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Jaxali



Canadian Tire's "Ice Truck" is among this year's crop of AToMiC winners.

16

The creative Wild West

Everyone's saddling up to take a run at ad agencies' lock on the ideas biz

26

AToMiC ideas

Breaking down the most innovative campaigns in Canada – and predicting what will win at Cannes

41

Walmart turns 20

The brand's Canadian operation celebrates two decades of rocking the retail boat

4 Editorial Big ideas on small budgets • **8 Upfront** Cadbury creates a do-good product, *strategy* crowns a trophy winner and lessons on reaching millennial moms • **12 Unilever's new VP marketing** brings worldly knowledge to the Canadian market • **22 Breaking down the changing habits** of the Canadian consumer, infographic style • **51 The AToMiC awards show** featured unusual fashions, a bilingual Skype session and a lot of winners • **52 Forum** John Bradley on getting the creative you actually deserve and Glen Hunt on finding your knock-out idea • **54 Back page** Lessons for young creatives from BBDO's Peter Ignazi



ON THE COVER: There may be a million ways to die in the West, but there's also a million ways to get a great idea, or so today's creative landscape would have us believe. With creative directors jumping the agency ship for new frontiers, and ad agencies dipping their toes into things like tech and product development, it seems all the rules have been tossed out the window. We loved Toronto illustrator Gary Taxali's cover so much last month, we asked him to do it again. Saddle up, folks. The future is a wild ride.

Doing more with a lot less

At the cocktail party after the AToMiC Awards, held May 15 in Toronto, I was speaking with a creative director at a large Canadian agency that's part of a global network. He told me his counterparts in smaller South American countries assumed Canadian agencies have huge budgets like our U.S. neighbours. They were shocked to learn that while our land mass is large, and we share a border with a behemoth, our budgets are often more shoestring than grand. Like smaller nations, we often have to do more with a lot less.

If the Cannes Lions International Festival of Creativity has taught us anything, it's that nothing breeds innovation like constraints. Some of the most interesting winning work year after year comes from countries outside the G8, such as Brazil, South Korea or the Philippines.

For years Canada didn't exactly have a reputation for being innovative. We always seemed to be a few steps (and months/years) behind on everything – the hip retail stores, the coolest products, the latest trends and of course the advertising. You could always tell when an ad was Canadian because it felt so... safe.

But nothing illustrates how far we've come like this year's AToMiC Awards, which celebrated the most innovative advertising and media ideas in Canada. Among the winners there was a geo-location-based app to find missing kids, a beer fridge opened with Canadian passports, an airline stunt that went viral around the world and, taking the Grand Prix, a Twitter takeover that showed people what it felt like to live with Tourette Syndrome (see p. 26 to read about these winners and more).

For a further example, look at how Cadbury in Canada and its Toronto agency The Hive have expanded the brand's Bicycle Factory program – which provides bikes to communities in Africa – to include product innovation, providing bike-powered lights that solve a big problem in areas where electricity is scarce (p. 8).

All of this is not exactly traditional ad work, and most of it is done on a tiny fraction of the budgets of our U.S. counterparts. It's hard not to get a little swell of pride.

It seems this country (spurred by the breakneck speed of the digital age) has woken up to the fact that to stand out, you must up your creative game, and ideas can now come from anywhere. Just look at how many creative directors have jumped ship from traditional agencies to move on to tech companies, PR shops and media cos. It's a downright Wild West out there – when it comes to ideas, it's all about who draws their gun first (see p. 16).

The *strategy* team will be in Cannes again this year, and we look forward to seeing the new crop of ideas, especially in the Innovation, Branded Content and Entertainment, and Titanium and Integrated categories.

We expect to see some grand innovation, and you can be sure we'll be rooting for the little guys. Especially the one with the large land mass.

Emily Wexler, editor



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SHELL USED DIRECT MAIL TO GIVE CUSTOMERS MORE MILES PER GALLON.



Marc Guillard,
Sr. Canada Loyalty Manager

"Direct Mail allows us to bring the Shell brand into our customers' homes versus hoping they drive by our stations."

39%
campaign
RESPONSE
RATE.

THE SITUATION:

As one of the largest petroleum companies in Canada, Shell sends millions of Direct Mail pieces a year. But they wanted to target high value customers who were visiting Shell less.

THE SOLUTION:

Through Canada Post, Shell sent a compelling Direct Mail offer, in the form of a reusable gas 'shopping card' that would earn Bonus AIR MILES® reward miles.

THE BOTTOM LINE:

The campaign saw an average response rate of 39%, almost eight times the industry average. Direct Mail has had a significant positive impact on Shell's overall sales.

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What's working now: hyper-local and relatable

Advertising is in a strange and daunting place right now. Brands are creating content that blurs the lines between ads, entertainment and even news. Think *Anchorman* promos with Will Ferrell blended into network news shows, or Red Bull having a space program.

While culture has accepted a new level of brand content, Canada's brands now compete for audience attention with an onslaught of global media and entertainment options. And the volume of global streaming is ramping up, driving change in media consumption patterns: mobile video growth is doubling yearly.



With social and mobile paving the way for massive reach (and clutter), shareable content is an important strategy to reinforce branding and to reach a target demo that's curating its own media grid. The good news is, there are ways to increase the odds that your advertising resonates.

It's not just a roll of the dice. BuzzFeed's EVP video/viral pioneer Ze Frank says that the content people share comes down to relatability. While some sharing is an emotional gift, wanting to make someone laugh, a lot of it has to do with expressing identity – "this is totally me."

Playing the "important to me" card is both an opportunity and a test for brands. Being different helps (think Dove). When a brand must think about shareability and identity, it's a messaging reality check.

On the creative front, given the sharing super powers of identity, it's no wonder that all things differentiated and hyper-local are popular on the global stage right now, from shows like *Portlandia* to the appeal of all things Brooklyn.

For Canadian brands trying to pry awareness from consumers leaking focus to the plethora of global options, hyper-local and authentically-connected themes also work, such as Molson Canadian's "Beer Fridge," or Canadian Tire's "Ice Truck." Beyond national relatability, they're unique enough to stand out globally.

Many of this issue's AToMiC Award-winning ideas combat audiences' fragmented focus by leaking out into pop culture (p. 26). That's also true of the branding work in the Creative Agencies supplement (p. 46), which found broader platforms for sharing, like the Koodo campaign by Taxi that infiltrated its target to the point that its wee spokes-wrestler is getting his own TV series – a one-inch K.O.

And thusly, the Wild West cover. A lot is changing. But more than ever, brands need killer creativity and a unique, shareable identity.

So big thanks to everyone who participated in the AToMiC Awards. It's an important curation of what's working now, and the kind of bold ideas and direction more Canadian brands should take.

Cheers, mm

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

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TORONTO / ARCADIAN COURT / SEPTEMBER 18, 2014

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AWARDS | 2014

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OCTOBER

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CADBURY'S LIGHT-GENERATING BIKES

By Matthew Chung

The Cadbury Bicycle Factory provides essential transport to thousands of school children in Ghana through an annual bike-delivery campaign for the community where the company sources its cocoa. And now, Mondelez Canada is providing a way for those bikes to power a light for kids to use when studying.

The confectionery maker and agency The Hive recently partnered with Toronto-based industrial engineer Adam Bellavance who, using a 3D printer, created 12 prototype generator and light units that attach to a bike's frame and are powered by the turning of the tire.

It's a potential solution for rural communities without electricity, particularly for students who struggle to complete homework due to a lack of light at night. Riding a bike five kilometres produces two hours of stored power, so students can detach the light and use it to study. The unit can also charge a cellphone.

The project is an example of the way technology has made it possible to quickly launch new products while keeping the overhead low, says Simon Creet, VP, CCO at The Hive.

"We can work really nimbly and efficiently and, when we get to a good design, work with some other partners that will set us up with the right factories...to keep the costs reasonable."

The Cadbury Bicycle Factory team recently delivered the devices to students at Mpaem MA Primary School in Ghana, and is following up with the West Africa-based Village Bicycle Project to find out how the prototypes are holding up.

Once perfected, Creet sees the chance to produce more units for other communities where electricity is scarce or non-existent.

The Hive produced a documentary-style video and slide show to promote the effort, which will live on Thebicyclefactory.ca, with the intent it will increase awareness of the consumer-engaging bike building program. It is also launching a social media and PR push, in addition to a campaign for the Bicycle Factory, which started in May and includes TV, social and in-store.

CASH IS DEAD, LONG LIVE CASH

Cash, we've been told, is king. But now it seems the king is being sent to the gallows, with banks, credit card companies and mobile payment app-makers blocking the path back to the castle.

The change is happening at an astonishingly fast pace, when you consider the first modern-day credit card was reportedly only introduced in the 1940s and online shopping in the '90s.

Now, paying with the wave or tap of a card or mobile device is being readily adopted, while an interest in digital currencies like Bitcoin is rising. The Royal Canadian Mint even began developing a digital payment system, called MintChip, in 2012, though in April it halted the program and says it plans to sell it to the private sector.

Cash-free heavyweights like MasterCard, Visa and Interac are doing their best to hasten the end of cash at retail with serious investments in marketing their products as superior to bills and coins. For instance, Interac and Zulu Alpha Kilo's "Be in the Black" TV spot shows ordinary people feeling like rock stars after paying with debit, avoiding credit card debt stress.

Meanwhile, Visa's "Smallenfreuden" campaign made waves after the brand launched a full-on integrated push, starting as a teaser asking people if they smallenfreuden and growing to TV, OOH, social and PR, to promote the idea of paying for small purchases with a card rather than cash.

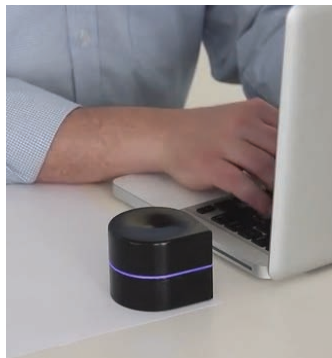


The companies are also giving incentives to go cashless, with MasterCard promising that PayPass-enabled smartphones will soon provide access to deals and discounts.

A recent study by the Martin Prosperity Institute, part of the

University of Toronto's Rotman School of Management, notes cash accounted for less than 50% of all transactions in 2011, down from 85% in 1992. A MasterCard Advisors study from September 2013 said Canada was, along with Belgium and France, one of the countries closest to going cashless, with cash comprising about 10% of the total value of consumer payments.

But will cash payments cease altogether? Jason Dubroy, VP managing director, Shopper DDB, says it has become fashionable to predict an expiry date, but he doubts it will happen in his lifetime. In Canada, he says, boomers will likely remain loyal to the "king" and are unlikely to walk around without a few bills in their wallet. **MC**



RETHINKING PRODUCTS

By Jennifer Horn

What does it mean to reinvent the wheel? Some believe there's no need to fix what ain't broken, however, without imagination and experimentation, we would just be moving in circles. So to make a case for change, stimulantonline.ca, *strategy's* inspirational sister site, canvassed the web for rethinkers who opted not to settle for the conventional, and re-imagined a few basic, everyday items found in the home.

The Roomba of printers

Isn't it the worst when you realize mid-commute you've forgotten to print e-tickets to that concert you're headed to? No need to fret anymore, as student entrepreneurs at Jerusalem's Zuta Labs have recently joined the hacker masses and created the Mini Mobile Robotic Printer that's small enough to fit in a purse and prototyped to print a full page in grey-scale in under a minute, according to its Kickstarter page.

Turning tables into touchpads

One day, smartphone and tablet screens are the smallest possible, and the next, it's back to bigger is better. But if XTouch has anything to do with it, soon we may not need a screen at all. The software, which was produced by students at the University of Toronto and is still in development, claims to be able to

extend mobile interaction to any physical surface. Say, for example, you're cooking and you'd like to avoid getting your greasy fingers on the iPad when swiping through a recipe. Using XTouch, you can program four "virtual" navigation buttons on the kitchen table and then simply tap to scroll up and down the page on the device.

Instrument-less music

Physical musical instruments are so passé. That's the feeling we're getting from the U.K.'s Imogen Heap, who created her own gesture-controlled gloves to write and perform songs. Generally, Heap plays with a ton of instruments on stage, but with the Mi.Mu gloves (and the nearby software that powers them) she can play virtual instruments, freeing up her hands and the stage.

ZULU ALPHA KILO'S TROPHY TAKES FLIGHT

In February, we put out a call for designs and now, a new trophy for *strategy's* Agency of the Year awards has been chosen. Of the 25-plus design proposals (of which some included two, three, sometimes four sketches), Zulu Alpha Kilo's paper plane award won the hearts of our team, receiving a near-unanimous vote after much discussion and deliberation. The award, which may not be an exact replica of the design (but as close as we can get it), will become a permanent fixture on agency mantles after the AOY award show in October this year.

Below are our top three picks, and though they're not showcased here, several had a patriotic Canadian theme (think buck-toothed water critters and glutinous maple syrup), which got some rather emphatic responses from our internal jury. JH



▲ **WINNER:** Zulu Alpha Kilo

INSPIRATION: "With a subtle hint of whimsy, this design represents the countless thoughts and ideas that inevitably die or take flight in order to achieve the calibre of work required to win Agency of the Year."



◀ **RUNNER-UP:** Aldo Cundari, CEO, Cundari

INSPIRATION: "My design concept is based on what agencies and great brands do best – use their brain to solve puzzles that achieve mastery in the three core areas that are noticed by the industry and their peers – strategy, creative and execution."

RUNNER-UP: Union

INSPIRATION: "This concept shows an upwards pointing arrow, a symbol for progress, profit and direction. The negative space created when it's placed inside a three-dimensional cuboid gives it a sturdy shape. The black matte metal gives the trophy sleekness. We ditched the conventional gold and silvers for neon colours to create a trophy that stands out."



MAKE MOM LAUGH

Gender stereotyping in ads is getting some lip service in the press these days, but advertisers still seem stuck in the dark ages. KBS+'s Lyranda Martin Evans tackles why brands seem to think mom ditches her sense of humour the day she has kids.

By Lyranda Martin Evans



Before I had a kid, I thought when I become a mother my love of comedy would get cut with the umbilical cord and everything would suddenly get super serious. Working in advertising makes you look at moms differently. As a writer, pre-baby, I came up with a lot of ideas around drama in the laundry room. Not facetiously.

I get it. Being a mom is serious business. You have to raise a human being. You have to feed it and clothe it and take it to toddler yoga classes and have it not die and also don't call it "it" – it is a child. Remember to call it a child.

In order to bond with me as a "head of household sweet spot" target so that I'll buy your product (even though it's more expensive and I have to drive further with a screaming newborn to get it), you need to connect with me on an emotional level.

Getting me to cry is the low-hanging fruit. Everything makes me cry now. Just thinking about P&G's Olympic "Thank You, Mom" spot makes me weep. The new Kraft Peanut Butter "Stick Together" spot choked me up at my desk at work. Ugh, I'm that person now. What I'd love is for brands to brighten my day and make me laugh.

Comedy needs a victim, and some marketers worry they can't make it mom. Mom is a saint! So this often means the joke has to be at dad's expense. Poor balding, slightly chubby, moronic dad. He gets cast in everything, and still can't figure out basic life skills, like a toaster. (Why is she married to this dude?)

Moms have given birth, which means half of us now pee when we sneeze. It's a comedy gold mine. The millennial mom can take a joke. She will laugh about how she ripped from tip to tail, openly. Thanks to social media and the brutal over-share of a generation, social mores on motherhood have been broken down. And it's a good thing, unless you're eating lunch.

Make me laugh, and don't water it down. There's nothing worse for the millennial mom than the classic "advertising to moms with a smile" spot. It opens with a precocious kid tracking mud all over the house as mom rolls her eyes sweetly and grabs the cleaning product to wipe it up in a jiff.

It makes me want to blow my brains out. Why isn't the kid cleaning it up? Mom is missing out on a teachable moment! Wait, now dad is walking in with muddy shoes too? And he's letting the dog in?! This is a parenting fail all around. Who wrote this commercial? Who approved it? They need to go into the corner for a time out and think about what they've done.

