We've got a wine for that."

EXECUTION » TV launched in November 2011 with "Lights," which romanced the situations

where lights give us those relatable moments – sunrises, birthday candles, fireworks and so on. This was followed in April 2012 with "Shoes" – this time showing footprints in the sand, feet swishing in a swimming pool, etc. Print and digital followed the same pattern, rounded out by a significant push in social media and PR.

CREDITS

Client | Constellation Brands Canada
SVP marketing | Steve Bolliger
VPs marketing, domestic wine | Diana Pawlik, Maria Melo-Boone
Marketing manager, Jackson-Triggs | Rich Fortin
Marketing director, lifestyle wines | Andres Rios
Agency | Bensimon Byrne
President | Jack Bensimon
CD | Joseph Bonnici
ACDs | Hayes Steinberg, Chris Harrison
Director of operations | James Grant
Group account director | Zeeshan Hussain
Business lead | Wendy Doan
Media director | Thomas Shadoff
Associate media director | Alex Gillespie
Director of production services | Michelle Pilling

RESULTS » Seven months into the campaign sales were up 17% nationally, and in April 2013, sales were up a further 29% versus year ago.

CAUSE & EFFECT » All communication and image metrics were significantly improved with a corresponding increase in claimed consumption. Spending, pricing and distribution were all on a par with previous years.

Lake of Bays expands its footprint



SITUATION ANALYSIS

The craft beer market in Ontario is booming, with successful brands typically using specialized ingredients from small suppliers in a locally crafted brew. Lake of

Bays Brewing Company (LBB) is a small, young company with sales initially focused where the company began – in Baysville, Muskoka. But to succeed long-term, the company had to expand beyond this original area.

STRATEGY & INSIGHT » To generate broader appeal, the brand needed a whole new look, feel and backstory. It had to have roots, but also be different from Muskoka Brewery, which was capitalizing on the gentrification of the area by Torontonians. From this came the decision to celebrate the authentic, industrious, inspiring spirit of the North.

EXECUTION » The rebrand began in July 2012 by renaming all of the Lake of Bays brands, and redesigning their labels. At the same time billboards and radio spots spread the message, as did redesigned delivery trucks and a host of promotional materials. The website was also completely redesigned and the Beerfinder.ca app used GPS to help people find the closest place to buy Lake of Bays beer.

RESULTS » The objective was to expand beyond the original Baysville area, and the available locations carrying Lake of Bays brands doubled. Sales for the first year were also up 72% against a 50% objective.

CAUSE & EFFECT » The business results and rebranding activity were clearly correlated. Meanwhile, spending, for a beer brand, was low. Pricing was also not a factor, and there were no other forces in the market to cause the results.

CREDITS

Client | Lake of Bays Brewing Company
President | Darren Smith
Marketing manager | Tamsen Tillson
Agency | We Are Tonic
CEO | Anita Dong
CD | David Sylvestre
AD | Jamie Brand
CWs | Mike Appleby, Tim Glenn
Designer | Alex Ferreira
Account executive | Brodie McNabb

Subaru BRZ heats up



SITUATION ANALYSIS »

Subaru's first foray into the sports car segment with its 2013 BRZ was complicated by its identical twin, the Toyota Scion FR-S – the offspring of a joint venture

between Toyota and Subaru, with only small differences between them. The FR-S also had the budget for an extensive launch, while the BRZ had the smallest budget for any Subaru new model launch in recent years.

STRATEGY & INSIGHT » The target was young, tech-savvy car enthusiasts who want looks and performance. The advertising had to find a way to say that with the BRZ you have one truly hot car.

EXECUTION » The campaign showed that the car scorches, burns and melts what's in its path. A 60-second online video depicts an underground garage where, in extreme-slow motion, the BRZ melts everything, before sprinklers suddenly rain water. The campaign began in June 2012 and continued with print, online, social media and PR, and street installations in Toronto and Montreal.

RESULTS » Subaru was allocated 500 vehicles for July to December 2012 and sold these out well ahead of schedule. For January to

June 2013, it sold 601 units, 20% above the 500 objective. The campaign also created quality leads, with dealership traffic +43% year-over-year, versus a +20% target.

CAUSE & EFFECT » The campaign exploded through Twitter, Facebook and other social media creating more than 838 million impressions. The launch video also amassed more than 587,000 views on YouTube. And based on superior sales versus the FR-S, Subaru's allocation of production was more than doubled for the subsequent model year.

CREDITS

Client | Subaru Canada
VP, product planning & marketing | Ted Lalka
Director, marketing | Geoff Craig
Advertising manager | Tara Willis
Agency | DDB Canada
Co-CDs | Todd Mackie, Denise Rossetto
SVP, business unit director | Michael Davidson
ACDs | Paul Riss, Adam Bailey
AD | Jorgen Stovne
CW | RJ Esfandiyari
SVP of strategic planning | Tony Johnstone
Account director | Peter Brough
Account supervisor | Julia Morris
Account executive | Lindy Scott
Producer | Ken Rodger

HSF targets apathetic boomers

SITUATION ANALYSIS » Canadians had grown deeply apathetic towards heart disease and stroke, seeing it as an "old white man's disease." So in 2011, the Heart and Stroke Foundation launched "Make Death Wait" – a provocative campaign pointing out that heart disease and stroke takes one in three lives before their time. For 2012/13 the challenge was to build on this.

STRATEGY & INSIGHT » Research showed boomers did not see "growing old" as a process of decline, but a chance to explore



passions, adventure and for family time. But on average Canadians will spend their last ten years in sickness and disease. So the rose-coloured future would not materialize if behaviour did not change. Fortunately, 80% of heart disease and stroke is preventable. People had to assess their risk, educate themselves and take action with the right tools.

EXECUTION » The campaign launched in December 2011, disseminating the "last ten years" reality and pushing to a health education microsite – Makehealthlast.ca. This housed a seven-minute risk questionnaire, with corresponding tips and tools for healthy behaviour. All told, the campaign involved TV, print, radio, OOH, media partnerships, earned and owned media and PR.

RESULTS » Through August 2013 the campaign attracted 500,000 people to Makehealthlast.ca, versus a 200,000 objective. In line with this, risk assessments were 130,000 against a target of 70,000.

CAUSE & EFFECT » The campaign delivered 650 million media impressions, and improved the image of HSF with 61% of Canadians. There was also no other effort in market to have caused the results.

CREDITS

Client | The Heart & Stroke Foundation of Canada
CMO | Geoff Craig
Campaign lead | Kelly McCarten
Senior marketing manager | Joanne Cullen
Agency | Lowe Roche
ECD | Sean Ohlenkamp
ADs | JP Gravina, Matthew Camara
CWs | Simon Craig, Jeremy Richard, Jordan Gabriel, Martin Rivard, Odile Coiteux
Account director | Laura Davis
Print producer | Beth MacKinnon
Broadcast producer | Sandy Cole
Interactive producer | Andrea Page
Technical director | Ralph Reefke

Del Monte re-establishes its quality credentials



SITUATION ANALYSIS » In the U.S., Del Monte canned fruits and vegetables sales were declining at 5% a year and had corresponding declines in taste, quality and nutrition scores. Consumers no longer believed there was a difference between it and private label, and they based purchase decisions on price. After a 10-year hiatus in advertising, Del Monte reinvested in the brand in spring 2012.

STRATEGY & INSIGHT » The target consumer felt canned fruits and vegetables compromised on quality, but it emerged that 73% of them used all three forms of fruits and vegetables – fresh, frozen and canned. So the ideal standard for fruits and vegetables – regardless of format – is garden quality. Research showed “garden” was a powerful idea for consumers.

EXECUTION » The campaign broke in November 2012, using TV, print and digital. Creative anchored the brand to the symbolism of fresh, healthy quality. A promotion on Facebook romanced the

idea of adding Del Monte to favourite dishes.

RESULTS » For the six-month business results period, base brand volume was up 8% – a 13-point swing from the prior 5% decline. Brand equity metrics also improved, far exceeding the +20% goal.

CAUSE & EFFECT » The creative underwent a battery of tests and was ahead of norms for all of them. (Figures were supplied.) And while it’s true this was the first significant investment in advertising in 10 years, the long-term value of growth over decline endorses the investment.

CREDITS Agency | Juniper Park

Client | Del Monte Foods-USA (Canned Fruits & Vegetables)
 President, partner | Jill Nykolation
 ECDs, partners | Alan Madill, Barry Quinn, Terry Drummond
 Director of marketing, brand strategy & trademark development | Brian Ng
 CDs/ADs | Hylton Mann, Andy Linardatos
 GM, consumer products | Matt Miller
 Brand manager, brand strategy & trademark development | Jina Osumi
 CW | Bev Spritzer
 VP strategy | Lesley Bedard

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» **TED BOYD, CHAIR
CEO | One Advertising**
Boyd has 26 years of marketing and sales experience, including 16 years

in digital marketing. He was CEO at digital agency 58Ninety prior to its acquisition of Due North Communications to become One Advertising, a Toronto-based independent full service agency.

