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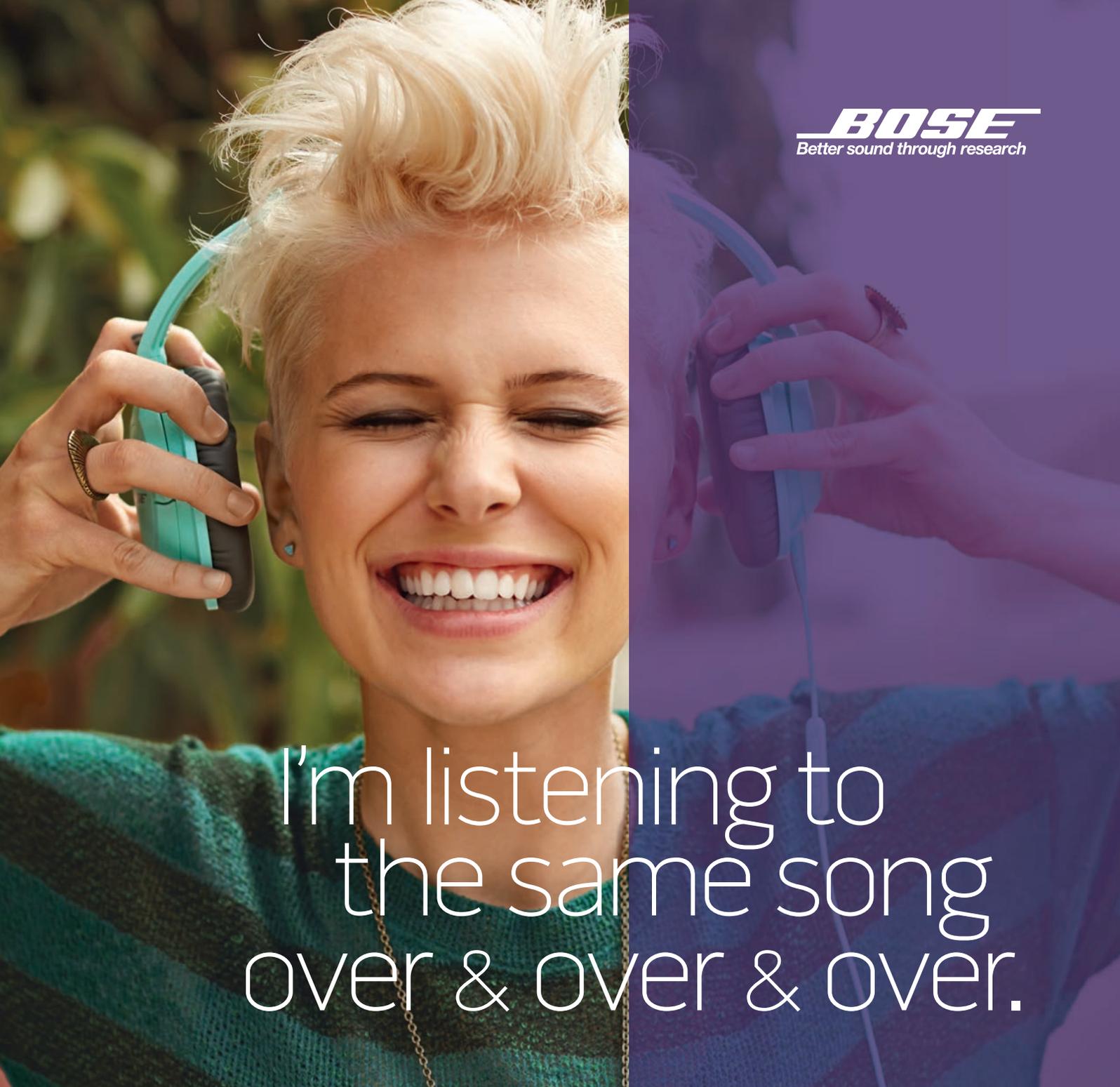
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25 years of industry evolution

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ON THE COVER: The path to the future is never linear. For our 25th anniversary, we asked the industry to come up with a cover that encapsulates the next 25 years. While a few great ideas were submitted (see p. 34), Taxi's North American design CD Dave Watson presented us with a cover concept that brilliantly summed up the chaos, uncertainty and general wild ride that is the future, all with a simple line. When he proposed that we do the cover in silver (being our silver anniversary and all), we were sold. Strap in, the future is topsy-turvy.

The only constant is change

One day, we'll no longer carry phones. Their capabilities will be built into our clothing, or perhaps even our brains. One day, the idea of a wallet full of cash and coins will feel antiquated. In some ways, it already does. One day, we won't use paper. For anything. (So if you're enjoying this issue in print, relish it now.) One day, the idea of car accidents will seem strange and sad because vehicles will drive themselves. These are things that I (and many others) have little doubt will actually happen. How long will it take? That's the unknown.

These aren't new predictions, people have made them for years. The difference is they used to seem like far-off notions, and now it's conceivable they could take full effect within the next decade. The internet of things has moved from a hot idea to actual products we can buy. It's only a matter of time until everything is connected and we no longer need to carry around a little computer in our pockets. Just think about the thousands of forward-thinking people developing innovative ideas every day. Wearables, flying drones, predictive tech – the future is here, and marketers are exploring how they can get in on the action. For more on robots and beyond, see p. 25.

And big brands are realizing they need to be ahead of all this innovation and rapid change. That's why companies like Unilever are launching programs like The Unilever Foundry, which works with startups and individuals on innovative tech projects, providing mentorship and funding, with the possibility of longer term strategic partnerships (see p. 10).

This issue marks *strategy's* 25th birthday, and boy has the industry changed. Every Thursday for the past few

months we've been doing our own version of #TBT (Throwback Thursday, for those not into Instagram) through our daily online newsletter, counting down the most memorable moments and headlines from the past 25 years. Going through old issues (which were in newsprint until the switchover to a glossy mag in 2004) shows just how far marketing has come (and just how far the hairstyles of industry heavyweights have come). For a blast from the past, see p. 30.

This month is also my anniversary, marking my sixth year working at *strategy*. When I came on board in 2008, we had an old website we updated once a month, no social media presence, and when we wrote about new campaigns in print, we didn't have to worry that they had already been splashed across a zillion blogs. The entire way this industry is covered has been completely upended, and that's just the last six years.

Now we're on Facebook, Twitter and Instagram, we publish new stories on our mobile-optimized site daily and immediately, and our approach to print coverage has shifted to accommodate how news now gets covered. While our end goal remains the same – to be the most trusted source of marketing news and in-depth analysis – so much else has changed.

As you read through all the ideas in this month's issue, remember that the only constant is change, so the question is not, "What will the industry look like in another 25 years?" The question is, "Will you be ready for it?"

Emily Wexler, editor



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Embrace the chaos

A quarter century in, the sense that the industry is mapping it out as we go along has just intensified. I love this issue's cover by Dave Watson. It really sums up the ride over the last few decades.

Behind the scenes here at *strategy*, we also struggle with the effect of trends. Fortunately, our new(ish) *strategydaily* meshes with the kind of headlines that are all the rage (but not in an "11 dogs-who-learned-the-hard-way-not-to-eat-bees" kind of way). The goal was to help the industry make sense of all the Next Big Things raining down on them throughout the year – with as little jargon as humanly possible. And like brands, we too are sorting ways to adjust the digital mix and organize for speed.



It struck me that if exploring the impact (and potential) of new trends helps you see your product through a fresh and magnified lens, the freakish pace of change should leave brands sharply etched for success.

Last time we reinvented *strategy* was in 2004, moving from biweekly newsprint to monthly glossy mags and launching our first digital brand, *Media in Canada*. Sifting through old files, I found this post-relaunch Big Audacious Hairy Goal (remember those?), "by 2010: *strategy* is a must read for Richard Branson." Let me explain. We wanted to deliver innovation, entrepreneurial spirit and leadership, and Branson (who was hopping out of

planes to launch things in Canada then) personified that.

The plan back then for *Strategy* was to run more tech content, but I can't claim we knew how big a change it would usher in. And my personal fave note from past planning "We are exploring whether any of the new emerging digital media – blogs, podcasting, mobile content – make sense for our online brands." Ha!