Comedy can be intelligent and make mom a hero. I love the 2013 Super Bowl commercial for the Hyundai Santa Fe (pictured). A kid has his ball stolen and the bullies say he can get it back once he has a team. The kid hops in a Santa Fe, his mom in the driver's seat full of 'tude, and they drive around picking up the manliest kids possible to make up a team. The comedy is flawless, and the kids beat the football bullies in a hilarious, hyperbolic way. I saw it on a mommy blogger's Twitter and then I shared it on Facebook. A client's dream. The best part is mom looks effortlessly cool driving a minivan. She doesn't even say anything, and I want to be her. More importantly, I want a Hyundai seven-passenger Santa Fe.



Make the millennial mom laugh; really laugh. Brighten up her day of scheduling mishaps, not cleaning and mainlining coffee, and she will be your loyal customer. Warning: she just might pee a little.

Lyranda Martin Evans is a creative director at KBS+.

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UNILEVER'S EDGE IS GLOBAL, GREEN AND DIGITAL

BY TANYA KOSTIW

Who would've thought a simple observation like where a woman keeps her deodorant could help lead to a better understanding of consumers and how to reach them? But such was the case while in Russia, for Unilever Canada's new VP marketing, Dickie Martin, who has led key brands at the company across global markets, including the Middle East and Africa.

Now settling into his new role, he plans to further the CPG co's sustainability efforts and embrace the inherently rapid nature of the fast-moving consumer goods category. Martin also shares some insights with *strategy* about the art of digital marketing and how adapting and adopting can sometimes trump a plug-and-play model or reinventing the wheel.

What areas do you want to focus on in Canada?

Marketing [at Unilever] is going in a great direction, so my first order of day is to keep the fire burning. But then there are the areas that I'm particularly passionate about. One is digital marketing. It's an area where there are so many moving pieces, and it's very difficult to co-ordinate the pieces, the right level of investment, the messaging. Getting those moving parts to fit together

is an art, really. At Unilever, we are really cutting-edge in digital marketing. [Look at] all the work Dove has done around the world, in Canada, especially.

But there's always space to do better. Our category is called fast-moving consumer goods, and we have to be fast. We have to continuously push to deliver better value for the people in Canada so they continue to choose us and love our brands.

Another area [I'm passionate about] is partnerships (with events or spokespeople, for example), which are a way of connecting passion points that are important to Canadians. For example, Degree teamed up with [Montreal Canadiens player] P.K. Subban and the TV program *The Next Level* which talks about how high-profile athletes constantly push themselves to take their performance to the next level. It's a great fit with what the brand is all about and a perfect way of connecting with our audience, which is made up of "doers." High performance athletes are the ultimate "doers."

I'm also passionate about taking the Unilever Sustainable Living Plan (USLP) [the company's sustainable growth plan] further. There's a lot of great work that's already happening and I'm excited when I look at what's coming in the next 12 to 18 months. Canadians, it's been my observation, are very passionate about their environment, so I think they will find a lot of affinity in the things that we're bringing and will be bringing to them. On USLP, we have a very strong innovation program that will be driving this area and will be highly attractive to Canadians, [but I] can't disclose more.

How does your experience working in global markets influence your approach to marketing?

Marketing is about working with people and working for people, on different levels. On one level, the experience of going to different environments around the world forces you to find the commonalities and the patterns so you can find repeatable models across different environments.

Immersing yourself in a new

environment forces you to look at the fundamentals and to be very strategic. It also allows you to question a lot of things other people would take for granted. So a fresh look often helps solve big problems.

Every time I travel to a country, I do what we call “Consumer Connects” – you go into somebody’s house and try to get to know them a bit more, find out what motivates them and just learn from them. You’re a foreigner coming to a new country, and you just ask them questions like, “Tell me what it’s like living here.” In our jobs it’s very easy to find the differences between people, but it’s important to know what to do with them.

“Consumer Connects” has been fundamental to our business. For example, when I arrived to work in Russia, our issue was that people were using deodorants only on special occasions. This became obvious to me when I found the deodorant in the living room or bedroom, next to the fine fragrances, when normally you would find it in the bathroom. This became a pivotal moment in our program to drive usage.

Within four months of arriving to the region, I had developed a new campaign to drive Rexona (Degree in North America, and the number one brand in the world) which focused on beauty. [The “Tattoo” campaign comprised two executions, including one with Russian pop singer Zhanna Friske]. It was a massive success. This was a very delicate issue so it had to be bold, but respectful. We included bathroom application shots in all our advertising and eventually grew the market by 50% in three years.

What are some other programs you worked on, and what insights did you gain from those experiences?
Adapt and adopt. Search for best practices from other markets and adapt to yours, as opposed to the extremes of “plugging and playing” global models or trying to reinvent the wheel. This is how we launched Axe in Russia, Turkey and the Middle East. We took classic Axe ads

that were used years before in Europe, reshot them to make them current and they were a huge hit. It was tempting to shoot something completely new, but we resisted that temptation and achieved market leadership by using the best work available. We got our chance to create something new later when we developed an Axe ad called “Destiny” that won a Bronze Lion in Cannes.

Know your consumer. They are your real boss. This is how we launched Dove Advanced Care Anti-Perspirant in the U.S. in 2014 [with a spot featuring women

IT'S VERY EASY TO FIND THE DIFFERENCES BETWEEN PEOPLE, BUT IT'S IMPORTANT TO KNOW WHAT TO DO WITH THEM

reading a letter to their armpits.] In a challenging environment, we avoided discounts and innovated through premium products, raising the bar.

What would you say are the biggest issues or challenges that are facing the CPG space today?

There are a lot of opportunities in the CPG space, but a challenge affecting the industry, and all industries, is the VUCA world – the volatile, uncertain, complex and ambiguous world – which is essentially the new normal we live in today. And that’s a big challenge, but that goes back to the category name – fast-moving consumer goods require fast-moving people and companies who are very flexible and can very quickly understand what people want and what people need, and produce it for them.

How does your company plan to stand out against other CPG giants like P&G and Kraft?

We’re very focused on people and what Canadians want because what’s really important for them is what a company and brands can do for them. The Sustainable

Living Plan is an amazing fit with Canadians because they are extremely passionate about their environment and making the right choices.

There has been so much work on the sustainability front. For example, all our products manufactured in North America are made using renewable (green) electricity and all of our facilities are zero landfill. This means that nothing goes into dumps, absolutely everything is recycled.

Our objective is to make sustainable business commonplace. For example, we’re on a great path with Knorr: 100% of the tomatoes we used in 2013 were sourced sustainably. Not only is it good for the land but sustainable tomatoes also have more flavour because they are not watered just before the harvest so the flavour concentrates. This results in better tasting Knorr products.

Our work in the health and well-being areas are also part of USLP. Two of my favourites are Becel, which is promoting healthy living by supporting the Becel Heart & Stroke Ride for Heart, 21 years in a row, and another is the “Dove Campaign for Real Beauty” that imagines a world where beauty is a source of confidence, not anxiety. The discussion this generates is fantastic.

All these programs make us more competitive because they are about things that matter for Canadians and are very hard to replicate by other companies.

We have, I think, very powerful innovations that we bring continuously and where we have been extremely successful, especially in the last five, six years. For instance, Hellmann’s is one of the few real mayonnaises out there. The Hellmann’s Real Food Movement has brought light to how important eating well is, and how critical a good diet is to well-being.

I think the Real Food Movement and “Dove Campaign for Real Beauty” are great examples of innovation. Innovation doesn’t always have to be a product; innovation can be also ideas and creating purpose.

Canada Goes To Cannes

There's a dedicated army of people behind every winning entry.

They're the unsung heroes of Cannes in Canada: the **Canadian Cannes Advisory Board**. They work behind the scenes, guiding, steering and building the profile of Cannes in Canada; nominating and selecting jury members; and setting the agenda for the Young Lion and Young Marketer competitions. It wouldn't be possible without them, and we thank them for their thought-leadership, time and dedication.

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Cannes wouldn't be what it is without our **Canadian Jurors**. Nominated by the Advisory Board, they represent Canada in their judging category. It's their challenging, but enviable job to select the top work from around the world to receive this coveted award.

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And finally, please join us in wishing the best of luck to our **Young Lion and Young Marketer** entrants. They'll represent Canada and their respective companies against the best from around the world. It will be a life- and career-changing event for many of them, and we wish them all the very best. We're behind you all the way.

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Art Director

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Carol Hung
RIVET GLOBAL
Art Director

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Jessica Stein
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SID LEE
Copywriter

YOUNG MARKETERS GOLD WINNERS

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Senior Asst. Brand Manager

Hassan Mokdad
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Be sure to follow our Young Marketers as they blog their experiences at globelink.ca/cannes/young-marketer-blogs

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Amanda D'Ortenzio
UNILEVER
Senior Assistant Brand Manager

Thank you and good luck!
Cannes wouldn't be possible without your dedication.

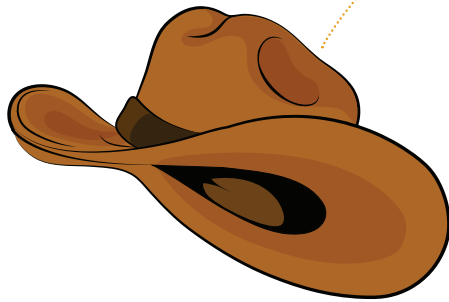
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Go to www.globelink.ca/cannes to learn more about attending the Festival and to get all the latest news and updates.

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THE CREATIVE WILD WEST

PR AND MEDIA AGENCIES, DIGITAL POWERHOUSES LIKE FACEBOOK, AS WELL AS BRANDS ARE TRYING TO SETTLE THE NEW MEDIA FRONTIER BY BRINGING IN CREATIVE AGENCY GUNSLINGERS. NOW EVERYONE'S PULLING OUT THE BIG GUNS, USING CREATIVITY AS THE QUICK DRAW TO WIN THE DAY.

BY MEGAN HAYNES

P

PEOPLE ARE SCARED of Helen Pak.

She's a petite woman, with hair cropped close and stylishly. Her wide-rimmed glasses take up a third of her face. She's soft spoken and quick to greet people with a hug.

But Canadian creative directors at top ad agencies tell us they find her intimidating.

Pak started her career as an architect before making the leap into advertising, where she rose the ranks from art director to executive creative director in 14 years. Her LinkedIn account contains accolades from peers and clients alike.

"Helen is a rock star," "Helen has impeccable style, in every sense," "...one of the best art directors I've ever met" and "To be quite frank, I'm

in awe of Helen Pak," they say.

Her work has picked up numerous awards over the years at Cannes, the One Show, CASSIES, and most recently, AToMiC, where one of her last campaigns at Saatchi & Saatchi, "Surrender Your Say" for the Tourette Syndrome Foundation of Canada, won the Grand Prix (see p. 27).

But it's not her advertising acumen that scares people in the ad industry. It's that she's not working at an agency anymore.

She joined Facebook in November 2013 as a creative strategist in the Canadian office. Now she's working with other agencies to help make better ads on the social platform.

When Pak hears that prominent creative directors find her

intimidating, her eyes widen in surprise. "Oh my gosh – I'm intimidating?" she asks. "Wow."

Mark D'Arcy, Facebook's global chief creative officer, laughs at the idea, saying "They've obviously never met Helen."

But they have – some have even worked with her.

The agency folks who've expressed concern about Pak's new position aren't afraid of *her* – they're afraid of what she represents.

A lot of people in the industry don't know what her move means for Facebook or the industry in general. And she's not the only one jumping ship from a traditional advertising agency to a new venture.

While the best "creatives"

(those trained in art direction or copywriting with ad agency backgrounds) were traditionally housed at the big ad agencies like BBDO, DDB or Taxi, there's a bit of an exodus recently in the industry towards other types of shops, like PR or media houses, platforms like Facebook, and in some cases brands, as these companies realize the value of having a creative marketing mind in the mix to help better connect with consumers.

Digital forced the media landscape to change, and like most industries, the marcom space is trying to keep up. Social media shifted how we consume content, introducing new areas of expertise like branded content or real-time marketing – Red Bull dropped a man from space, and now brands are clamouring to build up content houses.

With so much digital information flying at consumers every day, the differentiator, people have said repeatedly, will be creativity. So companies are bringing this competitive advantage in house.

This means creatives can work anywhere, ideas come from everywhere and the old rules are out the window. The marcom landscape is a Wild West these days, and it seems the most creative people (and companies) will win.

A T FACEBOOK'S OFFICES at Yonge and Eglinton in Toronto, graffiti adorns the halls and people are invited to sign a physical Facebook “wall” as they pass through.

Pak is in a new wing built to accommodate the office's growth.

Facebook's creative group is only a few years old, started around the time D'Arcy, formerly of Time Warner Global Media Group, came on board.

He says the group grew from what agencies and brands were looking for, namely putting creativity at the heart of advertising on Facebook.

In its early days, brands treated

the platform as a way of “building followers,” which meant creating content that encouraged people to “like” a page in the hopes content would make it into news feeds. Except people don't really use Facebook to see the latest happenings over at Crest or Clorox. In a North American survey, content marketing agency iAcquire found just 12% of people have had purchase decisions influenced by a Facebook “like.”

Furthermore, this method doesn't make Facebook money, as anyone can create a brand page for free.

The real benefit and opportunity, D'Arcy says, is in the targeted paid ads. With so much personal info shared over Facebook, the platform is able to send highly relevant ads directly to a brand's target demo.

But it doesn't matter how targeted an ad is if it's not a good one, says D'Arcy. So that's where bringing creative people to the table makes sense. And for creative agencies working with Facebook on behalf of clients, having a familiar face is meant to be reassuring.

“If I'm a creative person, it's really

good to talk to another creative person who is going to protect and celebrate my idea,” says D'Arcy.

That's where Pak, and 75 fellow creative strategists (made up of fellow ex-CDs, entrepreneurs, planners and brand people), come in – to work with agencies and brands to create better content on which people actually want to click.

And something must be working: even as its user-base growth has stagnated, globally, Facebook's ad clicks are up 70% year-over-year, while impressions are up 40%, according to Adobe's Social Intelligence Report.

In Canada, Pak runs four programs to help agencies and brands learn the ins and outs of the platform, all in an attempt to get everyone involved to create better Facebook ads. This includes Spark, a training session exclusive to agencies; Commerce Garage, a program dedicated to transforming “likes” into buys; and Anthology, which is a branded content boot camp. The program that started it all, Publishing Garage, is a two-day workshop for brands and all

Opposite page: Helen Pak's new Facebook career has creatives on edge.

Right: Facebook invites visitors to sign its wall in real life.





Above: Kraft's 2014 Hockeyville program was born out of PR shop Edelman.

Opposite page: Ben Mulroney takes centre stage in a Listerine UM Studio spot.

agency partners. Garage acts as an opportunity to hammer out a brand publishing schedule and rethink agency workflow in an attempt to streamline content creation.

But Garage doesn't happen unless there are representatives from all levels, says D'Arcy. "I started making all agency partners sit in on a single session because I was sick of having 12 meetings with 12 different people," he says. "Bring the social, PR, digital, media agencies – bring 'em all – because everybody is going to have an opinion when you're outside the room."

BUT MORE PLAYERS at the table means more opportunities for butting heads.

Talk to anyone on record and they'll declare the benefits of working with other partners and the positive relationships they have with fellow agencies.

Say "Not all agency partners play nice," and you tend to get a knowing chuckle back.

And off the record, industry heavyweights say while there are positive working situations when multiple agencies get to the table, in many cases "it's a mess," in the words of one creative director.

Beyond possible loss of business (since agencies are often paid on a per-project or retainer basis) there are potential brand-building risks that could undo the work from an agency when a PR or experiential shop proposes an equally grand, but different idea. And the more prominent the seat at the table, the more likely they will start advocating for their idea over the creative shop's.

It causes agency folks to go on the defensive, admits one Toronto CD. Their backs are up, so to speak.

PR and media shops that *strategy* spoke to say they aren't trying to steal business away from creative agencies, just trying to do their jobs in their own medium more creatively. But increasingly the lines are being blurred.

Toronto-based PR firm Edelman, for example, is building up a full-fledged creative department, hiring award-winning CD Jordan Doucette as executive creative director, previously at Taxi, where she led the business for nine years.

But eight months ago, Lisa Kimmel, general manager of Edelman, insisted on the record the firm had no plans to compete for traditional ad business. Today, it has picked up a new account, Canada Health Infoway, after pitching against ad agencies, and is actively pursuing new clients. Doucette was brought on board to help bring its creative to the next level, Kimmel says.