Previously, Boyd was CEO of IcebergMedia.com, an internet radio broadcaster. Before joining Iceberg, he held the position of president at e-commerce book retailer, Indigo online and SVP of new media and new business for Young and Rubicam Canada.

Ted currently serves on the boards of the Alliance for Audited Media and CBC/Radio-Canada. In the past he has served as the founding president of the Interactive Advertising Bureau of Canada, and as a director of the Children's Aid Foundation and NABS.



» **STEPHAN ARGENT
President |
The Argedia Group**
Over the last few years, Argent has managed agency search,

evaluation, benchmarking initiatives and contract negotiation for iconic brands in Canada, including Air Canada, Bombardier, Tim Hortons and Walmart.

Prior to forming The Argedia Group, Argent served as VP, digital media for CTV, where he led digital media strategy and spearheaded initiatives across some of Canada's most recognized media brands. He's headed up digital media for CHUM television and Citytv prior to CTVglobemedia's acquisition of the company.

He has also worked at some leading advertising and digital marketing agencies including Lowe in London, England; BBDO Canada and Organic in Chicago.



» **SONYA BACON
EVP brand strategy |
Bleublancrouge**
As the architect of planning and positioning at Bleublancrouge,

Bacon has worked with companies across many sectors including telecommunications, packaged goods, food, retail and financial services.

She has worked on many successful brands during her 20 years at top agencies in Quebec, such as Sid Lee, Bos, Taxi and Cossette, in roles ranging from strategic planner to vice-president of account services.



» **ELAINE BISSONNETTE
Director | brand office
at Bell**

The 22-year Bell veteran has navigated through the world of telecommunications in various fields of expertise including sponsorship and advertising, and has led the brand office at Bell for the last eight years.

She has created and worked on many "Monsieur B." characters, some beavers and most recently, Bell's new brand image. She has also amassed numerous awards for national campaigns.



» **JUDY DAVEY
EVP activation |
ZenithOptimedia**
Davey joined ZenithOptimedia in December 2012, where

she and her team are responsible for all broadcast and digital activation, as well as content development, sponsorship, event negotiation and activation through ZO's Newcast and Sponsorship Intelligence divisions.

Prior to joining ZenithOptimedia, Davey was VP marketing assets at Molson Coors Canada for more than 20 years where her duties included communications planning, managing an internal E&P division, sports and entertainment rights negotiations and activations, and overseeing an internal production and creative studio.



» **JENNIFER DAVIDSON
GM | Six Pints Specialty
Beer Company**
Davidson is currently with Six Pints, which owns Creemore

Springs, Mad and Noisy, Granville Island Brewing, as well as the Beer Academy in downtown Toronto. Prior to this she held roles as VP, marketing for Molson Coors's domestic brand portfolio and VP, innovation for Canada.

She spent two-and-a-half years in Denver, Colorado where she was part of the start-up team for Molson's international division. She was responsible for the global brand stewardship for Coors Light, and led the Coors Light Global Brand Leadership Team, a cross-functional council of global marketers who worked together to build the brand consistently across the world.

She started her marketing career at Unilever Canada where she managed a range of home and personal care brands including Salon Selectives, Q-tips and Vim cleanser.



» **MARY DE PAOLI
EVP and CMO | Sun Life
Financial**
De Paoli is responsible for Sun Life Financial's global brand,

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

In her earlier career, De Paoli was a business journalist, working at the Washington bureau of CNN and as managing editor of *Canada's Employee Benefits & Pensions Monitor Magazine*. She also authored *The New Imperative: The Plan Sponsor's Guide to Education and Communication*.

JUDGES



» **MARTIN GOSSELEIN**
VP creative | Ogilvy
Montreal

Gosselein is currently overseeing the development

of creative solutions for Ogilvy Montreal clients such as Health Canada, the Colorectal Cancer Association of Canada, Cogeco, YMCA and Midas.

Before joining Ogilvy Montreal, Gosselein worked for JWT, Palm + Havas and Cossette, creating campaigns for McDonald's, BMO, Labatt, Molson, Bell and Home Depot.

His work has been recognized both in Canada and abroad, and he is particularly proud of the CASSIES he has won.



» **FRAZER JELLEYMAN**
CCO | Taxi

Jelleymann joined Taxi in January 2013. He led his last company, U.K.-based Red Bee

Media, to win European Agency of the Year 2012.

He began his career as a wide-eyed newcomer at BMP DDB London in 1990 and also held posts as creative director at TBWA\London and European ECD at David and Goliath.



» **IAN M. MACDONALD**
National director | marketing
and nutrition | Dairy Farmers
of Canada

Based in Montreal, MacDonald

is responsible for a broad generic marketing program, which includes consumer mass media communications, retail promotions, trade relations, health professional communications and market research activities at Dairy Farmers of Canada, a private-sector organization owned, funded and directed by Canada's milk producers.

He has spent his entire career in the Canadian food industry, having started with Maple Leaf Foods in 1976, before moving into the dairy industry in 1983, where he has held sales, marketing, and advertising positions at the provincial, regional and national levels.



» **CHRISTIAN MATHIEU**
Partner | Open

Prior to founding Open in 2010, Mathieu was managing director at Zig, where he had

strategic oversight on major accounts and led business development in both Canada and the U.S.

His experience includes roles as senior strategist at agency Roche Macaulay & Partners, head of marketing communications at Ikea Germany and later head of marketing communications for Ikea North America.

He has been recognized with awards including a Cannes Grand Prix and Clio Advertiser of the Year for his work at Ikea.



» **JAY MOONAH**
VP marketing | Wild Apricot

Moonah has worked in digital strategy and content development for almost 20

years. As the head of marketing for membership management software firm Wild Apricot, he has helped the company grow to become the top product in the space, with more than 6,000 clients.

Prior to Wild Apricot he was director of strategy at digital agency 58Ninety, and has also held positions at Sun Media and CBC.



» **LUC PERREAULT**
VP creative services |
Palm + Havas

Before joining Palm + Havas as creative head in 2013, Perreault

worked at Tam-Tam, Marketel, Cossette and KBS+. His career of over 20 years is paved with successful campaigns for major brands such as Subway restaurants, Dairy Farmers of Canada, Volkswagen Canada, Loblaws, Santé et Services sociaux Québec and the CHU Sainte-Justine Foundation.

His work for national brands like Air Canada, Desjardins, Molson, Loto-Québec, Coca-Cola, Sprite, Metro, Burger King, Bell, Rogers and Vidéotron has earned him numerous awards.



» **ANGELA SCARDILLO**
VP marketing & comms |
Best Buy Canada

Scardillo leads the development and execution

of retail marketing strategies, marketing communications and community relations across both the Best Buy and Future Shop brands.

Scardillo brings more than 20 years of experience to her current role. Prior to joining Best Buy Canada, she spent the first half of her career specializing in teen and family marketing, and has been the force behind the development of marketing, promotions and communications strategies for clients in the retail, food and beverage, energy conservation and youth marketing fields.



» **ANDREW SIMON**
CCO | Cundari

Simon began his career in the U.S. at JWT New York and Saatchi & Saatchi Los

Angeles. In 2001 he moved to Toronto to join DDB, eventually rising to the role of ECD. In his nine years at the agency, DDB was named *strategy's* Agency of the Year five times.

His work has been recognized by a host of national and international award shows and has a collection of Pencils, Lions, Angels, and other pointy objects to show for it. He currently sits on the board of the Advertising and Design Club of Canada.



» **ÉLISE VAILLANCOURT**
Regional marketing manager
| The Home Depot Canada

Vaillancourt leads the Quebec marketing and advertising

team at The Home Depot Canada. She played a key role in the new brand positioning of the company and contributed to drive significant market growth in a highly competitive market.

She has worked in marketing and communications since 1992, for several years as account services director at various agencies in Montreal, including a small digital agency, before joining the advertising team at The Home Depot Canada in 2003.



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CREATIVE

REPORT

CARD



BY JENNIFER HORN

School's never really out for creatives, agencies and clients working in what has become an expeditious industry. There's always some innovation to be learned, so it's not surprising the big players in the class of 2014 have an unwavering dedication to education.

McDonald's, which is recognized as this year's most awarded advertiser for its "Our Food. Your Questions." campaign, has launched internal training "county fairs" with agency partners, as well as sent staffers to Chicago for university-style courses.

The brand's creative agency DDB, which also takes top honours, boasts the country's number one CW, Ian Mackenzie, who spends his spare time educating himself and others at various Rotman Commerce Marketing Association school events. Meanwhile, top AD Derek Blais (formerly at DDB and now ACD at BBDO) prescribes articles on science and technology to get the brain juices going.