We also planned a "creative e-sub brand" to reach a tier below the *strategy* demo. That turned into *stimulant*. We dug up a launch ad done by Denstu to rerun in this anniversary issue, and it's fitting because that was our first big agency collab – *stimulant* was developed with the help of Glen Hunt's creative catalysis, Chris Pastirik's strategic counsel and the digi skills of Michael Gramlow.

That brings me to the best thing about looking back: the people. *Strategy* has been lucky to have wicked smart collaborators over the years, like the keeper "I can see the future" issue Taxi's Steve Mykolyn guest edited this year.

This issue we also look at change afoot with longtime collaborator Tony Chapman, who has sparked (or been a sounding board for) a lot of our big idea content, and continues to champion how Canada can play a bigger role globally.

So thanks to all our contributors, our pundits, our juries, our go-to idea people, our partners – the *Globe* on Cannes, ICA on the CASSIES and CAPMA on Promo! – and the sponsors, advertisers and subscribers who help support the shared bold vision. Keep the brand new ideas coming.

Cheers, mm

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

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IS THAT A BRAND ON THE MOON?

By Jennifer Horn

Up in space, back in 2001, astronauts dined on a pizza delivered from Earth by Pizza Hut. At the time, it was reported to be a marketing first – but certainly not the last, as many other brands have shot for the stars.

Most brands have played it safe in space by planting their logo on an orbiting satellite, or sending a product to the cosmos (Disney once sent a Buzz Lightyear doll to orbit for 15 months). But there have been some more adventurous brands as well.

The more famous example of Red Bull and Felix Baumgartner's stratosphere leap in 2012 wowed people across the globe. But the latest proposal by Japanese brand Pocari Sweat to send a large can of its soft drink to the moon has raised concerns, specifically around space pollution (just as Space Marketing Inc. did in 1993 when it proposed, but failed, to send to space a one kilometre-wide billboard, which would have been visible from Earth).

But Kasi Bruno, VP, director of strategy and cultural insights at Y&R Canada (who's researched space marketing), says privately funded space tourism is more realistic for marketers.

"I think it's about looking at what the Googles and Virgins are going to do in space, as opposed to brand sponsorship and product placement," she adds.

Bruno gives the example of a brand partnership between Land Rover and Virgin Galactic (the first commercial space flight company). As part of the deal, Virgin Galactic team members and passengers will drive Land Rover vehicles from New Mexico, where they will train for the flight, to the space terminal, where they will board the ship at the end of this year.

This fascination with the cosmos, says Bruno, will only intensify.

"Space, in an interesting way, represents this connection to things," she says, adding that while we live in a "hyper-connected and always-on world, space is this untouched sacred place."

"It used to represent the gadgets and the gizmos of the future, but now that we have all that in real life, it represents the opposite – this mystery, this stillness...and I think you're going to see a lot more brands thinking about that."

DEBIT'S MOBILE EVOLUTION

By Matthew Chung

Imagine paying back a friend who bought your concert ticket simply by tapping your phone against theirs at the show.

It's something Interac and IBM are working on making possible in the near future, using the company's Flash tech. This year, Interac and IBM brought Flash to mobile, essentially transporting the code that allows for secure Flash payments on a debit card into RBC's mobile app.

That makes it possible for RBC customers to pay at retail by waving their phone in front of an Interac Flash-enabled POS. With RBC also providing contactless mobile payment on credit cards inside its "mobile wallet" and other banks introducing mobile payment tech, Canadians are set to take another giant step towards a cashless society.

"We think there is going to be an acceleration of people who replace cash with electronic transactions and we think we are in the best spot for it," says Avinash Chidambaram, director, mobile programs at Interac, noting debit cards are already carried by virtually everyone with a bank account.

"We believe mobile payments are going to become very significant going forward," adds Alon Kronenberg, associate partner and mobile solutions lead at IBM Global Services. "I won't be surprised if in a few years that's the predominant way Canadians pay."

A recent white paper from MasterCard Advisors supports the idea. While 40% of all transactions are still done with cash, its use has been slowly shrinking the past five years and is predicted to continue to fall.



"But we certainly think younger segments and folks who are very comfortable with technology are going to feel that comfort in moving to a phone," Chidambaram says.

That should mean less time waiting to order a double-double – a good thing for brands wanting to improve the customer experience in store. It also offers an important channel for marketers to offer rewards and build loyalty. Could this provide a new tool for combatting showrooming?

HOT TECH TO TRACK

By Jed Churcher

At times it seems technology is moving at light speed. Its rapid development over the past few years has left heads spinning, and it's simply not easy to keep up with what's shiny and new. Never fear, tech buff **Jed Churcher, VP/CD at JWT** has put together a list of innovations that captured his and other enthusiasts' interest this year, which recently appeared on *strategy's* creative sister site *stimulant*.



3D SCANNING FOR EVERYONE For only a few hundred bucks, you can turn your iPad into a 3D-scanning, augmented-reality powerhouse.

The Structure Sensor by San Francisco-based Occipital is a small contraption that snaps onto your tablet or any other mobile device, and maps an image to generate a real-time 3D scan.

What can you do with it? Precisely measure every corner of a room by just spinning around. Play hyper-real augmented-reality games. Scan any object as a 3D model – including yourself. Did someone say “personalized bobblehead?”

VEHICULAR MAGIC Land Rover is developing new technology that lets you see what's under your front wheels when climbing steep inclines – virtually removing the hood.

Using cameras and sensors, an image is projected onto the windshield. (Search “vehicular magic” on Stimulantonline.ca to see it in action.)

So, in the near future, you'll be able to see the rugged terrain below you – or, if you're from New York, the motorcycle gang you just ran over.

MUSICAL DETAILS Steve Jobs may have changed how we listen to music, but now Canadian-born Neil Young is out to take that revolution to audiophile levels.

His digital music player, called Pono, claims to bring back the details in music that the MP3 generation never knew existed. His team's Kickstarter campaign raised more than \$6 million, and now they're building an online music store to sell high-res FLAC files with all of the major labels already on board.

Set to launch in October, Pono has potential to bring back the iPod culture that was killed off by that phone in your pocket.

SCHOOL SHOPPING 101

By Josh Kolm

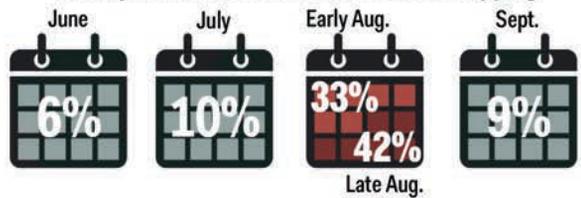
As the average parent expects to spend more than \$150 on their children, back-to-school time is about both shopping and learning. Check out Canadian parents' prep in this infographic, based on Google Canada and Ebates Canada data.

When parents research their back-to-school purchases:

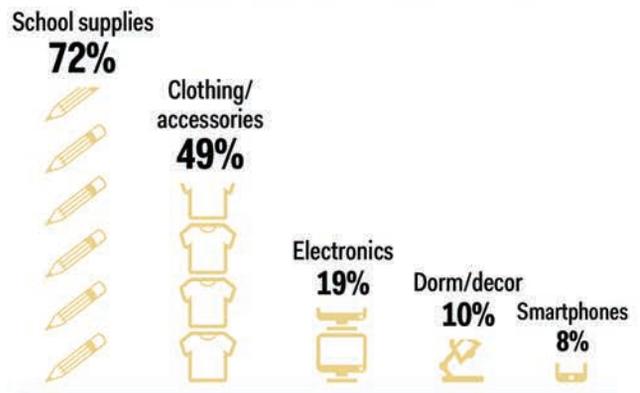


I don't research my back-to-school purchases: **17%**

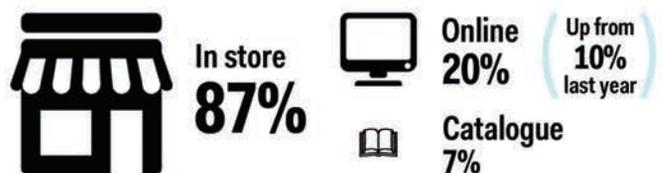
When parents do their back-to-school shopping:



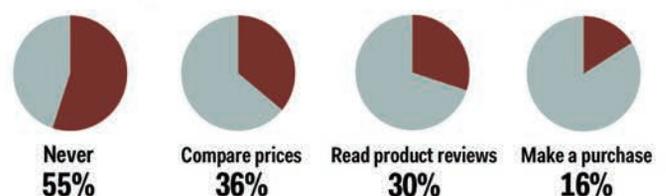
Which products consumers will be shopping for:



Where they are making their purchases:



How they use their mobile devices while shopping:



Survey conducted by Google Consumer Surveys, August 2014, except for last question, conducted by Ebates Canada, June 26 to July 3, 2014.