Edelman started getting a seat at the "big ideas" table a few years ago because issues were cropping up with ill-timed or inappropriate tweets or FB posts. PR, Kimmel says, was the perfect partner to both protect and promote a brand in a more immediate-response environment. Now, with real-time social marketing taking hold, PR's role has only been accelerated. And as it took over social, the PR firm began hiring more creative people, namely copywriters who could

churn out content on the platforms.

But then brands started asking Edelman to take the lead. Kimmel remembers the first campaign for a CPG company, which was launching a product in a food category subject to strict ad regulations. Because of the associated issues, the PR firm took the lead, helping to shape a channel-agnostic campaign.

And this opened their eyes to the financial opportunities, she says.

Most recently, the agency worked on Kraft's Hockeyville campaign, trying to encourage towns to sign up for a chance to win \$100,000 for their local ice rink.

Tied to the NHL and CBC, Hockeyville suffered as a result of the 2013 NHL lockout. In 2014, Kraft invited its agency partners, which include Edelman, Anomaly, MediaVest, and more, to pitch an idea to relaunch the campaign.

The brand didn't specifically want a PR-first campaign, says Jack Hewitt, VP of consumer insights and portfolio marketing at Kraft. Edelman happened to bring forth the best idea – it proposed finding the first ice rink ever built in Canada, which has since been paved over with a parking lot, and put up a temporary arena, inviting locals to come out for a game of pick-up.

It was one of the best campaigns in Hockeyville's seven-year run, says Robyn Adelson, executive director, creative strategy, Edelman. At 63 million earned media impressions, 170 million media impressions and more than 500 submissions, it was the biggest numbers the program has seen to date, but it was the quality of the mentions that really stood out this year. "It's one thing to get Kraft mentioned in a [news] story, but it's another to get Kraft mentioned how you want it to be, with the image you wanted," says Kathy Murphy, corporate affairs director, Kraft.

Edelman isn't the only PR shop making headway into the creative



space – Toronto-based Veritas recently announced the launch of its Growth and Innovation Lab and is seeking a senior creative person for the team, while Hill + Knowlton and MSLGroup recently

brought in creatives.

Similar moves are being made at media agency holding company IPG Mediabrands, says Harvey Carroll, CEO of the Canadian office, who used to lead Toronto-based advertising agency Grip.

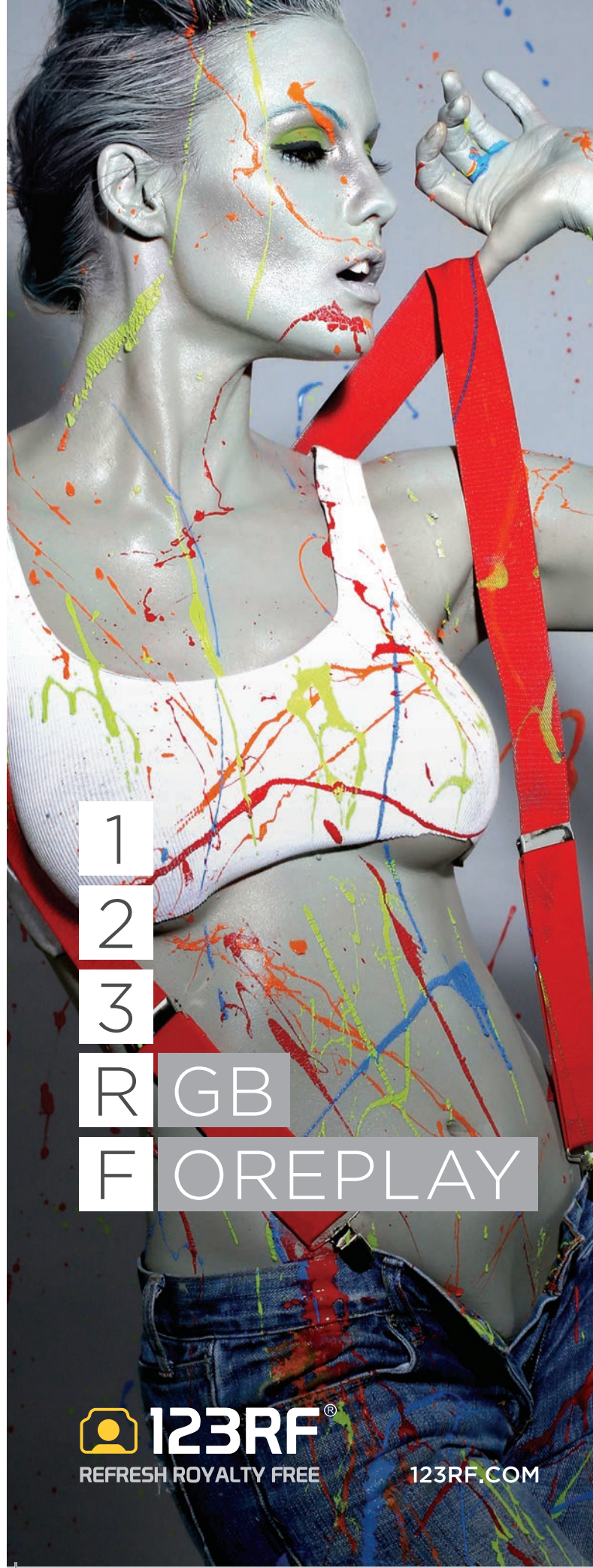
“Clients are getting more focused on finding creative business solutions to solve their problems,” he says. “So they’re looking to agencies to do different things and provide different solutions.”

As brands become always-on content providers through social and digital channels, the “high-budget” TV commercials don’t always make sense. “It comes with a need to make content quickly and less expensively than creative shops,” Carroll says. “So that was an opportunity for a different model.”

He points to media companies’ relationships with big broadcasters – which have the capabilities to create this content – as another factor driving this trend forward, offering the example of UM Studio work done for Johnson & Johnson’s Listerine brand and *Etalk*. To encourage people to try Listerine for two weeks, the brand partnered with the Bell Media entertainment show, creating custom ads featuring the hosts Ben Mulroney and Tanya Kim, which ran on TV and digital. Launched in February and slated to run for a few more weeks, the campaign has exceeded its sampling target by 8% with more than 222 million media impressions, while business experienced double-digit growth.

DUNCAN FULTON, SVP at Canadian Tire Corporation, where he leads marketing, says he loves this new landscape.

“The monopoly on good creative ideas does not sit with the [traditional] advertising agencies anymore,” he says. “What you need is lots of different creative ideas to use the different channels to target the different people you care about. So this hierarchal



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GOOGLE COURTS CREATIVES

In May, Google Canada dedicated an entire week to showing agencies and marketers the power of digital creative. In an all-white room at Toronto's Andrew Richard Designs studio, the tech company put up seven exhibits showcasing some really cool global work, from the Molson

Canadian beer fridge that can only be opened with a Canadian passport to a pair of Adidas shoes connected to a smartphone app, encouraging you to keep going if they sense your workout is slowing down.

These aren't necessarily Google-created ideas (though there were a handful of those sprinkled in); "Think Brand Week" meant to be an opportunity to showcase that anything is possible.

Toronto-based ad agency JWT sent folks by the busload on the first day to try on Google Glass, check out the cool executions and hear more from Adam Green, agency business development, Google. CMOs and brand managers trickled in throughout the week for the same.

It's not that they can't, for lack of a better word, Google these cool executions in the comfort of their own offices. This type of event is meant to put these projects directly in their hands, partially in the hopes that agencies and marketers will choose Google for their next campaign.

While Green doesn't have a creative background, he represents Google's desire to court creatives, understanding good ads will be more profitable to the company than poorly-made ones. Green originally



started with the tech giant as an analyst before moving over to the ad placement side, working with media agencies to learn about the cool things they could do on Google's many platforms.

"We were [asking] media agencies 'What's preventing you from doing what you desperately want to do in the digital world?'" he says. "A lot of times the feedback would come back: 'By the time [the campaign] got to us, it was already a TV idea.' And we realized there was a huge section of the workflow we never speak to." So his role shifted to dealing with agencies.

"In traditional [advertising], a 30-second spot will be a 30-second spot, no matter where you put it," he says. "In digital, ideally where an ad is placed will influence what the creative is."

He points to projects like Coca-Cola's global push, which allowed people to send a stranger a Coke on the other side of the world and record a message for that stranger, through the ad itself, never navigating away from the page they were on, as just a hint of untapped, digital creative potential.

structure that used to exist when TV was king is long dead."

Canadian Tire, for example, only dedicates 20% of its marketing budget to TV ads in any given year, he says. Sport Chek is more like 10%.

One of the most successful campaigns of late from Sport Chek wasn't even a TV campaign; it was a Facebook flyer, from the brand's PR shop North Strategic.

After learning only 14% of Sport Chek customers bothered to read the flyer – which took up an astonishing half of the marketing budget – the brand started playing around with new ways of delivering that information – namely through the social network. Working directly with top brass at Facebook and North Strategic, the brand tried out a number of different methods, including an app, before settling on a digital flyer with content specifically designed not to feel like an ad.

Tested over a two-week period in fall 2012, Sport Chek pulled its print flyer and rolled out the social one. With no other marketing in play, the brand saw a year-over-year increase in sales of 12% over the same period, and on the items promoted online, saw an in-store boost of 23%, compared to the prior year.

It was such a success that Facebook's chief operating officer Sheryl Sandberg recently mentioned Sport Chek on an investor call – the only non-Facebook company to be named.


"There's so much content consumers [see] today that if it doesn't stand out, it's just going to be skipped over," says Fulton. That's where North Strategic, which helped determine how to put the products in front of people without making it feel like ads, came in.

As a result of this new reality – that content is king – the brand is hiring

a yet-to-be-named creative director. At the time of our chat, a prominent 20-year agency veteran, who had worked in senior creative roles at top agencies, was being offered the on-staff role, but Fulton couldn't give a name until the person had accepted.

The new creative director will oversee all touchpoints of creative, from print ads to social content, maintaining a consistent voice.

"You can't expect 10 agencies with 10 different views into your company to understand the whole picture like you would in house," says Fulton. "I think creativity of the content is the biggest differentiator of that world."

This means it's not all doom and gloom for ad agencies. Although the landscape is as crowded as ever – everyone trying to carve out their own holdfast, agencies are especially well positioned. They are, after all, an epicentre of creative thinking. 



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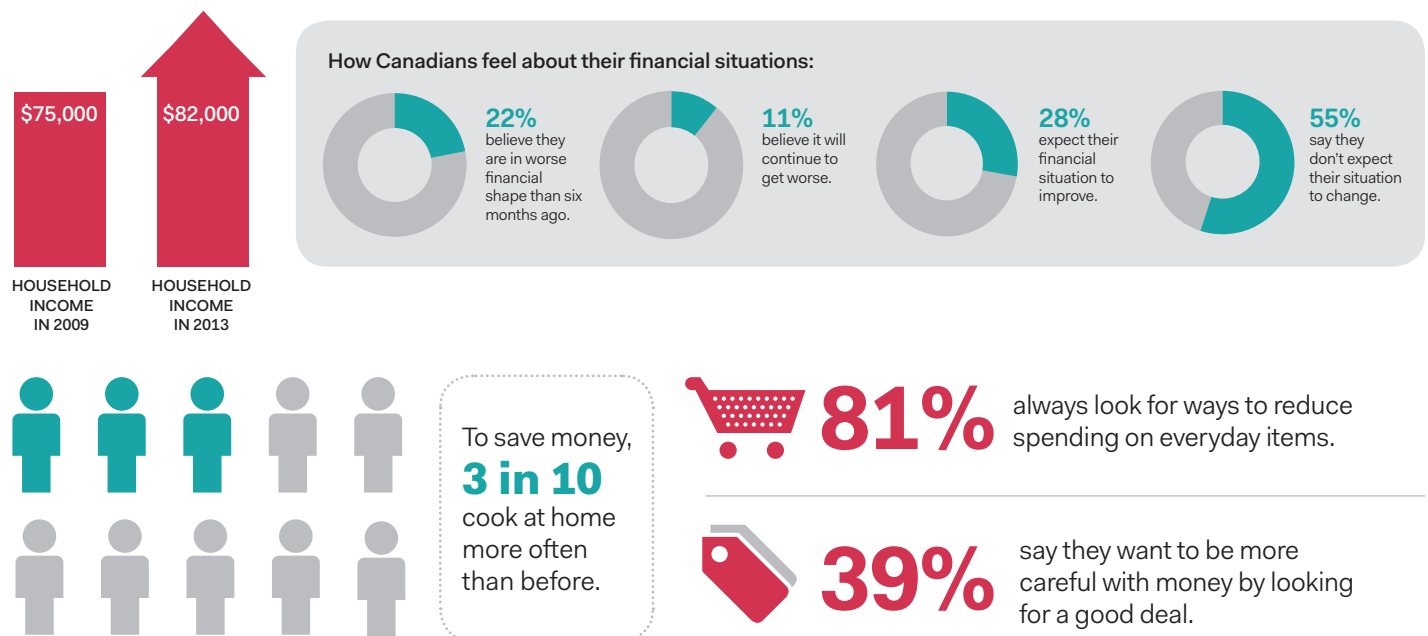
SNAPSHOT: CANADIAN CONSUMERS TODAY

The Canadian consumer is changing. And not just their faces (in the last census, Statistics Canada found one in five Canadians were immigrants, with 58% from an Asian nation). Our habits and desires are changing in the face of new technology and a post-recessionary world. In fact, 66% of Canadians want to make a change in the next year. Though the top resolution was to eat healthier and be more active, saving for the future (44%), being better with money (39%) and being a happier, more positive person (39%) also ranked high on the lists. And that's changing how consumers spend their money and time.

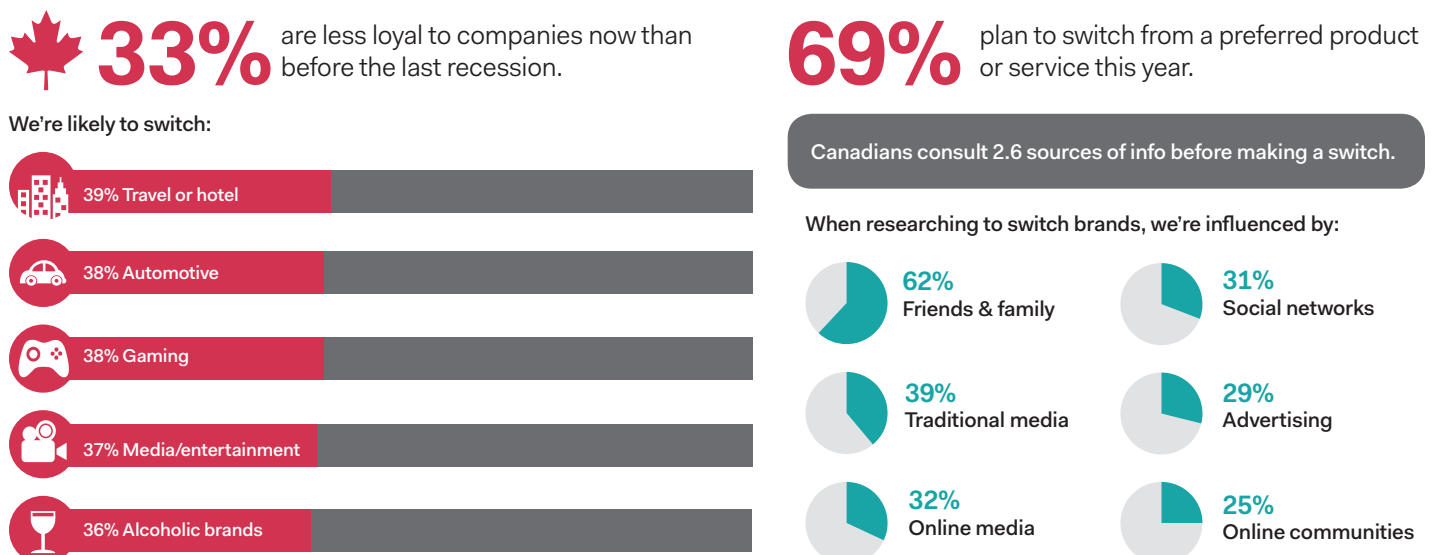
Check out the infographic, designed by the Growth and Innovation Lab at agency Veritas, to learn more about how Canadians have evolved.

