

## Ikea assembles a big Shopper Innovation Awards win



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branded content**

**Volkswagen's tools  
to take on the big guys**

**Boston Pizza's  
blueprint at 50**

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Boston Pizza went back in time for its "Pizzaburger" campaign, and this year celebrates a milestone in its own history.

16

## All about branded content

A crash course on fusing branding and entertainment, from Koodo, Dempster's, Molson and more

28

## Shopper Innovation Awards

Keep tabs on the country's smartest shopper strategies with this year's big winners

44

## Boston Pizza turns 50

A half-decade of finger-licking success and a penchant for captivating characters

**4 Editorial** Infiltrating lives in a non-creepy way • **8 Upfront** Why Canada could be the next Silicon Valley of wearable tech, brands take it up a notch on Instagram and George Nguyen on why agencies say no to pitches • **12 Embracing brand fans** and giving haters a reason to love again • **14 Shopper marketers** give some serious Dear Abby-style advice to love-lorn brands • **24 Volkswagen's** plan to go from niche to mass • **56 The 2014 CASSIES** award show was highly effective at being a good time • **58 Back page** Shikatani Lacroix packages the not-so-humble state of shopper marketing



**ON THE COVER:** Shortly before this issue went to press, Canada beat Sweden in the men's Olympic hockey gold medal game. So let's just call this cover "showing some love to the Swedes" by way of Ikea Canada and its Grand Prix win at the Shopper Innovation Awards. Leo Burnett crafted this cute cover, starring everyone's favourite perplexed furniture assembler from those famous Ikea instruction manuals. We'll also eat some meatballs in their honour.



# Beyond standing out

**I**t can be hard to switch off your marketer brain and think like a regular civilian.

When I started working at *strategy* over five years ago, I noticed a change in my outside-of-work behaviour. I suddenly paid close attention to advertisements I would never have noticed previously. As soon as an ad came on TV my thoughts were, "Is this new? Which agency did this? Would this make a good story?"

Just as I'm sure you see billboards or end-of-aisle displays and think, "Should we be doing that?" or "I wonder what the ROI is." It can be hard, if not impossible, to turn it off.

But just try, for a moment, to think like someone who has no vested

interest in the marketing world. Now how many in-store promotions would you really notice? How many microsites would you actually visit? How many documentaries about soap would you watch on YouTube? Depressing, ain't it?

As we all know, for every brilliant idea with legs, there are about a thousand that never quite get beyond the front door. So why not just stick to what's worked in the past and never try anything new, because chances are it won't be worth it. Even more depressing, ain't it?

But there's a reason bright-eyed ingénues keep moving to Hollywood with nothing but \$5 and a dream. Because someone's got to be the next Scarlett Johansson, so why not them? If they stayed in Arkansas, sure, they'd go on living, but they'd never stand out. You don't make it to the top of the heap by staying in Arkansas.

So you decide to really go for it with an out-there idea. But if consumers are really blocking out 99% of the brand "noise" around them, what do you do to make sure they hear you?

Well, you get right in there and infiltrate their lives. I don't mean in a scary Big Brother way, I mean become part of what they pay attention to.

Volkswagen did it by partnering with a super-popular band – Walk Off the Earth – with a massive YouTube following. They created an interactive video that was basically guaranteed to gain huge exposure. (Read more about VW's strategies on p. 22 and 24.)

And pretty soon there will likely be a cartoon starring Koodo's mascot El Tabador, meaning kids will be forming brand affinity without even knowing it, before they're old enough to purchase their first cellphone (p. 21).

Ikea could have gone the traditional route to promote its Winnipeg store launch, but instead it involved the city, sending citizens learning materials and having them interact with the brand for prizes, resulting in a super-successful store launch and a Shopper Innovation Awards Grand Prix (p. 28).

So if you want to become a star, figure out what your audience is into and jump on it, lest you become part of the ignored 99%.

Forget about "standing out." You have to get in.

Emily Wexler, editor

# strategy

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**Dwayne McMulkin,**  
Staples Marketing Manager

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# Extreme contenting (& couponing)

**T**wo ends of the marketing spectrum have been on steroids lately and we're just now starting to see the results.

"Advertising" is being upstaged by content plays, from Grip's Kokanee movie to whole channels of branded content. The sheer volume of creativity funnelling into marcom has gone from 30 seconds worth of entertainment to real-time newsrooms. This means casting new types of creative talent: our careers section has an ad for a Tim Hortons TV programming director.

On the flip side, number crunching has gone from quarterly tea-leaf reading to second-by-second Big Data-driven programs that define zillions of intimate brand/consumer relationships.

This issue we focus in on two areas in the thick of all that mutation: branded content and shopper marketing. A common thread across both sectors is digital, and the impact of mobile social platforms.

The industry focuses a lot on how digital changes P2P influence (see p. 51), but given brands' content aspirations, another important consideration is vying for attention. Now more than ever, content is global. Everyone from Amazon to Sony and Google is trying to rival Netflix, and all the digital and traditional media companies are also aggressively ramping up their streaming content volume.

As the audience fragments across time and space, and re-constitutes at scale around borderless streaming communities of interest, having strong Canadian digital destination brands to partner with is going to help develop national programs and get them noticed. But the current level of digital audience valuation (ad revenue support) makes it hard for Canadian platforms to compete.

Trying to get viral attention against a new tsunami of foreign content is just going to get harder. That's why supporting Canadian platforms as an industry, making access easier, and the experience better for audiences, will be advantageous in the long run.

Many of the winning Shopper Innovation cases were also founded on content collaboration. Their ability to command attention was based on customization and lots of partnering to build significant audience (read up, p. 28).

The most interesting programs now combine the best of both worlds – mashing up content plays with deep dive personalization, like the loyalty programs that shoot you offers based on past purchases and gamify the whole thing with points and contests, plus entertainment in the form of relevant video.

That's why *strategy* curated the Shopper Marketing Forum and BCON Expo – to bring together the best partners and practices. Marketing is a team sport, and Canada has a better shot at winning by developing its own league.

Cheers, mm

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

## strategy

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### UPCOMING EVENTS

TORONTO | ARCADIAN COURT + LOFT | MARCH 19, 2014



THE NEW BRAND CONTENT UPFRONTS

TORONTO | AIRSHIP 37 | MAY 15, 2014



### ALSO IN THIS ISSUE...



### UPCOMING SUPPLEMENTS

**JUNE 2014**

**EXPERIENTIAL/EVENT  
MARKETING**

COMMITMENT DATE: APRIL 10, 2014

**JULY/AUGUST 2014**

**ONLINE VIDEO ADVERTISING  
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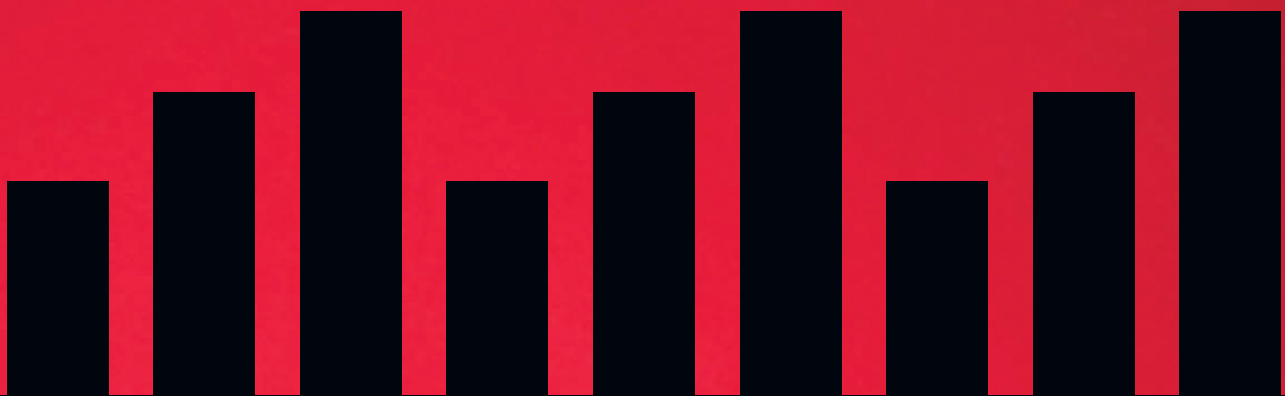
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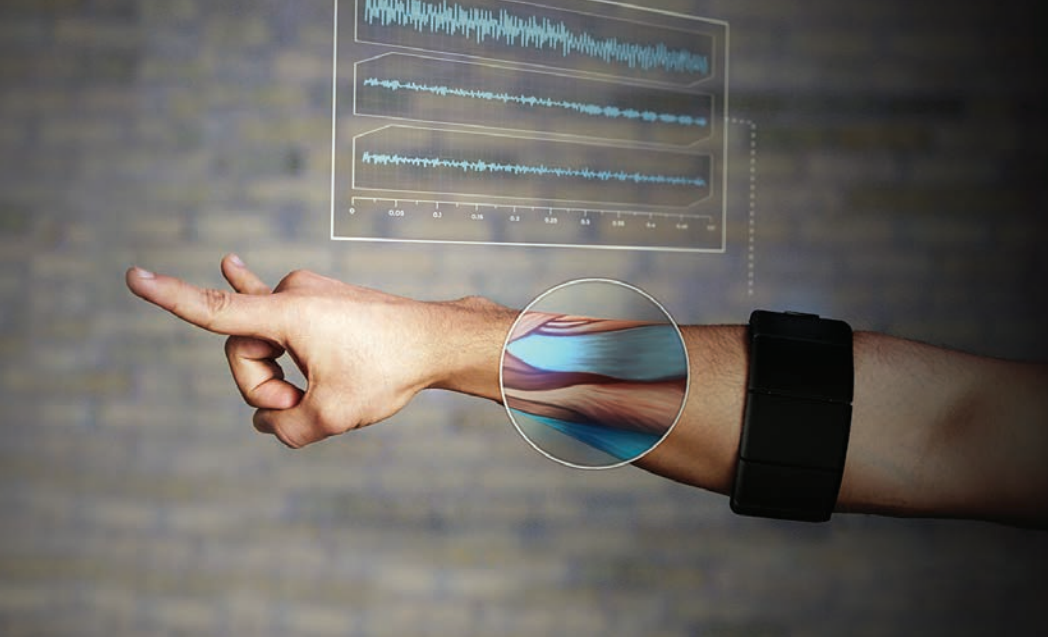
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## WEARABLE UPSTARTS

By Megan Haynes

**W**earable technology is the talk of the marketing town and there are some hot up-and-coming companies in our own backyard. If you're looking to get into the wearable game and searching for the perfect partner, take a look at a few of these locals.

**NYMI:** Created by Toronto-based Bionym, Nymi is a bracelet that uses your pulse to measure your heartbeat. It creates a unique pattern to identify you (and only you), making it more secure than a traditional password.

In theory, the \$79 bracelet could be programmed to open the door when you approach it or turn on your coffee machine to brew your favourite cup.

The company is sending out developer copies and hopes to start mass shipments in the spring. Karl Martin, CEO and co-founder of Bionym says he foresees huge opportunities for airlines (such as use in first-class lounges, where people can enter with a wave of their arm) and other industries where identity is an issue.

**MYO:** Waterloo-based Thalmic Labs created Myo (pictured), a device that sits on your forearm and can sense movement in two ways. First, it picks up the electrical impulses released from your muscles, and translates them into different commands. For example, a wave of the hand might be programmed to turn up the music, while a clenched fist could mean turning off the TV.

It also has a motion sensor: move to the right and you can pause your video. Shift your arm up, and you can speed it up.

The \$149 device has already shipped to a number of developers, including a few agencies, and Thalmic is focusing on partnering with gaming and multimedia developers, such as an app currently developed that allows the wearer to control Activision's *Call of Duty* videogame.

**MUSE:** Toronto's InteraXon created Muse, a headband that measures brainwaves. At \$299, it's designed to help you focus and calm your brain.

Because neuro-ware is still so new, it's hard to get the device to do much else. With most of its apps encouraging a calm mind or better focus, don't expect to wear a headband to order a drink with your mind anytime soon.

But, InteraXon has successfully used it in demos, such as its work with Mill Street Brewery to create a beer tap that pours when you concentrate.

It's currently looking for distribution through high-end luxury retailers.

## PRODUCTS WITH SMART POTENTIAL

With recent news that Philips is developing a lightbulb that can communicate with your smartphone, *strategy* staff began to ponder what other "internet of things" opportunities there were for brands to jump on. We're giving these ideas away for free (though we expect a cut of the profits if developed).

**Texting toilet paper rolls** Has this ever happened to you? You write a note to yourself to pick up more TP, but promptly forget on your way home from the office after a busy day? Charmin or Royale could develop a roll that texts you when it's running on empty. Please sir, buy some more.

**Handy hangers** You know those clothes in the back of your closet? The ones that never, ever seem to get worn? Why not have hangers that alert your phone (with smart aleck remarks, perhaps) when your garments gather too much dust. Sponsored by a clothing line, like H&M or Joe Fresh, the app would remind you it's time to update your look and that moth holes are never in season.

**Scents appeal** Could someone develop a sensor that detects smell? Because that'd be the perfect companion for a brand like Febreze, well known for its scent-trickery campaigns, like the one below. Simply place the sensor in a potentially stinky area (shoe closet, teenage son's bedroom) and it'll send out a message whenever the stench is too much to bear. Whip out the Febreze, it'll say, and spray away. **MH**





# BRANDS PLAY ON INSTAGRAM

As Instagram's user base continues to swell, brands are no longer content with simply posting editorial pictures on the image-sharing site.

Brands like Toronto's Silent Film Festival and Virginia's online clothier Madewell are trying new tactics to break through to the mobile app's audience, which added 60 million users in 2013 alone, according to recent research statistics from L2, a New York-based digital innovation think tank.

Madewell is the latest on the scene, having implemented an Instagram flashmob in late February. The clothing brand brought together 500 employees, bloggers and editors from various fashion magazines (including *Allure*, *Elle* and *Nylon*), to post photos of denim with the hashtags #denimmadewell and #flashtagram, resulting in more than 1,600 related posts.

Closer to home, the Toronto Silent Film Festival and Cossette have created back-to-back annual campaigns on the digital platform, turning it on its head (or rather, onto its side, with recent creative inviting users to rotate their screen to view).



Matthew Litzinger, co-CCO, Cossette, says the brand approached them in 2013 for a campaign to draw in a younger, hipper (and more hipster) crowd of 18- to 24-year-olds.

Without a massive budget, Litzinger explains they wanted to parallel the silent film, which innovated and brought change to the medium back in its day.

The result was a flip-book, made from hundreds of Instagram photos, that when scrolled through, quickly created a silent film.

Litzinger says the stunt pulled in 2.2 million media impressions and led to a record-level festival attendance.

This year, they followed it up with a sideways scrolling timeline on the brand's feed. Instagram – a platform that functions only in portrait mode – was turned on its side to create the timeline scrolling effect, examining the history of silent film's greatest star, Charlie Chaplin.

To date, Litzinger says they're on track to beat last year's results – though, at press time, they didn't have hard numbers.

"It used to be the medium was the message," says Litzinger. "But in the advent of technology, it's changed to 'innovation is the message.' And [for] the next generation of social engagement, at least in the digital realm, people care as much about what it is you're saying as how you're saying it." **MH**

# MOBILE BY THE NUMBERS

In a soon-to-be-released study, Tapped Mobile, App Promo and BrandSpark surveyed 10,800 people on their mobile habits. On March 7, the company will release more in-depth profiles on three segments – millennials (18- to 29-year-olds), moms (25- to 54-year-olds with kids at home) and men (25- to 54-year-olds), segmented based on advertisers demand. *Strategy* got a sneak peek at the results.

Here are some numbers around mobile you should know. **MH**

## SMARTPHONE USAGE

### The top 2

apps among mobile moms, men and millennials are weather apps and Facebook.

**37%**

of Canadians consider themselves early tech adopters.

**77%**

like trying new products.

**1/2**

of men have scanned a QR code, compared to **33%** of moms.

## THE SECOND SCREEN

**1/2**

of people surveyed own a smartphone.

**36%**

own a tablet. While only

**12%**

own a smart TV.

**51%**

of millennials used a smartphone while watching TV. **45%** used a tablet.

**90%**

of moms saying they pay attention to TV ads. This drops to **77%** among millennials.

**34%**

of moms paid attention to mobile ads versus **42%** of millennials.

## SHOW ME THE MONEY

**9 out of 10**

people say flyers are still the most important way to get shopping trip ideas, compared to

**2 in 10**

on mobile (either banner or in app).

**20%**

of millennials use their smartphone while shopping.

Of those, **61%** use it to reference a personal shopping list, **26%** redeemed coupons and **24%** looked up product info.

**1/4**

of men with smartphones contacted friends and family members for their opinion while shopping.

# SAYING NO TO PITCHES

Why agencies sometimes say thanks, but no thanks

By George Nguyen



**W**ith so much in the press these last couple of years about how procurement is becoming more involved in terms of agency relationships and the selection process, it seems more and more agencies are bowing out of pitches.

I can only speak for TBWA\Toronto and tell you lately we've been faced with this same difficult decision.

Part of what makes deciding whether to turn down a pitch or not so difficult is that every opportunity is different. In fact, the only consistent truth is that it can be hard to decide whether or not you should pursue a new potential partner. I've never enjoyed turning down a pitch. After all, it's the only way to guarantee we will lose. The one thing that would influence our decision to bow out is an overriding concern that the cost of participating far outweighs the benefits.