Not even Leo Burnett's self-motivated duo and this year's top CDs, Judy John and Lisa Greenberg, can gainsay the importance of continuous education, remaining curious and discovering new innovations.

Strategy's Creative Report Card is an amalgamation of more than 1,500 awards won at regional, national and international advertising shows, providing an overview of the country's strongest creative advertising (see p. 74 for how it's done). But beyond winning prizes, what does it take to stay on top? We took everyone back to school to hear about the training that makes them great, so maybe you can learn something too.

Top brands' higher learning

The marketing heads from this year's most awarded advertisers reveal how they're gathering experts, sending staffers back to school and hosting global summits to future-proof their workforce



1. McDonald's Canada

BIG CAMPAIGN: "Our Food. Your Questions."

BIG WINS: 27 Gold prizes across seven shows; CMA Best of the Best; Marketing Best of Show; AToMiC Grand Prix.



JOEL YASHINSKY, CMO and senior VP, McDonald's Canada

EDUCATION: Bowling Green State University, Ohio (communications and media)

YEARS AT THE BRAND: 15

FUTURE-PROOFING STRATEGY: "McDonald's offers classes and coursework in Canada. There is also the Hamburger University outside Chicago, [which] is for

those that come into McDonald's within the first year or two at a manager level and there's a week-long course where every discipline within the organization can come in and speak to the new marketers. We send four or five [Canadian staff] for at least one class [each year].

"We rely on our agency partners' expertise to keep the team and myself informed on what is taking place and evolving in marketing. OMD has worked with Tribal [Worldwide] to set up a sort of county fair where digital players [such as Google, YouTube and Yahoo] come in and provide us with updates to help us learn how to work with them moving forward. [Partners] will rotate throughout the day, and in smaller groups. This takes place once or twice a year. YouTube became important for the 'Our Food. Your Questions.' program. It gives us a better understanding of how to use and develop relationships with these kinds of partners."

2. Kokanee

BIG CAMPAIGN: "The Movie Out Here"

BIG WINS: CASSIES Gold; two Cannes Gold Lions; One Show Gold; Bessies Gold.



AMY RAWLINSON, marketing manager, Kokanee, Labatt Breweries of Canada

EDUCATION: Université catholique de Louvain and University of Ottawa (communications)

YEARS AT THE BRAND: Two

FUTURE-PROOFING STRATEGY: "At Labatt, we have a culture of continuous improvement, constant stretching and cultivating and growing marketers. We have an online training system that keeps us up to speed with market trends. We also ensure we are in touch with major market leaders through speaker series, attending off-sites to understand what they do differently.

"As part of AB InBev, we share global best practices to learn from other countries around the world on what mediums and methods can make a difference to our brands, such as who is progressive in the online and social space, and who is developing breakthrough trade activations."



3. Ikea

BIG CAMPAIGNS: "Moving Day," "Human Coupons," "Learn Ikea"

BIG WINS: Three Communication Arts; two Gold and one Silver AToMiC; Gold and Silver CMA.



HILARY LLOYD, country marketing manager, Ikea Canada

EDUCATION: University of Denver and Queen's University (advertising and communications)

YEARS AT THE BRAND: Eight

FUTURE-PROOFING STRATEGY: "Right now, I'm part of a global group that's supporting a new marketing training [initiative] for the brand designed to provide leaders with tools around planning and communication strategies, briefing agency partners as well as [teaching] communication principles connected to Ikea's home furnishings offer. The company will gather marketing leaders from around the world in Stockholm, Sweden to kick it off in June.

"It's an incredible way to gather like-minded professionals to share best practices in an Ikea context. There will be global marketing leaders as guest speakers [and] a series of interactive learning workshops. The goal of the training is to gather as many senior level marketing specialists globally [as we can] so that we can create a competence movement among Ikea marketing leaders."

The honour roll

TOP BRANDS		
1	McDonald's Canada	217
2	Kokanee	121
3	Ikea	119
4	Société de l'assurance automobile du Québec	111
5	Missing Children Society of Canada	103
6	BC Children's Hospital Foundation	101
7	Ontario Ministry of Health and Long-Term Care	95
8	BMW Canada	89
8	Toronto Jewish Film Festival	89
10	Moms Demand Action for Gun Sense in America	88
11	Raising the Roof	82
12	John St.	80
13	Audi Canada	77
14	Heart and Stroke Foundation of Canada	73
15	James Ready	71
16	Budweiser	66
17	Dove	62
18	Institute for Sexual Minority Studies and Services	54
19	Orkin	50
20	Skittles (Wrigley)	49

TOP AGENCIES		
1	DDB/Tribal Worldwide	542
2	Leo Burnett	361
3	Lg2	276
4	BBDO/Proximity	274
5	John St.	246
6	Grey	245
7	Taxi	207
8	Rethink	162
9	Zulu Alpha Kilo	155
10	Dare	144
11	Grip	124
12	Cossette	115
13	Cundari	109
14	Lowe Roche	91
15	Ogilvy/OgilvyOne	80
16	Sid Lee	75
17	Bensimon Byrne/OneMethod	68
18	Anomaly	66
19	Calder Bateman Communications	63
20	Draftfcb	61

Movers and shakers

Toronto-based Grip made the biggest jump this year, landing at #11 (up from #37 last year) after winning myriad awards for flipping user-generated content on its head with the campaign “*The Movie Out Here*,” created for Labatt-owned Kokanee.



Anomaly, the semi-new kid on the ad block (having opened its first office in Canada in April 2012) isn't wasting any time making its mark. Last year, Anomaly entered the list at #33, and now, thanks to Cannes Lions-winning work for Budweiser's “Red Lights” campaign, the agency moved up 15 places and came in at #18.

Agency-come-advertiser

The only creative shop to make it onto both brand and agency top-20 lists is Toronto's **John St.** This feat is a result of interactive digital work created by the agency, for the agency, such as the satirical “Buyral” vid that debuted at Agency of the Year, and the shop snagged prizes at D&AD, the Bessies, Applied Arts, CMAs and ADCC.

Best of shows

Best of Show titles were given to: **McDonald's** (“Our Food. Your Questions.”) at the Marketing awards; the **Ontario Ministry of Health and Long-Term Care** (“Social Smoking”), **BMW** (“Bullet”) and **FedEx** (“Gimmicks”) at the Bessies; the **BC Children's Hospital Foundation** (“Operating Room/Hospital Ward”) at the Lotus Awards; the **Institute**

for **Sexual Minority Studies and Services** (NoHomophobes.com) at ACE; **Distress Center** (“Listen”) at Ad Rodeo; and **Newfoundland and Labrador Tourism** (Integrated Campaign) at ICE.



Grand Prix titles were given to: **Missing Children Society of Canada** (“Milk Carton 2.0”) at the CASSIES; **McDonald's** (“Our Food. Your Questions.”) at AToMiC; and **MasterCard** (“Stylicity”) at SIA. The Grand Créa title was awarded to **Société de l'assurance automobile du Québec** (“Anthem of Shame”), and the Best of the Best title was given to **McDonald's** “Our Food. Your Questions.” at the CMAs.

DDB's gold-star performances

A fly-on-the-wall look at what goes on behind the production curtains of some of the agency's winning campaigns



Canadian Tourism Commission

"35 Million Directors"

SOME OF THE WINS: Four Gold CMAs; six Applied Arts awards.

CANADIAN ECCENTRICITIES: More than 8,000 Canadians shot and submitted 65 hours of video footage for the CTC's user-generated contest. That's 2.7 days worth of content that the creative team, among them Neil Shapiro (#24 on the CW list) and John Larigakis (#21 on the AD list), pored over for weeks to cull clips of Canada's quirks for a final 120-second video. The duo described the footage as "eclectic," recounting unorthodox clips of a man feeding and whispering into the ear of his pet llama, a French-Canadian family's awkward kiss at a landmark, as well as a fascination with elk drool.

Toronto Jewish Film Festival

"Film. It's what Jews do best."

SOME OF THE WINS: Silver LIA; two Communication Arts awards.

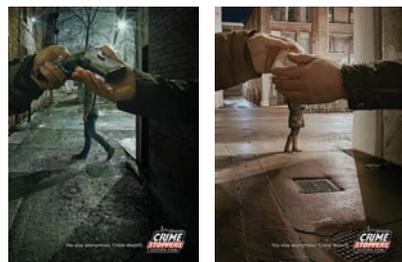
JEWISH DDB COPYWRITERS: David Ross (#7) and David Horovitch (#18).