BY MEGAN HAYNES

ECONOMIC CHANGES AND THE DESIRE FOR VALUE



BRAND LOYALTY AND INFLUENCE



WE'RE INCREASINGLY CONNECTED ON THE GO



2.6

average number of internet-enabled devices per person.



66%

own a smartphone, up from 55% in 2012.



42%

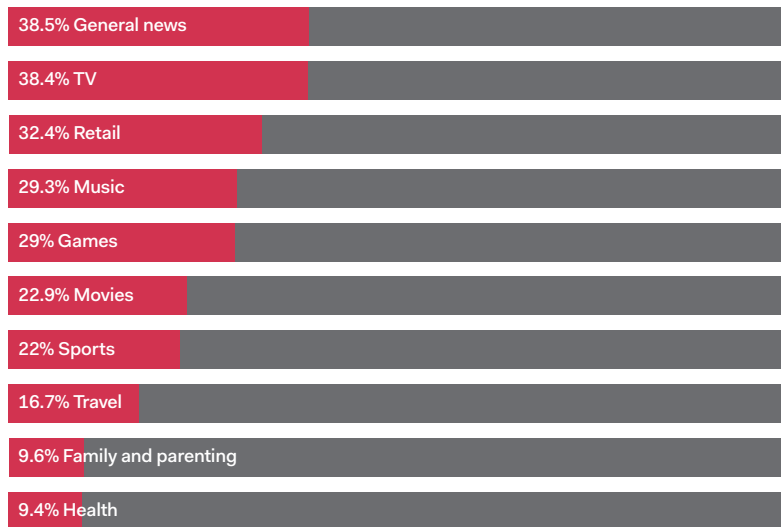
own a tablet, up from 33% in 2012.



1 out of 10

Canadians use their phones as their primary internet device.

OUR ONLINE CONSUMPTION CONSISTS OF:



We watched

1,779

minutes of video online in 2013.

VS.



1,237

minutes of video watched online by Americans.



31%

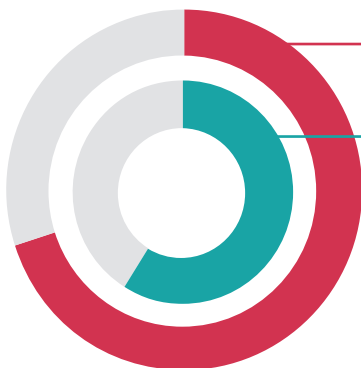
say convenience is why they watch online, up from 17% in 2008.

WE'RE MORE TUNED IN, YET WE WANT TO TURN OFF



8 in 10

smartphone users say they can't leave home without their phones.



70%

would rather spend money on an experience than a material item.

59%

say they spend time socializing out of the home, down from 66% in 1998.



4 out of 5

say life moves so fast now that they find it hard to remember everything.



1 out of 5

wish they could tune out distractions.



3 out of 5

say we should spend more time focusing on the here and now.

SOURCES:
Veritas Canadian Influencer study
ComScore, 2014 Canada Digital Future in Focus
Tapped Mobile, BrandSpark and App Promo Mobile Personas study
BrandSpark Canadian Shopper Survey

BDC consumer trend report
Statistics Canada census
Statistics Canada, Canada Year Book 2012
Statistics Canada Immigration and Ethnocultural Diversity in Canada survey
Google smartphone study

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The AToMiC Awards, developed by *strategy* in consultation with a pan-industry advisory board, curates the best work across the mediascape, where technology, advertising, innovation and media collide. It's a snapshot of the greatest in Canada, and this year's winners stood out from the pack because they overlooked already existing solutions and re-engineered traditional media platforms, redefined how content is being consumed and even became inventors.

BY JENNIFER HORN

Such is the case with the Missing Children Society of Canada's "Milk Carton 2.0" campaign, which altered the once-ubiquitous media vehicle for missing children to fit today's digital age. Meanwhile, many of interactive agency Secret Location's winning transmedia programs transformed the content game, giving viewers the chance to dig deeper through digital companions. And brands like Boston Pizza, Walmart and Molson Canadian took on the role of product manufacturer, creating alternative media vehicles that helped drive revenue.

These campaigns didn't only catch the attention of this year's judges, who scored the programs on their collaboration, creativity, innovation and impact. Many were also chosen by industry members and called out as being most likely to succeed at Cannes (see sidebars).

Read on to find out which kind of reinvention works, and why.



Tourette Syndrome takes tics to Twitter

It's a bold, risky move when an organization asks the masses to hand over their social media accounts, along with the permission to do with it as they please. In an age where privacy is of utmost concern, and most Canadians (57%) say they're reluctant to share personal information with organizations (according to Statistics Canada), how



CANNES PICK

Tourette Syndrome Foundation of Canada "Surrender Your Say"

"To see these weird, nonsensical tweets pop up on your feed was very strange and it allowed you to feel (if only just a little bit) what it's like to have your own voice co-opted by this affliction. Super smart. Powerful and original. This campaign should get Gold, more than once."

- Angus Tucker, ECD/partner, John St.

could the Tourette Syndrome Foundation of Canada (TSFC) and its agency Saatchi & Saatchi expect thousands to oblige?

"We knew that getting people to give up control of something so personal was going to be a challenge," says Brian Sheppard, EVP and ECD at the agency, which came up with the idea to convince the public to turn over control of their Twitter feed to the foundation for an entire 24 hours. "But we banked on the fact that, in social, one of the main reasons you trust a message is that you see someone you are following taking part."

That's why the agency executed a teaser campaign, which included a TV spot and social media outreach, inviting people to sign up to "Surrender Your Say" and permit TSFC to randomly tweet Tourette tics (such as "I have a biscuit

falling through my hair tonight") from their account when the campaign launched last June.

"We knew that this idea pushed the limits of what people could accept on social, so, to ensure that people didn't dismiss us [as] out of hand, we included an opt-out where they could stop being a part of the experience at any time," Sheppard adds. However, very few actually did.

The collaborative campaign had multiple partners pitching in, from the development team at Twitter, who suggested ways to optimize the experience, to people around the world who suffer from TS, describing their tics and how often they happen, to the thousands of people who donated their feeds to the cause. A total of 8,905 Twitter users risked humiliation and losing followers by giving up control of their account.

And the campaign created a global conversation around TS. More than 1,500 people signed up at first, and in only three days, that number increased nearly five times. Their tweets reached almost four million followers and the campaign generated 100 million impressions, while dozens of news outlets, including CNN, the *Globe and Mail*, *National Post* and the CBC reported on the campaign. Even a few celebrities, like Rick Mercer, Howie Mandel and Stephen Fry, took part by tweeting #surrenderyoursay to their collective seven million followers.

Ultimately, the campaign enabled participants to experience the public embarrassment and suffering that people with TS endure each day.

THE HARDWARE

Tourette Syndrome Foundation of Canada "Surrender Your Say" Saatchi & Saatchi AToMiC Grand Prix / AToMiC Collaboration: Gold / AToMiC CSR: Gold / AToMiC Idea: Gold / Best Digital Engagement: Gold

Looking at media through a new lens

Some brands have been tampering with traditional platforms lately, re-imagining their basic capabilities to stir consumer participation. The movie theatre, for example, has become more than a place for passive viewing experiences, evolving into an environment where brands are using multi-sensory technology to engross audiences in participatory content. That same rethinking has extended to other platforms, where new ways of using social media sites, like Instagram, are being tested, and traditional milk cartons for missing children are being re-imagined for the digital age.

It's no wonder car brand Mazda is one of these media meddlers. The automotive industry is competitor-rich, with many stepping outside the dealership doors and developing interactive ways for people to test drive their vehicles online and out-of-home. So when the brand introduced its new Mazda3 model to Canadians in November 2013, it decided to present the vehicle in an immersive gaming experience that allowed movie-goers to digitally test drive the car by competing against others in the audience using their smartphones.

The brand's agency, JWT, implemented the "Mazda3 Fast Lane" program in Cineplex Odeon theatres, using TimePlay (an app that allows users to interact with others in real-time and influence game outcomes on a theatre screen). The driving game, which played during movie previews, turned phones into steering wheels, and showed players if they were falling behind or taking the lead in cutaway

portions of the race on the screen. The ultimate goal was to increase test drives at physical dealerships, which it was able to do with 8,809 requests (approximately 5% of all players) through the app.

From the big screen to the small screen, the Toronto Silent Film Festival and its agency Cossette also set out to transform what has become a fairly common platform for brands these days. In keeping with the silent film industry's inventiveness, having broken ground with moving imagery back in the day, the festival decided to use Instagram in a way that



had never been done before, creating stop-motion-style trailers for its films on its account feed. When users landed on its page, they could view images in the slide show mode, and quickly flick through the feed, frame by frame, for a motion picture effect. The trailers resonated with film buffs and tech followers, and the campaign was spread across social media and picked up by the press, garnering over two million impressions and counting.

And finally, taking what was once a major media vehicle to involve the public in the search for a missing child, the Missing Children Society of Canada and agency Grey reinvented the milk carton call-for-action and produced a series of web and mobile tools that would lead to the rescue of six missing children.

It began with the "The World's Most Valuable Social Network," where people could donate their social media page to the organization to post alerts of a missing child to their feed, and later evolved to include "The World's Most Valuable Search Engine," where ads on Google were replaced with active missing children cases and tips for parents, as well as "Pinboard" and "Check-In" executions on Pinterest and Foursquare, where images of a child's clothing and an abductor's vehicle were shared on the former platform, while alerts of locations where the child was last seen were sent to users on the latter.



CANNES PICK

Missing Children Society of Canada "Milk Carton 2.0"

"I love this project on a lot of levels. They didn't abandon a good idea after the original 'The World's Most Valuable Social Network' launched. Instead, they pushed the idea to new places...It went into Google search, Foursquare and Pinterest to give people as much information about the child as possible to further aid their efforts. Nothing's a lead-pipe cinch when it comes to Cannes, but it's hard to argue with the results."

- Rob Sweetman, founder, CD, 123W

THE HARDWARE

Missing Children Society of Canada "Milk Carton 2.0" Grey **AToMiC CSR: Gold / Best Digital Engagement: Gold / Best Tech Breakthrough: Gold // Mazda "Mazda3 Fast Lane" JWT AToMiC Collaboration: Silver / Best Tech Breakthrough: Silver // Toronto Silent Film Festival "Instagram Time Machine" Cossette AToMiC Idea: Bronze**

The new OOH front

Out of Home advertising companies are constantly stepping up the innovation – tapping tech and creativity – to capture the attention of consumers on the go.

In the **September issue** of *strategy* we'll be taking an in-depth look at the impact of OOH today, from campaign best practices to new opportunities.

Contact *strategy* by **July 10th** to participate in this **sponsored supplement**.

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Out of Home supplement



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TV embraces transmedia

Viewers today can't get enough of their favourite programs, and second-screen digital companions are providing interactive, intimate details to satisfy their appetites for more.

And it seems Toronto's Secret Location, an agency specializing in transmedia and branded content, is leading the pack with four award-winning projects for the History Channel's *Perfect Storms* six-part documentary, CTV's *The Amazing Race Canada*, Family Channel's *The Next Step* and Teletoon's *Grojband*.

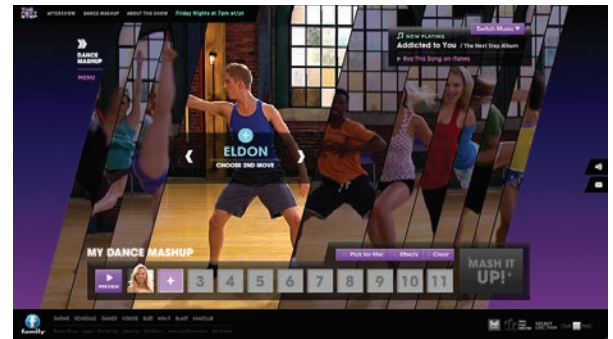
"Perfect Storms Interactive," a digital companion to the doc, which visitors spent an average of four minutes navigating, recreated the disasters (ranging from a tsunami to mudslides) that the series featured. The agency not only created the visual effects, but also the narrative-driven activities and tasks for viewers



to complete and subsequently experience the show's content on a deeper level.

The agency also enabled viewers of *The Amazing Race Canada* to explore the show and its characters with three-minute video "gamisodes" that featured POV-style footage from the actual race course and custom mini-games that allowed fans to compete in online versions of the challenges the teams tackle on the show.

Shifting gears from an older demo to a younger one, Secret Location also helped create a digital program for youth



dance show *The Next Step*. The agency produced and shot 30 interactive "Aftershow" episodes with the first two minutes airing after the show was broadcast on the Family Channel, and which pushed the audience to continue watching on a dedicated website.

Visitors could interact with polls, trivia and bonus episodes, and create their own version of the show. The "Dance Mashup" section of the site enabled visitors to play the role of choreographer and configure show characters (who were pre-recorded) into a minute-long dance routine, of which 60,000 have been created since launch.

Experience working on the youth-focused UGC platform paved the way for another

digital companion, this time on Teletoon's website, which linked online with the on-air broadcast, allowing kids to influence animated show *GrojBand* through their interactions with a website widget.

The "Wicked Cool Transition Builder" let viewers create their own animated transitions, which are used to swipe across the screen between show scenes. Kids could click on items in a pre-set library of effects, objects, sounds and voices, and combine them to create a customized transition, with the chance of seeing them used during the run of the actual show.

In the first three months, more than 6,000 transitions were created.

VW'S BEETLE DRIVES DEEPER ENGAGEMENT

Call it a hybrid of branded content and transmedia, the Volkswagen documentary *Once More: The Story of VIN 903847* is as much an interactive study of the Beetle's role in North American culture as it is an emotional story about the car's first owners.

The idea behind the interactive film, created with the help of agency Red Urban, was to position the company as more than just a car manufacturer. It aimed to document a true story of the Beetle's first owners and their global travels, and create a more humanized brand.

The doc first aired on the Discovery Channel and Bravo in January, with the interactive film and website launching a month later. The online component allows viewers to dig deeper into the story by browsing through 58 years worth of photos, journal entries, artefacts and locations a 1955 Beetle has visited over the decades.



THE HARDWARE

Volkswagen "*Once More: The Story of VIN 903847*" Red Urban **Best Brand Integration: Bronze** // Bell Media (CTV) *The Amazing Race Canada* "Gamisodes" Secret Location **Best Digital Engagement: Silver** // Family Channel "*The Next Step Interactive*" Secret Location **Best Transmedia: Silver** // Shaw Media (History) "*Perfect Storms Interactive*" Secret Location **Best Transmedia: Bronze** // Teletoon "*Grojband: The Show Must Go On!*" Secret Location **Best Broadcast Engagement: Silver**

Metro tackles fiction with Douglas Coupland

For 20 days in the fall of 2013, newspaper *Metro* pressed pause on exclusively reporting on hard and soft news, and tried its hand at fictional satire. And who better to partner with to bring it to life than Canadian novelist and interactive artist Douglas Coupland?

The author and the news pub (with its editorial, creative, marketing and interactive teams) collaborated on a comprehensive section of the print paper that included a serialized fiction feature (written by Coupland)

about a secretary in a temp job, as well as mock ads from companies described in the "Temp" installment with codes readers could collect for a contest to win the "Ultimate Temp Survival Kit." Also included were "random facts of the day" related to the story's protagonist and even a Tumblr page with posts from the fictional character.

The elaborate, fictional world drove traffic and exposure for both parties, and generated 73 million impressions, 19,000 contest entries, as well as 87,000 website page views.



THE HARDWARE Metro "Temp by Douglas Coupland" Best Print Engagement: Silver/ AToMiC Idea: Bronze



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Faking it is the new advertising



Naturally, skeptics want evidence for theories, like climate change, to prove what they cannot necessarily see. But even with proof, it isn't easy for environmentalists to convince cynics to listen to what they may believe are just pie-in-the-sky ideas. That is, perhaps, unless lobbyists take matters into their own hands, which is what non-profit Cape Farewell Foundation and Dr. David Suzuki recently did, separating fact from

fiction and creating elaborate mock trials, while the World Wildlife Fund (WWF) created newscasts to address today's climate.