So how do we decide the cost of participating?

We start by asking certain questions: Why are you looking for a new agency? Are you unhappy with your current agency or is this just an exercise? And if you are unhappy, is this something that we will be able to answer or will we just present the same frustrations? Is it just a matter of cost reduction? If it is, do we really want to win? How will this influence our culture and our current roster of clients?

Then we take a look at the search process. Is the brief clear? Are your expectations clear? What's your budget? What are the parameters? Are you being transparent about what you are looking for?

We worry that if you don't reveal this criteria, it's probably because you aren't really sure yourself – and that will just result in hair pulling, tears, and lots of late-night drinking, on top of the endless resources we'll pour into trying to solve the problem.

And what kind of way is that to start a relationship?

Do either of us look forward to years of continuously wondering if we made the right decision, or when the other shoe is going to drop?

Chemistry is equally important, if not even more so. We keep a keen eye out for the people who we think will get the best out of us. Everyone reaches a little deeper when they feel their efforts are appreciated. Attitude is everything. Are you as ambitious as we are? Do we share a vision for what success is? Are you the kind of people we would "go to war" for? Because if we work with you, you can believe that we will.

I also can't write this and avoid the topic of revenue. After all, we are a business with our own employees and shareholders to whom we are beholden. Now, money is not the key driver, but it's important that in any potential relationship we understand the possibility for revenue or if there is an opportunity to create work that will help us generate revenue in the future. To put it plainly, will you pay us or will we get to do work that we think will convince other people they need to work with us (and pay us)?

Lastly, is this an exercise in vain? Do we think the deck is stacked against us? Do you already know which agency you want to work with? If that's not us, should we be investing in this at all?

Let's be clear, this isn't a rant against procurement. We've found some of the fairest pitches we've been involved in have been run by procurement. After all, they're doing their job, and in a quickly evolving business environment, they have a responsibility to ensure their company is best poised to succeed. But we have the same responsibility, and that's why we have to be more selective about the pitches we participate in.

*George Nguyen is managing director at TBWA\Toronto. This article was one of the top read stories during the launch week of strategydaily.*



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# CALLING OUT LOVERS AND HATERS

BY MATTHEW CHUNG

Battle-scarred brands have learned the importance of actively managing social media communities before negative sentiment spirals out of control. Some have even managed to outshine expensive, planned campaigns with simple, timely and seemingly instantaneous activations (think of the reach of Oreo's 2013 Super Bowl blackout tweet).

Now, brands are taking those responsive tactics out of the social media sandbox, creating follow-up ads and filming customized real-life experiences for their most vocal consumers, whether fans or foes.

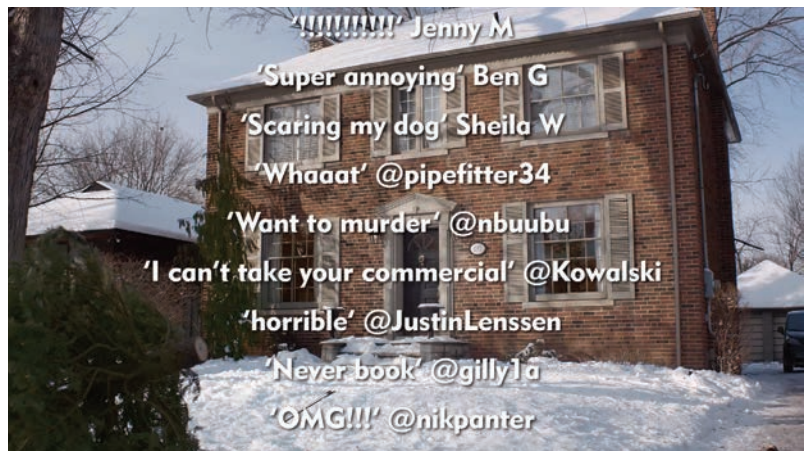
Toronto-based agency Grip and partner brands like Expedia and Taco Bell are all over this real-time marketing movement. Here's a behind-the-scenes look at how they pulled off these campaigns.

## EXPEDIA CHANGES ITS TUNE

**E**xpedia and Grip thought they had an ad that was perfectly in tune with the brand's message. But "Escape Winter – Fear," which shows a dad being scared by a winter storm and is set to a screeching, haunting melody being played by his daughter on her violin, struck the wrong chord with some consumers when it was aired repeatedly on TSN during the World Junior Hockey Championship in December and January.

While Christopher Day, senior director of brand marketing for Expedia Canada and Latin America, notes there were many positive comments to go along with the negative on social media, the brand and agency felt there was enough anguish being voiced to warrant a change. They turned a potentially damaging situation around by reworking the TV creative, while speaking more directly to the haters of the spot via social videos.

About a week after most people returned from the holiday break, Expedia and Grip shot a response video showing the father throwing

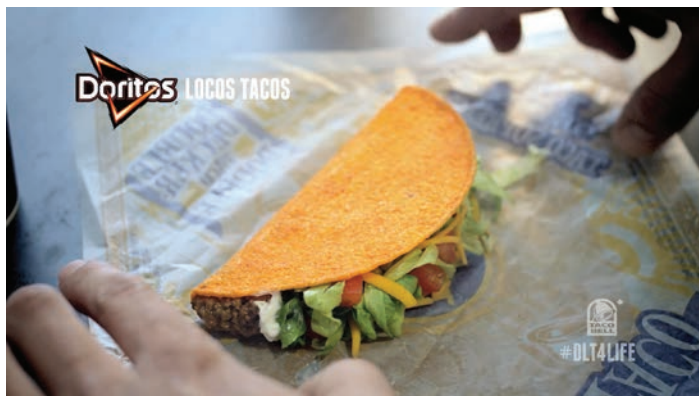


the violin out his front door, with a national, two-week media buy by Mediacom. In another video that ran only on YouTube, the dad smashes the violin to pieces. This version included a message dedicating "this moment of tranquility" to users who had complained about the spot. It was sent to about 300 people, via Twitter and Facebook posts.

Another YouTube clip shows an Expedia rep tracking down freelance sportswriter Cam Charron of Vancouver, B.C. who had commented that he'd like to see an ad of someone smashing the violin. With cameras rolling, Charron got to do it himself.

The campaign resulted in around 68 million media impressions.





## TACO BELL MAKES A PERMANENT COMMITMENT

**W**hen Taco Bell brought its sought-after Doritos Locos Tacos to Canada in the summer, the QSR said it would be only for a limited time. So, when word came that it would become a permanent menu item in January, Grip turned to social media to cook up a unique execution. Its team knew lots of Canadians had been begging for the taco to remain and it wanted to spark conversation around what people were willing to do to have it be available forever.

The brand and agency settled on the idea of making a YouTube video and TV teaser spot of one super-fan getting a DLT tattoo in exchange for a lifetime supply of the snack. It reached out to Taco Bell Facebook fan Tyler, who had jokingly referred to himself as the “Santa of burritos,” because when he made trips to the city from his home in the Toronto Islands, he’d bring product back for his friends. Before the DLT was available in

Canada, he’d made his girlfriend do a cross-border trip just to have one.

Through email conversations, Tyler agreed to a tattoo-for-tacos deal and signed a contract to keep his tattoo – etched at Black Line Studio in downtown Toronto – a secret until after the campaign launched.

Owen Garscadden, director of connections strategy at Grip, says inking a fan was a natural evolution of the agency’s deep-dive into its social media communities.

“Even if it’s not overtly exposed in a campaign, we are constantly sifting through [social media comments] for insights we can put into the creative product,” he says. “This is just one of those times a person ended up getting a tattoo.”

Grip says the DLT campaign, from its arrival in the summer (see sidebar) until now, has resulted in steady same-store sales growth, millions of media impressions, a 515% increase in Twitter followers and an increase of more than 30,000 Facebook fans.

### SILENCING THE DOUBTERS

When Taco Bell brought the DLT to Canada, Grip came up with a tasty way to break the news. Canadians had been petitioning for it on social media, so Grip chose three gripes and laser-etched them onto DLT shells. They invited the commenters to a Taco Bell in Oshawa under the guise of a fan appreciation event and videotaped their reactions.

Thanks to the video’s 132,000+ views, the brand decided to spend money on a 30-second TV spot rather than adapting a U.S. ad. In the eight weeks following the launch, mentions of DLT increased 625%, according to Twitter analytics by Grip.

### GLOBAL BRANDS FAKE IT

Don’t have thrilled or pissed off consumers to respond to? Why not fake some skeptics, like **Heineken** and Wieden+Kennedy Amsterdam did when they conjured up Twitter trolls to whom they could “prove” the beer’s authenticity. In late January, the beer co released its “The Odyssey” TV spot featuring a guy wowing a crowd aboard a cruise ship. The catch is, it’s actually 20 different men playing the same character and doing unique things, from swan diving into a pool to tap dancing. About a week later, Heineken followed up with a tongue-in-cheek YouTube video it said came in response to Twitter users questioning the skills of the cast. As a shark floats by in the



canal behind her, a supposed PR rep unveils a few “audition tapes.” Viewers can then click

through to an interactive version of the clip where they can click each character to see more casting sessions.

**Disney** in the U.S. also got in on the act recently by staging a Twitter fight. During the Golden Globe Awards in January, it released a one-minute TV spot for *Muppets Most Wanted* featuring what the ad claims are comments by Twitter users jousting over why the movie (which hasn’t been released) wasn’t nominated for prizes. The humorous spot tweaks the usual movie trailer by faking controversy, and also gets its digs in about the types of conversations that happen in the Twittersphere.

# Making love last: Advice for the jaded shopper marketer



It can be tough for a shopper marketer to find love in these post-recessionary times. Do you feel like everyone agrees shopper marketing is important, but no one wants to invest the time to get to know you better? Or that your partners look at you for answers, but they're guarding the information you need to help them? Don't fret. Our award-winning shopper marketing experts will help you navigate the path to affection with advice, like how

to stand out in a crowd, as Hudson's Bay did by partnering with brands like Converse.

Read on for more insights for the lovelorn.

## DATA STARVED



**Max Valiquette**  
Managing director,  
strategy, Bensimon  
Byrne

Dear Max,  
I've always had a great relationship with my partner, Retail, until recently when Big Data came between us. Now, I feel like we hardly talk anymore. She has access to lots of info gleaned from her loyalty program, but whenever I ask about it, she quickly changes the subject. How can I get her to open up to me?

**Out in the cold**

Dear Out in the cold,  
Relationships can be really tough, amiright? But they're a lot easier when we know what we want and how to express that. You need to define your boundaries and parameters but that's tough to do when you each have different expectations and multiple partners. This may work for Hugh Hefner, but it rarely works for anyone else.

It's entirely possible you're not the only one feeling this way. Your partner may well be looking at the data you've gained from your relationship with multiple other retailers and wondering why you're not sharing that. It's tough, though, as some of this is explicitly confidential and some is the sort of intimate info people feel they should keep to themselves. It's a very competitive environment, as everyone is essentially in bed with everyone else.

You're right to try and talk about it, but perhaps you can change your approach. Have you asked your retail partner exactly what they have access to and what they would be willing to share? Have you told them what you have access to yourself and volunteered to share that? Relationships are all about give and take, and it's especially hard for a partner to give to us when they think we may be holding something back.

I suggest opening up a formal channel of communication, but keeping it conversational. Have a coffee together and suggest you both may benefit from sharing.

But remember there are lots of other partners involved and that means a lot of sensitivities to manage. No one should feel pressured here, and no one should be made to feel guilty if they can't share something that belongs to someone else. In any relationship, compromise is important, but so is being able to take no for an answer. Don't let your desire for data ruin what may be an otherwise solid relationship.

**Max**

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## LACKING PERSONALITY



**Jane Canapini**  
Freelance creative  
for Hunter  
Straker and  
Spider Marketing  
Solutions, and chief  
experience officer,  
Grey Routes & Tips

Dear Jane,  
I'm a fashion retailer in a rocky relationship with my shopper. Lately, they only come by when there's a special event (read: sale) and I think they're seeing others. I've tried to plan more events, but they say I come off as desperate. How do I rebuild our relationship?

**Down for the (dis)count**

Dear Down for the (dis)count,  
You've heard it before: fashion is fickle and a shopper can be too. But that doesn't mean your relationship is doomed to failure beyond the infatuation of sexy sales and discounts.

You need to reconnect on a deeper level. What do you have that makes you "The One?"

Look at Hudson's Bay. In the last few years, it has helped revitalize a centuries-old brand that had gone from distinguished to indistinguishable. You can do the same by using some of the same tactics:

Show your personality: Vice-chairman Bonnie Brooks worked to become the "face" of Hudson's Bay, which personalized and helped to differentiate it from competitors. It's a tried-and-true strategy (think Spence Diamonds and Bay Bloor Radio in Toronto).

Be exclusive: Those famous striped blankets have always been a symbol of quality and heritage, and now that halo extends onto the HBC Collection. Why not produce something unique to you? There's no better way to "be exclusive" with your shopper.

Borrow equity: Negotiate partnerships with other high-profile brands as The Bay did with popular designers like Brian Gluckstein and Kleinfeld Bridal.

Innovate: It's not always about new products. Sales communications can exhibit innovative thinking. For instance, The Bay used Shazam to make a virtual flyer where you could hear and see a promo on your smartphone. The spots created lots of PR and showed that The Bay understood digital.

Tell a story: Hudson's Bay was one of the first to introduce online one-day sales. Equally important to the savings was the story Brooks told: by offering limited-time and limited-circulation, the company could negotiate huge deals with big brands. It convinced shoppers to opt-in online and proved The Bay had serious retail clout.

You've got your own style – so show it, and your shopper will love you for it.

**Jane**

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## POOR PACKAGING



**Dominique Trudeau**  
President and CD,  
Couleur Locale

Dear Dominique,  
I'm a marketing director for a major Canadian food brand and we have body image issues. The look of our main product line feels plain and inadequate. I've been tasked with a redesign of the packaging but the trouble is I have no idea what's in fashion. Do you have any suggestions to help our product get its groove back?

**Low self-esteem**

Dear Low self-esteem,  
That's an easy one. First, go to a supermarket and look at the shelves where your competitors are. See how they shout at you and compete for your attention? Make sure you shout loudest. Forget the trends or what's in fashion. Just be big and bold.

Sarcasm, I love it.

I got you for a minute. I would never, ever, go down this road. As a trained designer, I believe you can break through the clutter by doing things differently. Instead of being part of this tasteless, ugly fight occurring in those infinite aisles of mediocrity, inspire with great design.

Skim the countless blogs and design mags for inspiration. All the fashion and trends are in there for you to choose from. Let those clean, crisp,

modern, minimalist package designs brainwash you. After all, design annuals are the best manuals!

Double-sarcasm. Sorry. As someone once said to me, annuals are definitely not manuals.

No more kidding. Here are the steps I would take:

1) Understand why change is required. Are sales down? Is there fresh competition? Has your product improved? Are you freshening up a dusty brand? Pushing a new brand promise?

2) Get your story straight. A defined and clear brand promise is your best asset. Remember, your product is your best owned media, so ensure your packaging delivers the right story. It's not just a nice graphic on a box, it's your Trojan horse.

3) Make things right. If your promise and story are unique, you should end up with a unique design. Nothing will look like it and nothing will compare. You will stand out.

I triple-dog-dare you to follow these three steps. If you do, customers will recognize you, buy your products and share the love. Well-crafted, insightful communication always works.

**Dom**

# THE COMPLETE GUIDE TO THE NEXT WAVE OF BRANDED CONTENT

BY  
MEGAN  
HAYNES

**IN TODAY'S HYPER-CONNECTED**, link-sharing, BuzzFeed-devouring world, it seems every brand has “content” coming out of its SKUs.

But is it really as simple as partnering with a well-known publication? Making a movie? A four-part, star-studded TV show?

With so many brands playing in the content space, it's easy to get lost in the noise. If you want to create a TV show, you're not only competing with primetime hits, but you've got the likes of Chipotle and Hulu's *Farmed and Dangerous* series to contend with as well.

And with Canada's relatively small audience, it's harder to get a wide viewership afforded traditional mass-market media when an execution lives online.

So how do you balance the cost? Does your content play have to be slick to get viewers? Is it even worth it?

Read on to learn how a few brands took their branded content to the next level. From a novel approach (really... it's an actual novel) to always-on newsrooming, they're learning what it really takes to break through.



## SO YOU WANT TO WRITE A NOVEL: DEMPSTER'S LESSONS FOR BREAKING INTO THE BOOK BIZ

Would you want to star in your own romance novel? Can bread make you feel sexy?

From those two unlikely questions, Dempster's latest branded content play was born.

But first, the setting: following the successful launch of its Healthy Way line in November (which used James Brown's "I Feel Good"), Dempster's wanted to evolve the messaging for its latest February launch of its Dempster's Zero line.

The TV spots used "I'm Too Sexy," by Right Said Fred to help promote the fact that this healthy bread could make women feel good about themselves. To bring this to life online, the brand and its digital AOR Cundari created a customizable, 120-page romance novel, set in a bakery, complete with a mysterious fire, love triangle and only 16 mentions of Dempster's. It's available through Facebook as a PDF or a Kobo download.

The branded content approach came out of Dempster's focus on helping women feel "sexy." It also wanted a breakthrough idea – something that hadn't been done before – as well as more engagement with its Facebook fans, says Bryan McCourt, senior marketing director, healthy breads, at Canada Bread (Dempster's parent company).