INCUBATION CULTURE'S BIG GROWTH MOMENT

By Matthew Chung



Above: The Cossette Lab in its Montreal office has hosted startups including digital password manager PasswordBox and Sweet IQ, a location-based marketing platform.

Brands have long tried to foster outside-the-box thinking inside their companies, but now they're also taking a hard look outside their office walls for the next big idea.

It may be a wardrobe that extends a T-shirt's shelf life or bathrooms that monitor vital signs (projects proposed by Unilever). Or, more likely, it's something that hasn't yet been thought of, which is why global CPG cos like Unilever and Mondelez are looking to lure entrepreneurs in with the promise of funding and access to its marketers. It's fostering innovation by welcoming the innovators, and it's becoming table stakes for large companies trying to stay on the cutting edge of fast-changing technology.

"There are a lot of clients that are looking for experiments and single activations, that are almost like pilot programs, that can be done at a low cost and with minimal investment," says Matt Di Paola, managing director, digital innovation at Sid Lee and a mentor at Ideaboom, the Canadian Film Centre's accelerator for companies navigating the entertainment and tech startup market. "Then if it works, they can look at bringing in partners to help make it mainstream."

The motivation for partnering with startups may also be about finding the smartest and brightest, says Andrew Bridge, CMO at Brand Project, a company that builds, buys and invests in startups. "Folks with an entrepreneurial bent often don't want to work in a big company," he says, because bureaucracy makes it difficult to work at pace.

"We definitely see startups as the external innovation hubs for big companies," he adds.

That's the idea behind The Unilever Foundry, launched

this past spring as a platform for startup tech companies and entrepreneurs to engage with the CPG co. Marketers from across its brands have put out RFPs for futuristic products and services, like a smart wardrobe or smart bathrooms. Successful applicants get \$50,000, face time with marketers as they develop their idea and the possibility to become long-term partners with the world's second-largest advertiser.

The incubation approach is also hot at Mondelez. The company launched its Mobile Futures initiative this year, pairing brand execs with venture development firms to launch startups that created mobile apps for the snack co.

It's a natural step, says Marc Mathieu, SVP marketing at Unilever Global, since startups are pioneering new marketing tools.

"We've been experimenting with startups...to tap into that creative juice of people who reinvent ways of creating content, social, digital and research platforms that are totally new to this world," he says.

Di Paola says that is also driving agencies to get in the incubation game to help better deliver what clients want. For instance, Cossette's Toronto office recently opened a startup lab (mimicking one in Montreal), to embed entrepreneurial spirit inside the shop but also to have the startups (particularly those in the ad tech space) work on end products either the agency or its clients, including P&G, McDonald's and General Mills, can use. Startups will be hosted at the agency for between six and 12 months.

Di Paola says partnering with startups can help agencies add to their storytelling abilities.

"Agencies have been really good at figuring out the insights and the story to tell," Di Paola says. "The challenge is, with all the choice that has come, with technology allowing people to have more control of what they engage with, that utility piece is not necessarily something agencies are wired to.

"Utility is where startups are playing really well."

Paul Estey, chief innovation officer at Public, a Toronto agency that helps brands earn profits while supporting good causes, says that brands today also want to see something proven before they commit to it. That's partly why the agency recently launched the Public Lab, partnering with entrepreneurs or investors to build the shop's ideas for products and services with a CSR focus.

"Part of the motivation for the lab was this belief that if we could have a petri dish where we could try some of these things, then we'd have a test case to show to brands to articulate how we want them to behave differently."



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shopperinnovationawards.strategyonline.ca

* SIA is included in strategy's Creative Report Card





Chapman's next chapter

BY TANYA KOSTIW

Through his window, Tony Chapman can see rolling waves and pale sand, and if the mood strikes him, he might just take his paddleboard out on the water. The June news of the marketing legend leaving Capital C, his agency of 22 years, might have some thinking that window belongs to a house in California. But as the office in his new Toronto home in the Beaches area suggests, Chapman is moving forward in the next step of his life – and retirement is certainly not part of that.

With MDC agency Capital C merging with KBS+ Toronto and the reigns handed over to Nick Dean, Chapman is moving on with consulting work and other entrepreneurial ventures. In his typical self-starting fashion, he might have just closed one door, but he's already busy opening another window – and this one just happens to have an enviable view.

When did you decide to walk away from Capital C?

I had just come off my best year ever [in 2011]. I looked and said, "I've done it." It's almost like when I got to [the end with my first agency] Communique. I've done everything I wanted to do in this business, and I didn't like what I saw ahead of me – the hollowing out of marketing in Canada.

It was all becoming a fast-adapt market, adapting these global campaigns. More often than not, most categories were becoming commoditized and very price-driven, not idea-driven. I was in the business of big ideas; I wasn't in the business of helping people with pricing. When I started off, it really was a business about big ideas and making them work.

I decided I wanted another career. This wasn't making my heart beat anymore; I wasn't getting as excited. I felt like in some ways I was play acting, and I think it showed in the agency. I think it's incredibly important for the leader to be leading the charge and I think I was known for that for years. But the last couple of years I just felt like I was – not running on empty and not that I didn't enjoy the creative process – but I just found that you're dealing with procurement, you're dealing with business becoming much more complicated, with clients having less money to spend on solving problems.

At that point, I started talking to my partners and saying that I wanted to orchestrate an exit strategy that I would call, ideally, a "soft landing" – that the business people who wanted to stay on could continue to have a great career. So we spent a couple of years orchestrating that. The people who had been with me for a couple of decades either got packages or they're still there, and they had that choice. New blood came in, which is what we needed. I remember sitting with Nick Dean at KBS+ and he said, "Would you mentor me?" I said, "Absolutely," and we started talking. I remember one day going to a meeting with him and he says, "You look different," and I say, "You know what, Nick? It just hit me on the way over – you're the guy that can take all of this over – take KBS+ over, take Cap C over, put your stamp on it, your vision." He has that

incredible youth and talent and ambition to do it, and so he did.

It's not fair to call it your retirement though, right? Tell us what your plans are.

I'm investing in the next generation of entrepreneurs. I have an investment in Awake Chocolate. I'm looking forward to really helping them grow their business.

Through that I'm also working with BrandProject. The whole idea is to invest in consumer products driven by entrepreneurs that can grow into a size that will eventually be acquired by a multinational, because a multinational can't really do innovation very well. You can't go in and fight for one little product when you have such responsibility to move so much volume.

I've launched a mentorship business with Dr. Karyn Gordon. We just finished

TO SELL AN IDEA, TO ANIMATE IT IN A WAY THAT PEOPLE WOULD BUY [IT] – IT WAS SUCH AN EXTRAORDINARY THING

our beta test with 22 students across North America. I think [the problem with] this job market right now is there's such volatility and uncertainty that people just don't have conviction and confidence, and they don't know what kind of career to pursue. They don't know what kind of education or experience is required. So the idea is to really help people find their direction.

[Additionally,] I'll still work with one or two clients a month to give them a powerful and objective fresh pair of eyes. It's really high-end strategic work, I'll be happy to work with their ad agencies or bring in an ad agency, but I won't execute anything.

I'm working with a company out in Brampton right now called Toolbox and helping them reposition their business as they enter the States, [as well as] a U.S. retailer and a technology firm in Montreal.

The [next] pillar is the work I'm doing

in media – speaking, television, branded content. I find the adrenaline is amazing when doing live television.

The last thing I'm doing is charity work. I'm doing a lot of work with the Global Poverty Project out of Canada and New York. I helped raise almost \$2 million for the Boys and Girls Club in Regent Park [with MDC]. And I've done Covenant House Sleep Out [Executive Edition to Support Homeless Youth] for a couple of years.