BY THE NUMBERS: The film fest's self-deprecating campaign, which poked fun at Jews' shortfalls as plumbers, contractors and lumberjacks (and resulted in overall festival box office sales up 14%), was also supported by "J-Dar." In three weeks, the algorithm-based online tool scanned 122,000 movie credits for Jewish names to determine just how "Jewish" the films are...

White Christmas: 10% more Jewish than *Fiddler on the Roof*.

The Santa Clause: 10.69% more Jewish than *Hannah and Her Sisters*.

Elf: 36.3% more Jewish than *Eight Crazy Nights*.



Toronto Crime Stoppers

"Buy"; "Drug"; "Rob"

SOME OF THE WINS: Two Bronze Marketing awards; Applied Arts award.

FLAWLESS ANONYMITY: Look carefully: you won't see the faces of witnesses hidden behind hands concealing weapons, participating in drug trafficking and committing armed robbery in the ads to drive anonymous tips. Although the talents' faces were concealed from view, as part of the usual protocol, the creative team still used hair and makeup for the shoot.

Big Sisters of BC Lower Mainland

"Being a Big Sister takes less time than you think"

SOME OF THE WINS: Bronze Clio; Marketing Awards bronze; Communication Arts award.

GENUINE REACTIONS: Kids really do say the darndest things. When the team shot 24 scripts for the Big Sisters campaign that showed a volunteer and youth engaging in candid conversation, they went off script for a bit, unbeknownst to the big sister. The little sister was prompted to ask or say whatever she pleased to get a genuine reaction. Two of the unscripted spots made it into the final 12, including the Clio award-winning spot where the girl states, "I wanna baby," prompting an unmistakably real chuckle from the big sister. And it worked: the organization reported a spike in volunteers and a 64% increase in traffic to the website, the highest number of visitors it's ever had.



Odd jobs and creative outlets

This year's top CDs share stories of past employment, secret talents and side projects

Instead of image pixels, **Peter Ignazi (#4)** had molecular atoms to keep him company during his first year in the working world. He was once a research chemist at Dow Chemical Company in Germany, a peculiar start for the now award-winning creative head. He eventually entered advertising as an account executive at Ogilvy, played his first copywriter role at Taxi in the mid-'90s and is now at the top of his game as senior VP and exec CD at BBDO.



Carlos Moreno (#4), Ignazi's partner in creative, had an equally mysterious career start. Before moving to Canada from his home country of Guatemala in 1982, he made good use of his hands, working as a pizza maker, seamster and upholsterer. He acquired career mileage points as an AD at agencies MacLaren McCann and Saatchi & Saatchi before moving over to BBDO nearly eight years ago.

Angus Tucker (#6) reflects on how his first job as a waiter for the Munich Festhaus at Expo 86 prepared him for adland: "Hordes of drunken people would slug German beer and pig's knuckles and do the chicken dance really badly. It was loud and messy. There were fist fights and you'd have to run after people who would bolt without paying. It was nuts. You had to keep your customers happy and keep your dignity in the process - it was the best training ever for advertising." **Stephen Jurisic, (#6)** on the other hand, got his first break behind the scenes as a burger cook at a Calgary drive-in. "[It was] long hours with a clientele of tow-truck drivers. At least there was free root beer."

TOP CREATIVE DIRECTORS		
1	Judy John , Leo Burnett	361
1	Lisa Greenberg , Leo Burnett	361
3	Patrick Scissons , Grey	261
4	Carlos Moreno , BBDO	246
4	Peter Ignazi , BBDO	246
6	Angus Tucker , John St.	241
6	Stephen Jurisic , John St.	241
8	Louis-Philippe Tremblay , BBDO New York (formerly DDB)	210
9	Denise Rossetto , DDB	201
9	Todd Mackie , DDB	201
11	Luc Du Sault , Lg2	198
12	Ian Grais , Rethink	161
12	Chris Staples , Rethink	161
14	Zak Mroueh , Zulu Alpha Kilo	155
15	Brent Choi , JWT (formerly Cundari)	140
16	Rob Sweetman , 123w (formerly Dare)	139
16	Bryan Collins , 123w (formerly Dare)	139
18	David Ross , DDB	137
19	Paul Wallace , DDB	123
20	Scott Dube , Grip	122
20	Randy Stein , Grip	122



Grey Canada CCO **Patrick Scissons (#3)** says surprisingly his most creative writing came out of the corporate communications department of the federal government, where he started out as an intern. He since moved from junior copy guy at Y&R to senior creative head at Grey in a little more than a decade.

What you might not know about Scissons is that he also owns a videogame company called Birthplace Management Group. "That experience has given me great insight into where digital entertainment is going, and ultimately, where brands will want to be online," he says of what he's learned since launching in 2009. "It's also reaffirmed my belief in finding the best talent. Whether you're making a videogame or an ad campaign, if you have the best talent working collaboratively, you're going to be successful."

Behind **Brent Choi's (#15)** creative smarts is a math geek who, for the longest time, hid his staunch business acumen (he graduated from Ivey Business School) because he was convinced people wouldn't want to take creative ideas from a businessperson. His inspiration these days: "There are training programs and courses I've taken, but I find them less helpful. Instead I surf the web like crazy. I try to stay close to the younger teams and really listen to them. I watch people on the street, in hockey rinks, at Walmart. I don't think there's a silver bullet. I just stay curious. Or scared (depending on how you look at it)."



Head of the class

This year's most awarded creatives share what they've learned since school, plus their future-proofing strategies

TOP CDS

(RANK LAST YEAR: #3 AND #4, RESPECTIVELY)

Big wins: Silver and Bronze Lions; five Communication Arts awards; Gold and Silver LIA; three Clios; three One Show merits.



JUDY JOHN

Agency: Leo Burnett

Education: Brock University (Film), Centennial College (Advertising), University of Toronto (English Literature). Yes, I spent some time figuring out what I wanted to do.

One memorable lesson advertising has taught you: It's all about people. It's harder to do anything alone. Surround yourself with good people, at work and in life. Be good to them and they will be good to you.

Sage advice for creatives: There is no substitute for hard work. Consistently great creative people have incredible work ethics. Oh, and don't be a jerk. Karma's a bitch and will get you in the end.

Future-proofing strategy: I love technology. I want the latest thing before it's even out. You have to stay curious and try new things. Also, I ask people of all ages what they're using and why. I ask "why" a lot. It's more important than "what."

In high school, I would have been most likely to... Not be the CEO of a company.

In university and college, I would have been most likely to... Be arrested for public mischief.

LISA GREENBERG

Agency: Leo Burnett

Education: University of the Witwatersrand in South Africa. **First job:** Ogilvy & Mather.

One memorable lesson advertising has taught you: The more you put in the more you get out.

Sage advice for creatives: Don't be entitled – you are not born gods of advertising. The harder you work the luckier you get. And reference is extremely important. Pull references for everything and anything you work on.

Future-proofing strategy: I hang around Judy. She has the latest technology.

Looking back, you would have been most likely to... Marry rich. Or study Entomology. I am fascinated with insects – a result of having grown up in South Africa.

Something most don't know about you: I don't like big mobs. And I like my answers short.

TOP CW AND AD

(RANK LAST YEAR: DIDN'T PLACE, #74, RESPECTIVELY)

Big wins: 10 D&AD Gold awards; AToMiC Grand Prix; Gold, Silver and Bronze Lions; CMA Best of the Best.



IAN MACKENZIE

Agency: Tribal DDB

Education: Honours B.A. in Visual and Performing Arts from the University of Toronto.

Sage advice for creatives: Avoid adverbs and qualifiers. That's a grammarian's way of saying choose substance over style.

Future-proofing strategy: I'll take whatever I can get. Structured training, industry talks, festivals. Day-to-day, there's no substitute for asking people who I admire direct questions. About a year ago,

I became involved with the Rotman Commerce Marketing Association as a corporate representative, where I show up at student events and answer questions or speak about advertising. The students are excited about marketing but haven't had a lot of exposure to the agency world. Their enthusiasm is contagious and makes me thankful. Also, Botox.

Something most don't know about you: My grandmother and great grandmother were both born in India. They were part of the British Raj, otherwise known as colonizers. Not saying the British had any business being in India, but in another reality, I could have been born there.

DEREK BLAIS

Agency: BBDO (formerly DDB)

Education: Marshall McLuhan C.S.S.

First job: Started my own company when I was in Grade 10 building websites for small businesses. I did it to improve my business, design and coding skills while getting paid. It was good timing as the internet was just becoming mainstream and most small businesses didn't have websites.

One memorable lesson advertising has taught you: Make failure part of your process. Failure is a good indication that you're pushing the envelope.

Sage advice for creatives: Try to get up really, really, really early for a brainstorm. Magical things happen when you're separated from the rest of the world.

Future-proofing strategy: Besides attending conferences every year, I read 10 to 20 articles per day about science, technology and innovation.