When first presented with Cundari's idea, he says, "My first [reaction] was, 'How much is this going to cost?' Because you've got to develop the content and figure out a way to make it customizable."

It turns out the cost wasn't particularly high – a third of the cost to produce an online video, McCourt says. "We knew we wouldn't get the same amount of reach [as a YouTube video] so we didn't want to spend the same amount of money," he adds.

The brand bypassed working with traditional publishers (such as Harlequin) to maintain creative control of the product, working directly with an academic who also happens to write romance on the side.

They originally found her through a community of authors online, says Sean Ganann, group CD at Cundari. He, fellow group CD Brian Murray and the author set out the initial chapter-by-chapter framework, and then she filled in the blanks.

McCourt's second concern was whether or not people would actually take the time to read a full-length novel.

The solution was to create three levels of engagement: people could view the supporting online video (featuring a woman on horseback with a shirtless man) that drives to the novel; they could create a customizable cover; or they could go the whole shebang and customize the book, filling out a simple questionnaire (which asked for the consumer's best friends' names, eye colour, favourite guilty pleasure song, and whether she likes good guys or bad boys). To date, 50% of those who created a cover went on to customize a book.

There is no way to actually track whether people read to the end of the novel, McCourt says. However a digital coupon was included, so they will track how many are redeemed, what level people chose to engage with the campaign (watch the video,

create the cover or download the book) as well as pre- and post-tracking to figure out whether someone who read the book would be more likely to purchase the bread than someone who hadn't (compared to, say, only seeing the TV ad).

But why a romance novel?

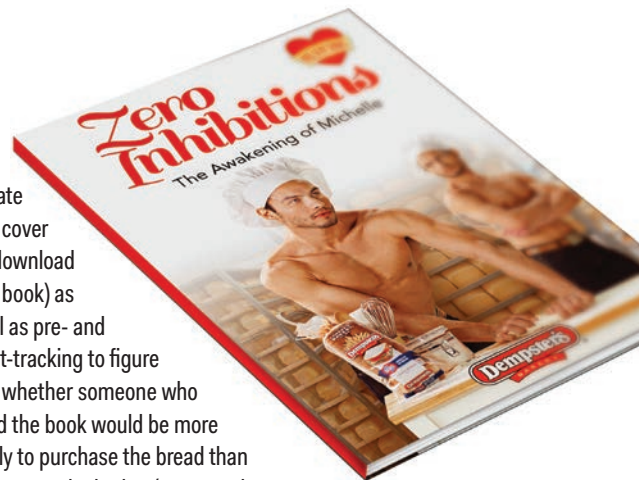
A book made perfect sense, says Ganann. No one, to the best of his knowledge, had done a branded book before, helping to spread the word with some innovation and talk value. They could have done a video of some form, but videos that pull in Facebook content (such as photos or posts) had been done before and they couldn't necessarily figure out how to approach the video to emphasize the "sexy" aspect of the brief.

"With video, [we] found that while you have [consumers'] attention for a minute or two, you don't really engage past the end of the video," adds McCourt.

Plus, romance novels were having a renaissance, especially among the brand's core of suburban moms, he says, with books like *Fifty Shades of Grey* and the *Twilight* series still receiving record sales.

### LESSONS LEARNED

1. When looking for ways to create custom content, don't be afraid to think outside the customized box. Consider going beyond consumer-generated video or a vid that pulls in Facebook photos. Be different.
2. Work with a pro. Never wrote a book? Maybe writing your first novel for a brand isn't the right time to try your hand at authorship.
3. Give consumers multiple ways to engage. Not everyone is going to want to read a novel or watch a full-length movie.



# Want to create great branded content?



**LAURA CARACCIOLI**  
Electus

Opening Keynote:  
**BRANDED CONTENT  
IS KING - THE FUTURE  
OF ENTERTAINMENT**



**SPENCER BAIM**  
VICE

Closing Keynote:  
**THE VICE GUIDE TO  
PARTNERSHIP**



**BERTRAND CESVET**  
Sid Lee

**THE BRAND  
AS THE MAIN  
EVENT: HOW  
TO COMPETE  
ON THE  
GLOBAL  
CONTENT  
STAGE**



**CHRIS BRUSS**  
Funny or Die

**THE ARTIST AND  
THE BRAND:  
HOW CREATOR-  
POWERED  
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**JENNIFER DETTMAN**  
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Molson Coors Canada

**& THE SHORT OF IT**  
Weighing the  
benefits of short  
form and viral  
brand content in  
a social mobile  
mediascape.



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## HOW TO CREATE AMBIANCE 101: WESTJET'S APPROACH TO ALWAYS-ON CONTENT



To help consumers experience travel from the comforts of their own home, WestJet, with help from media co Media Experts, took on a different approach to its branded content: 24/7 channels.

Late 2013 and into February 2014, the Calgary-based airliner rolled out a branded “atmospheric” channel on Rogers and a branded playlist on music app Songza.

While both mediums had their unique challenges, they both helped create immersive “ambiance” experiences with the brand, says David Soyka, director of marketing, WestJet.

The idea for an all-WestJet, all-the-time channel on Rogers was born after Swiss Chalet and BBDO's (which didn't work on this execution) Cannes-winning campaign two years prior.

But rather than rotating chickens on a spit for days, the airliner focused on repurposing footage from various WestJet destinations and the actual flight experience itself – including the documentation of a four-hour flight from loading to unloading.

The brand was limited in what it could show on TV, hampered by CRTC regulation deeming the Rogers channel 206 as “atmospheric” (think fireplace), which is meant to only show background footage and excludes scripted and unscripted shows as well as the sale of products. Compounding this were Rogers' limits on how frequently content can be swapped out.

“When we first entertained the notion of our own dedicated channel, a lot of people immediately brought to mind some things we could do to promote a particular sale or message at a particular time,” says Soyka. “But [we] recognized fairly quickly the limitations.”

When asked why they chose this approach (a traditional channel, requiring lots of content to fill the time) versus another type of branded content (such as a YouTube channel or a sponsored/co-created TV show), Soyka says they were hoping to leverage existing

video footage of its destinations (which previously lived on the brand's YouTube channel). “Also, we'd never think to post a four-hour video of a flight on YouTube,” jokes Soyka.

To fill 24 hours a day with content, the brand repurposed much of its existing footage, mostly found online or at the start of flights, keeping production cost to a minimum. Most of the new footage, handled in-house, came directly from filming WestJet planes.

Plenty of people tuned in, says George Huovinen, director, account planning, Media Experts. Over the 13-week run, between 300,000 and 400,000 people tuned in each week.

Over at Songza, it was markedly easier. WestJet went to its social following and asked for help in curating three playlists, getting people to name a type of vacation (city versus beach), a particular destination (New York versus Los Angeles) or choose their favourite song. Then WestJet turned things over to the app, which has been making a push for more integrated brand partnerships, to create the lists and deal with the musicians and labels. The cost, Soyka says, was minimal, but the reach was huge: 4.7 million minutes were spent listening to the content, with the playlists started more than 112,000 times.

### LESSONS LEARNED

1. Because of broadcast regulations, be aware that when it comes to TV channels, there will be limits to the content you can show and how easily you can switch it out.
2. People will watch a four-hour video of a plane in flight...at least for a little bit.
3. New players on the block, like Songza, can be easy to work with, especially when they're hunting for brand partners.



## WHEN YOUR BRAND BECOMES THE CELEBRITY PARTNER: EL TABADOR'S RISE TO STARDOM

Two years ago, former pro wrestler Carl Demarco, now founder of Camillion Corp., had a simple request for Koodo: to make a family sitcom cartoon around the brand's mascot, El Tabador. The show is currently being shopped around by the entertainment company, and would see the lucha libre wrestler pursue a celebrity lifestyle with an offbeat entourage.

Though Koodo recognized this could be a great opportunity for the brand, there were a number of hesitations. "This pushes the envelope of our comfort zone," says Kate Robb, manager of marketing communications, Koodo Mobile. "The first thing we thought about was how do we protect El Tabador?"

Unlike most deals, Koodo doesn't have a financial stake in the program (other than ensuring a positive light remained around El Tabador), with the production costs sitting on the shoulders of Camillion Corp. So while the brand doesn't maintain complete creative control, there were lots of discussions around how the show and character were to be handled. (For example, it was decided the show would not mention cellphones or Koodo, and would revolve strictly around El Tabador.)

"We needed to make sure the measures to control were in place," Robb says. "We didn't want to sign over El Tabador and say, 'here, go run with him and do whatever you like.' We wanted to make sure what he says and does would reflect on him, and the brand, positively."



### LESSONS LEARNED

1. Lay on the table exactly what your brand/character will or won't do. This is a good time to draw up a contract and get the lawyers involved if needed.
2. Sometimes it's okay for your brand to take a backseat when your mascot gets the glory. You get the brand halo when it's positively portrayed.

### THE RULES OF EL TABADOR

1. He keeps his name and character design, including the mask, belt, spandex tights and Koodo colours.
2. Maintain the essence of his character.
3. He must be funny.
4. El Tabador loves pie. Never cut him off from pie!

## EXPERIMENTING WITH CONTENT: MOLSON'S ON-THE-FLY SOCIAL APPROACH



David Bigioni, VP marketing, brands, media, social and digital, Molson Coors, calls content "experiments."

These experiments started during the Vancouver 2010 Olympics, when the beer brand rolled out a customized jersey app over Facebook, resulting in more than 375,000 followers – up from 30,000.

"There was a critical mass to begin [seeding out more] content," says Bigioni. "It was a turning point for us to say, 'Now that we have people's attention, how do we reward it?'"

Molson started rolling out more photos, posts, articles, apps and video, including a couple of surprising viral hits along the way. But it wasn't until more recently that the brand took a more serious look at content distribution.

Recently, the company began organizing smaller digital working groups, bringing together the PR, social and brand marketing teams alongside agency partners to review content calendars in sessions called "newsrooms" to identify relevant upcoming moments to build

content around, resulting in everything from 30-second stop-motion animated videos for Rickard's, or the now 1.8 million-viewed, three-minute "The Beer Fridge – Project Indonesia" spot released online.

Bigioni says this year, they've upped the frequency with which they roll out content, estimating they've increased budget and manpower dedicated to its creation "three to five times" that of 2013 levels.

But rolling out new content at such frequency still means balancing the cost to produce – especially since Molson has started layering more video into its mix over the past year.

He says the social and traditional teams share more resources when it comes to creating high-production value spots, such as "Beer Fridge." But for the most part, online-only content relies on "more real and raw footage," as it resonates better in the online space, he says.

"We're realizing we might make an investment behind three to five pieces a quarter," he says. "And we're not looking for payoff on each one, but payoff on the one that might catch [consumer's attention]."

If something "catches," they put more media dollars behind it, upping the paid search or pre-roll. And if it's really successful, digital content can start to bleed out into the more traditional space. Garnering huge traction, its "Beer Fridge" picked up mentions in the popular press like *People* magazine and the NBC news.

### LESSONS LEARNED

1. Plan to fail. Or at least plan to try lots of things in a short amount of time. Budget around it.
2. If something small is a hit with consumers, have a plan in place to capitalize on mass-media opportunities.
3. Go for "real and raw" footage to resonate better in the online space.

## LETTING ONE BRAND DO THE HEAVY LIFTING: THE BEETLE DRIVES VW'S CONTENT PLAY



As part of Volkswagen's drive to almost double Canadian sales (for more on its plans, check out p. 24), the brand and its agency partner Red Urban have ventured deeply down the branded content road. In 2013, using the Beetle as an anchor, Volkswagen released three different content pushes, including an exclusive branded CBC cross-country music tour (where a CBC personality travelled Canada chatting up bands while driving a limited edition Beetle Fender), a partnership with band Walk Off the Earth and a 30-minute documentary, paid to air on traditional channels.

With eight vehicle lines to choose from, it might seem a bit odd to put all its branded content marketing behind a single car, especially such a niche one from a niche player. Why not, say, put the branded content bulk around the Jetta, VW's most popular line, or the Tiguan, its fastest growing brand?

Peter Blackwell, director of marketing, says that while brands like Jetta and Tiguan benefit from mass-market traditional pushes (teaching consumers about one or two aspect of the brand) the Beetle doesn't need that same informational messaging. Everyone knows the Beetle, he says, so they don't need to teach people about it.

"In the grand scheme of things, the Beetle is not a volume-driving model for Volkswagen," he says. "But it over-indexes in terms of awareness and preference for Volkswagen overall. So we consciously pick marketing opportunities that we get [impressions five times greater than the spend]."

It's why the brand partnered with Walk Off the Earth, a Burlington, ON.-based band with a YouTube following third only to Justin Bieber and Selena Gomez. "All of a sudden their video is with our car on their channel – we could have never bought that exposure."

The 11-minute video features three different versions of a song (playful, soulful, powerful), and three different versions of the car. The band uses the car as an instrument, and viewers are invited to skip through the three songs, seamlessly blending the different cuts.

Though filming multiple music videos could be expensive, Blackwell says they saved money by not doing traditional media buys, meaning more funds could be dedicated to a higher production value.

powerful story to be told.

Working with Oscar-nominated director Hubert Davis, *Once More* chronicles the life of Paul Loofs, who took his car around the world three times in an effort to meet up with his brother. It aired on Bravo and Discovery in early 2014 as a paid media buy, and now lives online in an interactive form, pulling in old travel notes, letters and more, for viewers to browse.

The key to a watchable documentary was focusing on the story behind the car, rather than the car itself, says Christina Yu, EVP/CD, Red Urban. While the car (VIN 903847) may be a Beetle, the interesting aspect was the journey it took around the globe, and the connection point it provided Loofs and his family (who were separated by continents at the time).

"It's such an amazing story about people and the relationships they have with objects and their family, and it became a bigger story than just the Beetle," she says.

What they spent on high production values, they saved with a very tailored media buy, targeting only two channels with a limited run.

And though to date the car co has focused its content pushes exclusively on the Beetle line, Blackwell says they've begun exploring similar options for other brands under the VW banner, which he suspects will start to roll out in the next few months.

### LESSONS LEARNED

- 1. Find different ways to save.** Partnering with a well-known band or doing highly-targeted media buys could mean less of a media spend, freeing up funds for production values.
- 2. Keep your eyes open for additional opportunities that may present themselves during a content execution,** such as a fan who shares an interesting story.
- 3. Branded content doesn't only need to be measured through sales.** Consider views and social media engagement, and the value of building brand affinity.



# Branded content just got better.

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# VOLKSWAGEN DRIVES INTO THE MAINSTREAM

BY MEGAN HAYNES



**year after joining Volkswagen Canada, Peter Blackwell**, director of marketing, is moving the company in a new direction.

In the past year, he's helped the brand launch three branded content executions for the Beetle line, including a 30-minute documentary about a 1955 Beetle in partnership with Oscar-nominated director Hubert Davis, and a partnership with Burlington-based band Walk Off the Earth, which featured three cuts of their popular song "Gang of Rhythm," using the car as an instrument.

Working with its agency partners Red Urban and Mediacom, it also introduced a handful of new spots to inform Canadians that the brand's best-selling line, Jetta, wasn't as expensive as they thought. One spot, for example, featured a woman visiting her local butcher to buy steaks. When she notices two Jettas hanging behind the counter, she asks "How fresh is the Jetta?" and decides she'll purchase one on the spot. Continuing that line of absurd car-in-situ scenarios, to re-introduce the cross-over Tiguan line, a spot likened the car to a horse in a stable.

No longer content being a niche player, and capitalizing on a global push to be the number one car maker worldwide, Volkswagen Canada is undertaking an ambitious growth plan to increase market share to 5% by 2018 in an ultra-competitive category, up from its current 3.7% (after six years of consecutive growth), with the top three manufacturers capturing 43.2% share.

The company, which has eight car lines in Canada, tapped Blackwell following stints as VP marketing at Canadian Tire and director of strategy at Kraft Canada to widen the brand's appeal, increase its product lineup and reintroduce itself to Canadians.

Read on to hear more from Blackwell on his strategic plan for the niche automotive player.





Top: A snapshot from the brand's documentary *Once More*. Below: The Tiguan is compared to a stallion in the fall campaign.

Between the Beetle's CBC online, cross-country road-trip indie music festival tour, a partnership with Walk Off the Earth and a documentary, you've got a pretty solid year's worth of branded content behind you. Do you plan to continue investing in it?

Absolutely.

Obviously, the product has to work, it's got to fit and be the right price. But the [experiences] that take the business and the brand over the top [of the consideration heap], are the ones that are harder to pin to the physical-ness of the product.

Those are the ones where the customer is saying, "Wow, they just get me as a person. They offer me experiences that I can link to the product. They take me on a road trip experience that I can see myself on or that I wish I could go on."

At the end of the day, [buying a car] is a shockingly large expense, so you better be getting a heck of a lot more than metal, seats and an engine. It's an asset that the more you use it, the less valuable it becomes. So we've got to add value in other ways – we've got to make you feel like that was worth every penny you spent on it from the day you got it to two years after you traded it for something else.

We want you to look back and say, "Volkswagen is the best vehicle I've had in my life" beyond just, "it performed well."

[For more on VW's branded content strategy, check out p. 22.]

#### What has your mandate been since you came on board?

We were doing a lot of stuff and spending a lot of money compared to the size of our business. But it wasn't very well organized. It was very project-by-project based and led by sales' short-term needs – "We need to move this model in the next quarter, so can you put some marketing against that?"