Tell me about your very first job in the biz.

I'm 18, I'm digging a rose garden. I'm out in the beating sun and I go home for lunch. I think, "I can't do this all summer." I open a newspaper, the *West Island Gazette* (I grew up in Montreal), and it said, "Telephone radio sales. Commission only." I went there and the guy said, "Every one of these you sell you get 50 bucks." It's all telephone sales – which I'd never done – and I took the job saying I have nothing to lose. In the first week I sold seven, which was about four times what I would have made digging the rose garden.

I started writing the ads because it was a small station. I remember writing this ad for the restaurant Rib Tickler. The ad went on at 4 p.m. and I headed over [to the restaurant] at 6 p.m., and there are people there. [I ask,] "What brought you here?" [and they'd say] "Oh, I heard it on the radio." I thought, "That's exciting, that's like an adrenaline hook."

To sell an idea, to animate it in a way that people would buy your idea, your vision – it was such an extraordinary thing. So that was what got me into it, and I put myself through school running a nightclub and selling radio.

What would you go back and tell your 26-year-old self?

You were smart when you started Capital C to keep it [small]. Remember, I went from 120 employees [at Communique] to starting Capital C – and I said to the guys, "I'm going to keep it under 20 people until my daughters grow." That lesson I'm glad I followed [so that I didn't work constantly] because my daughters are my best friends.

What I would tell myself to do differently? Oh God, there's so many mistakes I made along the way.



T.M.I. OVERWHELMED AND OVERLOADED?!

Technology, including the growth of SoLoMo (social-local-mobile), has paved the way for us to connect directly with our consumers in even more meaningful and memorable ways. But it's also brought on more challenges, especially in the way it's impacted our traditional channels. We're breaking down all the practical and valuable ways data and insights can help increase customer engagement. Discover the future of one-to-one. All in one place.



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Tell us a few.

I was such an entrepreneur. It fed my curiosity, but looking back I probably would've said, "Stay a little bit more focused on your core business." But at the same time, making mistakes is one of the great lessons in life.

I've bought and sold myself a couple of times. That was always very distracting. I think the second an entrepreneur sells his business, even a piece of it, it changes his or her whole psychology because they're now making decisions based on other people's money as well. So I probably wouldn't have done that. I don't regret it for the safety and security. I have no regrets other than realizing as an entrepreneur your psychology changes when you walk in the door the next day and realize you no longer have [full] control of the rudder.

Describe some of your most memorable work.

The seasonal chocolate business was an awful business because it was about who could create the biggest, cheapest chocolate bunny. I worked [on Cadbury] with a young brand manager, Dale Hooper, who's now the CBO of Rogers, and I came to him with an insight. I said, "Moms get busted on Easter morning because there's no ritual. Nobody knows where the Easter Bunny lives, nobody knows why he brings chocolate in the house, how he gets in the house. Why don't we invent the story of the Easter Bunny?"

So we created the Land of Cadbury, we designed premium chocolates, and years before branded content, we produced a 30-minute animated show about where the Easter Bunny lived, and we sold it to Corus for a five-year deal, created a storybook and revolutionized the Easter category. That product and idea went to nine countries around the world.

[Strong work also emerged when] Cap C wanted to be part of pop culture but it was very expensive to go out and attach yourself to a Michael Jackson – we certainly couldn't do that in Canada. So we created a magazine called *Pop Life* that Cap C owned and we could put anybody we wanted on the cover. We subsidized it by selling advertising outside of Cap C. It was the largest teen magazine in Canada

for two-and-a-half years, and you received it by taking a Pepsi Taste Challenge. We were the first market that ever changed male teen cola preference from Coke to Pepsi with this magazine.

Roger Baranowski [who worked on *Pop Life*] went over to Hallmark, and we did a campaign for him where you could Hallmark the millennium. You could write someone you loved at the turn of the millennium, and in 2010 they'd receive that letter. We made enough money on it that we paid for the marketing for the year.



Two of Chapman's greatest hits: The video known as "Bridezilla" (top) and Sun Life's "Money for Life."

Probably the one we're known for the most around the world is ["Bride Has Massive Hair Wig Out," also known as "Bridezilla"] – where the bride is cutting off her hair [in an online video for Unilever's Sunsilk, but not branded as such and part of the "Hairapy" campaign]. The insight – women hate bad hair days and they always have a story. You know it's a great insight if you immediately personalize it. So we talked about bad hair days, and then we said, "What worse place is there to have a bad hair day than your wedding day?" We thought we'd get 1,000 people watching that video, and within a

week, we had millions. Oprah, Jay Leno, *Good Morning America* and probably 5,000 major media outlets talked about it.

More often than not our success has been attached to a client that had an incredible appetite to win, to make a difference and do marketing that mattered. In the last couple of years, this business has become a game of inches and safe bets. Marketers used to be hired to spend a budget; now they're hired to invest it.

How can ad people respond to that?

I think we're racing to zero right now, in terms of our purely price-driven marketplace. And there's no happy ending there, other than maybe the renaissance that comes out of it will be somebody who decides to stop the madness and find a way to re-engage in a purposeful way – enabling the consumers' life and livelihood versus just simply selling products.

Sun Life's "Money for Life" was a revolution in the category, and the insight wasn't about RSPs and free iPads when you open your bank account. The insight was that people were worried about outliving their money. We created a product that you could get a guaranteed cheque every month for the rest of your life. You need a courageous client; it can't be just a 30-second ad, it has to be, "I'm going to socialize this idea through my entire organization – everybody is going to be involved in this insight because it's so powerful." Sun Life for two years was one of the highest performing financial stock companies in North America. All their focus was on driving "Money for Life."

What are some other big challenges?

What makes me sad is that the people going in, including the Nick Deans, won't have the opportunities that I did because of the headwinds. You look at what's happening – corporations are taking marketing in-house, the globalization and bought deals, the move to price and the commoditization of categories, the hollowing out of middle management, which used to be mentorship. When I started in this business, in the first 15 years, Canada is where the global leaders were bred.

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I think Canada should be the petri dish for the world. The new models of marketing and engagement should be invented here because if it fails, it doesn't really matter, it's a rounding area. But if it succeeds that model can be exported into markets like the United States. We should be testing and validating models, but the reality is we've lost middle management, we've lost mentorship. So I don't think organizations are the learning cultures they used to be.

What trends do you see taking off?

We're at day one of the impact technology is going to have on our lives [from a health care perspective and more generally, connecting] with like-minded people. Up until now it's always been [about] providing us stuff; I think it's now moving into an era of enabling.

I think the next one is "less is more." You're going to measure your life not by what you collect along the way, but what you experience. People will increasingly

try to minimize their footprint whether for budget reasons or peer pressure.

Another one that's well underway [but will continue to increase] is "mass to my" – I used to define myself by being part of the mass market, I now define myself by being part of the "my" market. Saying to people you read a John Grisham book doesn't cut it anymore – you have to have found some obscure author.

Your online buying is going to become more exciting than real-life buying and that's going to be based on algorithms and the gamification of shopping. Shopping's always been a woman's favourite game, the treasure hunt. Right now [online], I think it has dumbed down to the point that it's too predictive. I think there's going to be some more excitement to it.

The negative is I don't know who's going to pay for content. A lot of great content was produced because people were accepting interruptions for advertising. It didn't matter, I wanted to see *Seinfeld* and I wanted to see it right then. But now that all

that content's free – at best it's pennies – who's going to pay for it?

[As an agency,] your competitor in the future is going to be your retailer, your client and Google – people you never thought of as competitors. I used to think BBDO was my competitor, not Google, not the retailer that's taking all the profit away from that brand so they can't invest in my agency and not my client that's building in-house marketing to preserve their jobs.

But on the other side, if you can create the next Tinder, you create the next mobile space. [For example, with Montreal-based Summit's technology, if] you're the last person to leave your house, it sends you a text that you forgot to turn on the alarm – cool stuff that tech is going to let us do.

I go to this mobile conference in Barcelona – 80,000 people go to it. It's massive. [Mobile] is the opportunity. How do you use mobile to enable lives? That's where I want to spend the next five years because that's exciting, that's the future. 