Most of the articles have nothing to do with advertising. **Looking back, you would have been most likely to...** Become an astronaut.

Something most don't know about you: I dropped out of university after six months.

Most likely to succeed

TOP 20 ART DIRECTORS

1	Derek Blais, BBDO (formerly DDB)	210
2	Anthony Chelvanathan, Leo Burnett	199
3	Yusong Zhang, Leo Burnett (formerly Grey)	197
4	Amy French, Grey Matter (formerly DDB)	181
5	Benson Ngo, 360i (formerly DDB)	178
6	Kara Wark, DDB	173
7	Joel Holtby, Rethink (formerly Grip)	138
8	Catherine Allen, Ogilvy (formerly Grip)	126
9	Hiten Patel, Isobar (formerly Grip)	121
9	Ryan Dzur, Doug & Serge (formerly Grip)	121
11	Todd Lawson, Grey	120
12	Joel Arbez, Rethink	119
13	Addie Gillespie, Dare	109
13	Mia Thomsett, Dare	109
15	Paul Wallace, DDB	99
16	Deborah Prenger, BBDO	98
17	Jake Bundock, DDB	93
18	Kyle Lamb, John St.	90
19	Noel Fenn, Leo Burnett	80
20	Raul Garcia, Capital C (formerly Cundari)	74

Making an impression

Anthony Chelvanathan (#2 AD) and partner **Steve Persico** (#2 CW) have hogged the top of the creative ladder for six consecutive years. It just so happens that they've claimed one of the top two AD and CW positions since 2009, and started doing so after only five and three years, respectively, at Leo Burnett, where they first entered adland.

Both Chelvanathan and Persico were hired after making good first impressions with then-CD Israel Diaz (currently EVP and CCO at Y&R). The art director's long last name got the attention of Diaz when he saw Chelvanathan's portfolio, which compelled him to pick it up (see p. 25 for how he got Judy John's



attention). And the copywriter charmed Diaz with his student work during a portfolio review evening in Toronto.

Moving on

Art directors **Joel Holtby**, **Catherine Allen**, **Hiten Patel**, **Ryan Dzur**, as well as copywriters **Ian Simpson** and **Naeem Ghafari**, who helped produce Kokanee's "The Movie Out Here" at Grip, have all moved on since their awards spree in 2013. Their relocations include Rethink, Ogilvy & Mather and Isobar. But no hard feelings, says Randy Stein, founder and partner at Grip. Some had spent a good chunk of their careers at the shop and it was just time to move on, he says.

Outside the ad box

Born and bred in China, **Yusong Zhang** (#3 AD) arrived in Canada at the age of 19, graduated from OCAD and first made the report card cut in 2008 when he landed at #29. He later climbed to #17 in 2013. Zhang collected points for his art direction on creative for Moms Demand Action for Gun Sense in America and Missing Children Society of Canada.

His inspiration: It's mostly non-advertising related and can usually be found on the internet, he says, referencing videos on Devour, the latest tech on PSFK, corny news on BuzzFeed and beautiful artsy pieces on Fubiz. "The content gives us an edge to do something and think of something the world of advertising hasn't yet produced."

From intern to hired

Back in 2007, **Jake Bundock** first tried advertising on for size when he interned at Leo Burnett.

TOP 20 COPYWRITERS

1	Ian Mackenzie, DDB	210
2	Steve Persico, Leo Burnett	201
3	Ryan Lawrence, BBDO (formerly ZAK)	189
4	Sanya Grujicic, DDB	181
5	Tiffany Chung, AKQA (formerly DDB)	174
6	James Ansley, Grey	155
7	David Ross, DDB	129
8	Ian Simpson, Ogilvy (formerly Grip)	121
8	Naeem Ghafari, freelance (formerly Grip)	121
10	Mia Thomsett, Dare	118
10	Addie Gillespie, Dare	118
12	Nancy Crimi-Lamanna, BBDO	98
13	Kurt Mills, John St.	90
14	Patrick Scissons, Grey	88
15	Luc Du Sault, Lg2	87
16	Tony Lee, Crank Idea, (freelance) BBDO	85
17	Nick Asik, Zulu Alpha Kilo	84
18	David Horovitch, DDB	82
19	Andrew Caie, Leo Burnett	80
19	Marshneill Abraham, Grey	80

Less than a year later, he was behind the front desk at a Marriott hotel in Toronto, earning his way through a degree in advertising. His first stop after OCAD: the intern's corner at DDB. It didn't take him long to prove his worth. Bundock was promoted to his first AD position after five months (working on the McDonald's account), and now he's #17 on the report card AD list.

THE PROOF IS IN THE COLLEGES

Of all the schools this year's top 40 copywriters and art directors picked for their studies, Ontario College of Art & Design University came up top with seven alumni in the group. Humber College placed second with six past students, and Seneca College boasts five of the top creatives. A shout out goes to George Brown College for its three successful alumni, including #2 AD Anthony Chelvanathan.

Methodology

Strategy's Creative Report Card tracks and tallies the awards taken home by agencies, advertisers and creatives over the calendar year to help the marketing community know who's on top of their game.

We select a range of shows that incorporate a variety of media and assign every award a point value, weighted to recognize that international shows are bound to be tougher than regional ones. As the books arrive throughout the awards season, we keep a database of wins for each advertiser, agency, CD, AD and CW and add them up to determine a ranking in each category.

Please bear in mind it accounts for more than 1,500 individual awards (with at least five credits for each award), and relies on the credits as published by the various shows. Therefore, there is room for error and/or omission, although we have done our best to give credit where it is due.

SCORING

Point values are highest for international awards, followed by national and then regional. Best of Show and Grand Prix will receive more points than Gold, which receives more than Silver and so forth. We reserve the right to change the weight of awards based on their level of prestige and difficulty.

AGENCIES

The points for agency offices in multiple cities have been combined. However, distinct but affiliated agencies (with the same parent company) are listed separately. If two agencies are listed on a single campaign, each receives the same points.

INDIVIDUALS

Points are awarded to the individuals credited in the award show books as they appear. If a name isn't listed, the individual

doesn't receive any points. In some cases, agencies have provided corrections, which have been taken into account on a case by case basis. We have done our best to fix any discrepancies in spelling of individual names between various books.

ADVERTISERS

Points are awarded for the brands, as listed in the awards annuals. Sub-brands or brand extensions are grouped together under the main brand.

THE AWARDS THAT COUNT

Regional: ACE, Ad Rodeo, Créa, ICE, Lotus

National: ADCC, Applied Arts, AToMiC, Bessies, CASSIES, CMA, Marketing, Shopper Innovation Awards

International: Cannes, Clios, Communication Arts, D&AD, LIA, One Show.

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HARNESSING BIG



Big Data is revolutionizing marketing from the way brands connect with consumers to the need for a new breed of marketers skilled in analytics and customer data management.

One major issue that marketers struggle with is the sheer volume of data collected through online behaviour, social media interactions, and e-commerce as well as through in-store POS transactions.

For instance, Cheston Chiu, director of Loyalty Analytics at Aimia, says that Walmart does over one million in-store transactions per hour. When you add to that proprietary and third-party research, that's an unbelievable amount of rich data.

Today data is measured in terabytes (trillions) and petabytes (quadrillions) but he says that it has been predicted by IDC that 35 zettabytes of data will be created annually by 2020.

"E-commerce has played a huge role in the recent data explosion," says Chiu, adding that according to IDC, by 2020, there will be 5.2 million transactions

per second worldwide. "These numbers are totally mind boggling. It's amazing that e-commerce adoption went from people being anxious to transact online to now, where virtually everyone shops online" Once they have huge amounts of data, marketers are faced with the big question - now what? "Information around the world is being captured, tracked, analyzed and digested to discover interactions and relationships," says Chiu. To be actionable it needs to be processed and analyzed. That's where data analytics and management firms come in.

Jan Kestle, president and founder of Environics Analytics, describes a common challenge for many marketers as one of internal transformation, geared to pooling customer data that already exists within organizations and using it to its full potential. "When we talk about Big Data, we're not only talking about volume, velocity and variety. We're seeing marketers realize that the technology and the needs have come together, so companies are

looking for one view of the customer and to have integration across the enterprise as a way of unleashing Big Data for multiple purposes.

"The interesting thing is that businesses are only using a fraction of the data that they have available. Even without collecting new unstructured social media data, the databases that any large company already have about their customers are very large and have untapped potential in how they can be used for data mining and analytics."

Kestle says there are lots of opportunities for marketers today to adopt new methods and analytical tools, and to understand what business decisions Big Data can be applied to - who their customers are, what their lifestyle and media preferences are, what they buy, and how consumers want brands to communicate with them.