So my job was to say, "How do we take the money we are spending, and spend it in a much more strategically thought-out, integrated way? And how do we deliver a marketing presence that seems more 'always on?'"

We significantly stepped up the number of models we support against, the amount of time in the year we were in market, and so forth, [traditionally supporting two or three a year for a few months. In 2014, seven will get marketing dollars].

The second phase, which we're moving into now, is to significantly build our business over the next three to five years.

One of the core things, and it's not unique to automotives, is putting digital and CRM at the core of your marketing world. The power of merging digital and what you could do with customer-specific information is really what drives ROI. How do we take all that data we got with our finance division, mine it for insight and leverage the possibility of digital to play that back in a very targeted way to our customers?

The path to purchase is a much longer one [in automotive] with very different steps [than CPG and retail]. You can really dig deep and get engaged.

Being a smaller player, for a long time (and it was the right thing to do at the time), you tended to pursue the strategy of watching what the mid- to big-sized guys are doing and try and do as much of that as you can.

But as you get bigger, if you want to continue to win the battles, you've got to outsmart them. You can't outspend them – they'll bury you into the ground – so you've got to out-strategize them and that starts with data.

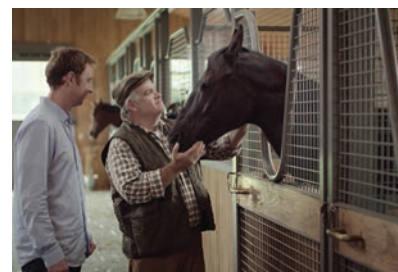
#### Can you give an example?

We say internally that we've got to be careful that we don't become the "Jetta" brand. Half our sales are Jetta, but we sell seven other models. And the easiest and obvious thing to do would be to put more marketing support behind Jetta, but how do we get a more balanced portfolio approach to our models?

There are a couple [models] that, when you dove into the numbers, had fairly low awareness but were in high growth segments in the industry – like our Tiguan SUV. And we knew from the data that people who got to know it absolutely loved it.

So we carved out some marketing dollars for the first time since it launched in Canada a few years ago. We mined data to really target the right messaging to [the right] potential customers and we drove a 50% increase in the back-half of last year on that model simply by using knowledge better.

[We targeted people] largely through digital and





Walk Off the Earth's musical VW stylings earned the brand 1.2 million hits on YouTube.

our own CRM channels, both at a corporate level and through our dealers. We combined the data from Volkswagen credit [financial transactions], search metrics or digital display ads corporately and the data at the dealership level of customers they'd dealt with, and we mined it to figure out who is most likely to buy a car in the next 60 days [pulling from existing owner lists and competitor owner lists], who is pre-disposed to the Tiguan, and how do we put the right incentives and marketing dollars against those people and not waste our money on people who may never even consider [buying a Tiguan. With informational, web-based marketing messaging.]

The idea of not casting your net out to the entire market took some getting used to, especially for dealers. It's a very uncomfortable thing for them – that's 70% of the people you're not going after. But we used data to show them that the 30% we are going after, we know there's a 90% chance of sealing the deal with them.

**You still had a mass-market campaign (featuring a man treating the SUV as a horse) for the Tiguan. How did you determine the appropriate mix?**

There's always going to be a role for building brand awareness, brand image and equity. But the days of that doing everything for you are gone. The number one issue at the top of the consideration journey to

check out [a Tiguan] was consumers either didn't know we had that vehicle or they assumed it was too expensive.

We specifically developed mass marketing in TV and radio to do just those two things. And then we're going to stop. Then CRM to digital does all of the lower-level [communication]: "Here are the specific features, the fuel economy. Here are the aspects that you as the consumer would like."

It used to be the dealer who walked you through the car specs and price. Now, consumers do it at home.

Now it needs to be the corporation doing a much better job at the selling, which means more and more of our marketing is [sales] and that's delivered in channels that 99% of the time you don't see day to day.

Yes, there are still TV ads that help reinforce that beloved brand character, but in terms of imparting new information, we have to be really selective and it's usually just to remind you we've got this vehicle, and remind you that in our case, it's way more affordable than you probably think.

**How does your background at retail and CPG companies prep you for working at Volkswagen?**

They were looking for somebody from outside of the industry.

The automotive industry has a history of putting

people from non-marketing roles in the company and saying, “here, you do it.” It was a service role previously.

[Volkswagen] realized to get the full potential out of the brand, they needed someone who was trained in doing that.

They had already experienced a couple of years of fairly significant growth – 50% between 2008 and 2012 – and the momentum was still there. So they said, “Marketing can play an even bigger role if we let it.”

The company globally also elevated the role of marketing to a higher level than it traditionally had been in the last few years [in an effort to] make this the biggest automotive business in the world.

#### **How has the marketing team evolved over the past two-and-a-half decades?**

The brand, in North America, went through some dark days in the early '90s, to the point where the company almost pulled out. They decided not to, but one of the decisions was to collapse the two organizations [United States and Canada].

When they got the business back on the right track in 2008 they said it was time to split the business off again. So the Canadian organization was re-created.

They were certainly more strategic in who they brought in – with some junior staff who are very savvy marketers – and they led some grassroots promotions, like Art Heist [which featured framed photos of the car's lights, placed around Toronto, encouraging passersby to steal them].

Even as I stepped in, it was a very small team with about six people [now, with eight].

#### **What are some of the biggest challenges you'll face in trying to meet your stated goal of increasing market share to 5% from 3.7%?**

Ultimate growth is going to be found in our product portfolio mix. Are there other sectors of the industry that we should have vehicles in that we're not in?

SUVs are huge in North America. We've got eight models of vehicles, but only two are SUVs.

That's a big focus for us: how do we get more selection or offering for customers?

We [used to] map our product offering to match what's being offered by the bigger guys, [thinking] “Well, they must know, or have proven that those are the right models.”

We're starting to say, “How do we understand

what consumers are looking for and how do they make decisions? So that we can feed that information to the product guys so they can make better decisions.”

I think over the next few years you'll start to see us branching out a little bit from “me too” offerings to [an attitude of] “This is the right price and the right vehicle, but nobody sells something like this.”

We've also got to hold onto the customers we've already got. If we're trying to grow, the last thing we want to do is bleed customers on one side of the business.

The whole industry is so focused on the transaction and sale of the vehicle. But many Canadians will hold a vehicle for five or eight years or will drive it into the ground. The industry has a tendency to pour a whole lot of effort and attention into getting people to buy that new car. We go radio silent on them for the next three to five years and all of a sudden we re-engage them. We've got to figure out ways to create a reason for an ongoing relationship with customers.

The key to success is not to simply have an address or an email to contact people and bug them all the time. It's to understand the role the product plays in their lives, two months, two years or three years later. And do the things we need to do to make that [interaction with the car] the best it could be.

What kind of marketing would we do differently if we approached it as, “We're here to help you get the most out of your ownership of the car” versus the purchase of the car?

Would we offer you services that relate to owning and using your car on a daily basis?

Finally, to win new customers, the challenge is to forget about our 60-year history and pretend that we just hit Canada today and we need to introduce ourselves.

There's a big difference between “knowing of” somebody and truly knowing somebody. Everybody knows of Volkswagen. But we only have three-and-a-half percent of the population that truly knows us.

And that's a big change for Volkswagen. For a long time we were very proud to be a niche player that wasn't for everybody – those who love you, love you a lot – but there was a conscious decision for us to break out of that. It takes a lot to change the habits and get comfortable to say, “Maybe I need to do more of the work to grow this relationship.”



# Shopper Innovation Awards



Blink and you're bound to miss a beat in the shopper marketing space. After all, there are more players than ever to contend with, as non-CPG brands (like credit card co MasterCard and auto brand Chevrolet) step up their retail games.

The smartest marketing strategies executed in (and outside of) stores over the past year were recognized at the Shopper Innovation Awards at the Hilton Toronto on March 4, following *strategy*'s two-day Shopper Marketing Forum. The awards, judged by a panel of experts in the field of retail marketing, celebrate breakthrough shopper programs from Canadian brands and retailers.

Everyone's in the race to stop shoppers in their tracks, and this year's winners showed they have the grit to create standout programs that bring results to the table, such as Grand Prix winner Ikea, with its city-turned-classroom campaign in Winnipeg. To find out who won what, and why, read on.

CASES EDITED BY **JENNIFER HORN**



GRAND PRIX | GOLD CUSTOM RETAIL | GOLD INTEGRATION | GOLD ORIGINAL IDEA

# Ikea schools Winnipeggers



**WITH ITS WALKTHROUGH SHOWROOM, CAFETERIA, MARKET** and self-serve warehouse, Ikea stores are unique. But for those who have never visited the Swedish furniture retailer before, the shopping experience can be daunting.

When Ikea opened its first store in Winnipeg in November 2012, only 17% of Winnipeggers were aware of the brand. The nearest Ikea was more than 2,000 km away, so the vast majority weren't familiar with its layout.

The retailer needed to ensure locals understood the Ikea shopping concept, because big crowds during the opening week could mean chaos and negative first impressions if consumers didn't know how to shop the store.

Working with Leo Burnett and Jungle Media, the retailer launched the "Learn Ikea" campaign to educate people about the brand. For the six weeks leading up to opening day, Winnipeg was turned into a virtual classroom.

The campaign began with "Learn Ikea" handbooks, sent to homes across the city. The book was covered with crib notes and educated readers about the Ikea story, from its history to its style to the meals in its restaurant.

Newspaper, OOH, ambient and digital ads featured interactive lessons, and local TV and radio spots invited Winnipeggers to take quizzes and demonstrate their growing knowledge of Ikea for the chance to win gift cards. They were introduced to the iconic Ikea Allen Key with a portable vending machine that travelled the city, inviting people to use the key to unlock Ikea food products and gift cards.

In addition, Twitter and Facebook posts asked consumers questions about the retailer, showed behind-the-scene content and generated buzz for the vending machine as it moved around the city.

Sales and conversion results for the store surpassed those at store openings in much larger markets, with the average checkout volume exceeding the target by 22%.

**For full credits for all cases visit [strategyonline.ca](http://strategyonline.ca)**

## CREDITS

Advertiser | Ikea  
Agency | Leo Burnett  
CCO | Judy John  
CDs | Judy John, Lisa Greenberg  
Digital ACD | Ian Kay  
CW | Steve Persico  
AD | Anthony Chelvanathan  
Designers | Trong Nguyen, Graham Bowman  
Illustrator | Trong Nguyen  
Agency producers | Anne Peck, David Eades  
Director, creative technology | Felix Wardene  
Account executive | Kristin Meier  
Director, strategic planning | Dustin Rideout  
Social media planner | Heather Morrison  
Media agency | Jungle Media  
VP media connection planning | Brooke Leland

**GOLD** BEST GLOBAL ADAPTATION | **SILVER** IN-STORE ENGAGEMENT

## Magnum brings pleasure to Toronto



**UNILEVER-OWNED** ice-cream brand Magnum arrived in Canada one year before it launched pop-up Magnum Pleasure Stores in global cities from London to Shanghai to Mexico City. And in June 2013, the brand opened up the doors to its first North American Pleasure Store in Toronto for “pleasure seekers” to create their own bespoke Magnum ice-cream bars.

Agencies Mosaic, Ogilvy, Geometry Global, Mindshare, Harbinger and Think Integrated had only four months to bring the Toronto store to life, with the pop-up featuring a 28-foot custom-built bar, lounge furniture and art installations. In addition, custom pieces reflective of the city’s diversity and iconic landmarks were commissioned, including a gallery canvas, 3D CN Tower stick art and various Canadian-themed ingredients (such as Maple Fudge) for consumers to add to their custom Magnum bar. They were also encouraged to share their creations through social media.

PR and social media programs supported the store, including a partnership with *eTalk*, a celebrity launch event with performances by Cirque du Soleil and weekly celeb appearances including Toronto

Maple Leafs’ Joffrey Lupul and fashion design duo Greta Constantine.

The store received more than 136 million media impressions, with coverage by major national, fashion and lifestyle media outlets. Results in-store exceeded expectations, with a total of 41,744 bars sold. In response to demand, the store remained open for an additional five weeks and experienced consistent lineups throughout the summer (average wait times ranged from 30 to 60 minutes.)

And during the final event on closing day, Magnum Toronto eclipsed the global Pleasure Store record for most bars sold in a single day with 1,468 bars.

### CREDITS

Client | Unilever (Magnum)  
Brand building director | Adam Seston  
Brand building manager | Charlie Clark  
Assistant brand building manager | Rebecca Orellana  
Agencies | Ogilvy, Geometry Global, Harbinger, Mindshare, Mosaic  
Sales Solutions, Think Integrated  
Strategy and client development director (Mosaic) | James Fisher  
Group account director (Ogilvy) | Mark Forward  
Group account director (Geometry Global) | Sheila Solby  
Associate director (Mindshare) | Stesha Scott  
VP (Harbinger) | Erin Morra  
Account supervisor (Think Integrated) | Mandy Mazurkewich

**SILVER** BEST GLOBAL ADAPTATION | **BRONZE** CHANGING BEHAVIOUR

## American Express looks local

**EVEN THOUGH 81% OF CANADIANS** are eager to support small local businesses in their community (according to American Express research), they aren’t aware of them, as many owners don’t know how to promote themselves. Amex, with its agencies Boombox Media and Mindshare, set out to change this with a campaign that rallied Torontonians to celebrate the uniqueness of their neighbourhood stores and “Shop Small.”

The campaign launched in April 2013, and Facebook and Twitter acted as program hubs for business owners and customers. More than

4,000 small businesses in Toronto joined the Amex Shop Small Network on Facebook, and a contest had consumers choose their favourite “Neighbourhood Gem.” In the end, a Leslieville florist won a one-on-one consultation with Facebook on how to promote its brand, along with an advertorial in *Toronto Life*.

Designed with a low-tech, grassroots look and feel, the campaign logo was at the heart of the marketing materials. Partnering with Citytv, Amex promoted “Shop Small”



with a 15-second spot and with two live segments on *Breakfast Television*.

Amex distributed merchant tool kits to participating businesses, which included a program guide, window decals and point-of-purchase displays. Street teams distributed “Shop Small” tote bags in notable shopping districts and placed wild postings in high traffic neighbourhoods downtown.

The program generated more than 179 million impressions, 3,019 Twitter mentions, coverage of the program in 125 published articles and 26,432 new Facebook fans.

**CREDITS** Advertiser | American Express Canada; Agency | Boombox Media; Media agency | Mindshare





**BRONZE** BEST GLOBAL ADAPTATION

## Dove makes girls unstoppable

**RESEARCH SHOWS 60% OF YOUNG GIRLS** stop playing sports because of low self-esteem. In partnership with the Quebec Soccer Federation, Dove provided educational tools to help promote healthy body image to 5,000 young female soccer players during summer tournaments.

The North American program “Make Girls Unstoppable” was adapted for the Quebec market by Bob Ageux.

During the first wave of the campaign in April 2013, the brand ran full-page ads in local newspapers, and signage in Jean Coutu stores. Shoppers were invited to help the brand improve young Quebec girls’ sense of beauty and self-worth by purchasing Dove products. They were also rewarded extra Air Miles points when they purchased three or more Dove items.



In the second phase, at the end of soccer season in September, Dove offered consumers a free mirror containing a positive message when they purchased two or more Dove products.

Regular posts on the Quebec Soccer Federation Facebook page helped promote the program. Mindshare placed ads in Jean Coutu flyers (which reached 2.6 million readers), as well as in newsletters (225,000 readers) and on the retailer’s website. There were

288 in-store executions that included displays, danglers and basket banners. The brand conducted self-esteem workshops and distributed 5,000 education booklets at Quebec soccer tournaments.

During the first wave, the program reached 2.6 million households, 619 young girls participated in the Dove workshops, sales increased by 13% at Jean Coutu stores versus a year ago and the retailer increased its market share by 1.4%.

**CREDITS** Advertiser | Unilever (Dove); Shopper marketing manager | Marie-Pierre Mathieu; Agency | Bob; Account Services | Dominic Prigent, Kim Rousseau; Planning | Claudéric Saint-Amand, CDs | Daniel Leclerc, Sarah Lemire; CW | Anne-Marie Desbiens; Production | Jean Coutu Group; Social Media | Harbinger; Media | Mindshare



**GOLD** BRAND NEW! | **SILVER** OUT OF THE BOX  
**RETAIL** | **BRONZE** CHANGING BEHAVIOUR |  
**BRONZE** TECH BREAKTHROUGH

## Canadian Tire’s digital catalogues

**CANADIAN TIRE NEEDED A WAY TO RECONNECT** with consumers and make its in-store shopping experience easier. To do this, the retailer decided to reinvent its iconic Canadian Tire print catalogue (discontinued in 2007) to provide relevant content focused on the retailer’s Canadian identity both in and out-of-store.

To celebrate Canadian Tire’s role in the lives of consumers, agency Tribal Worldwide, working with Mindshare for media, filled “The Canadian Way” digital catalogue pages with real people, allowing the brand to speak to Canadians through Canadians. The tablet-friendly book was developed in HTML5, and featured inspiring editorial content and interactive videos.

“The Canadian Way,” which bridges the gap between the retailer’s digital and retail offerings, is available online, across all devices as well as in-store via a central kiosk. In addition, customers can use the kiosk to search for products, check pricing and ensure inventory of any product.