On the steps of a Toronto courthouse, during the fall of 2013, Suzuki and the foundation held a press conference to release a "Carbon Manifesto." The environmental call-to-arms accused politicians and corporations of serious crimes against not only the environment, but also Canada. Suzuki's demands for change could be deemed treasonous under Canadian law. But instead of idly waiting to be charged, the scientist prepared to stand witness and defend his actions.

John St. created "The Trial of Suzuki" microsite, which acted as a hub for the public to explore supporting and contradictory arguments (submitted by users) and form their own opinion. A month later, Suzuki attended a mock public trial, with a real judge, lawyers and expert witnesses, which was streamed live to a jury of Canadians who helped deliver the verdict.

Suzuki was found not guilty.

The WWF, also working with John St., adopted a similar headline-grabbing mock approach to campaign for change. The non-profit presented the potential consequences of the Northern Gateway Project, which proposed building pipelines from Alberta to the Northern B.C. coast, through newscasts featuring what it believed would go wrong.

"The Inevitable News" took over the WWF Canada Facebook page, and functioned like a real news team, reporting on an "inevitable" oil spill in the Great Bear region, while Facebook polls and tweets were incorporated into the nightly segments. The public was also encouraged to write to their local politicians and urge them to oppose the plan. The campaign set out to give the environment a voice with the help of the media, which it did, as news outlets such as CTV News, the *Huffington Post* and *Fast Company* covered the inexorable disasters, and further rallied public support.



WestJet's shock and awe

There are few surprises left in life. Everyone's seen this, and done that, which means it's becoming trickier for marketers to excite consumers. But when

WestJet, along with agency Mosaic and Studio M, orchestrated an airport Christmas miracle, gifting travellers with personalized presents upon their arrival in another city, the brand proved the element of surprise is still achievable.

The video of employees racing from store to store, purchasing gifts for unsuspecting WestJet flyers, who made requests at their departure city, raked in over 35 million views on YouTube. But the brand didn't simply rely on the strength of the real-time giving idea to make it go viral. After the execution, WestJet implemented a comprehensive communication plan, sponsoring social posts and reaching out to media through a broadcast tour, giving away flights over the radio and offering



interviews with a virtual Santa via Skype.

And it worked. WestJet's revenue was reported to have increased 86% compared to the year prior, with bookings shooting up 77% and the brand seeing a 100% increase in website visits. Not to mention a flat-out media domination, making headlines around the world.

CANNES PICK

WestJet's "Christmas Miracle"

"Slightly beneath the surface is something far bigger than going viral. The airline successfully extended its famous brand experience to what many people consider the worst part of the trip — waiting for luggage at the carousel. Whether you received a big screen TV (score) or just a pair of socks, the experience was unforgettable."

- Steve Mykolyn, chief brand officer, Taxi



THE HARDWARE

WWF "The Inevitable News" John St. **AToMiC CSR: Bronze / AToMiC Idea: Bronze // Cape Farewell Foundation "The Trial of Suzuki" John St. AToMiC CSR: Bronze // WestJet "Christmas Miracle" Mosaic Best Digital Engagement: Gold / Best Brand Integration: Silver**



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Canadian Tire and Molson tap into Canuck stereotypes

Being a Canadian means having a thick skin (our primary winter defence), and national pride like no other. So when brands tap into this not-so-secret insight, the result is typically unanimous praise, especially



CANNES PICK

Canadian Tire's "Ice Truck"

"What a strange coincidence that this event happened in a similar time frame as the Molson 'Beer Fridge' and the Budweiser 'Red Lights' program. Talk about reinforcing Canadian stereotypes! They all exemplify our uniquely Canadian spirit and, dare I say, our innovative ad culture."

- Lauren Richards, principal, Pollin8

when it involves innovation.

The stereotype of the wintry season's frigid grip on Canadians was positively dripping in the "Ice Truck" campaign by Canadian Tire and Taxi. The retailer prides itself on understanding life in Canada, and so to prove its claim, and demonstrate it has the solutions for when cars are "as cold as ice," Canadian Tire invented a fully-functioning truck made out of exactly that: ice.

The nearly-5,000-kilogram car was made almost entirely of ice, aside from the engine and a MotoMaster Eliminator AGM battery (which claims to withstand the harshest winter

conditions). During the truck's production, the team created a behind-the-scenes documentary, which followed the release of a 60-second TV spot that showed the truck driving a two-kilometre distance through a quintessential Canadian town.

Meanwhile, Molson custom-built branded fridges and scattered them across cities in Europe to demonstrate that being a Canadian can be quite rewarding. Canucks in faraway lands held the master key to the locked "Beer Fridge" (developed by Rethink) in their hands: only Canadian passports could open the door to the fridges stocked with Molson Canadian beers.



Travelling with a film crew, the brand and agency team left those in the fridges' path to work together to open the door, filming their interactions and reactions. A TV spot was created out of the footage and posted online, as well as on TV during Canada Day in 2013, generating over 2.6 million video views at press time.

THE HARDWARE

Molson Canadian "Beer Fridge" Rethink **Best Experiential Engagement: Gold / Best Tech Breakthrough: Silver** // Canadian Tire "Ice Truck" Taxi **Best Experiential Engagement: Gold**

Stanfield's and CineCoup seek local talent

An underwear brand, of all things, recently took on the role of talent scout. And it didn't take the hoary route of discovering a top artist or athlete in their field, and then influencing their career trajectory with wads of sponsorship cash, but instead went on a full-scale hunt for talent.

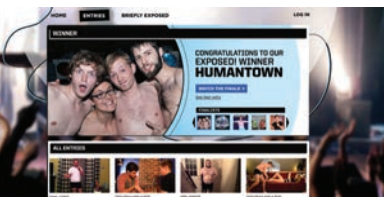
Stanfield's flew five comedian finalists to Toronto to perform in front of a live crowd and judges, after months of fielding video auditions from Canadians. The submissions showed undiscovered comedians performing stand-up routines in nothing but Stanfield's briefs. The videos were then housed on The Comedy Network, where people could submit their own videos and viewers could vote for their favourites. Turns out, Canadians really enjoyed watching skits of semi-nude people, with the average view time on the site sitting at around 16 minutes.

The CineCoup Film Accelerator similarly implemented a program

that canvassed the landscape for undiscovered filmmakers. It invited 270 indie filmmakers to package and promote 90 projects through weekly challenges.

Just like Stanfield's, CineCoup also turned to the public to vote and help find its top 10 picks, who would see their film projects fully developed with investment from the company. An average of five minutes was spent on the CineCoup website, with 10,000 hours of video watched.

Turns out consumers are good film critics – *WolfCop* got great acclaim at the Cannes Film Festival.



THE HARDWARE

Stanfield's and The Comedy Network "Stanfield's + Comedy Exposed!" John St. **AToMiC Collaboration: Gold / Best Broadcast Engagement: Gold / Best Brand Integration: Silver / Best Experiential Engagement: Bronze** // CineCoup "CineCoup Film Accelerator" **AToMiC Idea: Silver**



Reinventing the pop-up

When OneMethod Digital + Design was looking for a way to promote itself, the agency decided to open up La Carnita, a kitchen-less taco restaurant. However, legally, the agency wasn't allowed to exchange money for food, which led it to hold a pop-up restaurant event where, instead of selling food, it sold art (along with three "free" tacos with each purchase).

The entire event was given a grassroots feel in order to reach millennial social influencers, and included a graffiti-stencilled logo, '90s hip-hop music and original art created by local artists, which added to the "streetness" of the project. The restaurant garnered 32 million impressions as a result of press coverage.

The agency held 18 pop-up events, leading it to finally open up a physical restaurant, which brings in approximately \$52,000 a month, serving more than 360 patrons a night.

Pop-ups have also gone haute. The Magnum "Pleasure Store," which agencies Mosaic, Ogilvy and Harbinger put together for the Unilever-owned brand last summer was VIP all the way. The pop-up store invited pedestrians to make their own customized ice-cream bar, using a combination of ingredients to "Make My Magnum" and share it via social media.

The store included a massive ice-cream bar, art installations and occasional VIP guest appearances by celebrities. And during the nine weeks the store was open, more than 136 million media impressions were garnered and a total of 41,744 bars were sold.



Bringing the undead to the living



Ask any zombie movie fanatic, and they'll likely tell you that they're convinced a zombie apocalypse is headed our way. Implausible? Perhaps. But AMC Network Entertainment wanted to give fans of *The Walking Dead* a tiny taste of the day of reckoning, by bringing the dead back to life in Toronto.

With only 10 days until the launch of the February 2013 mid-season premiere of the show, the network wanted to make them count (literally). So Leo Burnett built "*The Walking Dead* Rotting Finger Countdown," an installation left in the middle of Union Station to rot – one finger at a time – and accompanied by a handful of "live" chained zombies.

Leading up to the premiere, a finger a day was lopped off and offered as a contest prize for those who tweeted a picture of themselves at the installation with #TWDFeb10. In the course of five days, 18 million Twitter impressions were garnered, along with 900,000 impressions from Toronto news publications.

Using the dead to bring a message to life was also effective for La société de l'assurance automobile du Québec, which wanted to reach youth age 16 to 24, to show them the dangers of speeding, drinking and driving.

With the help of Montreal's Lg2, the organization told the stories



of three young "ghosts" (who had died as a result of dangerous driving) through washroom mirrors at a college. The mirror concealed a 3D TV monitor that played the video testimonials of the ghosts, and a motion detector inside the cabinet played the video when a person's presence was detected.

More than 5,000 students interacted with the installation, and in one week, the ghost video received more than 210,000 YouTube views.

THE HARDWARE

AMC Network Entertainment "*The Walking Dead* Rotting Finger Countdown" Leo Burnett **AToMiC ROI: Silver / Best Experiential Engagement: Bronze** // "La Carnita" OneMethod Digital + Design **Best Experiential Engagement: Silver** // Unilever (Magnum) "Magnum Pleasure Store" Mosaic **Best Experiential Engagement: Bronze** // La société de l'assurance automobile du Québec "Ghosts" Lg2 **Best Niche Targeting: Silver**

Brands take on functional fashion

Brand-led fashion is a hot topic these days. Some marketers are partnering with seasoned designers, while others are taking it a step further and actually sketching designs for their own clothing products.

And the pieces aren't just typical tees and tanks, they actually provide utility (and humour), such as Boston Pizza's "Rib Stain Camo," which was invented with the help of the restaurant's agency Taxi. Ribs are pretty messy, so the brand decided to design a T-shirt that would catch and camouflage embarrassing spills and splatters from the sticky meat dish.



CANNES PICK

Boston Pizza
"Rib Stain Camo"

"It's never easy to break through on television and when your name is Boston Pizza, it's even tougher to break through to diehard rib fans. Expect to see your best friend wearing one of these T-shirts at a backyard barbecue as you debate the merits of a BGE and Kamado Joe. At that point, feel free to reconsider the power of television, innovation in traditional media and the influence of great insight."

- Mike Rumble, VP, managing director, Cossette

Marketed as if it was the best thing since the Snuggie, the shirt was featured in TV infomercials with no BP branding and sold on a dedicated, unbranded website. Only when buyers received their shirt in the mail did they discover it was actually made by the restaurant. The shirts sold out in the first three weeks of the campaign, with the brand having to reorder three times to keep up with the unexpected demand. Plus, rib sales increased by 70% in the first month of the campaign.

Meanwhile, Walmart used clothing as a lure to online shopping. The retailer, with the help of agency JWT, created a pair of PJs that essentially acted as flyers, featuring products its wearers could browse through and then shop in the comfort of their home. If they liked a blender on their sleeve, for example, they could then go online and purchase it from Walmart's website. Using the sleepwear (which was sent in the mail to consumers), the brand was able to target people where they typically do their online shopping.

A week following the campaign, the retailer's website saw a 147% increase in traffic, and it has since generated an estimated 3.6 million social media impressions across Canada.



Hockey-fied beer brands score with innovation

Beer and hockey are joined at the hip. The coveted title of beer sponsor is wrestled over by brands with heaps of marketing dollars, and their commercials are never missed during a live game. And it's no surprise Molson and Budweiser are the two most competitive brands on the rink.

But it's interesting to note, when the two decided to step outside their TV spot and signage comfort zone, both delved into product and software development, creating useful tools that would either explicitly announce a hockey game score or purposely hide it from sight.

When Molson Canadian signed on as a sponsor for the World Junior Hockey Championship, which took place in Russia with games airing in Canada at around 4 a.m. (resulting in people recording the game to watch later), the brand and agency Rethink decided to help save Canadians from the frustrations of score spoilers on the internet. So they created a "Spoiler Alerter," which was a browser extension that blocked any website (including Facebook and Twitter) and even email that contained content revealing the score of that day's game. The "Spoiler Alerter" popped up and blocked the page with a warning.

Conversely, Budweiser developed a product to bring attention to scores. Working with agencies UM and Anomaly, the brand created the "Budweiser Red Lights," which are essentially red lights, similar to those used in live hockey games, installed in a hockey lover's home. The light would flash each time the owner's preferred team scored a goal on TV during an NHL game, bringing the fan closer to the game.

The "Red Lights" created a media frenzy, picked up by blogs, news and sports sites, and pro hockey players (who tweeted it to their followers), generating 54 million media impressions. Since launch, the brand has sold over 35,000 Red Lights, generating \$5 million in additional revenue.

THE HARDWARE

Budweiser "Budweiser Red Lights" UM **AToMiC Idea: Gold / Best Brand Integration: Silver** // Molson Canadian "Spoiler Alerter" Rethink **Best Digital Engagement: Silver** // Boston Pizza "Rib Stain Camo" Taxi **Best Niche Targeting: Gold** // Walmart "Pajamas" JWT **Best Print Engagement: Bronze**

METRO APPOINTS VP SALES FOR METRO ENGLISH CANADA.

Mark Finney to join Metro from the Guardian.



Bill McDonald, President and Publisher, Metro English Canada, is pleased to announce the appointment of Mark Finney to the position of Vice President, Sales, Metro English Canada. Mark will be responsible for leading the organization's sales strategy, as well as Metro Media Sales, a recently established division of Metro English Canada.

Mark's experience speaks for itself. He began his 20+ year career in the U.K. at Express Newspapers in 1993, moving to the Guardian in 1997. He was made a Group Head in 1998, and promoted again in 2001. Since that time he has held a number of senior roles, including Magazine Advertising Manager and Head of Client Sales, jointly running the Sales Department and leading the first combined on and offline sales team in the U.K. newspaper market. In September 2012 his career at the Guardian culminated in his promotion to Sales Director. Throughout this period, he has been intimately involved in crafting and delivering their overarching sales narrative, revolving around the transformation from ninth-largest print newspaper in the U.K. to third-largest cross platform newspaper in the world.

Mark is a seasoned sales leader, a visionary whose tenure at The Guardian boasts a period of unparalleled commercial success. Metro will be proudly welcoming Mark on June 16th.



Harvey's patents burger creations

For most restaurants, it can take a whole team of chefs to formulate the recipe for a new item on the menu. But what if regular customers were able to take on this task? Well, Harvey's found out they'd jump at the chance, as the QSR watched fans go online to customize a burger every 30 seconds on the first day it launched the "Copyright" campaign in November last year.



That's 4,000 burgers Harvey's "copyrighted" (using a fictional lawyer, Morley Gunn of Gunn & Associates) so the creator could claim it as their own. The number of burger creations, at press time, has since jumped to 32,420, with more than 177,000 visits to Myharveyscopyright.com.

What's more, some of the burgers were actually developed, however, not sold in stores. The team at the QSR and agency BBDO, who created the campaign, built some of the patented burgers and created six-second, stop-motion Vine videos for their creators to share on social media. Additionally, the brand designed T-shirts with images of several burger creations to send to fans.

THE HARDWARE

Harvey's "Copyright" BBDO Toronto **AToMiC Idea: Silver / Best Brand Integration: Silver**

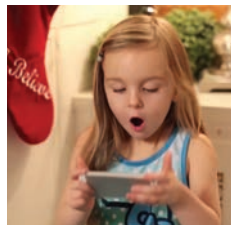
Technology and risk-taking earn buzz

Kringl revives the Claus

Convincing tech-savvy youngsters to believe in Santa is becoming a challenge. Meet Kringl: an augmented reality-based app that helps parents keep the magic of Santa alive by showing video “evidence” that he exists.