Audience profiling

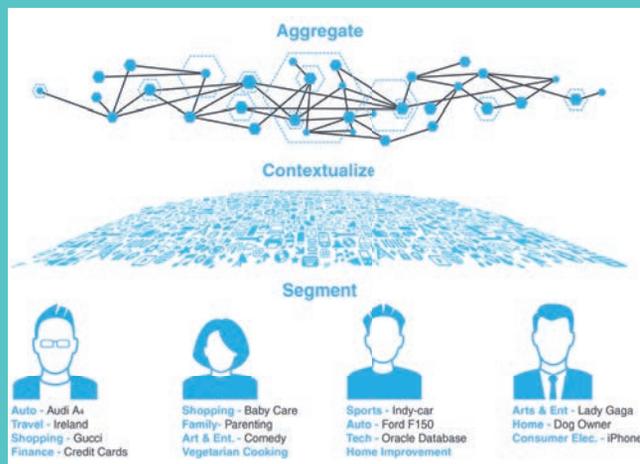
One of the chief advantages to be gained from Big Data is the discovery of

Exponential Advertising Intel extends offline

Exponential uses Big Data to help brands connect with consumers. The company, which operates in 26 countries, derives an optimal audience mix using data gleaned from its proprietary network as well as information offered by clients and via third parties. These insights enable brands to improve marketing, media, and messaging strategy. Bryan Melmed, Director of Insights Services at Exponential, explained that these audience models can even help marketers understand offline behavior. To illustrate, he says that one of Exponential's best engagements last year was for a new chocolate brand that was a hit with a surprising target: people who generally do not like chocolate.

"It's counterintuitive," says Melmed, "but this brand extension was not popular with who the product was designed for, namely chocolate lovers. It was difficult to interpret at first. What do you with a chocolate that is not a chocolate-lovers' chocolate?" The answer was to put it in a different part of the supermarket, such as at the end of an aisle, or alongside non-chocolate confectionary such as ice cream or caramel.

Another example was a heritage food brand that is intended for younger children, but also has some college-age fans. "We saw that they were purchasing and



Exponential's advertising intelligence platform is used to build audience models and reach brands' best customers



Behavioural insights helped uncover a multi-generational strategy for comfort food

consuming this product in times of great stress," Melmed explains, "such as exam period, when they were ill, or going through a messy breakup. It reminded them of being cared for by their parents; Mom making this nice hot bowl of food for them."

To act on that, "the trick was to tap into nostalgia without them feeling pandered to," says Melmed. "Marketing needed to reach this older demographic in a way that almost seemed like an accident, and could plausibly be intended for the core audience of younger children. We recommended the use of children's interests that naturally span generations - properties like Transformers, Hot Wheels, Teenage Mutant Ninja Turtles and Lego - toys that are remembered fondly by today's 20-somethings and are still enjoyed by today's children." One value of data was that it could identify specific triggers, Melmed observes. "It is important to maintain that sort of relationship with consumers, to have 20-something's keep this food in mind when feeling stressed or upset. These positive associations need to survive until they will be offering it to their own children."

the best targets for advertising and what messages will resonate with them most.

Bryan Melmed, director of Insights Services at Exponential, explains that the basic approach is to describe the audience that is most likely to be receptive to, an advertiser. "Who is reading your website, who is buying your product, who is talking about what you're doing?"

Melmed says that the Exponential database has been built with pentabytes of information that is collected every day about what people online are reading, researching, concerned with and buying. All these online activities are categorized and placed in the database

waiting to be queried.

"We're looking for overall trends because we can't infer a reliable pattern without thousands of users," explains Melmed.

"One of the secrets of digital marketing is to ignore age, income, and ethnicity. It's more important to understand what they're doing, what they're interested in and the types of lifestyles they're leading."

Product development

Big Data is a valuable tool for marketers to employ in the early stages of new product development. "We often will be approached by companies

launching a new product - or wanting to understand a target audience before they even develop the product," Melmed says.

Philip White, senior business analyst at Crossmark says, beyond providing insights to help in the creation or design of a product, Big Data can tell marketers who is going to buy the product and how to reach that audience.

"If you're looking to develop a new product, with Big Data you can look at similar products in the marketplace and who it appeals to the most. It enables marketers to change their messaging or change the product

Knowledge.



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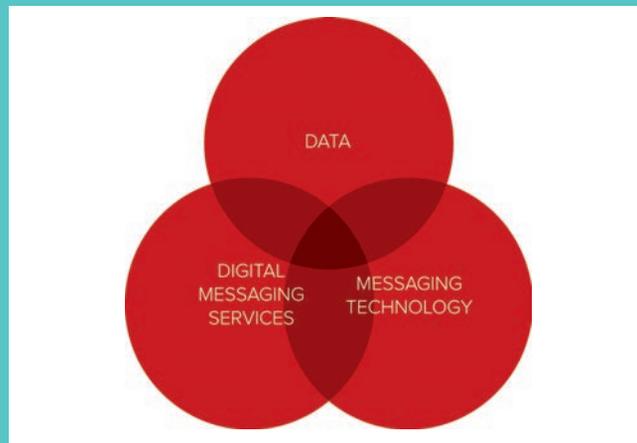
Guelph-based Inbox Marketer combines data and analytics skills with over a decade of digital direct messaging experience, which results in a unique big-picture big data POV for transforming brands marketing and customer relationship initiatives.

For instance, Inbox Marketer took a national food retailer from a one-for-all message approach to a one-to-one approach. The problem facing the store brand was that it did not have a full and true picture of its customers.

Inbox found the cause to be major gaps in its CRM system and data marts. The retailer's loyalty program enabled tracking points such as customer transactions, frequency of visit and basket size, yet it wasn't taking advantage of all the rich data in its grasp. Digital messaging was very merchandise heavy and built for the masses rather than a targeted approach.

Through best customer and segmentation analysis on the data, Inbox made discoveries about the clientele that the retailer was overlooking, such as 8% of their customers were responsible for over 50% of their sales. In addition, the high-value customer segment was declining rapidly year-over-year by double-digits.

Based on the new findings, Inbox developed more personalized and targeted messages for the email



Inbox Marketer combines messaging technology, data and direct messaging

subscribers and leveraged the insights to evolve their contact and content strategies. Messages now provide an overall more relevant and personalized experience, suggesting products based on past purchases and transactional data, using consumer data more directly to capitalize on the opportunities big data discovered in the first place.

before it's even released, because who you think is going to buy the product might not actually be the consumer who will buy it," says White.

White cites a case of a product roll-out that was marketed towards an older demographic, but didn't do well. "The client started looking at who actually bought the product and found it was a younger consumer. So then it's not just 'who is going to buy my product?', it's 'what should the packaging look like?, what should the features be that we offer?, what is the messaging?' to reach that audience."

Big Data and customer loyalty

Big Data is increasingly being used to cement a bond. To combat the challenges of fragmented hard-to-focus audiences and endlessly increasing competition, Big Data helps companies clarify and optimize all aspects of their marketing.

"Customers are committed to brands that demonstrate commitment to them. We support this commitment by using data to make business personal. It might mean recognizing them with personalized status through a tiered loyalty program or by using customer data and insight to provide better service, merchandising, store design,

and pricing.," says Cheston Chiu. "At Aimia, we specialize in loyalty programs and use data to personalize those programs to help deliver the best experience possible from a marketing perspective."

Chiu adds that since consumers are growing more savvy as loyalty programs grow more sophisticated, "if they feel they that an organization is taking their data and not doing anything with it, and that they're still being treated just like a million other customers, they're going to start gravitating to other brands that do treat them with a personalized or a one-to-one feeling. When it comes to sharing personal data, the importance of the notion of reciprocity between the business and its customer can't be stressed enough."

Experience and retention

That one-to-one experience is an important aspect of CRM, and the consumer insights discovered by connecting the dots on customer preferences can be key to gaining strategic advantages.

Geoff Linton, vice-president of Inbox Marketer, explains the role of marrying Big Data with digital messaging technology as "identifying gaps and opportunities and some of

the low hanging fruit to see where the largest profit potential or strategic initiatives are within the company. By consolidating and bringing this data together we're able to give them visual reports at their fingertips, as well as insights and major trends."

Inbox helps brands engage their customers by using data to optimally guide marcom content to its fullest potential. "What we're helping clients do is build a giant segmentation model where they can query response and engagement factors by different segment criteria. The goal is to look at the nuances, how some of the segments are responding to messaging, and how we can improve the overall customer experience."

Big Data also gives customer service reps deeper information about the people they are talking to and enables them to provide more personalized service and offers.

"If you call a call centre because you have a problem with a new phone, the call centre is not able to see that previous interactions include four calls to the centre in the last four days," Linton explains. "They should be empowered to handle your call very differently. There should be a red light on the screen, 'handle this person with care'."