Within the first six months, 350,000 visitors virtually flipped through more than four million pages both online and in-store. More than 36% of visitors have returned to the catalogue on more than one occasion. The retailer also reported a steady incline in time spent on the site, with the average at six minutes and visitors typically viewing 15 pages each time they visit (twice that of CanadianTire.ca). Canadian Tire has also expanded the rollout of the kiosk from an initial four stores to more than 100 across the country.

**CREDITS** Advertiser | Canadian Tire; AVP of digital marketing | Rosie Riolino-Serpa; AVP of digital operations and delivery | Shawn Farmer; Manager of digital experience | Vito Casalnuovo; Agency | Tribal Worldwide; ACD | Mara Binudin; CWs | Dmitry Zelikman, Tracy Wan, Santiago Fernandez-Concha, Yuki Hayashi, Jennifer Krissilas; AD | Benson Ngo; Managing director | Andrew McCartney; VP strategy and innovation | Dino Demopoulos; Media agency | Mediacom; Group account director | Chris O’Hara; Associate account director | Andrew Tziatis



SILVER BRAND NEW! | SILVER ORIGINAL  
IDEA | SILVER TECH BREAKTHROUGH

## McDonald's taps mobile for frap deal

**IN CANADA, THE BLENDED ICED BEVERAGE MARKET** is worth \$346 million. McDonald's was launching its product, the McCafé Iced Frappé, but needed to drive trial against a saturated space.

Millennial females, age 18 to 35, spend more than 20 hours a week online, with the majority of that on their mobile phones. They are also the dominant buyers in the blended iced beverage category. The brand wanted to provide an easy and accessible trial incentive that didn't involve asking them to print an offer to sample the drink.

So in June 2013, Tribal Worldwide developed FrapTap, a mobile-first technology that used Near Field Communication (NFC) to allow customers to tap their smartphone with a friend's to gift an Iced Frappé 50% off coupon.

It provided the target audience with an incentive to purchase the drink and they could redeem the coupon in-store by showing the phone to a McDonald's staff member. Ads promoting the FrapTap were placed on mobile, reaching the target audience when they were surfing, searching and socializing.

More than 200,000 people loaded the FrapTap coupon onto their phones and 40,000 people redeemed, netting a 19% redemption rate, which is significantly higher than the average print coupon redemption rate of 1% to 3%. Since launch, McDonald's has acquired a 4% share of the blended iced beverage market.

**CREDITS** Advertiser | McDonald's Canada; Chief marketing officer | Joel Yashinsky; Agency | Tribal Worldwide; CD | Tommy Perez; CW | Jamie King AD | Kara Wark; Design director | John Thai; Producer | Gaetano Carpino | Account director | Susan Grant; Designers | Earvin Fanfair, Jean-Lou Renoux; Tech director | Joe Dee

BRONZE BRAND NEW!

## Wendy's makes magic

**WENDY'S PRETZEL BACON CHEESEBURGER** uses a bun that's not really a bun, but a pretzel. It's what a magician might do to a regular burger: turn it into something else. So when the QSR introduced the limited edition product to Canadians last July, it decided to promote the pretzel bun with a magic show.

Working with agency MacLaren McCann, Wendy's auditioned 10 different magicians and asked them to incorporate the burger into their routines. The stunt was filmed, with each of the 22 magic tricks shot in one take, and uploaded to Facebook and YouTube over several weeks as part of the "Wendy's Pretzel Bacon Cheeseburger Magic Show."



The brand asked consumers to guess how the tricks were done, rewarding those with the most interesting answers with gift cards, and gave away two Las Vegas trips for two people to see magic shows in a separate contest. The agency also created six Vine videos and incorporated the magic tricks into Facebook ads.

More than 4,000 people entered the contest for the trip (1,000 people above target) during the six-week campaign, the brand's Facebook page garnered 60,000 new "likes," the videos received more than 320,000 views and 8.7 million impressions were tracked.

**CREDITS** Advertiser | Wendy's Canada; Agency | MacLaren McCann CDs | Sean Davison, Mike Halminen; Group CDs | Dave Stubbs, Duncan Porter; AD | Duncan Porter; CW | Dave Stubbs; Account team | Sandra Avey, Auggie Senis; Planner | Robert Hicks; Web developers/programmer | Joel Ray, Mark Aritas; Producers | Grace Lee, Nikki Drakul



GOLD CSR | GOLD PACKAGING

## Raising the Roof packages good deeds

**FOR THE PAST 16 YEARS**, Raising the Roof has sold toques to raise money for the homeless. While people know about the campaign, some decide not to purchase because they're unsure of exactly where the money goes or who it helps.

The goal for the "Repackaging Help" campaign by Leo Burnett was to create a direct relationship between buying a hat and helping someone in need, as well as to sell the entire annual inventory of 40,000 units.

The idea was to reposition what buying a hat actually means for



those receiving the donations. The toques were previously sold in bulk, but for this campaign the packaging for each hat became the media. Hats were repackaged in transparent

bags with messages such as, "This hat buys a meal" or "This hat helps a scared homeless girl off the street."

The agency created outdoor pop-up stores so people could see all of the hats and pick the message that resonated with them the most. The outdoor store allowed Raising the Roof to be on the street, creating a relevant context where people generally encounter the homeless.

The campaign helped Raising the Roof to sell all 40,000 hats in only three months (nine months before the target date).

**CREDITS** Advertiser | Raising the Roof; Agency | Leo Burnett; CCO | Judy John; CDs | Judy John, Lisa Greenberg; Creative group head/CW | Steve Persico; Creative group head/AD | Anthony Chelvanathan; Agency producer | Kim Burchiel; Account supervisor | Jeremy Farncomb; Group account director | Natasha Dagenais

SILVER CHANGING BEHAVIOUR | SILVER IN-STORE ENGAGEMENT | BRONZE CUSTOM RETAIL

## Milk's daring dairy break-out



**AS POP AND JUICE** become more popular, families are moving away from the tradition of serving milk at mealtimes. So the Strategic Milk Alliance (SMA) and Shopper DDB worked with retailers to launch an in-store program that encouraged moms to purchase milk while grocery shopping by showing the dairy product paired with various foods at different points of purchase.

At Loblaw's and Safeway, most shoppers move through the entire store before reaching the dairy

section to purchase milk. To inspire mom to couple milk with certain foods, shelf blades with images of pairings were placed in 24 different locations in the store.

At Walmart, 82% of consumers who visit Walmart.ca eventually make a trip to the store within the following 24 hours. SMA leveraged this pre-shop opportunity by partnering with Walmart to gamify its website, inviting visitors to vote for their favourite milk-food pairing. The game was promoted via digital signage at the point-of-sale as well as by mommy bloggers online.

At Sobeys, the dairy section typically receives a low engagement rate because of how the department is laid out in stores. So the agency moved milk outside the dairy section and placed it in large coolers near milk-friendly foods to encourage shoppers to purchase the product before they arrive at the fast-moving, high-traffic dairy section.

And lastly, SMA partnered with Save-On-Foods to offer a discount when shoppers purchased milk with a box of Oreos, which was communicated through its flyer.

The campaign exceeded expectations, with participating retailers reporting a 1% to 5.6% growth during the execution.

### CREDITS

Advertiser | Strategic Milk Alliance  
Marketing director | Liz Gurszky  
Shopper sub-group members | Anita Medl, Geneviève Desrochers  
Agency | Shopper DDB  
Account supervisor | Katharine Parkin  
Account executive | Lillian Mak  
VP managing director | Jason Dubroy  
CD | Dean Lee  
ACD | Neil Shapiro  
CW | Valentine Ho  
Creative lead | Italo Siciliano



**GOLD** IN-STORE ENGAGEMENT | **GOLD** SMALL BUDGET, BIG IMPACT

## James Ready gets 50% more awesome



**IN EARLY 2013**, James Ready launched its first lager. The challenge for its then-agency Leo Burnett was to gain distribution and spark sales at licensees in Ontario, with only a \$10,000 budget.

In the past, the beer brand leveraged owned media (such as its caps, labels and even the beer case) to engage its fans. In October 2012,

the brand revisited this tactic, using the lowly beer coaster as a new medium to entertain guys at the bar.

The James Ready coaster didn't include the usual brand story or logo. Instead, its purpose was to make the bar experience 50% more awesome. When ordering a James Ready beer, the drinker was given one of 13 different coasters that featured games and entertaining information. Some of the coasters provided conversation starters and enders, while others helped guys out with greeting cards for their

girlfriend or wife with copy that read, "Where was I last night?... Your rhetorical questions are so cute."

The coasters program was effective in encouraging distribution at 18% above target. It also helped drive significant growth over the three-month period, with the brand generating a 60% increase in lager consumption between week one and week 12 within participating bars.

### CREDITS

Advertiser | James Ready  
Agency | Leo Burnett  
CCO | Judy John  
CDs | Judy John, Lisa Greenberg  
Group CD/CW | Steve Persico  
Group CD/AD | Anthony Chelvanathan  
Illustrators | Chris Duchaine, Cheryl Geonanga  
Producer | Kim Burchiel  
Account executive | Rebecca Simon  
Group account director | Natasha Dagenais

### SILVER INTEGRATION

## Chevrolet cars get the Bond test

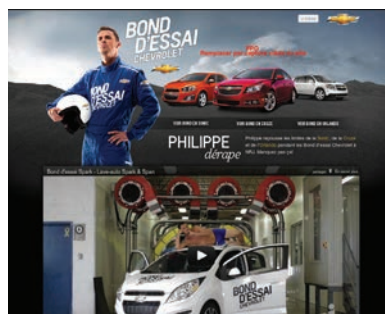
**CHEVROLET WAS LOOKING FOR A WAY** to reach a younger target audience. With creative from Cossette, the car co partnered with Philippe Bond (Quebecois stand-up comic and host of the morning show *C't'encore drôle* on Montreal's NRJ radio station), to integrate its cars into radio spots and video content for young listeners to share on social media.

The video footage showed the radio host conducting a "Bond d'essai" (or "Bond test") with Chevrolet cars and was packaged in a series of 13 different segments that aired on TV and online during a 17-week period.

A microsite hosted the videos and each week a live-recorded three-minute audio segment aired on NRJ. The same day, a video version was released online and a 90-second radio spot recapped the action on NRJ during the week.

The brand created a segment where listeners were invited to text the word "Sonic" to the radio station. As each text came in, the Chevrolet Sonic, with Bond sitting inside, was slowly lifted 120 feet in the air using a crane.

A contest also invited people to submit a stunt idea for Bond to perform with the new Chevrolet Spark, and suggestions were featured on the site. The winner was then invited to be featured in the video segment with the radio host.



Promotion of the videos and contest was done through big box video ads, pre-roll and landing page takeovers. There were also OOH ads on street posts, digital superboards and digital video screens in restaurants and bars and Chevrolet dealers were provided with digital point-of-purchase signage and life-size cardboard cut-outs of Bond in his "Bond d'essai" stunt suit to use in their showrooms.

The online campaign garnered 83 million digital impressions and over 1.5 million video views. The brand's Facebook page received 9,100 likes, 1,654 comments and 2,270 video shares. And during the Chevrolet Sonic stunt, over 10,000 text messages were sent by listeners in only 45 minutes.

**CREDITS** Advertiser | Chevrolet; Agency | Cossette



## BRONZE INTEGRATION

# Kraft brings back hockey

**NOTHING BRINGS CANADIANS TOGETHER** like hockey. But when the “Kraft Hockeyville” program was cancelled in late 2012 due to the NHL lockout, the brand had to find another way to capture the emotional connection Canadians have with the game.

“Kraft Hockey Goes On,” created with the help of Juniper Park, LPi Group and Edelman, celebrated hockey during a “hockey-less” season and gave back to the players, parents, volunteers and communities that bring passion to the ice.

In early 2013, Kraft launched the program across the country, using in-store, traditional, digital and social platforms. The brand asked Canadians to nominate

someone from their community who had helped ensure hockey continued. One hundred finalists were presented to the public for voting, with the top contenders winning one of five grand prizes (\$100,000) or one of 20 secondary prizes (\$20,000) for their minor hockey league association.

There was also a media tour with professional players Hayley Wickenheiser and Patrice Brisebois, and a partnership with TSN and RDS

to launch the program during the World Juniors gold medal game, with promotion via editorial content, billboards and live winner announcements. TSN’s James Duthie and RDS’s Marc Denis were also program ambassadors.

A Facebook page was created along with the hashtag #Saythanks, and YouTube videos featuring Team Canada players were uploaded. The brand was also a sponsor of Hockey Canada and donated \$100,000 to the Learn to Skate program.

The “Kraft Hockey Goes On” program exceeded expectations with over 1,000 nominations and 2.99 million votes in 36 hours. PR surpassed targets by 31%, generating over 221 million impressions.

**CREDITS** Advertiser | Kraft Canada; Senior consumer promotions manager | Joanna Milroy; Consumer promotions | Vio Perez, Charles Fung; Director shopper marketing | Jennifer Salter; Shopper marketing | Isabelle Boulos, Megan Benthall-Campbell, Richard Rodgers, Julian Franklin, Paloma Clarke, Holly Anderson, Christina Mehra, Sheema Khan; Agencies: Juniper Park, LPi Group, Edelman



## SILVER LOYALTY

# James Ready barterers beers

**THE GAP BETWEEN DISCOUNT AND MAINSTREAM** beer was disappearing. The minimum price of beer was increasing and mainstream brands were going on sale more often, giving drinkers a reason to question the value of shopping the discount category.

With the help of Leo Burnett, James Ready launched the “How many beers for that?” program, which helped retain brand loyalty as well as acquire new James Ready fans by tapping into drinkers’ network of friends.

Guys repay guys with beer, but there isn’t a standardized system for how much beer they owe their friends. James Ready decided to create a bartering system with beer caps as the new currency. Values (such as “Sun-screened friend’s back. Earn 87 J.R.”) were placed under the caps, agreements were hidden behind labels and an app was developed for guys to share with friends.

The agency helped turn James Ready caps, which are normally thrown away, into content and conversation for drinkers. Despite the decline of the discount beer segment overall, James Ready sales have remained constant and consumer feedback shows the caps have played a big role in this success.

## CREDITS

Advertiser | James Ready  
Agency | Leo Burnett  
CCO | Judy John  
Group CDs | Anthony Chelvanathan, Steve Persico  
CWs | Steve Persico, Matt Doran, Marty Hoefkes, Kevin Hoessler  
AD | Anthony Chelvanathan  
Agency producer | Kim Burchiel  
Account executive | Rebecca Simon  
Group account director | Natasha Dagenais





## SILVER LOYALTY

# James Ready swaps social space

**JAMES READY PUTS FANS AT THE CENTRE OF EVERYTHING** it does. So with the help of Leo Burnett, the brand gave fans ownership of one of its most prized assets: its Facebook cover image – a space no other beer brand had turned over to its fans before.

“The James Ready Cover Photo Swap” was a simple bartering tool allowing drinkers to use JR’s cover photo space, if they let the beer brand use theirs. Drinkers used the James Ready real estate to promote their business, impress the ladies and more. In return, fans helped introduce James Ready to a new audience by giving up their own Facebook cover photo. The brand’s message not only appeared on top of fan Facebook pages, but also in their news feeds.

In the first three weeks of the program, the brand reached almost six million people. James Ready saw a 352% jump in Facebook page shares, a 402% jump in content “likes” and its Facebook fan following grew by 37%.

### CREDITS

Advertiser | James Ready  
Agency | Leo Burnett  
CCO | Judy John  
CDs | Judy John, Lisa Greenberg  
Group CDs | Anthony Chelvanathan, Steve Persico  
CW | Steve Persico  
AD | Anthony Chelvanathan  
Account executive | Rebecca Simon  
Account director | Natasha Dagenais  
Group account director | David Buckspan

## SILVER ORIGINAL IDEA

# Earls customers get meat redemption

**EARLS IS A 30-YEAR-OLD CANADIAN** casual upscale restaurant chain that had become a little tired in the eyes of the consumer and lacked distinctiveness in its advertising.

For most consumers, going out to eat steak at a restaurant is not a regular experience, however when they do, it’s important that it’s done right. Through research, the brand and agency Leo Burnett learned consumers are reluctant to risk steak satisfaction by visiting a non-steakhouse restaurant.

So the brand decided to remove the fear of a disappointing steak experience. It invited people who had ordered an unsatisfactory steak at another restaurant to come to “The Steak Redemption Event” for a complimentary steak done right.

Earls reached out to those who had given disappointing reviews via social media and personally

invited them to the restaurant for redemption. Customers received personalized invitation cards along with a steak redemption knife as a keepsake, and the event was filmed and posted to YouTube. Ads featured carefully-crafted seals and weather-treated backgrounds signalling Earls’ dedication to quality and detail.



In markets where mass media was used, steak sales were up 88% versus the previous year, while total sales increased 15% and customer visits were up 7.8%. And in markets where only in-restaurant materials were implemented, steak sales were up 60%. Consumer feedback showed they changed their minds about Earls and the meat it serves, resulting in a post-campaign steak sales increase of 8.61% nationally.