The free app was created by agency Zulu Alpha Kilo, in partnership with Make-A-Wish Foundation of Canada, and gave users the option to donate to the non-profit. Videos of Santa carrying out various Christmas scenes, which parents could choose from, brought him to life on mobile screens using AR, appearing in the user’s own home.

In less than three weeks, Kringl was downloaded 110,000 times in over 150 countries, and over 35 million earned media impressions were tracked, giving the foundation both global exposure and support.



Gun reform lobbyists present an unlikely choice

With mass shootings rife in American schools, Moms Demand Action for Gun Sense in America decided to appeal to the public in a clear, relatable way, and gain support for gun control in the U.S.

Working with Toronto-based Grey, the non-profit created print ads called “Choose One” that drew comparisons between assault weapons (which are not banned in America) and other seemingly harmless objects that had been banned in the interest of child safety, such as a *Little Red Riding Hood* book, a dodgeball and a Kinder Surprise.

The creative generated over 230 million media impressions, as well as a 17% increase in the organization’s members and Facebook fans.



Heart and Stroke Foundation keeps health in check

In 2013, the Heart and Stroke Foundation of Canada, with its agency Lowe Roche, launched a campaign that would build on its 2012 “Make Death Wait” PSAs, and aimed to shake apathetic boomers into making positive change.

The “Make Health Last” campaign launched with a split-screen TV spot that showed the last 10 years of a person’s life, comparing

two scenarios of days spent sick in a hospital or healthy at home. The spot was supported with print, radio and OOH, while an interactive website provided a tool for users to assess their risk, as well as solutions and goals for healthy living. Over 200,000 risk assessments were completed and the spot received more than 1.6 million views online.



Coca-Cola houses polar bears



Given how remote the Arctic is, most Canadians feel disconnected to the plight of the polar bear, which is threatened by global warming. So in 2013, Coca-Cola, in partnership with WWF, brought the troubled animals to Canadians with an installation

that would show the effects of climate change on their habitats.

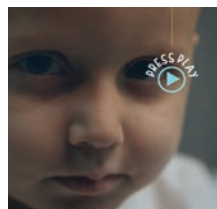
The Coca-Cola “Arctic Home” was created by Zulu Alpha Kilo and Gravity Partners, and included a temperature-controlled interactive display with sculptures of a mother polar bear and her cub standing on ice. Canadians could pledge (via video, text or tweet) to help protect the Arctic by reducing their carbon footprint and, in turn, help to keep the temperature in the display below zero to prevent the ice from melting.

SickKids honours a real-life hero

Antonio, a young boy who had been treated for leukemia at Toronto hospital SickKids, was surprised (as were the people around him) to be the star of yet another fundraising campaign for its foundation (he made his debut in its “You Got It” PSA in 2012).

In the spot, a cinema in Toronto was shown playing a faux superhero movie trailer, which turned into a celebration of Antonio’s recovery. A camera crew sat in the back of the room filming the trailer, until it revealed the “real-life hero” was actually in the room,

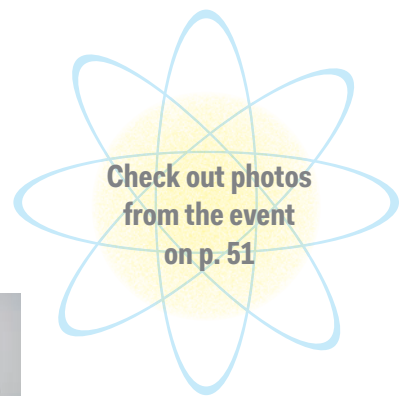
with his face projected onto the screen for the audience to see. The lights turned on and the movie theatre rose to their feet as Antonio stood to take a bow. The emotionally-charged spot, which was placed on YouTube, has generated more than 340,000 views.



THE HARDWARE

Make-A-Wish Foundation of Canada “Kringl” Zulu Alpha Kilo **Best Digital Engagement: Bronze** // The Heart and Stroke Foundation of Canada “Make Health Last” Lowe Roche **AToMiC CSR: Bronze** // SickKids Foundation “Real-Life Hero” JWT **Best Experiential Engagement: Bronze** // Moms Demand Action for Gun Sense in America “Choose One” Grey **Best Print Engagement: Bronze** // Coca-Cola “Arctic Home” Zulu Alpha Kilo/Gravity Partners **AToMiC CSR: Bronze / Best Tech Breakthrough: Bronze**

2014 AToMiC jury



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Catherine MacLeod
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and founder
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Katie Wright
Senior marketing
director
Moosehead Breweries

A ►

Fold in the page so that A & B meet to find out how.

◀ B

We'd like to
congratulate

Walmart
Canada

20th
anniversary

The arrival of Walmart was met **with**
a great deal of excitement in Canada.
Response to the idea that we could really **live**
better by saving was universal – a
principle that is just as true today as **it**
was in 1994. We're honoured and **glad**
to be a part of this epic story.

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Visit us at nurun.com

A ►

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◀ B



WALMART: 20 YEARS OF TURNING RETAIL ON ITS HEAD

THE U.S. CHAIN BULLDOZED ITS WAY INTO THE MARKET, AND HASN'T SLOWED DOWN SINCE. BUT WITH A NEW BATCH OF COMPETITION, THE RETAILER MAY FACE ITS BIGGEST CHALLENGE YET.

BY MEGAN HAYNES

Does this story sound familiar? A U.S. chain comes to Canada and turns the industry upside down.

Competitors worry about what it'll do to the landscape, all gearing up their "Made in Canada" campaigns as differentiators.

This big discount retailer means some consumers are excited at the prospect of the money they'll save, and the cross-border shoppers have always had a fab experience, so they're salivating at the prospect.

Others worry about the erosion of Canadian retailers or what a big box store could do to their community.

A year in, and sales don't meet expectations. U.S. head office suffered a loss coming into the Canada.

Cries are heard that it's "too American" and just doesn't

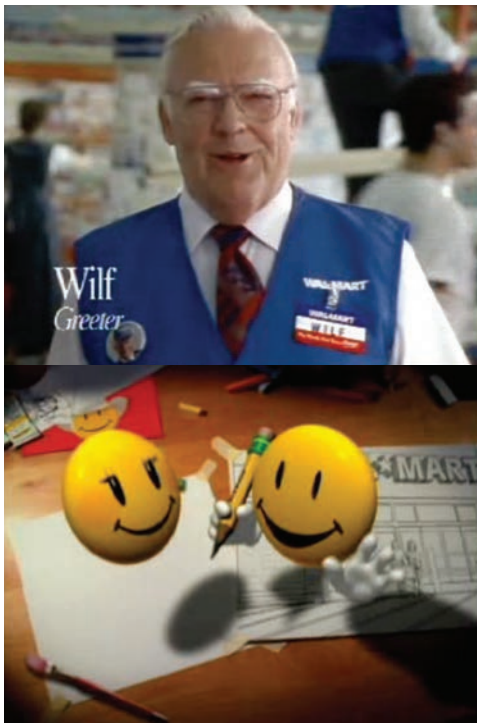
"get" the Canadian consumer.

They say history has a habit of repeating itself, and right now, on the eve of its 20th anniversary, Walmart is watching as its main competitor in the U.S., Target, rehashes its own entrance into the Canadian marketplace.

Target caused fervent discussion among the media, retailers and consumers. It opened with pomp and promptly disappointed. It has to spend some time "getting to know" Canadian consumers, say analysts.

Walmart's been there. Done that. Wrote the book.

But two decades into its Canadian debut, Walmart may be facing its biggest challenges yet. It outlasted (and contributed to the demise of) its old discount competitors – namely Zellers, Kmart and Quebec-based Consumers Distributing. But now it has to contend with the likes of Amazon, vying for the low-price-king title, and its biggest U.S. competition, Target, eating away at its share, while it moves into the hyper-competitive grocery space against the likes of Sobeys, Metro and the Loblaw/Shoppers Drug Mart conglomerates.



The Emotion Mom

Clockwise from top left: Wilf helped introduce Walmart to Canadians; the 2013 campaign featured “moods of moms”; Smiley carried creative through the early 2000s.

But whether it was outliving the competition or helping manufacturers squeeze every ounce of efficiency to keep costs low, there’s no denying that Walmart has changed the Canadian retail landscape, making it what it is today.

TALK OF WALMART COMING TO TOWN BACK IN 1994 caused quite a stir, says Ed Strapagiel, principal at Strapagiel Consulting, who has been tracking the retail industry for more than two decades.

The ‘80s and early ‘90s were periods of retail growth and stability, he says. But with the announcement that Walmart would take over 122 Woolco locations – an American retailer that had had a Canadian presence since the ‘60s – “panic” took hold.

Among consumers, there were fears that a big American shop was taking over a good ol’ Canadian retailer – having been in Canada so long, and incredibly popular, many mistook Woolco for a Canadian entity, says Mario Pilozi, former CEO of Walmart who helped launch the brand in Canada, and had previously worked at Woolco.

Other consumers worried about what a big-box giant would do to the local retail economy, fearing it might decimate downtown cores. (Indeed, some smaller communities that ended up with Walmarts had many downtown stores close entirely or move to the outskirts of town or the nearby suburbs to compete.)

But it was the retailers who had the most to fear, says Strapagiel.

“There were all sorts of seminars and trade articles about how Walmart works, what it does, what its approaches are and what its marketing is,” he says. “There was a bit of quasi-hysteria that emerged.”

Retailers started gearing up counter-efforts, focusing on their Canadian heritage and promoting deals and house retail brands, he says. But amidst this panic, Walmart began quietly reworking Woolco locations.

It was decided early on to keep the stores open during renovation, says Toni Fanson, senior director of advertising at Walmart, who worked on the launch in ‘94.

Signage in stores proclaimed “we’re working on it,” and early ads focused on how locations were “becoming Walmart for you,” she says. The brand brought in SMW Advertising (which was later acquired by Publicis in ‘98), to handle Canadian creative. The re-imaging efforts took slightly less than a year, beginning in February with the official grand opening in November.

“Buying 100 Woolco stores in one fell swoop gave Walmart instant mass in Canada and created a media-fuelled pandemonium in the country’s retail sector,” read a February 1995 article in *strategy*. “But...is the American colossus sweeping all before it as many expected?”

Analysts declared the arrival a disappointment, some saying the former Woolco locations would be too small, while Canadians were too used to a high-low pricing scheme, which clashed with Walmart’s everyday low pricing philosophy (EDLP). *Strategy’s* editorial team at the time took Walmart to task for being too American, and not understanding the Canadian consumer.

“The retailer’s trademark greeter’s...‘Hey how ya doin’?’ Americana set the tone of the place the moment you arrive,” we wrote. It simply didn’t feel “culturally right.”

BUT IT WASN’T ALL DOOM AND GLOOM. Some analysts (including Strapagiel) predicted that the everyday low pricing model would eventually win out, while the product offering was soon labelled revolutionary.



After its retooling year, the brand began to focus on educating consumers, say both Fanson and Pilozzi.

Early ads used customer testimonials to tell consumers about offerings, Fanson says. "It was better for customers to talk to customers about Walmart, than have Walmart [do it]," she says, befitting its humble and approachable brand essence.

Pillozzi says it was slow-going, recalling conversations with consumers who would stock up on recently discounted items, not understanding that this would be the new price going forward.

And despite disappointing early results, the brand's approach seemed to work. In 1996, *strategy* named it a top client (a precursor to our annual Brand of the Year award). Less than two years old, it was estimated to control 40% of the general merchandising segment, and was ranked the number one retailer among 80% of Canadians, according to one Kubas Consultants (now KubasPrimedia) study.

"With its clean, appealing shopping environment and its enormous inventory of brand name products, the retail giant has changed what consumers expect from department stores, and how others do business," *strategy* wrote – a marked change in tone.

In 1996, sales grew an estimated 22% to \$3.3 billion, compared to a 4.6% growth over at Zellers during that period. It was estimated that Walmart took \$1.6 billion away from competitors at the time.

Competition began to feel the pinch, trying to compete on price, before realizing they'd never match Walmart.

Though Zellers outspent Walmart three to one on advertising, repositioning itself as a more fashionable brand and introducing private label lines, it failed to make headway, as the American chain continued to grow – both in footprint and basket size.

Consumers Distributing was the first to fall, closing up shop in 1996. Then Kmart folded in Canada in 1998 and Zellers would eventually follow in 2012.

BUT IT WASN'T JUST THE RETAILERS WHO FELT THE PINCH.

Walmart worked with manufacturers to help keep prices low. Pillozzi says these brands were treated as partners, encouraged to adopt new product-management tools to track inventory. At the time, many retailer inventory systems weren't – and in some cases still aren't – automated, so this was a relatively revolutionary thing in Canada back then, says Strapagiel.

"Manufacturers would tell us, 'Wow, that's a breath of fresh air,'" Pillozzi says. They were the experts, he says, so they were treated as such.

Walmart is famous for its drive to cut prices, but that meant forcing manufacturers to do things its way. In 2003, American magazine *Fast Company* dedicated a feature to exploring the issue of how Walmart's low-

price drive could crush companies. To help keep costs low, manufacturers like pickle producers Vlasic and bike maker Huffy, would try and squeeze out every efficiency possible, raising costs on other products or even sending manufacturing overseas. Profit margins were made up of pennies. They had never sold more than when they partnered with Walmart, yet often saw less profit, the piece found. Some didn't survive the process.

What's more, Strapagiel says, doing business with Walmart was a double-edge sword. It was such a high-inventory seller that you couldn't not do business with it, but at the same time, it drove prices so low, that it could ruin the branding proposition many CPG companies spent years building up, commoditizing products. "There's a love-hate [relationship] that's still there today," he says.

"WITH ITS CLEAN, APPEALING SHOPPING ENVIRONMENT AND ITS ENORMOUS INVENTORY...THE RETAIL GIANT HAS CHANGED WHAT CONSUMERS EXPECT."

- *Strategy*, in 1996.

But Walmart walked the walk. It couldn't demand efficiencies from its own partners unless it was efficient itself, recalls Pillozzi. Meeting rooms consisted of folding tables and chairs, and Pillozzi's company car was a Toyota Camry. They set the tone from the get-go. It was all about saving consumers money, and they meant it.

THE BRAND'S MARKETING EFFORTS CONTINUED at a relatively stable pace throughout the rest of the '90s and early '00s, say both Fanson and Pillozzi.

In 1996, it introduced Smiley, its "Rollback" mascot, who would bounce around the store turning back the prices to new "everyday low" levels. Walmart also grew its footprint from 122 stores in 1994 to 174 in 2000, and then 299 by 2007. The brand also tried rolling out its U.S. club store in Canada (Sam's Club) to compete against the likes of Costco, before quickly retreating and transforming Sam's Club locations into Walmart Supercentres in 2009.

The brand was the undisputed low-pricing king for brand name items. But to continue its growth, globally, Walmart risked entering a new segment: fresh grocery.

The idea was simple, says Pillozzi: grocery items kept consumers coming back week-to-week. Furthermore, the grocery business, he says, was twice that of the general merchandising business, a \$100-billion-dollar market in Canada.

As of 2006, every new Walmart location built was fully equipped with fresh products, while a slow



This 2008 back-to-school campaign introduced some emotion into the creative.

"IT'S LESS ABOUT BEING A PLACE TO MAKE A PURCHASE AND MORE ABOUT WALMART BEING PART OF YOUR EVERYDAY LIFE."

- Susan Kim-Kirkland, president and CEO, JWT Canada.

transformation of existing locations began, putting the brand in direct competition in an already crowded space, with the likes of Loblaws, Sobeys and Metro.

That didn't deter Walmart, which put a renewed focus on its branding efforts in 2008 after changes in senior management, both in Canada (Pillozzi retired in 2008, succeeded by David Cheesewright and then Shelley Broader in 2011) and globally. In Canada, Walmart brought in Toronto-based agency JWT as its new AOR.

With JWT and this new grocery offering, the brand started exploring what Walmart meant to Canadians.

"In 2008, coming out of the recession, it was smart to be frugal," says Fanson.