A woman with red hair, wearing a blue and white floral dress with a white lace hem, stands in a workshop. She is smiling and has her hands on her hips. In the background, there are several wood carvings on a shelf, a chainsaw on the floor, and a lamp on the wall.

Likes: Recitals, the country club,
and gardening.

Loves: Chainsaw
wood carving.

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Crossmark adds to its arsenal

Crossmark has the largest in-store data collection force in North America, and is one of the largest users of retail and shopper data, using advanced analytics to process Big Data for customer volume segmentation, competitive model simulations, retail brand health assessment, ad tracking, store traffic modeling and determining optimal store locations. As well as tapping the existing resources of its century old U.S. parent, Crossmark Canada, founded in 1994, added new competencies over the past year that enable it to seamlessly use its Big Data capabilities to provide 360-degree solutions to its consumer goods industry clientele.

The Mississauga-based sales and marketing services provider added out-of-store consumer-engagement expertise with the acquisition of Marketing Werks, which creates experiential campaigns for leading brands across a wide range of categories. This means that Crossmark can now apply the insights garnered from Big Data throughout an organization, from headquarters and merchandising to all consumer engagement activities.

The other acquisition, PromoWorks, is an innovative insights-driven shopper marketing solutions company. PromoWorks enhances the retail experience through customized shopper engagement, and is the go-to sampling and demo agency for 10 of the top 20 food retailers in the U.S., as well as the event marketing planning agency for many top consumer brands.

The acquisitions make it possible for Crossmark to provide brands with integrated engagement marketing



Crossmark's handheld technology being used in store

solutions from insights to activation that connect shoppers and consumers with meaningful brand experiences at every touch point from prompt to purchase.

As traditional advertising continues to lose relevance in many categories, Crossmark is seeing more brands utilizing people as media to engage with on-the-go consumers. According to Crossmark's research, experiential marketing is expected to see robust growth over the next decade, and the recent strategic competency expansion brings a new level of scale, retailer and supplier expertise and analytic horsepower designed to meet that growing need.

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Environics Analytics turns big data into best bets for brands

Toronto-based Environics Analytics has helped Canada Life find new prospects, assisted Carlton Cards in selecting the optimal merchandise mix for different locations and identified for Canadian Blood Services the most promising spots for opening new clinics.

Beyond tapping geodemographers and modelling statisticians to help brands make strategic decisions, Environics Analytics (EA) harnesses big data for campaign development. By combining internal and external data to create a comprehensive view of customers and prospects, EA helped the Shaw Festival segment its customers and build loyal audiences - 65% of ticket-buyers are repeat customers - and an enviable reputation.

The Shaw's success is due in part to an innovative direct marketing approach that draws on data mining, lifestyle-based segmentation and a customer-centric approach employed throughout its entire operation.

A deep analysis of the customer database was conducted using PRIZM, the segmentation system from EA that classifies Canadians into 66 distinct lifestyle types. Ticket-buyers were segmented as to when they buy, how many tickets they buy, whether they prefer comedy or drama, are under 30 or over 65, among other variables.

Most of Shaw Festival's ticket-buyers were represented in 25 PRIZM clusters. To make the analysis actionable, the 25 segments were then rolled into six target groups that became the focus of direct-mail campaigns featuring differentiated messages.



The Shaw Festival uses theatre-goer lifestyles and tastes to develop differentiated messages and targeted postal code in their direct marketing efforts. This postcard was part of a campaign distributed to 100,000 recipients that generated \$400,000 in ticket sales

The targeting played well among audiences, with a postcard mailing to 95,000 recipients resulting in \$440,000 in ticket revenue. Sales for all of 2013 totalled more than \$2.2 million above receipts in 2012 - success worthy of a standing ovation.

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Aimia lends its data analytic chops in support of Canadian charities

Aimia, a global leader in loyalty management, brought its data scientists together in Toronto in November for a Data Philanthropy Event to help prominent not-for-profits analyze trends and patterns in their data and make recommendations to improve their programs.

Since Aimia's Loyalty Analytics business collects and mines actionable insights from customer data for brands around the world, it's not surprising that in less than 24 hours, several hundreds of thousands of records were analyzed and findings presented to the three charities: Engineers Without Borders, the United Way (National and Toronto), and the Art Gallery of Ontario's Weston Family Learning Centre.

Given Aimia's expertise in creating value through analytics and driving innovation in the digital, mobile and social communications spaces, a consistent theme was understanding each donor base to identify best customers, predict behavior and spot how to increase ongoing engagement.

The resulting insights uncovered significant opportunities to more effectively raise funds, engage customers or to optimize services. Engineers Without Borders learned that while revenue from individual



Aimia employees donating their time and expertise at the Aimia Data Philanthropy event.

donors had been increasing, an enormous opportunity exists in increasing retention of supporters through repeat gifts. For United Way Centraide Canada, it was determined that effectively managed social media could represent a significant increase in funds raised. And The Art Gallery of Ontario was given recommendations to help attract new customers, drive repeat enrolment as well as encourage members to attend more than one class. For example, Aimia's data dive saw that families were more engaged in participating in multiple activities.

In addition to ideas, Aimia also shared data management best practices with the organizations to help them better manage their data up front, so they have higher quality data to work with and leverage going forward.

Aimia contributes insights to areas ranging from customer segmentation to store planning, however, the company has a huge CSR heritage, so this pro-bono deployment of its Big Data competencies is a fitting match.



Retail heats up

Retailers are using Big Data for everything from product selection, store and shelf layout, to initiatives that nod to the showrooming trend with the creation of personalized offers and just-for-you savings.

Philip White of Crossmark explains that showrooming has forced retailers to step up their in-store game with more customized incentives. "Customers will come into a store and scan a barcode and know they can buy it for less online. If they leave the store, they weren't going to be a valuable customer anyway, but if they get the experience that they're looking for in-store, they'll get the sense that it's okay to spend a bit more because they're getting such great service."

This has led to a flurry of personalized programs and services in Canada. White says that if the store "has all the things they want, recognizes them and knows how to reach them with specialized deals, the customer will see it as a good value, a good use of their time and will keep coming to the store."

Jan Kestle of Environics Analytics explains that by segmenting customers, and linking demographics, lifestyles, values and media preferences with different types of consumers, retailers can be much more knowledgeable in their interactions with those groups.

"Those kinds of segments can be assigned to stores," says Kestle, "giving retailers a 360-degree view of their customers." Identifying people who

live in a certain trade area can also be applied to merchandising, because it helps determine the mix of customers who are likely to patronize the store. As Kestle explains, "you can match your shelf planning not just to historical sales, but to the kind of products people want to find in-store. That application works with telcos and banks as well. It really is an engine to drive local marketing and make it much more targeted."

The bottom line, says Kestle, is that data shouldn't be collected just for the sake of having more and more data.

"The number one question has to be, 'what's the business problem I'm trying to solve?' Then, 'what assets do we have within and outside our organization to help us shed light on it?'"

Meeting education expectations

Can universities keep up with the demands of today's skill set?

BY KEN WONG

Ask 100 students (or their parents) what they seek from a university degree and the vast majority will say “career advancement.” Small wonder then that they compare business schools using metrics like placement rates and starting salaries.

We expect universities, in particular business schools and media studies, to respond to the needs of the business sector, be in constant dialogue with practitioners and the media for insights on trends, assemble advisory boards with blue chip members to act as “guardians of relevance,” and constantly reformulate their curriculum and incorporate new technology to provide students with the skill sets and perspectives that make them job-ready.

But there is a massive chasm between what universities are designed to do and how they would need to operate to meet those expectations. And because the disconnect is systemic as opposed to willful, it cannot be reconciled through a “more of the same” approach.

The source of the problem lies in a single word: science. The distinctive role of universities is not just to advance

opinions but opinions that can be held under the microscope of scientific (or at least quasi-scientific) investigation for verification. Fact-finding takes time – to reason what questions need answering, study the issue, document findings and publish them.

The lag between business recognizing a skills gap and universities beginning the search for a way to respond to that need is hard-wired into the process.

While this may explain why universities often seem unresponsive, it doesn't remedy the problem or absolve

Advertising & Marketing Week – are perfect sources of insight on what is trending. Similarly, competitions like Canada's Next Top Ad Exec or the Inter-Collegiate Business Competition require students to access outside information sources for insight on emerging practices and learn how senior managers think about them.

The efforts of trade media to offer students low-cost access to their stories, op-ed pieces and award programs further graduates' career-readiness.

Professors and universities do not simply provide knowledge; we shape attitudes toward knowledge acquisition and development. We have a responsibility to show students that their career does not start upon graduation: it started upon admission to our programs. We need to convey that a commitment to learning

does not stop at the physical limits of the classroom unless their sole motivation for studying our field is an academic grade. And we must constantly remind students that all of the new practices share two common characteristics:

First, they offer a superior way of performing those fundamental and enduring tasks that we know, scientifically, have a material outcome on performance. That is, the functions of marketing do not change but we constantly search for new ways to perform those functions.