No one can fill your hair. Thanks for 30 great years, Tony.



MAKING IT WITH THE MAKERS

BY MATTHEW CHUNG

What do craftspeople, solderers and robot builders have in common? In today's tech-ified world – where ideas are easily shared, communities form around interests and platforms exist for people to sell creations – they are all makers. These makers are popping up everywhere, blurring the lines between consumers and creators, and brands like Absolut, Intel and Cadbury are taking notice.

“Technology gives [makers] the power to create, customize and consume products the way they want,” says Chris Bhowmik, senior brand manager, vodka, at Absolut distributor Corby Spirit and Wine Limited, which is sponsoring events for makers to showcase their work. “Brands will need to adjust in the future by giving up control of our products to consumers.”

Read on to find out more about Absolut and other brands getting into the DIY-bed with makers.



FOSTERING THE MOVEMENT

Absolut and processor maker Intel Canada both approached the maker movement with the understanding that makers will not respond well to an ad campaign.

“They need to have an authentic conversation with you,” says Elaine Mah, director at Intel Canada. “This is all about, ‘What can I make today?’ and [as a brand] being able to contribute to that conversation.”

Intel is looking to tap into the next generation of engineers and inventors, Mah says. In May, it put on an event during George Brown College's Digifest, featuring inventors like Rylan Grayston, creator of the Peachy Printer, a 3D printer and scanner, and Massimo Banzi, co-founder of open-source computer Arduino, who worked with Intel to create the development board Intel Galileo.

Intel also supports the movement through a partnership with non-profit workshop space for kids,

MakerKids, in Toronto, to develop classroom curriculum and put on workshops.

In December 2013, Absolut started meeting with makers like Jonathan Moneta, founder of 3D-printing studio MakeLab, visiting 11 Canadian maker spaces in total during the planning phase for its MakerFest series of 11 events across the country.

The brand launched the Makerfest platform, part of the global “Transform Today” campaign, to return to its roots in the arts community by connecting with what it sees as the next generation of artists, Bhowmik says.

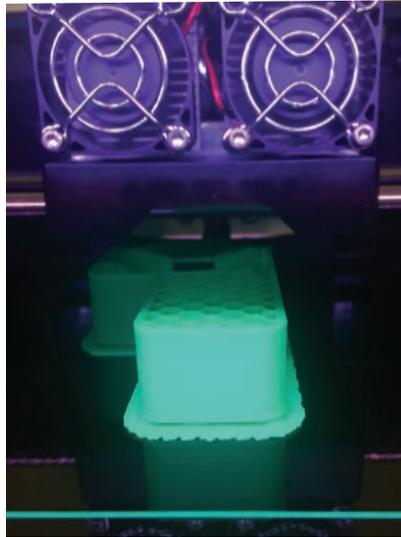
MakerFest included gallery events in Toronto, Vancouver and Montreal. Makers were also challenged to take part in a “bottle hack,” to build a contraption that holds, displays or adds to the Absolut bottle, with winners receiving a \$1,000 prize and an invite to a grand MakerFest event in Toronto in August, which 1,100 people attended. Bhowmik says the brand has been happy with how the events have been received so far.

BRANDS PARTNER WITH CREATORS

Cadbury and Marc Jacobs fragrance marketer Coty Canada are two of the more recent brands to enlist makers wielding new technologies like 3D printers to pull off innovative, buzz-worthy projects.

Earlier this year, Mondelez brand Cadbury, in partnership with its agency The Hive, brought in industrial designer Adam Bellavance, who used a 3D printer (pictured) to create 15 prototype generator-and-light units that are charged by the turning of a bike. The work, for the Cadbury Bicycle Factory, an annual bike-donation campaign in Ghana, was done relatively cheap thanks to 3D printing.

"If we had to go through a big industrial design firm, we would



never have been able to afford to do this test while still rolling out the full bike factory program," says Simon Creet, VP/ CCO at The Hive.

After four months, 14 of the 15 units taken to Ghana were still working.

Coty Canada also leveraged a partnership with makers by joining the ranks of companies using Twitter-activated vending machines to drive sampling of its new Daisy Dream fragrance. Partnering with digital technology agency WonderMakr, the brand launched the experiential campaign at Toronto Eaton Centre for one week in July, placing the "Daisy Dream Machine" first in Sephora and then in a nearby public area.

Consumers had to tweet a provided hashtag code, along with the hashtag #MJDaisyDream to receive a sample from the custom-built machine, says Kim Gibson, communications manager at Coty Prestige.

Over nine days, there were 1,182 tweets sent via the vending machine, meaning people tweeted to receive a sample once every four minutes.

MAKING IT INSIDE AGENCY WALLS



Whether it's the influx of creative technologist positions at shops, internal innovation labs or partnerships with maker studios, some agencies are taking inspiration from the makers.

"If you walk in on any given day, [a maker studio] is exactly what it looks like," Mark Stewart, managing director at digital experiential studio (and TrojanOne offshoot) WonderMakr, says of his shop.

Stewart says the agency, essentially himself, Garrett Reynolds, a project manager and an account person, has been receiving plenty of orders for custom-built Twitter-activated vending machines lately (like the "Daisy Dream Machine," pictured), following

TrojanOne's "Hot Wheels Camaro-matic Trending Machine" built last year.

However, Stewart says the shop is doing R&D and testing on multiple items, though he couldn't disclose any of the projects.

"We are really trying to look at what's next," he says. "I do not want to wait for briefs anymore. I want things that we have proven work, we field tested, did the R&D, that hopefully will inspire marketers to try the tech."

Over at TBWA Toronto, Lucia Mancuso, director of digital and social strategy, says the agency gets inspiration from makers and integrates it into its day-to-day.

"We believe in collaboration and working as makers internally, and working with external makers, to ensure ultimate learning, skill sharing and creative output is at the forefront of what we do," she says.

The digital team is submersed in DIY culture, she adds, hosting hackathons for the entire agency, while its creative development, social and video production teams work together on prototyping, innovation, ideation and creating concepts that combine robotics, 3D printing, laser cutters, vacuum forming and traditional arts and crafts. The collaboration led to a recent campaign for Zealios skin care that involved hacking a smartphone's ambient light sensor to offer discounts to those in the sun.

And the agency is in talks with a maker studio to get access to its studio space and equipment, as well as to collaborate on projects.

SapientNitro's innovations director Howard Goldkrand says a maker mentality also permeates his agency, where the team gets together for hacking sessions, rather than brainstorming sessions. They start with a brief, then break off into teams, he says, bringing together thinkers and tinkerers within their own networks, who then attack the problem in what the agency calls "sprints," which may last 15 minutes or up to two hours.

The work is then presented, and teams may be put together or reshuffled as needed, before the next sprint begins.

"The maker community is leading the way in modelling the kind of opportunities that we need to practice together in order to create the future we can envision."

Eight future-transforming ideas

With tech advancing at light speed, the limits in product innovation are being pushed faster than you can say 3D-printed food. With new tech comes new opportunities, so we asked some creative minds (from inside and outside the industry) to come up with an idea for a new product or service a Canadian brand could produce. For inspiration, they were directed to the Cannes Lions and San Francisco-based AKQA's Future Lions global student creative competition, which challenges entrants to create an idea that connects an audience "to a product or service from a global brand, in a way that wasn't possible five years ago."

From a closet that handles all your laundry needs to a virtual zoo, here is what our eight contributors came back with. Who knows, perhaps these brands will take note and develop these ideas into products. It could happen sooner than you think.



GAMIFYING YOUR WINTER COAT



Amin Todai is president and chief creative officer at OneMethod Digital+Design

Using a variety of recently realized tech, we'd develop a winter jacket for Canada Goose that pairs with a smartphone to offer gestural and hands-free control, internal climate auto-regulation, phone charging and a GPS tracking system that gamifies winter.

Hands-free control will come via built-in microphones and speakers. Users could operate their connected devices and use a voice-recognition program like Siri for hands-free assistance. In addition, users could customize gestural controls, meaning a karate chop to the right could let them skip past that 2 Chainz song that snuck onto their playlist.