**CREDITS** Advertiser | Earls Restaurants; Agency | Leo Burnett; CCO | Judy John; CDs | Lisa Greenberg, Judy John; Group CDs | Sam Cerullo, Chris Taciuk; CWs | Frank Macera, Kelly Zettel; ADs | Jonathan Guy, Oliver Brooks; Designer | Jonathan Guy; Director | Sean McBride; Agency producer | Angy Loftus; Print producer | Lorenda Bennett; Account executive | Angelica Bennett; Group account director | Allison Ballantyne; SVP, account management group head | David Kennedy; Planner | Dustin Rideout; Digital project manager | Cimmeron Kirk





## BRONZE ORIGINAL IDEA

# Valentine walks off poutine calories



**AS ONE OF QUEBEC'S GUILTY** pleasures, poutine has been a part of the province's culinary landscape for decades. Numerous restaurant chains feature poutine on their menus, with top chefs in Quebec creating their own variations of the traditional dish.

Valentine, a 35-year-old QSR with more than 100 restaurants across the province, wanted to acquire new customers with a product that isn't really that different from anything else in the market.

Quebecers sometimes feel guilty about indulging in poutine, so Valentine and Lg2 developed the "Marche ta poutine" (walk off

your poutine) app for users to turn the guilty pleasure into a reward. Valentine challenged consumers to burn the number of calories in a poutine by using the app pedometer. If they completed the task, the QSR rewarded them with a free poutine.

The launch campaign included a microsite, promotional videos, social media, web, mobile ads, PR and field marketing (including events where people were invited to walk off their poutine using a treadmill). The Marche ta poutine app also features a restaurant locator and continues to offer users new deals following the promotion.

The app became the number one downloaded app in Canada in less than a week (ahead of Starbucks, 7-Eleven and Urbanspoon) and received 30,000 downloads in four months. More than 2,000 free poutines were rewarded and 100 million steps were recorded.

### CREDITS

Advertiser | Valentine

VP | Francis Robin

Marketing director | Nicholas Rousseau

Agency | Lg2

VP/CD | Marc Fortin

CD | Jennifer Varvaresso

ADs | Éric Bouchard, Thibault Géhard

CW | Jean-François Perreault

Strategy | Alexis Robin, Sabrina Côté

Account services | Audrey Dignard, Marie-Josée Bourque, Julie Dubé

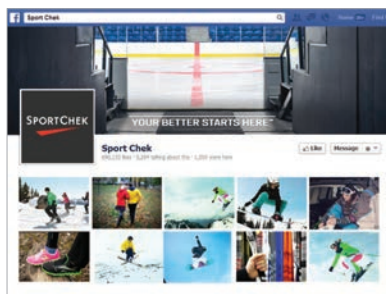
Producer | Mélanie Bazinet

## GOLD OUT OF THE BOX RETAIL

# Sport Chek runs a social strategy

**TO BRING THE TRADITIONAL FLYER** into the digital age, Sport Chek worked with Facebook to develop a "Social Flyer" in October 2012. The program, created with the help of North Strategic, delivered inspirational lifestyle and product content to digital-savvy consumers during the peak shopping period (Thursday to Sunday) through Facebook page posts, sponsored stories, albums and video posts.

It was the first time the social network had ever been used to drive



in-store sales of seasonal products featured in a paper flyer. As a result, Sport Chek was able to stand out in a competitive retail market and reach

a new demographic (18- to 34-year-olds) by appealing to their interests.

Results exceeded the initial objectives, with in-store sales doubling the return on media spend. The program generated a 490% increase in the average reach for a Facebook post as well as a 210% increase in page interactions. It also grew the brand's Facebook following by over 21,000 fans, achieved a 75% lift in awareness of weekend sales and a 42% lift in purchase intent.

**CREDITS** Advertiser | FGL Sports (Sport Chek); AVP digital marketing | Erika DeHaas; Agency | North Strategic; Account executive | Martha Heeney



## SILVER PACKAGING

# Corona brings back the dead

**FACED WITH AN AGING** core consumer and a steady decline in sales, Corona decided to recruit a new generation of drinkers (20- to 34-year-old millennials) and invite them to step outside their comfort zones and “Live Mas Fina” (or “Live the good life”).

Despite its melancholy name, Day of the Dead is actually a salute to life. The Mexican tradition offered an opportunity for the brand to celebrate the lives of everyone who has “Lived Mas Fina” before us. Corona and agency Zulu Alpha Kilo designed three limited edition tall boy cans featuring authentic Mexican skull

prints were numbered and reserved for winners only, but mass-produced tear-away print posters extended the offering to non-winners.

For the first time in 12 consecutive quarters, the brand was growing again. October sales of the 473 ml can were up 109.3% versus the same period in 2012. In Ontario, the LCBO and Beer Stores sold out, and Corona posters were in such high demand that media partners couldn’t keep up with replacements and hundreds of requests for can designs were made. The campaign was featured on blogs around the world including Trend Hunter, The Dieline, Creativity Online and *stimulant*.

### CREDITS

Advertiser | Modelo Molson Imports LP (Corona)  
Agency | Zulu Alpha Kilo  
CCO | Zak Mroueh  
ECD | Shane Ogilvie  
Design director | Mooren Bofill  
AD | Jenny Luong  
CW | Nick Asik  
Illustrators | Elton Clemente, Jenny Luong  
Studio artist | Brandon Dyson  
Agency producer | Kate Spencer  
Account team | Kate Torrance, Dic Dickerson, Devina Hardatt  
Media agency | MEC  
Media team | Wes Wolch, David Stanton, Sammy Rifai

art and created a vibrant mass and digital campaign featuring a series of illustrations.

The creative was placed on Corona’s Facebook, Twitter and YouTube pages, and a social media contest invited fans to win limited edition silkscreen prints of the original illustrations. The silkscreen

## BRONZE PACKAGING

# Chocolats Favoris shows off its fine sweets

**FAMILY-RUN CHOCOLATS FAVORIS** is an artisanal chocolate maker founded in 1979, with three stores in Quebec City and the surrounding area. Primarily a summer destination, the brand wanted to showcase its entire Fine Chocolate offering in a way that would drive growth throughout the year.

Chocolats Favoris is centred on chocolate that is “fait-main d’ici” (hand-made here) with a resolutely Quebecois identity that helps to differentiate it from European and other Canadian competitors.

In November 2013, Lg2boutique



helped create playful Quebec symbols to accompany colours featured on the chocolate bar packaging. On the label, a sober

black typeface contrasts with a manuscript-like red ampersand.

To complement the redesigned Chocolats Favoris logo, a red monogram, which looks like melted chocolate, closes each package to create a background motif.

And employees wrap each bar by hand to reinforce the idea behind the locally hand-made product.

Despite zero mass media investment, sales at the three stores grew by 20% within the first six months after the redesign.

**CREDITS** Advertiser | Chocolats Favoris; President | Dominique Brown; General manager | Virginie Faucher; Agency | Lg2boutique; VP, CD | Jacques de Varennes; Designers | Sonia Delisle, Mira Gauthier; Illustrator | Anthony Verge; Account director | Sandie Lafleur; Strategic planner | Catherine Darius



## SILVER PARTNERING

# CIL Paints' headline hijack

**COLOUR INSPIRATION INFLUENCES** a consumer's paint purchase, so CIL Paints and The Home Depot developed the "Colour Outside the Headlines" campaign, an integrated in-store and social program designed to inspire consumers by linking daily trending news stories with CIL paint colours.

From a pumpkin shortage to the royal baby christening, news stories that could be connected to a colour were selected every day from Oct. 16 to Nov. 8, 2013. The news story was then weaved into a web post that explained the colour's history or gave a piece of interesting colour trivia, and uploaded to the brand's Facebook, Twitter and Pinterest pages as well as the CIL blog.

In-store postcards were placed in the CIL paint section on a weekly basis, showcasing the week's news stories and providing creative inspiration while at

the store. Cards describing the campaign were placed on main counters in the paint section, driving shoppers back to the CIL blog and social platforms. The in-store materials gave consumers a direct connection to the campaign, even when they weren't in front of their computers.

The campaign increased social engagement on CIL platforms, with Facebook fans increasing by 68% and the number of people talking about CIL Paints on Facebook increasing by 5,000%. Traffic to the CIL blog was up more than 100% and Twitter and Pinterest fans also increased over the course of the campaign. Preliminary results show CIL paint sales were up 16% in Home Depot stores during the first few weeks of the campaign.

**CREDITS** Advertiser | Azko Nobel (CIL Paints), The Home Depot; Channel marketing manager | Charlene Taylor; Marketing manager | Craig Zavitz; Agencies | Shopper DDB, DDB Canada, Tribal Worldwide; VP managing director | Jason Dubroy; Senior account executive | Colin Brown; Account coordinator | Lillian Mak; Account supervisor | Meghan Kelly



## SILVER PATH TO PURCHASE

# Knorr solves menu planning mystery

### RESEARCH WITH FAMILY COOKS AND GROCERY SHOPPERS

revealed that, at 4 p.m. each day, three out of four Canadians don't know what they are having for dinner. This prompted Knorr and its agency Ariad Communications to create "What's for Dinner?" – a program that provides easy-to-follow recipes, cooking content, tools and inspiration for food, 365 days a year.

To get Knorr on shoppers' grocery lists pre-shop, the brand launched a dedicated website with regularly refreshed recipe content. It placed mobile and rich media ads, created Unilever's first responsive email program and distributed reusable grocery bags (which displayed a QR code driving to a new recipe each day) to homes across Canada.

In-store components included easy-to-follow infographic-based recipe cards, semi-permanent meal solution centres, temporary displays, on-shelf banners and recipe booklets, in-store sampling demos, customizable flyer templates for retailers, and on-pack meat stickers and recipe card holders.

"What's for Dinner?" was present in every major grocery and mass merchandise retailer in Canada, with more than 10,000 executions. Knorr share grew 14 points, while the savoury food category in which Knorr competes saw a 3% decline.

The program garnered 70 million online media impressions as well as three million views of its digital meal ideas flipbook, while visitors spent an average of six minutes on the "What's for Dinner?" site (triple that of Knorr websites globally). The app received more than 19,000 downloads, the brand tracked a 22% email engagement rate and it more than doubled its Facebook fan following.

**CREDITS** Advertiser | Unilever Canada (Knorr); VP brand building | Sharon MacLeod; Director of marketing, foods | Alison Leung; Senior assistant brand building managers | Aaron Daniel, Jessica van Rooyen, Ashleigh Meilach; Shopper marketing team lead | Bill Carlson; Shopper marketing managers | Kristina Kovar, Toulia Stathopoulos, Stephanie Lombardi, Marie-Pierre Mathieu; Agency | Ariad Communications; Senior VP | Baron Manett; CD | Neil Woodley; AD | Vince Rozas; Senior account director | Yvonne Anyon; Account director | Josh MacKinnon; Account manager | Ashleigh Johnson; Media | Mindshare; Social and PR | Edelman









## BRONZE SMALL BUDGET, BIG IMPACT

# Kraft embraces Quebecois foodies



**KRAFT HAD PARTNERED** with Loblaw's for a Quebec-specific program to target French Canadian shoppers, but after five years, the program was showing declining sales and engagement. The brand decided to refresh it to resonate with young Quebecois mothers who are passionate about food and support locally-made products.

The "Made in Quebec" campaign, by Shopper DDB, embraced French Canadian food culture and included a

new logo that featured the patriotic fleur-de-lis, an important symbol in Quebecois culture. The brand partnered with the hosts of the popular Kraft-sponsored Quebec cooking show *Qu'est-ce qui Mijote* to offer recipe inspiration and the chance to win a dinner with celebrity chef Martin Champoux and co-host Jean-Michel Riverin at a high-end Montreal restaurant.

Kraft sent email blasts to French subscribers in its "What's

Cooking" database that featured iconic French recipes created using "Made in Quebec" products. The emails and retail flyer inserts promoted the contest and featured products on promotion to drive consumers to Loblaw's.

In store, headers and branded displays drew shoppers to "Made in Quebec" products. Recipe tear pads featuring locally-made products were also featured in store, and Facebook posts further encouraged consumers to enter the contest as well as find additional recipe ideas on Kraftcanada.com.

Sales increased by 10% on "Made in Quebec" products. In-store display signage increased 14% versus the year before, and the open rate of the e-blast was 32%, while the click-through rate to the recipe landing page was 14.3% (double the Kraft benchmark on each metric).

**CREDITS** Advertiser | Kraft Canada; Director, shopper marketing | Jennifer Salter; Shopper marketing manager | Sheema Khan; Associate shopper marketing managers | Christina Mehra, Liliana Marando; Manager, CRM | Monica Dargan; Agency | Shopper DDB; VP managing director | Jason Dubroy; CW | Eric Grimes; Creative group leader | Italo Siciliano; Account coordinator | Lillian Mak

## SILVER TARGETING

# Yellow Pages shows off its local intel

**SOME PEOPLE SEE YELLOW PAGES** as a "dusty old book" that's lost its status as the go-to resource for everything local. So working with Leo Burnett, Yellow Pages launched a campaign that repositioned its mobile app as a way to navigate the best of every neighbourhood.

The city-wide, multi-channel campaign called "Unlock Local" targeted key destinations within a neighbourhood, with the brand showcasing its knowledge of the area and encouraging locals to get out and discover more.

In the summer, Yellow Pages installed a yellow oasis at Toronto



beach areas that included all the things people would need to enjoy a day at the beach, such as umbrellas, towels and sand shovels. Creative directed beach-goers to download the app to find places to buy the things they forgot to bring or needed for the beach.

Next, Yellow Pages located several of the city's most popular dog parks and installed a massive 40-foot dog

bone made of over 2,000 yellow pet-friendly balls, poop and scoop stations and garbage cans. Everything was branded with dog messages and the creative directed people to download the app to find other local dog parks in their neighbourhood.

Yellow Pages achieved a 72% recall at the end of the campaign. App downloads increased 42% in the first month versus the previous month and total mobile visits were up 52% during the campaign period versus the previous year. The program is now being rolled out to other markets.

**CREDITS** Advertiser | Yellow Pages; Agency | Leo Burnett; CCO | Judy John; CDs | Lisa Greenberg, Judy John; Group CDs | Sam Cerullo, Chris Taciuk; CWs | Kelly Zettel, Chris Taciuk; ADs | Sam Cerullo, Pedro Izzo, Oliver Brooks, Nancy Ng; Designer | Sam Cerullo; Illustrator | Martin Bregman; Agency producers | Dianne Gignac, Kim Burchiel; Digital producer | Tracy Wightman; Account executive | Megan Verkerk; Account supervisor | Kirk Round; Group account directors | Allison Ballantyne, David Kennedy; Planner | Brent Nelson; Director of consumer engagement | Claire Lamont; Account director, Eastern Canada | Justin Singh

## SHOPPER INNOVATION AWARDS | JUDGES

### CO-CHAIRS



TONY CHAPMAN  
FOUNDER AND CEO,  
CAPITAL C

Chapman is a frequent media pundit and one of the youngest individuals to be inducted into the Marketing Hall of Legends. He founded agency Capital C and is also the founding partner of Fresh Intelligence, a global consulting company, as well as Propeller Media, which creates branded content for television networks and their digital ecosystems.



TONY MATTA  
CMO, KRAFT CANADA  
Having joined Kraft Canada in 2013, Matta

leads the marketing for brands such as Cracker Barrel Cheese, Philadelphia Cream Cheese, Kraft Dinner and Maxwell House. He previously held executive roles at Frito-Lay in the U.S. as well as PepsiCo in Canada and in the U.K.

Matta was also named *strategy's* Canadian Marketer of the Year in 2009 for his work at Frito Lay Canada.



ANGELA SCARDILLO  
VP MARKETING,  
BEST BUY

Scardillo leads the retail marketing strategies and communications across both Best Buy and Future Shop. With more than 20 years of experience in the industry, she has spent her career developing brand identities and corporate communications projects, while penning marketing and advertising articles and launching four youth publications.

### JURY



MAUREEN ATKINSON  
SENIOR PARTNER, J.C.  
WILLIAMS GROUP  
At J.C. Williams Group,

Atkinson manages studies that provide data for brand positioning, new store format evaluations, as well as concept development and brand assessment. After a career in research, store operations and merchandising with a large department store chain, she joined J.C. Williams to set up the company's research practice. Atkinson is also a founding member of the Canadian Research Group of the International Council of Shopping Centers.



NUALA BYLES  
CD, GEOMETRY  
GLOBAL

Byles is the creative director for the brand activation agency of Ogilvy & Mather, which she co-founded less than three years ago. She also helped launch Metaphor, a creative agency, which was acquired by BBDO and specializes in entertainment, lifestyle and retail activation. She spent her career at various agencies working on creative for brands such as Scotiabank, Pepsi, Nestlé, Maple Leaf Foods, Unilever, Heart and Stroke Foundation and Mondelez Canada.



JASON DUBROY  
VP MANAGING  
DIRECTOR,  
SHOPPER DDB

A frequent retail and marketing industry speaker, Dubroy leads DDB Canada's shopper marketing practice. He helped launch the Shopper Marketing Forum in 2010 and was a co-chair in 2011. Dubroy has provided shopper marketing and sales insight for companies such as Johnson & Johnson, Maple Leaf Foods, Adidas, American Express, Apple and Loblaw Companies. He also sits on the CMA's Integrated Marketing and Customer Experience Council.



LOUIS GARCEAU  
PRESIDENT, BRAND  
MOMENTUM

Garceau's expertise is in brand strategy, innovation, deployment and management. He has worked in categories such as pharmaceutical, construction, telecommunications and finance. He previously helped outsource sales teams, marketing and promotion for Mosaic and CIM. Garceau also founded Locus Strategies, a consulting firm for Quebec SMEs, which was acquired by Brand Momentum in 2012.