Second, perhaps most importantly, it is to remind students that new technologies and discoveries had to have had a genesis in someone's mind. Why can't it be their minds? To really prepare students we don't need to tell them what to think – we must help them learn to identify, on their own, what to think about. And that is the real reason universities exist.



universities from the responsibility to either correct or meet a faulty customer expectation. So where does it leave us?

Today, we need to become the embodiment of the technologies we know our students will need, albeit without the rigours of scientific inquiry. We must recognize that the best way to show them how to provide those technologies is to let them experience them as users. And so, just as social media has shown us the power of dialogue versus one-way information, we need to bring student and practitioner voices into the classroom; just as we have learned about multi-channel communication and distribution, we must engage non-classroom and non-lecture/case discussion methodologies into our retailing of knowledge.

Many are already known, for example, internships, co-op programs, class projects and guest speakers. Student-run conferences and association-sponsored initiatives – like the ICA's FFWD

PHOTO COURTESY OF J.O.H.N. WALKER, FLICKR CREATIVE COMMONS



KEN WONG is professor of marketing at Queen's University and managing partner of knowledge development at Level5 Strategy Group.

Surf's Up

How to ride the tide of continual industry change

BY WILL NOVOSEDLIK

Becoming future-proofed is not about predicting the future. That's a loser's game."

So says my colleague Jayar La Fontaine, foresight strategist at Idea Couture, a global strategic innovation services firm. He goes on to say, "Who knows what it'll look like in five years?" To prove the point, he himself performs a function that didn't exist five years ago.

So if you can't predict the future, how can you prepare for it? That is exactly the question that Palo Alto-based Institute for the Future posed in its *Future Work Skills 2020* report published in 2011. While the report is heavily techno-centric, there's no doubt technology has been, and will continue to be, the most disruptive force for change and will, therefore, have huge socio-economic impacts, as indeed it already has. Just look at what it's done to the media and advertising industries.

The report identifies the most disruptive forces that will shape the world of work over the next decade: increasing lifespans, the rise of smart machines, new media ecologies, increasing global interconnectivity and massive increases in processing power. It then identifies the skills most needed to operate effectively in these conditions. They include sense-making (the ability to glean the deeper meanings from diverse data); social intelligence (the ability to connect with others directly, meaningfully and

productively); cognitive load management (the ability to filter information for salience); adaptive thinking; cross-cultural competency; new media literacy; trans-disciplinarity; and a design mindset.

It's important to

note that these skills have been identified as a response to disruption. If the last decade is any indication, one thing we can say with reasonable certainty is that the disruption will continue. So how else do you prepare for heavy chop and fickle winds, more complexity and ambiguity, and no ability to predict the shape that any of that will take?

It's important to adopt a surfing position. A good surfer learns early to respect the forces of nature and accept them for what they are: unpredictable, uncontrollable and unaware that you are

never would have predicted that. I was educated as a graphic designer in the '70s and expected to work as one for the rest of my life. As it turned out, I worked as one for 15 years or so, but have also been a brand strategist, a newspaper columnist, a strategic planner, an experience designer, a university lecturer, a wireless executive, a marketer and a management consultant, more or less in that order.

To folks in other walks of life, I may look like someone who just can't hold down a job, or who has significant attention deficit issues. Both are, to a certain extent,

A GOOD SURFER LEARNS EARLY TO RESPECT THE FORCES OF NATURE AND ACCEPT THEM FOR WHAT THEY ARE: UNPREDICTABLE, UNCONTROLLABLE AND UNAWARE THAT YOU ARE EVEN THERE. ONCE YOU ACCEPT THAT, YOU CAN RELAX AND RIDE THOSE FORCES TO HEIGHTS YOU NEVER IMAGINED

even there. Once you accept that, you can relax and ride those forces to heights you never imagined.

It's a good idea to try to increase your tolerance of chaos. As Nassim Nicholas Taleb explains in his book *Antifragile: Things That Gain From Disorder*, you need to develop the kind of resilience that enables you to gain from disorder, to grow stronger with stressors. Insulating yourself from them – as more conservative people prefer to do – can make you more vulnerable to and fearful of the shocks. You can't pretend they aren't there.

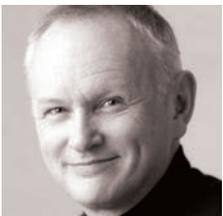
It's important to become what is called a T-shaped person – a hybrid specialist/generalist – someone who has curiosity outside their own knowledge domain and who builds adjacent skills that make them a more flexible thinker, learner and doer.

When I look back at my own career, I see 36 years, 14 positions and 11 roles across five cities. If you average it out, that's a new job and/or role every two years. I

true. I realized some years ago that what I was doing was surfing. I wasn't looking for jobs per se; I was searching for opportunities that would allow me to pursue a set of ideas and beliefs. I won't do anything I don't believe in for too long. When those beliefs are sufficiently challenged, I begin to look for another gig. Or, as in some cases, another gig finds me. But it has to be a gig that I believe in.

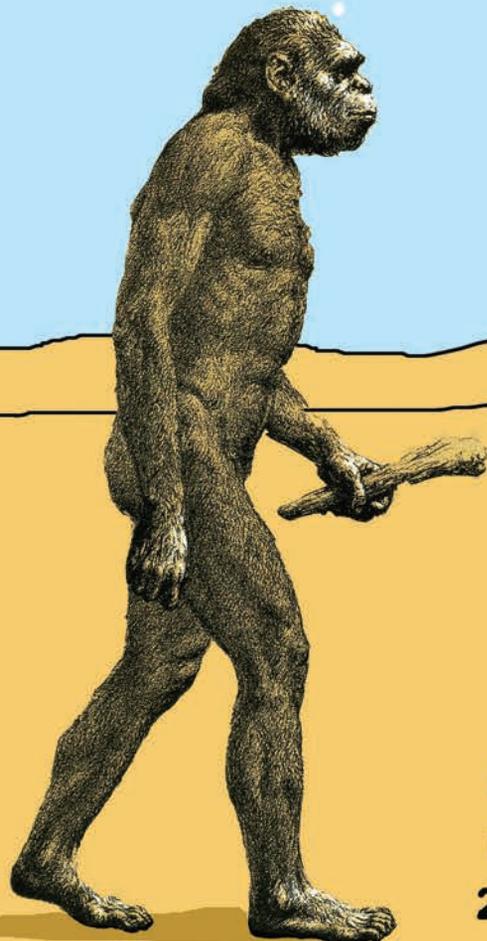
So there are a few lessons here. One, disruption should not be ignored, but embraced. You can thrive there. Creativity thrives there. Opportunities for innovation are discovered there. Two, most schooling does not prepare you for this. Most schooling does a splendid job of preparing you for a world that has already happened. You're already in a new one. Three, if you are engaged, curious and open, if you can take your core skills across disciplines, then you will thrive in this new world.

So get ready. Surf's up.



WILL NOVOSEDLIK is VP brand and design thinking at Idea Couture.

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OPENING KEYNOTE:
**Branded Content is King -
The Future of Entertainment**

The question is not whether branded content is the future of advertising, but whether it's the future of media and entertainment consumption. In conversation with Suite, The Livelab Company founder and CEO Barry Krause, **Electus' president of content marketing Laura Caraccioli** offers her insights into how next generation studios are leveraging brands, entertainment and pop culture ... and bravely makes a few predictions on the future of formats and content.



CLOSING KEYNOTE:
The Vice Guide To Partnership

The reason adland is so interested in the Vice model is its brand content innovation and its fanbase-building success with online video. **Vice's chief strategist Spencer Baim** joins Free Agency's Chris Unwin to discuss how the company's Immersionist journalism culture has influenced the way brands and media can work together, shedding light on the future of brand content and the blurring roles of publisher and agency.

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AOL PREMIUM FORMATS THAT MAKE THE GRADE

AOL Devil Ad Report Card: A+ brand storytelling and user engagement

The collage features three main components:

- HuffPost Article:** A screenshot of a Huffington Post article titled "FASHION MAKEOVER! Kate Ordered To Change The Length Of Her Skirts". It includes a photo of a woman and a "Beyonce Rocks Super Sheer Dress" section.
- Hair-Res Advertisement:** A vertical ad for Hair-Res featuring a woman with blonde hair. It includes a "Hair-Res Advantage" section with a video player, a poll titled "Which hair product could you not live without?", and a "Hair-Res on Pinterest" section with a social feed.
- Social Media Feed:** A vertical feed of social media posts, including one from "Gwyneth Paltrow Takes Us Back To The '90s" and another from "Paulina Grotzky's Memorable Commercial Cameo".



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