Auto-regulated climate control will be achieved by creating an adjustable venting system that subtly modifies according to a person's internal temperature. In addition, using local weather updates and previous personal data, predictive measures could be applied to always ensure optimal warmth.

Phone charging will be handled by a wireless charging pad built into the breast pocket.

And the gamification of winter comes from applying a Nike+ mentality to all cold weather activity. Through built-in GPS and an accompanying mobile app (the Tracket), the Canada Goose SmartJacket will track weather-related elements such as the lowest and average temperatures, distance travelled and snowfall. The Tracket app will integrate with all social properties in addition to a robust website that hosts leaderboards, communities and tips.

Users will also earn badges for doing activities, with the app tracking achievements such as time spent outdoors and landmarks visited, while interested brands could become partners, offering rewards and relevant offers. For example, if someone was outside for a long period of time and then entered a Starbucks, the coffee shop could offer a free hot chocolate.

All of the above is our vision for the "Urban Explorer" edition of the SmartJacket. However, we also envision an "Extreme Explorer" edition, where the focus of the features would be more toward health and safety.

A SHOPPING CART THAT WILL CHECK YOU OUT



Tim McLaughlin is brand manager at Steam Whistle Brewing

Grocery shopping is a chore on everyone's list, and it's one of the few shopping experiences that hasn't drastically changed over the last 80 years. Since the introduction of the earliest supermarkets in the 1930s, people have grabbed a cart and wandered the aisles selecting their food. But recent advancements in omni-channel retailing have opened the door to a world of new possibilities.

I would love to see a brand like Loblaws integrate an extension of its PC Plus program through new technology into the in-store

shopping experience. By introducing smart shopping carts, each shopper would have a connected tablet where they could access their unique profile. A shopper would be able to build their grocery list throughout the week on the PC Plus mobile app and when they arrive at Loblaws they would log into the smart cart and their list would automatically be loaded onto the tablet.

In addition, since the user profile would have a record of purchasing history, the app would be able to send customers reminders of staple products that need to be replenished, or send instant offers on preferred products as shoppers pass them in the store. The tablets would feature sponsored content from various suppliers promoting their foods and special promotions, and would also allow a customer to search for recipes and nutritional information.



Long-term I could see every item in the store having a unique RFID tag, which would enable a cart to direct a consumer to the exact location of an item. The smart cart would also use the RFID tags to know which products have been placed inside it, so your checkout could happen directly through the cart. This would eliminate the need to wait in line for a cashier to scan the items. The smart cart would act as an automated checkout, charging the purchase directly to a pre-loaded credit card stored on the customer's profile.



A SIP-TRACKING CHARITY CUP



Tom Emrich is founder of Toronto's We Are Wearables, and co-founder of Wearable App Review

If there is one beverage that unites Canadians, it's coffee. According to the Coffee Association of Canada, 83% of us have drunk a cup of joe in the past year, with the average coffee drinker gulping down 3.2 cups a day. Imagine if your cup of coffee could do more than just get you going in the morning. Imagine if, with every sip you take, you could help transform the lives of others.

With Sip for Support, Tim Hortons coffee drinkers will turn every sip into a donation to the Tim Horton Children's Foundation, made possible thanks to the sensor capabilities in wearable technology.

Coffee drinkers wearing activity trackers or smartwatches with an accelerometer will grant the Sip for Support smartphone app access to the data being collected by these devices. The app will detect a typical coffee-drinking motion to count each sip and match it with a monetary donation from the person enjoying a hot brew. Users will be able to configure the amount they wish to attach to each sip within the app, choosing from \$0.01 to something more generous. They will also be able to set donation goals for when they wish to send payment to the charity, which would trigger a charge to the credit card on file.

Donation milestones, sip stats and total cups of coffee consumed over time will all be available to users on their smartwatch. All wearable devices will use haptic feedback to notify the user when they have hit their sip goal and the donation has been made, so the next sip of coffee could warm their heart, as well as their hands.

A QUICKER ROUTE TO YOUR COFFEE



From left: Grey Canada's Logan Gabel, art director; Graeme Campbell, copywriter; Stephanie Nerlich, president and CEO; Lauren Scapillati, account coordinator; Andrew Carty, VP strategy

Every service brand knows its customers don't want to wait in a long line, especially first thing in the morning. Yet we still see just that at coffee houses across the country.

Why not take the same tech that exists for Google Maps (the kind that reads traffic by analyzing cell patterns) and apply it to our morning coffee run instead?

For Starbucks, we'd create an app to analyze

wait times at locations in a user's area, helping them avoid the ones with longer lines. As a bonus, the app will also send exclusive offers to users daily while helping them get their coffee faster.

Grey was so keen, it submitted two ideas. Head to strategyonline.ca to see its plan for a mobile solution to all that change you're left with after a trip to the Beer Store's bottle return.



HANGERS PHOTO: ORANGEFAN, 2011



Dianne Wilkins is CEO of Critical Mass

REFLECTIVE ENGAGEMENT

We'd create a digital experience in Lululemon stores that would encourage customers to spend more time interacting with the brand – Yoga Smart Mirrors. When a customer stands in front of a mirror, it will provide guidance and instruction for a variety of yoga poses. As the customer

begins to move into the pose, the mirror will show a silhouette of the perfect form for them to try to match. Then, once the user has found their way into the pose, the mirror will provide real-time, helpful information, like how many calories holding the pose has burnt.

The exciting thing about this

sort of execution is it would allow a brand like Lululemon to provide an engaging experience that simultaneously brings people into the store and enhances the brand's credibility. It's just one way digital can exist off a screen, and meet an audience in a different, digitally-untapped place on the path to purchase.

THE CLOSET OF YOUR DREAMS

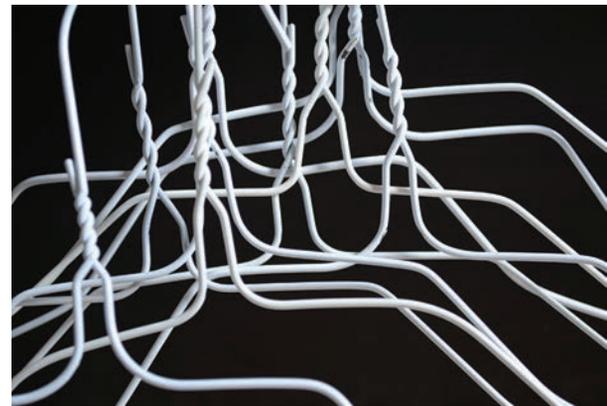


Jennifer Turliuk is co-executive director and chief happiness officer at MakerKids

I've wanted an automated closet ever since I saw the movie *Clueless*. And with technology improving and costs going down, I think now is the perfect time for a company to make it for me. How about GE?

Using computer vision, RFID and robotic arms, the DreamCloset will take care of all a user's laundry needs. It will also let them scroll through clothing combos and select outfits with a click of a button. Users will simply attach a washable RFID tag to a garment, take a picture of it using the built-in camera and select the appropriate washing, drying and ironing instructions.

The rest requires minimal effort. At day's end, users could deposit their clothes into the small chute on the side of the DreamCloset and have them sorted as per the instructions. Users could dictate how many pieces of clothing of similar specs should be accumulated (say, 10 pieces of



cold-wash clothing) before a load runs. Once the clothes are washed and dried, they'll be stored horizontally between micro-thin metal sheets and heated up to achieve the effect of ironing.

The iPad-like touch-screen will allow users to scroll through pictures of their clothes and select which ones they want to wear. The closet will then locate the corresponding pieces of clothing using their RFID scanners and eject them.

Imagine everything you could do with the time you save.