DAVID GRISM  
CONSUMER GOODS  
MARKETING  
CONSULTANT

Grisim is a marketing leader, currently providing consulting services to organizations in Canada and the U.S. Previously, he was at Procter & Gamble where he had overall responsibility for shopper marketing, in-store excellence and multi-brand scale programs, including P&G's award-winning "Thank You, Mom" Olympics campaign.



JOE JACKMAN  
CEO, JACKMAN

Jackman's career spans three decades, working in categories from food to fashion to financial services. He has consulted and collaborated with leadership teams on brand image, physical store environments, digital platforms, private brand programs and advertising. He currently leads a 60-person multi-discipline team at his namesake agency Jackman, which uses analytics to develop creative marketing and design.





**KEVIN LUND**  
MANAGING  
DIRECTOR, GLOBAL  
RETAIL PROGRAMS,  
PERENNIAL DESIGN

Lund has spent more than 25 years in the industry, working with clients in the U.S. and Canada to develop business strategies and retail experiences. His current clients include Ahold USA, Loblaw Companies and Sears Canada. Lund also previously worked with entertainment/media brands such as Sony, Columbia, DreamWorks, Disney, CBS, PBS and Fox.



**ANDREA RANDOLPH**  
VP RETAIL,  
BEER STORE  
Since 2011, Randolph has

been responsible for the retail operations, marketing, branding and real estate for the Beer Store's 446 locations. In her two years at the retailer, she has led a reinvention project, which includes a new brand identity and renewed interior design. Randolph began her career at Nestlé Canada and later joined Rogers Communications, where she spent 15 years in various executive sales and marketing roles.



**CHRISTINE ROSS**  
PARTNER AND  
MANAGING DIRECTOR,  
SPIDER MARKETING  
SOLUTIONS

With more than 20 years of promotional marketing experience, Ross now leads Spider's Marketing to Moms division. The founding partner of the agency also has expertise in strategy, consumer insights and shopper marketing, and has helped develop award-winning campaigns for clients McCormick's, Kraft, Levi's, Four Seasons Hotels, OLG, Mattel, Reckitt Benckiser and Silk.



**NOLA MARTIN**  
SENIOR MARKETING  
DIRECTOR, CATEGORY  
MANAGEMENT,  
MAPLE LEAF FOODS

At Maple Leaf, Martin focuses on how to best leverage loyalty data to influence shoppers. She began her shopper marketing career at Campbell's, where she developed strategies focused on maximizing efforts in stores. She previously worked at Nielsen, as well as 6degrees Integrated Communications, where she led the shopper marketing division.



**NICOLE ROCHELEAU**  
INSIGHTS AND  
SHOPPER MARKETING  
MANAGER, ENERGIZER

Rocheleau has agency, shopper and brand marketing experience, and she currently leads the development and integration of Energizer's shopper marketing capabilities. She previously worked at GSK Consumer Healthcare and spent several years at Unilever Canada where she led the marketing for brands such as Axe and Dove, while developing a deeper understanding of retail as part of the sales team.



#### **Tom Olesinski named CEO of Havas Media Canada**

Global marketing communications agency Havas Media has named Tom Olesinski as CEO of Havas Media Canada. Previously, Tom served as the Chief Financial and Operating Officer for the Havas Group in Canada. In addition to his new position, Tom will continue to act as the CFO for the Havas Group in Canada.

Tom has been with Havas for the past seven years, out of the Toronto office. In his new capacity, Tom will report to Lori Hiltz, the Chief Executive Officer of Havas Media's North American network. As CEO, he will oversee the agency's media and marketing communications operations in both Montreal and Toronto.

"With 14 years in the industry, Tom brings a unique mix of financial and operating experience, across media, digital and creative organizations. This combination makes him the ideal person to take Havas Media Canada to new heights," said Ms. Hiltz. "He is a forward thinking and results-driven individual with a strong attention to service. Tom has worked to strengthen and unite Havas' Canadian operations, where he developed

a shared service alliance, bringing together five different Havas entities under one roof in Toronto. We are confident he will bring all these skills, and more, to lead Havas Media Canada to further success."

Tom joined Havas from Cossette Communications in Toronto, where he was Director of Finance and Operations.

#### **About Havas Media**

Havas Media is the main media brand of Havas Media Group and operates in 126 countries.

Our mission is to unite brands and people through meaningful connections and drive business success. We service clients through a portfolio of specialist teams that span media, strategy, international management, digital, mobile, social media, experiential, entertainment and sport. Our simplified and integrated structure has allowed us to build one of the most integrated, agile and responsive global teams in the industry.

Further information can be found at [www.havasmedia.com](http://www.havasmedia.com) or follow us on Twitter @HavasMedia

#### **APPOINTMENT NOTICE**



# BOSTON PIZZA'S BIG 5-0

WITH FIVE DECADES UNDER ITS BELT, THE BRAND HAS MARRIED ITS LARGE-SCALE IMAGE, COMPLETE WITH TV PERSONALITIES AND EPIC CHARACTERS, WITH ONE OF LOCAL COMFORT

BY TANYA KOSTIW

Clockwise from left: a John Ratzenberger spot from the mid '90s; "Rib Stain Camo"; "Flatties and Drummies"; "All Meat Wings"; and cave people and a Viking from the "Pizzaburger" campaign.

**I**t might be hard to rewind to a time when a restaurant's seminal marketing strategy comprised placing flyers in car windshields – a vision perhaps even harder to fathom given that nearly 50 years later, this same brand received more than 230,000 impressions the first day after launching a campaign around a T-shirt.

Such was the case though for Jim Treliving, owner and chairman, Boston Pizza, who opened his first Boston Pizza restaurant in 1968 in Penticton, B.C., and recalls being told they were littering because people tossed their flyers on the ground.

Despite the distance the brand has come, now spanning the country with 355 restaurants and system-wide gross sales last year of about \$975 million, the brand hasn't abandoned its small town roots. In fact, after 50 years, Boston Pizza, built its story around a position that recognizes its duality as a large national

brand and one that is also local.

"Our ability to present a big brand and a big food and entertainment-based concept in a small community, while having those local connections, is core to our proposition," says Steve Silverstone, EVP marketing, Boston Pizza.

Its survival amongst its competition (it has a market share of 3.7% in the full-service category), is in large part due to tapping humour and building a quirky personality with celeb endorsements and unique product offerings.

Now with a marketing department of about 30, the brand has certainly come a long way since its birth as Boston Pizza and Spaghetti House.

## Western beginnings: 1964-1986

The brand's roots can be traced back to Edmonton, where Greek immigrant Gus Agioritis opened the first restaurant in 1964 after trying pizza in Boston.





Theories about how he selected the name for the restaurant exist, says Silverstone, but it's safe to suggest it was because Agioritis had an affinity for the American city.

That year, gross sales totalled \$500,000, but it would not take long to grow, as Agioritis was focused on franchising.

Treiving recalls dining at the Edmonton restaurant before opening his own franchise in 1968, which he thinks had cost about \$23,000 to launch. As the business grew, the franchise distributed flyers and took out newspaper ads, before moving to radio with an Italian-themed jingle.

"We were a bunch of guys that didn't know a whole lot about advertising at that point," Treiving recalls.

By 1970, Boston Pizza would have 17 locations across western Canada. Treiving and George Melville, Boston Pizza's other owner and chairman, became partners in 1973, before purchasing the company in 1983. At the time, this entailed a chain of 44 restaurants. Gross sales reached \$30.8 million the following year.

After fulfilling the initial vision to become a full franchise company, Treiving says the brand's next big push was Expo 86. The Vancouver event provided a platform for Boston Pizza to debut itself to the world market.

Towards the end of Expo 86, people would line up every day to try Boston Pizza's offering, ultimately helping to propel the brand forward with its franchising and expansion into markets beyond the West.

### Eyes to the East and beyond: Mid-1990s to 2000s

With two locations already in Ontario, Boston Pizza began a more substantial expansion into Eastern Canada in the late '90s, which brought a focus on national advertising. The time difference between the brand's Vancouver headquarters was problematic, so in 1997, a regional office was opened in Mississauga, which would also serve the push into Atlantic Canada.

Growth around specialty TV programming in the '90s and early millennium proved to be advantageous for the brand, explains Silverstone.

"By achieving some size and scale on networks like TSN and Sportsnet, we were able to achieve that bigness that wasn't normally available. So based on our size in Western Canada, we were able to penetrate the East with national advertising on those channels."

Boston Pizza's partnership with John Ratzenberger from the Boston-based TV show *Cheers* served as a significant jumping off point for more national advertising and regular TV work for the brand. TV and radio spots, which ran in the mid 1990s, featured Ratzenberger speaking to the tune of the song "More Than a Feeling" by the band Boston. Vancouver-based agency Lanyon Phillips worked on creative and media for the campaign.

"That would've been our first big ad campaign that we really would've introduced the brand around the two [restaurant and sports bar] concepts under one roof," says Joanne Forrester, VP marketing, Boston Pizza.

Another major TV personality to partner with Boston Pizza was Howie Mandel, with whom the brand launched its tagline at the time, "You're among friends." The Mandel campaigns, with creative and media by Lanyon Phillips and TBWA, aired on TV and radio from 1996 to 2000/2001.

"He was a likeable, fun, unpretentious character – well known from some of his work around *Bobby's World* with kids and families," says Forrester.

It was the brand's work with Mandel that really helped to create awareness, says Silverstone. With both the Mandel and Ratzenberger campaigns, the goal was to leverage their celebrity status, but also to equate the spokesmen's qualities of familiarity and accessibility with the comfort of the brand.

Part of the marketing strategy during the Ontario expansion entailed complementing the national program with regional or community relations initiatives such as local sports sponsorships.

"Media buys through specialty networks and conventional networks certainly give you that national scale, but the brand really does have a localized feel to it and you really feel that when you walk into the restaurant just from the decor," says Forrester.

The brand continued to extend its reach in North





From top:  
In-restaurant creative  
from the '70s; more  
recent material from  
the early '90s.

America, and opened an American head office in Dallas, Texas in 2000 to support U.S. expansion with its Boston's The Gourmet Pizza restaurants. The company opened its first location in Mexico in 2002 and continued its push in Canada by diving into the Quebec market, where a regional office was opened in 2004. In 2008, gross sales surpassed \$830 million.

Digital became a key part of the brand's strategy a year or two later, beginning with SEO and Facebook activity, before moving into other social networks such as Instagram and Twitter. The brand's marketing department has hired about three new people and re-assigned a staff member to take on digital and social media in the past three years.

### **A new creative agency and a new (temporary) name: 2010 to 2011**

In more recent years, many of Boston Pizza's notable campaigns have revolved around new menu items, including campaigns from Taxi to help position the brand as a place for chicken wings. When Taxi first came aboard in 2010, the agency conducted a category review and found a lot of the work to be fairly similar.

"That first order [of business] was to try and find something that was distinctive for them," says Darren Clarke, executive CD, Taxi. "So we actually positioned them more of a place for dads – 'dads and dudes' we call it – which was kind of different for the category because a lot of the competitors were talking to women, mothers and families. We decided to go against the grain on that and talk to dad when he's with his family and when he's in his dude mindset, which is where the sports bar would come in."

To promote its take-out and delivery offering, the brand launched the concept of "finger cooking," where all dad needed was his finger and a computer. With creative by Taxi and media by PHD, the push started with "Finger Cooking with Bill" in 2010 through TV, digital, OOH, direct mail and POS. This was followed by a cookbook in 2012. Two million copies of "The Joy of Finger Cooking" were sent through direct mail, along with TV, POS, PR and digital elements. Online takeout and delivery sales

increased 21% after the first year and 19% in year two.

In April 2011, Taxi developed the "Flatties and Drummies" campaign around the brand's new-and-improved wings, with media by PHD.

"We noticed within the category everyone kind of pats themselves on the back and boasts about their offering," says Edith Rosa, group account director, Taxi. "So we found a different way to go about that by having somebody else critique and talk about how great the wings were at Boston Pizza."

The Flatties and Drummies Professional Wing Critics Association was created and fictional wing critic Carl Carlson was born. The campaign included online elements, downloadable wing skins, a Facebook contest, a microsite that served as the association's website, Xbox media, in-store POS, a personalized wings menu and TV spots, along with the revelation through online and in store that Boston Pizza had won the (also fictitious) 2011 Crystal Wingy Award for the Best New Wing.

But some people thought the award was real, Rosa says.

"When Boston Pizza was 'awarded' a Crystal Wingy, we heard through the grapevine that competitors were outraged as to why they weren't considered for this award, which didn't really exist."

Sales growth significantly surpassed the goal of a 50% increase at 160%, while wings became the fastest-selling menu item ever. Additionally, the brand garnered 14,600 new Facebook fans on its national page and after three weeks, the TV campaign saw a 66% breakthrough rate.

Around the same time, the brand undertook a unique execution that saw restaurants in two Canadian cities undergo a temporary name change during the 2011 Stanley Cup playoffs. When the Montreal Canadiens faced the Boston Bruins, followed by the matchup with the Vancouver Canucks in the finals, the brand hung banners with the Boston portion of the restaurant's title crossed out and replaced with the home city, along with changed rink boards in Vancouver. OOH was also purchased to support the effort.

It was a risky move, admits Silverstone, but the demonstration of hometown spirit paid off as it gained traction with media and guests responded positively.

### **Bringing in more "experts": 2012 to 2013**

The fun with fictitious characters continued into another campaign for wings in 2012. When Boston Pizza was ready to launch its boneless wings, the product was already offered at other establishments. So the solution was to reinvent it into "All Meat Wings," which Niall Kelly, CD, Taxi, says made the offering more appealing to the brand's dads-and-dudes target.

The campaign's first phase used social to introduce

**HEY, BOSTON PIZZA,  
IT'S TIME WE  
INTRODUCED YOU  
TO ANOTHER ONE OF  
OUR CLIENTS.**



Happy 50th  from your friends at **TAXI**

fictitious food innovator Terry Peters, who was credited with inventing more than 400 foods, including seedless watermelon and piggies in a blanket, while newsletter subscribers and wing bloggers were contacted pre-launch, and a countdown clock was featured on Facebook. When it came time for the big announcement, Peters unveiled the wings in a TV spot to an excited crowd, and a radio spot entitled “Epic Announcement” also ran. As part of the digital media plan, which featured banners and pre-roll, Peters’ food innovation gallery was available on Xbox and an avatar was created for him.

The brand aimed to carry the momentum forward from the prior year’s wing campaign and keep its sports bar top of mind as a wing destination throughout the NHL playoffs. It exceeded its goal to increase wing sales by 5%, as sales increased by 43.3% versus year ago in the campaign’s first week, and as much as 54.7% by its end.

In April 2013, Boston Pizza launched a campaign for



The successful “Pizzaburger” campaign taps dads and dudes of yore.

another new product, the Pizzaburger, a burger wrapped in pizza dough. Kelly recalls sampling it and knew it was a must-try. But he wanted to develop a more insightful way to convey that not everyone would be able to try it.

What emerged was a look back through history to characters such as the caveman, the Viking and the cowboy, who would not have had the chance to sink their teeth into the concoction. With media by PHD, the campaign featured 60-, 30- and 15-second spots, along with digital, social and print. It garnered 15 million impressions nationally, while burger sales increased 250%.

The creative was also unique to the category, avoiding typical scenes featuring two male friends, Kelly adds.

Later that year in June, Boston Pizza once again tapped quirky, fictitious characters with a rural southern family to weigh in on the brand’s ribs for its “Ribnecks” campaign.

But not everyone loved the Ribnecks, as Rosa recalls it being a polarizing campaign. Some found the southern stereotypes to be offensive.

Forrester thinks perhaps some of the dissent stemmed from the characters’ articulation, which was based off a trend in pop culture with TV shows like *Duck Dynasty*.

“Certainly the intent was never to offend,” she says.

Boston Pizza never considered pulling it, but didn’t hide behind the negative comments on Facebook either, she says. The larger focus, Forrester explains, was on the Rib Stain Camo, a T-shirt with mock rib stains.

Developing a product rib lovers would want but didn’t even realize they needed was a way to convey to them the brand knew how to do ribs, explains Kelly, adding the shirts still appear online and he recently found one on eBay for three times the original price.

Boston Pizza sold out of its 3,000 Rib Stain Camos, although Forrester notes it was a short-lived initiative and if pursued, the brand likely could have sold more. Meanwhile, rib sales increased by 56%.

### The golden year: 2014

Today, the brand’s marketing department has about 30 people, up from around 20 a decade ago, and about half of Boston Pizza restaurants have a community relations coordinator to implement local marketing programs. This initiative coupled with the proximity of regional offices to the franchises across the country helps to address the challenge of maintaining a local connection amidst the growth of the restaurant industry, Silverstone explains.

The brand also recently launched its Future Prospects program, in which it will work with organizations such as Big Brothers Big Sisters and Kids Help Phone on mentoring youth. Meanwhile, its BP Foundation has raised over \$18.1 million for charities.

Now with its big 5-0 around the corner, the brand has kicked off some of its celebrations with an anniversary logo and the inclusion of its history in the menu.

With events largely focused in the summer, the company plans to bring back some classic recipes, such as its Popeye Pizza, plus introduce new food-based innovations. However, Silverstone says some big food-related news will be revealed in April, hinting that pizza will once again be innovated in a way the brand believes to be a first. A large integrated campaign is slated in April around the food innovation, while another campaign will focus on the anniversary. Both will include TV, digital and a bit of regional radio, along with a significant PR push.