"It was the perfect storm of Walmart's offering resonating with what consumers wanted."

In ads, the brand did away with the use of customer testimonials, focus on product selection and use of real-life employees, to focus instead on how Walmart played into people's lives.

The brand had a very "corporate" feel to it, says Susan Kim-Kirkland, president and CEO of JWT Toronto, who led the initial account pitch in 2008. People considered it "Walmart Canada." The goal was to transform it into "Canada's Walmart."

Creative focused on offering consumers peace of mind, she says. It was about stepping away from the functional and into the emotional.

An early campaign, for example, featured a young girl on her first day of school. It was an angst-filled spot, but Walmart was there to help deal with that stress – a marked departure from its previous "This product is cheaper than before" philosophy.

"It's less about being a place to make a purchase," Kim-Kirkland says, "and more about Walmart being part of your everyday life."

This has led to internal efforts to boost Walmart's understanding of how and why consumers shop the way they do (leading to the more recent 2013 campaign focused on the "moods and modes of moms," featuring different shopping personas, such as the enthused mom or the on-a-mission mom).

Walmart spokespeople remain mum on whether the new approach is working any differently (ad tracking wasn't a high priority before 2008, admits Fanson), and won't disclose sales results or ad performance metrics, but both Fanson and Kim-Kirkland say ads post-2008 all meet or exceed the normal ad measurement metrics, such as "does it break through?"

Beyond a shift in advertising, the brand also began exploring digital media, though Fanson says it was very cautious. It started seeding out its digital offerings with a shoppable website soft-launched in 2012, carrying a limited product listing. The full website wasn't available until late 2013, while its Facebook presence only launched in 2012. "We appreciated that we needed to get into the conversation with customers," Fanson says on their decision to get on social. "They were using Facebook and talking about Walmart, so we needed to have a presence."

BUT WILL THIS NEW DIGITAL OUTLOOK (working with digital shop Twist Image), emotional branding play and grocery business be enough to take the brand through the next 20 years?

Today, Walmart's got a new host of competitors.

On the grocery side, it's up against Sobeys and Loblaws – both of which have recently signed major mergers and acquisitions with Safeway and Shoppers Drug Mart respectively – adding to each chain's footprint (and in the case of Loblaw/Shoppers, possibly solving a small-format conundrum many grocers face).

Best not forget Target, which made a huge media wave prior to its 2013 entrance. Like Walmart, it chose Canada as the ideal place to start its international expansion. And though it's had disappointing returns and customer satisfaction with the brand is currently low, Strapagiel says the brand will likely turn itself around, adding it's "in too deep" to allow itself to fail.

Finally, Walmart's got a new claimant for the low-price-king throne from Amazon, which has been making incremental headway into Walmart's territory,

with new product offerings, and soon possibly grocery. Canadian retailers have had a poor track record when dealing with the online space, where an increasing number of consumers are doing their shopping. One study from New York think tank L2 and Google Canada, warned that if retailers don't quicken the pace and create better digital shopping experiences, the bricks-and-mortar industry risks losing out on billions in the future as consumers shop international online retailers, and won't come back even as local shops catch up.

Walmart Canada, of course, isn't resting on its heels. Since its launch, it's more than doubled its store count from 174 locations in '94 to 390 today. The brand has invested \$750 million in 2011 and another \$500 million in 2014 into new and existing locations, and is working with manufacturers to create exclusive in-store experiences to help drive traffic to stores. For example, in 2012, the brand worked with Nickelodeon to create an in-store augmented reality hunt for the Teenage Mutant Ninja Turtles, while in 2013, it worked with Mattel and P&G to create shoppable walls, where passersby could scan a picture of an item on a wall and order it directly, while on the go.


The brand also brought in Sandra Sanderson, the

former SVP marketing at Shoppers Drug Mart – just prior to the Loblaw/Shoppers deal – to lead its marketing efforts, working with Toronto-based Apex for PR, Mindshare for media as well as Twist Image and JWT.

Since joining in September, Sanderson has restructured the internal marketing team, and has led the brand's 20th anniversary efforts, expected to launch towards the end of June, though she remained mum on her plans for the future (as well as the campaign details, with spokespeople saying it will be "celebratory in nature").

And Walmart's got a reason to celebrate. Even though it faces new challengers, the brand is sitting pretty.

Despite its e-commerce site being a fairly recent launch, digital sales are up 96% versus a year ago, according to U.S. Walmart figures. A survey by Montreal-based agency Marketelle of 1,000 women across Canada found that Walmart holds the number two position of "loved brands" among women of all ages, behind only Tim Hortons. Global brand consultancy Interbrand named it North America's top retailer in 2014, bringing in \$131 billion. Target, which sits in the number two spot, only brought in \$27 billion last year.

And if history has a habit of repeating itself, Walmart may just rehash its own history as it outlives the new crop of competition. 

Happy Anniversary **Walmart**

Congratulations on 20 years of service in Canada.

From your friends at  **Kimberly-Clark**

Brilliant ad creative...

it isn't a 'nice to have' – it's a killer competitive edge

Advertising that gets awarded for its creativity also delivers enviable business results. And that's not just a theory. It's backed by research such as the IPA/Gunn Study, a 2013 global report that combined the databases of the UK's Institute of Practitioners in Advertising and The Gunn Report, a list of winners of the world's most important advertising awards. The report offers proof: "From 1996 to 2012, advertising that was both effective and creatively awarded was seven times more effective as advertising that was not awarded for its creativity. For the period from 2004-2012, this factor increased to twelve times more effective."

Cases from Canada's top agencies confirm the findings.

The inclusion criteria for the companies profiled in the Creative Agencies round-up span recognition by industry benchmarks such as Strategy's Agency of the Year and CASSIES effectiveness awards, and global rankings such as Cannes Lions. But most importantly, they also generated results.

They drove awareness. Zulu Alpha Kilo's Kringl app for Make A Wish Canada captured attention in over 150 countries and generated over 35 million media impressions.

They got business results. Taxi's branding work for Koodo drove double-digit subscriber growth for more than five years.

They educate and inform. Lowe Roche's work for Heart & Stroke Foundation is changing behaviour by connecting with Canadians at a personal level to show how heart disease and stroke could directly affect them. Lg2's Societe de l'assurance automobile du Quebec 'Ghosts' safe driving scare influenced thousands of students in Quebec highschools and thousands more via YouTube.

These agencies have more in common than simply winning a lot of awards. They've invested in strategic planning strength, new skill sets and collaborative cultures. Check out the type of ideas and advertising that builds brand equity, awareness and sales in the new consumer landscape.



Zulu Alpha Kilo:

The brand transformation agency



The Interac top to bottom cross-platform brand transformation is getting Canadians to think seriously about paying with their own money.



Zulu designed packaging for Corona's Day of the Dead limited edition tallboy cans featuring authentic Mexican skull art, boosting can sales by 109.3%.



With zero paid media dollars, the Kringl Proof of Santa app for Make-A-Wish Canada had over 110,000 worldwide downloads in less than three weeks.

Ever since the agency's first project to create Bell Canada's new creative platform in 2008, Zulu Alpha Kilo has developed a reputation as the go-to agency for brand transformation. Zak Mroueh, chief creative officer and founder, cites the agency's recent work for Interac as an example of the independent shop's knack for attracting clients looking for radical change.

"Clients seem to call us at a point in their lifecycle where the brand might not be connecting with consumers or sales are down and there needs to be a major strategic and creative shift," says Mroueh. "We love working with challenger brands or those that have a challenger mentality."

Zulu is a multi-disciplined agency and its 70 staffers have expertise in planning, digital, social media, design and advertising. Mroueh describes Zulu as a hybrid creative agency that, from the beginning, has been set up for today's complex media landscape. "We call it a hyper integrated culture. Every discipline sits together, works together and creates together. There are no offices, no silos, no departments. We never had to tear down walls between disciplines because we never had them to begin with."

Mike Sutton, agency president, says clients also respect the fact that Zulu will not compromise its core values. "A really important part of what makes the agency unique is having set beliefs - and sticking with them. For example, we haven't done spec work in nearly four years. It means we have to say no to a lot of new business pitches and our teams can stay focused on our clients' businesses, rather than pouring ideas into a pitch situation. We're not driven solely by financial growth. Creativity and doing world-class work always come first. We believe this is a competitive advantage for us."

Zulu works with both global and homegrown brands and counts Audi, Bell, Cineplex Entertainment, Coca-Cola, Interac, Corona, Jack Astor's and Workopolis among its clients. ParticipACTION and Aequis Innovations, which is building a new Canadian stock exchange, have recently been added to the roster.

An example of the agency's buzzworthy creativity is the Kringl Proof of Santa mobile video app created to benefit the Make-A-Wish Canada organization. Parents could bring the magic of Santa convincingly to life for their kids by recording Santa enjoying cookies and milk or checking his list - all with their own room and Christmas tree as the backdrop. Not only did it win over kids in more than 150 countries, but Kringl was also a hit with the international press and was recognized with a Webby Award. Those downloading the free app were given the option to donate to Make-A-Wish, and Kringl generated more than two videos per second on Christmas Eve and over 35 million media impressions - all with no paid media support.

Beyond apps, the approach to re-engaging consumers sometimes takes physical form. Zulu's "Live Mas Fina" campaign reversed a sales decline for Corona and won a Cassie for advertising effectiveness. Building on this success, Zulu harnessed the power of retail as the ultimate mass consumer touchpoint by designing limited edition cans featuring Day of the Dead themed Mexican skull art. The artwork was so popular, posters were stolen from retail locations and silkscreen prints of the designs were awarded as prizes for a social media contest. The initiative boosted sales of Corona's cans by 109.3% versus the previous year.

Zulu's recent rebranding of Interac employed a simple strategic insight and new rallying cry for the brand. Be In The Black inspires Canadians to use their own money by paying with Interac rather than debt-building credit cards. Billboards reinforce using the Flash feature of Interac at retail with "Flash Your Popcorn at Cineplex" and "Flash Your McFlurry at McDonald's." The new brand platform launched this spring and is already producing positive results for Interac's business.

By staying true to its core values, Zulu Alpha Kilo is helping clients re-imagine their brands and creating new success stories year after year. Not a bad for a six-year-old agency that hasn't even hit adolescence.

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Lowe Roche:

The teaching agency



The 'Beautiful Bones' TV, radio and print campaign for the Arthritis Research Foundation promoted The Power of Movement Yoga Fundraiser.



Becel's Maple Mustard Salmon recipe was vouched for by 'The Salmon Experts' in a 30-second spot touting Becel's buttery taste.



"We're looking out for you, Barrie" was brought to life by real Johnson Insurance employees OOH along with well-placed contextual safety tips.

"Wickedly smart. That's how I would describe the agency. We aspire to be wickedly smart - strategically, creatively, anyway possible," says Lowe Roche CEO, Monica Ruffo. "Lowe Roche has always had an amazing creative reputation but today we also have a strong strategic reputation and that has been recognized through awards across multiple categories."

The agency structure, a completely integrated mash up of expertise, is part of its success across disciplines and categories. "I am proud of the fact we're just as strong strategically as we are creatively. We have expert leaders in different disciplines but everyone sits altogether, not segregated by discipline," says Ruffo. "They're not in silos, no set up departments."

Another point of difference is the fact that the agency has hired the staff it needed to completely integrate its French services including account management, strategy and creative so that French is simultaneous with English, never an after-thought and more cost effective for clients.

Ruffo says, "We also define ourselves as a teaching agency, much like there are teaching hospitals. We believe we all have a lot to learn, top down, bottom up and peer to peer. There's informal training on an ongoing basis and we also have a lot of formal training. We spend a lot against it and put our money where our mouth is."

Lowe Roche opened its doors in 1991 with a simple principle aimed at working its hardest at putting as much of the client's fee as possible towards solving business problems and driving results. Today the agency is strong across a broad range of disciplines including strategic and communications planning, digital and social media, online and traditional advertising - and has the awards to prove it. So far this year Lowe Roche has won several awards including a Cassie, a Webby and at the David Ogilvy Awards, which gave a nod to Lowe's research effectiveness on two-year campaigns for Groupe Media TFO, Johnson & Johnson and the Heart & Stroke Foundation. The agency also won a health Effie this year.

The bronze Cassie was for year-two of the Heart & Stroke Foundation's 'Make Health Last' campaign. After making Canadian Baby Boomers aware of the realities of the disease, the second year was designed to inspire them to make daily, healthy behaviour changes through mass media, including :30 and :60 TV, radio, print, media integration partnerships, and OOH.

The Webby recognized the awareness campaign for Missing Children's Network 'Missing Kids Stamps,' customized stamps featuring the faces of missing kids. At the website missingkidsstamps.ca, people chose an image of a child and then were linked to the Canada Post site to order the stamps.

Lowe Roche's client roster also includes Becel, J. Crew, Phoenix AMD International, Treasury Wine Estates, Alimentation Couche-Tard, Johnson Insurance, Warner Bros. Canada, KPMG and Nestle Purina PetCare Canada. This year, the agency added the Canadian Kennel Club Foundation, the Canadian Cancer Society and InteraXon, the tech company that created the Muse brain-sensing headband.

"We have developed a pretty strong expertise in health and wellness overall. Some of it is related to causes - whether Heart & Stroke Foundation, Arthritis Research Foundation, or Canadian Cancer Society, but also our work with Becel and now InteraXon, both of which are in the broader health and wellness category," Ruffo says. "That understanding of the consumer and the trigger points for changing behaviour within health and wellness is something we're honing."

Ruffo explains that Lowe Roche's process is simple: it just puts the right group of people together to work on a business problem. "We don't see how you can work in a way that isn't completely integrated in today's world. That's how you come up with brilliant ideas."

Contact: Monica Ruffo
CEO, Lowe Roche
416-558-2524

TAXI:

You can't argue with science.



TAXI's longest-standing client TELUS is also its "winningest" client at the CASSIES, with seven in total.



Canadian Tire's Ice Truck led to record-breaking winter battery sales.



The Pizza Cake. Just one of the ways TAXI and Boston Pizza have been changing the casual family restaurant game.

In the global ad biz, TAXI is synonymous with smart, funny, memorable, "wish I'd done that campaigns" – like the spot that forever associated the "Good Morning, it's great to stay up late" song with ED in the minds of Canadians, or a certain mini Mexican wrestler who wormed his way into pop culture to the point of getting his own series. But the fact that the agency's work for brands like VIAGARA and Koodo delivers equally enviable business results is less well known.

That's surprising given that agency CEO Rob Guenette says TAXI has won more advertising effectiveness awards at the CASSIES than any other Canadian agency. "TAXI is largely, and in some cases, exclusively recognized as a creative agency. When we started looking at the domination of the effectiveness awards, it even came as a surprise to us because we sometimes believe what the press writes about us and what clients say about us, and that is our creative prowess," says Guenette. "When we saw the numbers, we went 'holy crap' – we are the most effective agency in Canada according to the CASSIES, and by a wide margin." Since the launch of the CASSIES in 1993, the year after TAXI opened its doors, the agency has collected 46 wins, including 15 gold awards.

But TAXI's effectiveness can best be attested to by the longevity and stability of its client roster. The agency's longest-standing client TELUS, with TAXI for 18 years, is perhaps not surprisingly also its "winningest" client at the CASSIES, with seven in total. Other big-bottom-line campaign successes were created for Boston Pizza (six awards), who has been with the agency for four years, and former client Mini (also six awards), who was with TAXI for 10 years. Other multiple winners are Koodo, Kraft, McCain, Pfizer and WestJet; many of these success stories are long-term efforts.

The exceptional loyalty and campaign longevity, in tandem with TAXI's enviable track record of awards at top international creativity shows like Cannes, has led to rapid growth.

The agency that was founded by Chairman Paul Lavoie in Montreal 22 years ago now also has offices in Toronto

(1992), Calgary (2005), Vancouver (2007) and New York City (2004).

And in Toronto, since the founding premise was never to exceed 150 people in any one location, TAXI is actually two agencies – TAXI and TAXI 2 (2006).

The agency has always been integrated, and although there isn't a hard delineation between departments, its planning capabilities have been getting a boost recently from Mark Tomblin, formerly leader of the Leo Burnett planning group in London and CSO at TAXI for the past 18 months. When he joined, Tomblin was given carte blanche to bring its planning up to the agency's world-class creative standards.