PUTTING DRONES IN THE WILD



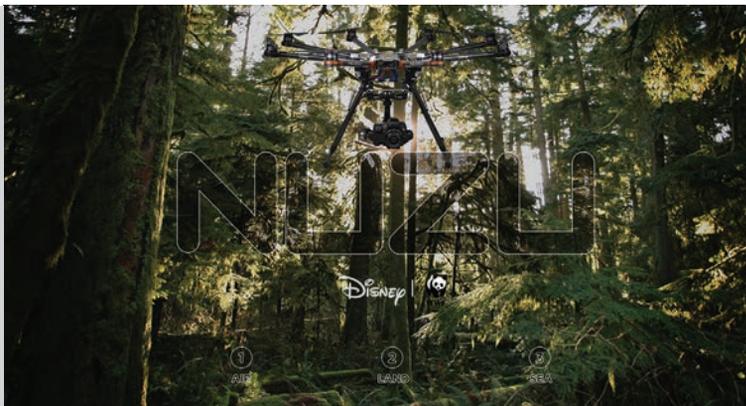
From left: MacLaren McCann's Dave Stubbs, VP, group CD; Mike Halminen, SVP creative officer; Josh Hauptert, VP, CD; Jack Neary, client development director; Duncan Porter, VP, group CD

Zoos and other animal entertainment attractions (think Marineland) have been catching flak for years. People love watching animals but many find the typical zoo experience inhumane. The animals are held captive in confined spaces, far from their natural habitats. Who feels good about visiting places like that, even if it does keep the kids happy for a time?

Advances in drone and camera technology now allow for a richer, guilt-free experience. Instead of bringing the animals to where the people are, Disney can take the people to the animals. Virtually, that is. We will install small, non-invasive Bublcams in the wilderness where animals gather, feed, migrate and breed. The live images from these cameras will be accessible through a Disney 360-degree, real-time, 4K omni-channel experience, via any screen. We call it NuZu.

The cost of admission to this “natural” zoo will generate revenue, a portion of which will be donated to support the preservation work of the World Wildlife Fund.

The stationary camera posts will be augmented with drones



that can be dispatched to follow specific animals or herds. Portable, lightweight cameras will be mounted on the drones to provide additional streaming footage, more dynamic angles and close-ups. Of course, life down at the watering hole is not always action-packed. While people wait for that grizzly bear to show at the salmon run, they'll be able to access companion content about the animals. This has educational potential without disrupting the animals and their habitat – all for a good cause.

As the success of a project already using drones to monitor poaching shows, the NuZu will also help with the protection of endangered species. Someone's always watching.



GYM PHOTO: MCDUGAN

PEOPLE-POWERED GYMS



Emma Quiroz and Bobby Martiniello are a copywriter and art director team at Sid Lee

Canadians are literally wasting their energy on conventional gyms. Every day, thousands pack gym bags, roll on deodorant and get ready to give their workout 110%. That's 110% give-it-your-all energy they're pumping into StairMasters, rowing machines and stationary bikes, and 110% untapped, renewable energy that's being wasted once their workout is over.

Pairing with GoodLife Fitness, one of the biggest health clubs in Canada, we'd power sustainable gyms through its members' hard work, determination and endurance. With the average adult producing anywhere from 100 to 320 watts of power hourly, we will connect kinetic power generators to equipment and embed vibrational energy sheets in gym floors, running tracks and squash courts to track, collect and direct energy back into the grid – powering everything from machines and lights to blenders for post-workout smoothies.

By combining old-school kinetic generators with new low-energy Bluetooth Smart technology, we will harness kinetic energy by letting users connect their phones, smartwatches or fitness bands to access their performance index and energy output. GoodLife could offer incentives – the more energy someone pumps into the grid, the cheaper their membership fees.

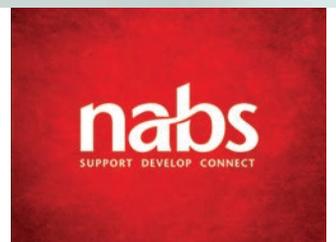
By converting the hard work and determination of GoodLife members into tangible energy, we would create sustainable gym facilities throughout the country, providing Canadians with a renewable source of energy they've had in them all along.

Want more breakthrough ideas? Visit strategyonline.ca to see what Sid Lee's Matt Di Paola, Public's Paul Estey and others thought up.



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Here come the robots...
and the unmanned flying drones, the self-driving vehicles,



that once would have been reserved for a page in a science fiction novel. ■ To help quell any uncertainties you may have about robotic technologies and their potential business impact on marketing, *strategy* spoke to a group of agency technology experts, who some may consider to be cyborgs of the ad world, with their one-part creative and one-part technical backgrounds. They gave us the skinny on who's doing what in the predictive analytics space, the future of content marketing and how artificial intelligence can one day mix with business intelligence. ■ As the saying goes, we've passed the point of no return, so move forward and turn the page to read about a few of the Next Big Things that are shaping the world (and industry), before you're left behind in the stardust.

BY JENNIFER HORN





FROM PROBABILISTIC TO PREDICTIVE ANALYTICS

Above: The BlabPredicts dashboard shows which mobile devices social media users are talking about online.

If it were up to Alex Glinka, he'd have the industry be honest and stop playing oracle. It's not that the director and head of technology at FCB Toronto thinks brands can't calculate that a person from Calgary will purchase more bug spray when the temperature rises by a degree, he would just rather call it a probability as opposed to a true prediction.

"We can create data models to extrapolate the probabilities of certain outcomes, and then apply a confidence level to whatever that hypothesis is, but we can't be certain that this person will buy this widget because they bought this other widget," he says.

However, we may be getting closer to oracle status with companies like Blab and its product BlabPredicts. Having recently soft-launched the product in Seattle earlier this year, the third-party service spends its time monitoring the social space. By using algorithms to anticipate the growth potential of conversations that will take place across six different social platforms and more than 50,000 news and blog sites over a 72-hour period, the company is able to give marketers the power to take action in real time. The most obvious outcome is that brands are able to alleviate consumer grievances and minimize negative press before they get out of hand.

There are other companies that help brands resolve customer issues before they implode online, such as New York's Sprinklr, a social media management co that similarly analyzes conversations and finds trends for brands to jump on.

Mitch Joel, president of Twist Image, believes predictive analytics will become even more intelligent and eventually enable brands to nip an issue in the bud, before there's even a reason for consumers to complain.

Only then will analytics go from being probabilistic, as Glinka describes, to truly predictive.

"For example, say I'm flying home and my connecting flight gets cancelled, the technology should eventually be able to not

only notify me, but book me for another flight right away, and then provide customer service with a free spot in the lounge," says Joel. "That's an actual pre-emptive strike that prevents me from going online to complain."

But before marketers can play in a predictive space, there needs to be an adoption of systems that effectively brings together multiple touchpoints, from customer service to online shopping, so that there is a single, unified view of a consumer, says Joe Dee, VP of product and technology strategy at Cossette.

"Someone is in the market for a phone, which a brand can see based on web analytics. That person calls in to be serviced for something else. You can then look at that as an opportunity to engage them on their desire to purchase a new phone," he says, adding that Amazon and Apple are two companies that have the infrastructure to learn about their customers across multiple platforms and determine if and when they're in the market for a particular product.

"The challenge is that these are digitally-born technology companies, so culturally it's in their DNA, and they create products and services that inherently support that," Dee adds. "Getting most brands in line with creating a holistic view is challenging because they're traditionally siloed and may not know how to unify their customers' data to give back relevant experiences."

He points to the emergence of data management companies like U.S.-based Knotice, which was recently purchased by IgnitionOne, to help companies stitch together data across platforms and eliminate friction between touchpoints.

When Joel thinks of the role robust predictive analytics will play in marketing, he sees communications becoming efficient to a point where there are lower costs involved in acquiring customers, which means more returns for brands to focus on building and promoting their products.



MIXING ARTIFICIAL AND BUSINESS INTELLIGENCE

Above: Jibo (on the counter), the world's first family robot, is expected to be helping families in homes as early as 2015.

Right: IBM's super computer Watson outsmarted *Jeopardy!* champion Ken Jennings in 2011.

Earlier this year, a super smart computer was mistaken for a human. That's right, for the first time, a machine fooled a handful of judges into thinking it was a 13-year-old boy during a Turing Test, a 60-year-old system that tests if machines can really think, conducted by various global organizations and involving humans and robotics engaging in written "conversations" over a computer.

That, combined with recent news that the world's first household family robot, Jibo, created by social robots pioneer and MIT professor Cynthia Breazeal, is set to be in homes by the end of 2015, is causing marketers to wonder where cognitive computing will take their brands.