As for Treliving, he says his nearly 50 years with Boston Pizza have gone by quickly.

“I wish I could get another 50 in this thing.” 🍕



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# THE FOUR MOST IMPORTANT TRENDS IN CUSTOMER LOYALTY

By Rick Ferguson, Vice President, Knowledge Development, Aimia

**It's been rather remarkable to watch the swift rise and fall of the phrase "Big Data." No longer ago than August of 2012, the *New York Times* declared 2012 "the year of Big Data." Fast-forward to today, and the backlash against the term is in full swing. The usual consulting and IT suspects might now refer to "smart data," "small data," or "intelligent data," phrases designed to demonstrate that the speaker is positioned well ahead of the data analytics curve. But in polite company, one can no longer use the phrase "Big Data" as anything other than an object of derision. How is it that a marketing buzz phrase now devolves from prescient to discredited within the space of a year?**

The speed with which the phrase "Big Data" went from Ted Talk topic to punch line speaks to the speed with which technology now disrupts legacy business models and marketing disciplines. We used to measure the speed of creative destruction in years; we now measure it in months. As soon as we get a handle on what data to collect, what insight to derive from it, and what channels to communicate its value back to our customers, then we find that everything has changed. Consider the evolution we've witnessed just within the past decade: the smartphone has gone from magical to ubiquitous; some device makers have gone from leaders to followers; some software giants have gone from titans to afterthoughts; the desktop computer has gone from essential to unnecessary; analytical computation has moved from the back office to the cloud. At the speed of business today, what can we possibly take for granted?

Fortunately, some marketing truths do remain eternal. For despite changes in technology, in market forces, and in consumer behaviour, there is always one place we can center our data efforts where we have a reasonable expectation of success: on customer loyalty. By focusing on extracting insight from

"customer-centric" data sets, we can deliver measurable return on our marketing investment that often dwarfs the return from so-called "Big Data" projects.

At Aimia, we have identified four coming trends that will continue to influence and inform the way companies leverage data in the battle for customer loyalty. They are:

- > **The quest for real relationships.** Companies will win by leveraging customer-centric data to build trusted, reciprocal, and committed relationships with their best customers, who in turn share their precious data to further deepen the relationship. A high degree of consumer control ensures transparency in data collection, and a rich exchange of value for information provides benefit to both marketers and consumers. This combination of high data control with high loyalty and engagement will prove a winning formula for marketers.
- > **Social loyalty.** Historically, transactional purchase data was considered the "brass ring" for marketers seeking to use data to build relationships. Today, however, transactional data represents the floor of your data efforts, rather than the ceiling. In an expanded ecosystem of interactions and transactions across both traditional and new platforms and channels, companies will win when they connect social media behavior with customer value, reward both interactions and transactions, and leverage the data to build real relationships with best customers.
- > **Data privacy and management.** Recent news events have reminded consumers how much of their data marketers actually store — from payment card details to loyalty

program interactions to transaction details to web browsing history — and how little control they have over who sees their data and who can access it. Companies will win by proclaiming and then standing behind data privacy and management values that demonstrate trust, added value, control, and transparency to their customers.

- > **The evolving payments ecosystem.** In the coming years, the battle for customer loyalty will move away from the web and the email inbox and toward the mobile device and the retail point-of-sale (POS). Device makers, telecoms, payment networks, and "Big Data" behemoths are all attempting to control the future of mobile payments and POS, and this battle will place stress on customer loyalty. Companies win when they work with partners that help them integrate loyalty management into the payments ecosystem to drive real relationships by delivering seamless, low-friction recognition and reward to their best customers.

By following the path laid out by these four trends, we may always be sure that our data collection and insight efforts build from a strong strategic foundation. Technology will evolve, new sources of data will come online, and economic headwinds will continue to buffet us. By leveraging customer-centric data to build real relationships between our customers and our brands, we'll never need worry about the rise and fall of the latest marketing buzzword. Marketing trends come and go — but customer loyalty is forever.

*Rick Ferguson is Vice President, Knowledge Development for Aimia.*



# P2P: SCIENCE MEETS INNOVATION

The future of shopper marketing is here and turning the path to purchase into a multilane highway.

**T**hanks to digital technology, retailers have the consumer information and tools they need to satisfy shopper demands for convenience, choice and value.

"The internet has undoubtedly had a great impact on the path to purchase and the same is true for mobile technology. They are making available an ever-increasing volume of information, a wealth of data that can be mined to understand consumer behaviour and develop strategic marketing initiatives," says John Querques, vice-president of Quebecor Media Sales (QMI). "Competent analysis of big data will ultimately drive winning strategies for marketers."

Retailers are integrating their online and offline activities to provide consumers with a variety of innovative shopping experiences ranging from customized offers and promotions to virtual stores and augmented reality. In November, Walmart and Mattel teamed up to make holiday shopping easier with pop-up Virtual Toy Stores where commuters could scan QR codes and do their shopping on the go. Big name retailers like Bloomingdale's are introducing 3-D virtual change rooms that allow shoppers to try on clothes without actually trying them on.

Augmented in-store reality includes mobile apps that give shoppers the ability to test out products, navigate the store, or to receive promotions and deals relating to their last purchases such as décor and accessories to match a recently painted room. Bluetooth triggers augmented reality for grocery shoppers to help personalize the in-store

continued on s52 ►

## TC MEDIA DECODES THE SHOPPER-BRAND RELATIONSHIP VIA *THE SHOPPER JOURNEY*

When TC Media wanted to truly understand the consumer's path to purchase, it commissioned IMI International to help develop and execute a research study to quantify and validate the 4 Ms: market, message, media and moment.

The result is *The Shopper's Journey*. The study explores how consumers' media needs change on the path to purchase; how content should be used by channel; how to best allocate investment for ROI optimization; and provides a better understanding of the shopper's path to purchase.

Chris Osborne, VP of Data and Analytics at TC Media, says that one of the highlights of *The Shopper's Journey* was that traditional media continues to not only be relevant but an essential part of the media mix. The flyer remains the strongest pre-store purchase motivator, especially for grocery (44%) and general merchandise retailers (41%).

The study also shows that media influences and preferences as well as the stages of the path to purchase vary depending on the product category. For example, in the home improvement sector 61% of consumers look at a flyer every week while the same number find online the easiest channel for finding product info. In-store, navigation and signage are most important to home improvement shoppers as is using mobile to check price. Half of home improvement shoppers find mobile marketing intrusive but 25% are open to receiving promotional updates on mobile. Over 50% do price comparisons online with 47% viewing the e-flyer.

In the pharma/drug retail category flyers are a key influence on the path to purchase with word-of-mouth second in importance. Shoppers are less likely to use mobile or tablet while shopping and engage less than average with most types of in-store merchandising. The exception is reward program signage which has higher engagement level for pharma/drug shoppers. When it comes to mobile, one in four shoppers are open to receive promotional updates, and one in three are only interested if discounts are offered. Sixty-percent suggested that online is the easiest source for product info and four in 10 people regularly go online to check prices and look at the flyer.

Online attitudes and usage show opportunity for brands to improve their performance and gain new customers. While over 60% of consumers find online convenient for product info, only one-third feel that brands are effectively reaching them. Consumers (44%) are less likely to purchase if they can't get the information they are looking for online.

While 48% of shoppers find mobile marketing intrusive, there are opportunities for brands to provide them with a relevant discount or coupon. In fact about 30% of the study participants reported that mobile marketing only works for them if provided with a discount or coupon.

"Marketing is becoming increasingly complex and scientific so there's no excuse not to be using that science to provide relevance to consumers," says Osborne. "Brands have to think about the category they're in, the segment of consumers they're talking to, and what consumer data they have to take it to the transactional level to provide relevant offers. There's a lot of data available and you can do these things if you put it together right."



*The Shopper's Journey* study is a Canadian research program that delivers how and why consumers use marketing and social communications in their path to purchase and how specific marketing interactions influence this journey. The full study can be accessed at [tc.tc/whitepapers](http://tc.tc/whitepapers)





## QMI TAKES AN 'UNBEATABLE' BRAND CONTENT APPROACH TO SHOPPER MARKETING

Shopper behavior is changing as fast as the volume of new media and message options vying to influence consumer purchases. As a result, it's more important than ever for retailers and brands to have a presence at all stops on the path to purchase.

"Our programs are tailor-made to meet client objectives, which often are about increasing visits online and in-store," says Isabelle Legris, chief of the strategic team at Quebecor Media. "That's why we offer more call-to-action formats such as live TV remotes, TV animated banners, third party co-op and in-store activation events."

"We take advertisers beyond advertising impressions to create programs that live through our media brands in a non-traditional way, including branded content, product integration, sponsorships with product driven communications. This allows us to follow the consumer right through to the point of sale."

The campaign created by QMI for the Quebec supermarket chain, Maxi, demonstrates how the company executes on the strategic customer acquisition and branding strategies it builds to achieve client goals. Maxi's goal was to stimulate foot traffic in the grocery stores and raise visibility for Maxi's co-op partners.

The *Maxi Challenge* drew its inspiration from Maxi's marketing slogan – *Unbeatable. Period.* The team at Quebecor Media designed and produced an original micro-series event. Over the course of 10 TV episodes filmed at Maxi, candidates took on in-store challenges that required wit, speed and adaptability in crazy situations in order to take home the grand prize of \$20,000.

It started with an intensive province-wide recruitment campaign during which people who wanted to take part in the Maxi Challenge were invited to name two of Maxi's partners' 15 star products. These products were required to register on the Maxi Challenge website ([defimaxi.ca](http://defimaxi.ca)). Among the 1,150 candidates, QMI and Maxi selected 10 to compete against one another in 90-second TV spots that took place over a two-week period. The scenario of each episode allowed for the natural integration of several platinum partner products.

The micro-series was backed by a self-promotion campaign that invited people to tune in to TVA. Young comedian Jérémy Demay hosted the micro-series and his humour and endearing personality helped to make the multi-channel program an overwhelming success. The campaign was carried out in collaboration with Zenith Optimedia and generated more than 19 million impressions with TVA viewers. Integrated media support from TV, daily newspapers, *7 jours* magazine and Quebecor Media websites worked in unison to make the Maxi Challenge a unique event for the audience and a success for Maxi and the participating grocery brands.



The "Unbeatable" campaign created by Quebecor for the Maxi supermarket chain reached consumers at every touch point along the path to purchase.

s53

## THE SHOPPERS JOURNEY



LEARN HOW MEDIA IMPACTS THE CONSUMERS JOURNEY TO THE STORE

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◀ continued from s52

of 50 different touchpoints on consumer shopping behaviour within six retail categories as well as research into the effectiveness of different content and creative approaches.

"What we wanted to find out from consumers with our research was what specifically within the different channel influences their shopper journey. What gets them into a store, what they do in that store, and when they leave the store," says Osborne.

"For grocery, we found that convenience is still the number one factor. Whichever one is most convenient to get to is the store they shop at. In the home improvement category, shoppers aren't using mobile devices to showroom, they're using it to navigate the store. They've already decided on the purchase, now they want to find it in-store."

Osborne says that interestingly, different media vehicles influence purchase behaviour differently across product categories so there can be no one-size fits all. "For example, P&G is in a general merchandise store as it is in pharmacy and grocery stores. Typically a brand program is the same across all those categories but because consumers shop those stores very differently, we now know more accurately how marketing programs should be structured for each type of retail store."

As for what's next for shopper marketing, Osborne says, "One of our clients just launched pay online, pick up in-store. It's becoming a fairly common thing to do. The connection of information to price and promotion and then to ecommerce, it's moving very quickly. I think in the next 12 to 24 months we're going to see that rise rapidly in Canada."

McCarten expects we'll be seeing a lot more in-store innovation that will improve the shopper experience. "Consumers are looking for three major things – value, a faster path to purchase and an enhanced shopper experience. Technology is going to play a huge role in all three as we move forward. We'll see an increase in customized and personalized offers, mobile payments, self check-out, and purchase at home and deliver where it is convenient – home, office or retail."



Four custom-built food trucks toured across Canada as part of the "Forward to School" campaign that Launch! developed for Loblaws to promote healthy, convenient and great tasting lunches for Mom's and their kids.

## LAUNCH! TAKES BRAND INTERACTION ON THE ROAD

In-store brand interaction (sampling) has long been a tried and true method of stimulating trial but today's consumers want more from brands. They want experiences and to be entertained – and Toronto-based LAUNCH! is delivering.

Kelly McCarten, LAUNCH! CEO, says, "we are helping further engage in-store through more retailtainment with highly-educated brand ambassadors such as chefs, dieticians, and nutritionists to really educate, inform and engage the consumer, so the brand influence is strong and has a lasting impression. We've also expanded into digital entertainment, gamification that helps brands further stimulate trial, loyalty and shareability."

Two recent programs created by the fully-integrated brand and experiential marketing agency illustrate how innovative brand experiences can be. For Carlsberg, LAUNCH! partnered with Distinctive Games to develop the interactive KICKS app that brings the excitement of the beautiful game – European football – to Canadians. The creative and addictive game was a good fit for the brand since Carlsberg has partnerships with European football, and a great way for fans to connect with their favourite beer and sport.

Ten full-size touchscreen arcade machines containing a custom-build of the Carlsberg KICKS game were developed and sent to the top 10 Carlsberg outlets across the country. The game was also made available on the App Store and by mid-January already had about 15,000 downloads and

was cited as being one of the hottest apps.

A "Forward to School" program for Loblaws is another good example of how to put a new twist on trial and brand engagement. The integrated eight-week program during the key back to school period spanned several grocery categories. It was designed to put a strong focus on bringing healthy, convenient and great tasting lunch meals to kids that are Mom-approved. The idea behind it was that although Mom loves to see the kids go back to school, she dreads trying to make lunches that kids will eat every day.

The program had a large experiential component with custom-built food trucks designed to sample a wide variety of products from the more than a dozen grocery brands that participated with Loblaws. The brand ambassadors gave out specially designed coupon books which were packaged inside a mini-blackboard that Mom could then use to write her shopping list, or give to the kids to draw on.

At retail, LAUNCH! set up innovative, interactive sampling tables with products from all the participating brands. POS material throughout the store pointed Mom to the areas where she could find the back to school products.

"A successful program starts with understanding consumer insights and attitudes toward that brand. We work closely with the brand teams to understand their brand attributes," says McCarten. "It's all about informing and engaging in the right way to convert consumers from trial to brand advocates."



Launch! created a custom app game to help promote Carlsberg and their partnership with the Barclay's Premier League and bring the excitement of the beautiful game to Canadians





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**The 2014 CASSIES**, held at the Hilton in Toronto on Feb. 19, toasted the most effective marketing campaigns in Canada. Hosted by comedian Steve Patterson, the show's big winner was the Missing Children Society of Canada and its agency Grey for the "Milk Carton 2.0" campaign, which used people's social networks to spread the word about missing kids. Check out who celebrated, commiserated and drank champagne that evening.



Comedian and CASSIES host Steve Patterson makes his opening remarks.



Clockwise from left: CASSIES judge and GM at Six Pints Jennifer Davidson; a violinist from the Jingle Punks; Brunico president and CEO Russell Goldstein; the Anomaly and Budweiser team win Gold for their "Red Lights" campaign; a BrandAid rooster centrepiece; Jo-Anne Visconti, director, retail and lifestyle advertising, *Globe and Mail* with the ICA's CEO Gillian Graham.



Leo Burnett's Sam Cerullo accepts the Gold for Earls' Lobster Event; the ACA's VP of policy and research Bob Reaume; Brie Taylor from Fuse; CASSIES judging chair and One Advertising CEO Ted Boyd.





Lucie Rémillard of Ultima Foods and Claude Larin of DentsuBos pick up Gold for Iögo's big debut; Budweiser's Kyle Norrington; Saatchi & Saatchi's Rachel Kennedy and Shauna Roe with Lynn McLarnon, executive director of the Tourette Syndrome Foundation of Canada on stage for TSFC's Gold win.



McDonald's Michelle McIlmoyle; Leo Burnett president and COO Dom Caruso; Kraft's Kristi Murl (centre) celebrates Mio's Gold win with her team; the ICA's president Jani Yates.



Clockwise from top: Outgoing CASSIES editor David Rutherford bids adieu to the audience; Missing Children Society of Canada's Amanda Pick and Grey's Patrick Scissons accept the Grand Prix; *strategy* publisher Mary Maddever and Target Marketing's Noel O'Dea celebrate with champagne at the end of the evening.



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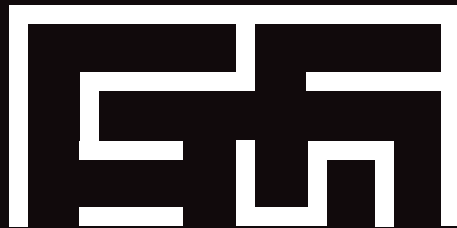
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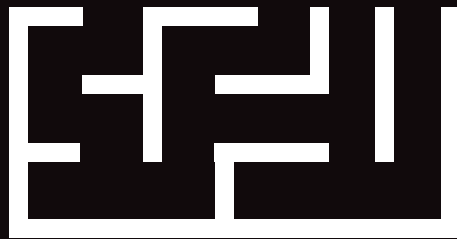
OH... AND DON'T FORGET  
TO MAKE IT BILINGUAL

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SHIKATANI LACROIX'S TAKE ON THE STATE OF SHOPPER MARKETING



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