Tomblin says, "Planning is at an interesting stage in its development across the world right now: the digital revolution has placed agencies under tremendous pressure. But the basic principles still apply – get the right people with the right skills and attitude in the room and then respect each other's expertise. And if you end up chasing a specific piece of technology or a particular medium, then you're putting the cart way in front of the horse. Get the idea first and then decide where it's best expressed."

Guenette says, "We've built the agency on the notion of doubt and by that I mean, never assume. When you tackle a problem, it doesn't matter if you're in the account group, planning or creative – start with doubt. It's all too easy to follow established norms and old paradigms. When you start with doubt, chances are you're going to end up with something fresh, memorable and compelling. And effective."

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Ig2: The results agency



Natrel is an example of synergetic work, with a brand relaunch through integrated rebranding, TV, print and OOH executions.



Ig2 created a magic bus shelter to promote the Quebec City Magic Festival. As the passers-by stretched out their arms a motion detector made the magic happen.



The "Walk off your poutine" app was created for Quebec QSR Valentine. It became the number one app in Canada in less than a week. Users had to walk to deserve their poutine.



Ig2 is making its mark in Quebec, in North America and on the world stage. In 2013, the agency captured third spot on strategy's ranking of Canadian agencies with the most major global, national and regional award show wins. Since 2006, Ig2 has won five Cannes Lions – the ad world's top honor, and in May, the agency picked up five awards at the prestigious One Show in New York.

Ig2's work for SAAQ/QAIC, the Societe de l'assurance automobile du Quebec, netted the agency a total of 111 awards in 2013 alone. The overall role of the multi-faceted campaign is to generate long-term change in attitude and safe driving behaviour, particular in targets that demonstrate 'risky behaviour' such as men and youth.

"Ghosts", an impactful component of the campaign, involved installations in highschool washrooms. Teen 'ghosts' were projected as 3D holograms on the backs of mirrors, startling and engaging thousands of students with cautionary tales of the dangers of speeding, drinking or texting while driving. On YouTube, the videos had 210,000 views in just one week.

Marc Fortin, agency partner, VP & creative director, says the success of the 23-year-old agency has generated the momentum needed to further its presence on the national scene. Ig2 is currently interviewing some of the best talent in the country for a new office that will soon be opening in Toronto. Until now, Ig2 has only had offices in Montreal and Quebec City.

There are two overriding influences that have contributed to the success, Fortin says. "The first is the fact that we're privately-owned. It's really important for us that the agency is still owned 100% by people that work here. The other is that we believe all decisions should be made in order to deliver positive client results through amazing work, never making a decision based only on the bottom line."

A few other things are unique about Ig2. Ig2 has the agility of a small agency and the insight of a big one as it puts more senior people on a client problem than most agencies do. There are 200 staffers in the two offices, and Fortin describes it as being staffed, plus one – a decision the agency can make because it is privately-owned.

Ig2 is fully integrated, open concept with the planners sitting with the creatives and everyone working together. Although staffers are specialists in specific disciplines, they understand all areas since increasingly clients are bringing all of their business to the agency – from design and packaging to branding, digital and traditional advertising.

Fortin. "We're not like other agencies where planners do the thinking and prepare a brief that goes to client for approval and back to the creative department. After a client brief, we sit down together right from the beginning to put our instincts at work synergetically before anyone goes off to further reflect."

From the beginning, the agency's motto has been "Think like a brand, act like a retailer". The Ig2 formula is working for a wide range of big brands, like Bell, Desjardins, Roloids, Natrel, Loto-Québec and Arctic Gardens, many that have been with the agency for several years.

Aside from its much awarded work for SAAQ, Ig2 has been getting a lot of attention for its design work for the Montreal Olympic Park. The agency created a compelling visual identity for the sports, cultural and outdoor hub that was originally built for the 1976 Montreal Summer Olympics. The branding is now on everything from park passes and packaging to souvenir product and advertising.

One of the agency's fun – but impactful – executions was designed for the Quebec City Magic Festival. The idea was to capture the attention of the public with an actual magic trick, so a bus shelter installation was created with sponge balls placed between two panes of glass, that were triggered to "magically" react to passersby via a motion detector. The interactivity worked, drawing sellout crowds and attendance almost doubled over the previous year.

Fortin adds, "We never make decisions based on anything other than, 'what are the conditions to provide best results and great ideas for the clients?' In that way we create loyalty. Clients are staying longer because we've become partners in their business success, both by intelligence and by great creative."

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ATOMIC AWARDS | 2014

On May 15, the industry gathered at Airship 37 in Toronto's Distillery District to celebrate the best out-of-the-box thinking. The awards, presented by *strategy*, *Media in Canada* and *Playback*, honour the collision of media, technology, entertainment and advertising. The Tourette Syndrome Foundation of Canada and its agency Saatchi & Saatchi took home the top prize for their "Surrender Your Say" Twitter takeover.



ALL PHOTOS BY NELVIN CUVIN

1. The crowd gathered for some pre-award cocktails | 2. The show's host Steve Mykolyn, chief brand officer at Taxi, dons Walmart's award-winning PJ-flyer hybrid | 3. CBC's director of marketing, Revenue Group Gaye McDonald presents John St. CDs Chris Hirsch and Nellie Kim with a pair of awards | 4. *Strategy*'s special reports editor Jennifer Horn presents Cossette's co-CCO Matthew Litzinger with the top Cause + Action Award for work with Ronald McDonald House Charities | 5. Mykolyn hands an award to Bill Marks, head of production at CineCoup Film Accelerator | 6. *Strategy* publisher Mary Maddever takes the stage | 7. The Saatchi & Saatchi team picks up the Grand Prix for TSFC's "Surrender Your Say" | 8. The Taxi team joins *Media in Canada* associate editor Val Maloney (far left) as well as Maddever and Mykolyn, who slipped into a "Rib Stain Camo" T-shirt, in honour of the agency's win for Boston Pizza | 9. The team from JWT takes a post-show photo to celebrate their multiple wins.

Creativity under constraints

BY JOHN BRADLEY

The biggest thing I learned as a client was that you end up with the creative you deserve.

When watching an agency's house reel, I would set myself the challenge of getting more out of the shop than 90% of the clients on the reel had done. Was the trick to stand back and unleash the creatives? Many in the agency world seemed to think so.

Account directors would constantly remind me that Pope Sixtus IV hadn't pestered Michelangelo to paint that bit a brighter blue, nor had the pontiff insisted on Link copy-testing a few concepts for the pendentives with a randomly selected group of cardinals. However, that doesn't mean Michelangelo worked without any constraints, the biggest being the Sistine Chapel roof itself. Those pendentives were an awful shape to fit scenes into, but they became some of the highlights of the final work.

Negatives had been turned into positives, which I decided was one of the secrets of getting into an agency's top 10% of good work. It was done by convincing the creatives that my brand mandates were a) mandatory and b) opportunities for some real creativity. A current favourite of mine is "It all starts with a Nescafé." (The ad, by Publicis, can be seen on Nescafé Canada's Facebook and YouTube pages.) Talk about a creative desert – a brand older than

Methuselah where everything that could be said has already been said 16 times. Oh, and we have this mandatory brand icon of, wait for it, a red coffee mug. It sets the standard of leveraging constraints to be a source of creativity, as the ad features nothing but red coffee

mugs creating emotional connections. Brand identity and emotional resonance all in 30 watchable seconds – pure gold.

Aside from dullsville brand mandates, the biggest constraint to creativity I've heard and still hear about from the agency side is Millward Brown's Link copy-testing, which, an agency CEO told me recently, is now wheeled out as

Damascene moment came with some new scripts for Cadbury Creme Eggs, where the basic idea, within the ongoing campaign of "How Do You Eat Yours?", was to show in animated form how each star sign would eat a Creme Egg ("Cancer, and I'm a shell man myself," "Hi, I'm Leo. I eat the lion's share," etc.). So in true client style I listed my oh-so-



"It all starts with a Nescafé" is an example of leveraging constraints to be a source of creativity.

the go/no-go in an increasing number of pitches. Firstly, hats off to MB for creating an industry standard; it has come a long way from the days of my first job in Cadbury's research department (Millward Brown's first client). Secondly, shame on the agency world for moaning about the Link test rather than figuring out how to embrace it.

When I was reviewing agency reels, I would amuse the crowd by predicting, with startling accuracy, how each ad had performed with MB. I could do this circus trick because I had invested the time with MB to learn everything I could about the test methodology, databases, etc. So I knew what this thing looked for and valued. My advice is to do your homework, write work that will win the test, then use your silky charms to migrate the work to something you really believe in.

The third thing I learned was to know when to suspend my own misgivings and defer to the passion of the creatives. My

sensible objections: each vignette would only appeal to one-twelfth of the target market, not campaignable, how will we get appetite appeal with claymation? Blah, blah, blah. Work rejected.

But the agency didn't take this lying down – it went off to *Wallace & Gromit* filmmakers, Aardman Animations, paid for the shooting of one of the vignettes and a round of research, and came back with such belief and passion that I was sold. It was the most successful campaign of my career, which, incidentally, the creative director and founding partner of the agency proudly uploaded to YouTube 15 years later (search "Creme Egg star signs") which shows how much he and his team believed in it. After that I was more concerned with sorting true passion from sell bullshit, than actually trying to evaluate the work.

So how's the state of Canadian creativity? It's as good as the state of its marketing community.



JOHN BRADLEY

is a marketer, serial author and now editor and judging co-ordinator of the CASSIES Awards.

Finding your one-inch punch

BY GLEN HUNT

Never before have marketers been asked to do so much with so little.

Never before have marketers faced a more disrupted business environment.

Never before has the failure to adapt been so incredibly costly.

Never before has the need to succeed been greater.

And the stakes get even higher, because never before has the scope of change been so all-encompassing and the pace of change so fast.

Today, the consequence of delay can be devastating.

And so, to succeed, you need to be hyper-focused as never before. You need to be able to create the greatest impact, in the shortest period of time, using the fewest resources (time, energy and money).

To deliver on that, you need to find your one-inch punch.

The one-inch punch was made famous by the Shaolin monks. They would, literally, put their fist one inch away from their target and deliver a blow that could replicate a 40-mile-per-hour car crash.

They achieve this incredible impact by aligning themselves to their own inner power and energy. It moves up from their feet, through their bodies and into their arms, and then comes together with quick, totally focused impact, aimed at a very specific location, resulting in an overwhelmingly powerful punch.

Great brands have one-inch punches, as do great people.



GLEN HUNT
is chief transformational
officer at Cossette,
Toronto.

Gandhi had a one-inch punch.

So did Martin Luther King. Nelson Mandela had one too. All were incredibly focused. They knew who they were, what they stood for and they delivered against



BRANDS WITH A PURPOSE AND A CLEAR UNDERSTANDING OF WHO THEY ARE...HAVE THE ABILITY TO DELIVER A ONE-INCH PUNCH

their purpose with authenticity, passion and impact.

Similarly, brands with a purpose, and a clear understanding of who they are and what they stand for, have the potential to deliver a one-inch punch. Everything they do is utterly aligned and singular.

Disney, Apple, Zappos, Google and Nike all have a one-inch punch.

Red Bull has a one-inch punch. Everything it does is aligned to the world of "extreme." Everything it does delivers on that promise and it's incredibly focused on who its customers are and how to speak to them, whether

it's extreme sports, extreme music or extreme art. The brand impacts at that point with a one-inch punch, is genuine and resonates with its audience and radiates with authenticity.

The power of that punch begins with knowing one's purpose, having a great passion for what you believe in, knowing your unique abilities (what you're really good at doing) and mixing that with an understanding of how to resolve the tensions of the people you serve – your customers. And it's at that inflection point of purpose, your unique skills meeting with the ability to resolve a tension, where your one-inch punch resides.

Unlike some brands and companies that are sapping their energy by delivering an endless stream of wasteful haymakers that are hoping to be knockout blows, those with a one-inch punch are striking with power, precision and success.

So, what is your one-inch punch?



How to make it in the ad business.

Advice from a veteran adman to young creatives starting out.

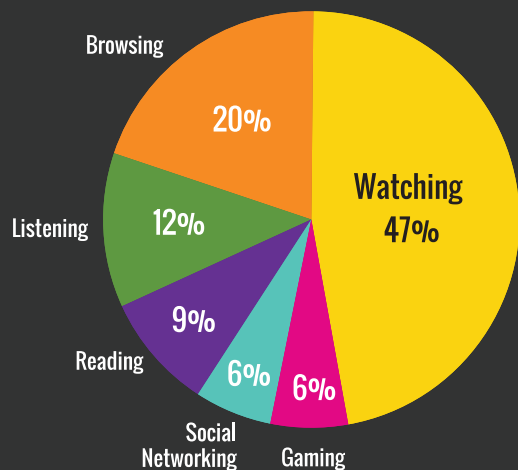
Not much has changed in this business from when I started out. There are a couple of easy things to remember that should ensure that you have a fruitful career. First off, you must be “digital.” I don’t care about anything else. Nobody cares about anything else. Except for “mobile.” That’s way more important. You must “earn” media. No one is going to buy it for you.

We need 360 campaigns. No, actually that sounds archaic as I write it. We need 370 campaigns. Content is king. You must be his queen. Own the conversation. No matter what it’s about, own it. Native advertising trends are what the cognoscenti are talking about in New York. Ignore them. Pretentious assholes. You’ve heard of 3D printing? Congratulations young man, you’re a dinosaur for even

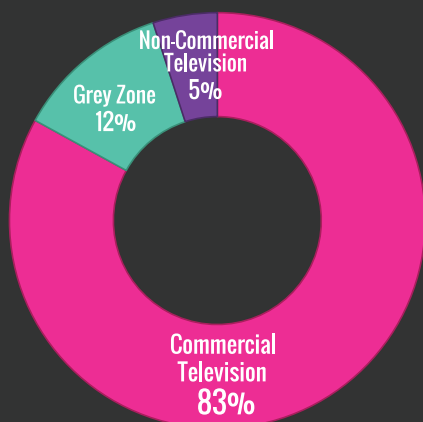
considering the question. What you should actually consider is analytics. Consider it, but don’t analyze it. I’m sorry, did you just say “campaign.” I think what you meant to say was “platform.” Let me be clear, CRM is what it’s all about. And by “CRM” I mean “Customer Relationship Management” and I also mean “Corporate Social Responsibility Marketing” (the “S” in the latter is

silent). No creative director worth her salt in this town would expect any less than you excelling at both at the same time. Combine them. Call it CCRRMM. Too late kid, I just coined that term. It belongs to Omnicom now. What else is there? Hmm. I think that’s it.

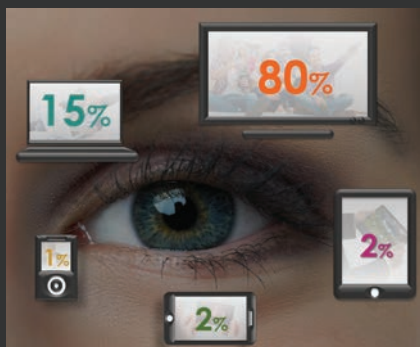
Peter Ignazi is Executive Creative Director at BBDO Toronto.



47% of all time spent with media is time spent viewing something

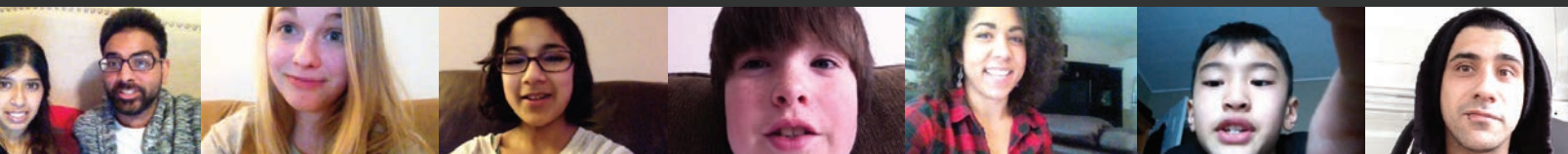


83% of all time spent viewing is time spent watching commercial television



80% of all time spent viewing is time spent watching on a television

Make the connection. TV tells the stories that connect us.



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We have the solution.

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Passion

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