For the time being, not very far, says Tyler Turnbull, president of Proximity Canada. "We are still at the very early stages of what machine-to-machine learning is capable of. But I think some brands are looking at it to start from a digital standpoint, so simple algorithmic recommendations, like Amazon, or even Campbell's Kitchen, where it learns about the customer and provides the recipes they want," he says. "But where it gets fascinating is when algorithms start to update themselves, and are able to make changes based on inputs."

Cognitive computing, whereby artificial

intelligence software learns by experience, such as IBM's Watson (which can crunch vast amounts of data and process it like a human would, as it understands natural language and can generate hypotheses) will get very interesting when we can apply it to business, says Twist Image president Mitch Joel.

Watson can come up with a diagnosis of a



person's health by accessing large amounts of knowledge that's been plugged into its system by doctors and patients all over the world. So who's to say that a brand can't diagnose what customers will think of a new product using the same construct?

Joel believes that instead of doing everything by hand, by looking at attention and interest models as single entities, marketers will one day be able to plug in details about a product, the market and demographic into a single system and come up with the perfect marketing mix.

"The surprising thing won't be about how mobile usage should be increased by X amount – that's looking at things too broadly," he says. "The computational systems will help marketers to slice and dice through this information to create more sound results."

Joe Dee, Cossette's VP of product and technology strategy, predicts the death of the traditional call centre as a result of cognitive computing. When a person calls customer service, they're usually funnelled through to the right person through a list of time-consuming actions. "I can picture that becoming far more automated and actually being able to engage with a computer using voice recognition and getting an intelligent response." All without ever being put on hold.

"Most marketers are looking at how to have the basic algorithmic learning when it comes to recommendations and optimal user path in digital, but not through total automation," adds Turnbull. "But I think if you look at certain products like Jawbone or Fitbit or Nike+ FuelBand, that's where I think machine-to-machine learning has an interesting play, because you're looking at a set of data, across millions of users worldwide, to make smarter decisions and help nudge customers in the direction [brands] want them to go."

BRANDS TAKE TO THE SKIES

It's not a plane you see in the sky, nor is it a bird or a man in a cape. Rather, it's a flying, buzzing drone that's poised to transform not one, but several industries. It's difficult to imagine this, considering carbon fibre drones are being reported to get in the way of flight paths and recently crashed into a film set in Vancouver, as well as the iconic Space Needle in Seattle.

But although they're causing a commotion among air traffic controllers, the inexpensive unmanned aerial vehicles are also creating new opportunities for businesses and brands.

Real estate agents are using drones to capture footage of houses in the hopes of prompting buyer bites, police are sending them up into the skies to investigate accident scenes, farmers are using them for scouting crops and game developers are mapping 3D models of physical landscapes. But what are the applications for a brand's marcom, and will drones have real business implications?

Amazon is busy prepping for aerial delivery of goods, and though Twist Image president Mitch Joel says this could very well happen, with FedEx carefully studying the area as well, he believes it won't come to fruition as soon as the e-commerce company claims (Amazon expects to be transporting goods by Prime Air drones in 2015, if the U.S.'s Federal Aviation Administration permits). "People don't realize that we're talking about mapping territory, which we haven't done yet. There are massive technological hurdles," says Joel, who last year wrote an article on "The booming business of drones" for the *Harvard Business Review*, and adds that it's more realistic for retailers to use the tech today for 3D modelling and scouting for placement of stores.

Proximity Canada president Tyler Turnbull says the most practical use for brands is through content marketing, using Red Bull as an example of how a brand can use drones to capture footage of events for online and social media videos.

"For brands right now, they can do a lot of work around music festivals, fashion and exclusive experiences – it's a way to show and digitize an event and can provide another perspective," he says. Earlier this year, for example, we saw clothing brand Fendi use drones to capture its garments walking down the runway, and then live-stream the footage to its website.



Bottom left: Amazon's Prime Air drones are expected to begin deliveries in 2015. **Top right:** Google's driverless car and Hyundai's driver assist features may introduce new, uncluttered environments for brands to play in.



MARKETERS TAG ALONG FOR THE RIDE

The driverless car already exists, and the keys aren't just in the hands of fortunate Google employees. Instead of calling it "driverless," Hyundai has a vehicle with features like "Smart Cruise Control," "Lane Keeping Assist" and "Auto Emergency Braking" (which it showcased in a recent viral Volvo-esque spot called the "The Empty Car Convoy") that practically does the job, without the sexy title.

We're inching closer to a world with automated vehicles, and there's nothing more intriguing to marketers than an uncluttered environment they can tap into. The automated drive is less about the steering, gas and brakes, and more about the journey, says Proximity Canada president Tyler Turnbull, who likens the driverless car to planes and trains, and predicts developers will be the first on the scene.

"Most automakers now have open developer kits for in-car experiences, so as a developer I could use Ford's sync platform to make applications the same way I could for an iPhone," he says, also giving kudos to Tesla's API that allows third party developers to connect to its vehicle, just as Toronto's BNotions recently did, creating an Android Wear Smartwatch app, called Tesla Command, that can open doors, honk the horn and close the sunroof on cue.

"[Another] example would be an app that combines music with routes. The car will know what route I'm driving and then find a music track that best suits the drive."

It's these types of experiences that brands can jump on, and instead of looking at it as an advertising opportunity (as brands have done with other commuter spaces, such as placing ads in subway cars), the industry should be looking at it from a content standpoint, says Mitch Joel, president, Twist Image.

"What service can a brand provide to consumers when they're now in a [less distracted] environment? They need to create value and give utility, whether it's through a mobile device or the vehicle. Help me be a better me, instead of promoting a rebate," he adds.



WEARABLES GO BEYOND THE FITNESS CATEGORY



Clockwise from left: Fashion Discovery Labs uses Google Glass to ID clothing and sends users to retailers; the Jawbone app is a popular fitness wearable; the Food Network's SavorBand extends an event experience online.

Ask most people outside of the technology and marketing worlds what a wearable is, and they'll likely respond with a befuddled look on their face. Then drop the words "Fitbit" or "Jawbone" or "Nike+ FuelBand" and suddenly the light comes back.

The wearables market is growing at an exponential rate, with New York research company L2 reporting that 300 million wearable devices, from smartwatches to fitness trackers, will be shipped globally by 2018. Agencies are quickly picking up on this trend, with shops dedicated to wearables, such as Amyx+McKinsey, launching in the U.S., and even media agencies getting in on the game, with Mindshare launching a global wearable unit, called Life+, to help clients understand the opportunities the technology offers.

But as prevalent as the technology may seem, wearables are still yet to be as ubiquitous as the smartphone, which, at one point in time, was considered a wearable in its own right.

"Mobile is a transient technology," says Alex Glinka, director and head of technology at FCB Toronto. "And wearables is the next step in the transition. It's another mobile tech that's not a smartphone, but has similarities like an accelerometer and GPS. It will eventually become invisible. They will be present, but not obtrusive."

With the future pointing to wearables becoming an extension of a person, it makes sense that many of the devices today are based on this idea of a quantified self, with companies creating tech that monitors a person's movement, habits and behaviour to help them track and improve their health and well-being.

And while wearable products are mostly relegated to the health and fitness arena, some brands are trying to look at this growing segment differently and tap into experiences they can tie back to their brand.

For example, the Food Network and its partner Esurance recently created the SavorBand, which is a digital wristband that attendees of the Food Network's South Beach Wine & Food Festival in Miami could use to store information about their favourite food and wine tastings. To remember which items they enjoyed most, they could tap the bracelet against digital kiosks that stood outside each vendor tent to send the data to a "digital memory bank" which they could later access online, along with recipes and chef tips, to essentially relive the experience after the event.

"Every marketer in the world will say they don't want to interrupt," says Proximity Canada president Tyler Turnbull. "They don't want to hurt someone's experience, they want to find moments when people are receptive, and I think wearables are a hint to that future."

And brands don't necessarily need to invest in creating their own products. L2's "Intelligence Report: Wearables," which was released in June of this year, suggests brands leverage wearable startups. The report also notes that fashion, retail, beauty and jewellery are areas that will see the technology go beyond the fitness category in the coming years. For example, Fashion Discovery Labs is a San Francisco startup that uses Google Glass image recognition technology to identify clothing items worn by others, and then allows users to buy a similar item from three different brands, or be directed to a nearby retail partner location to make the purchase.

"Brands don't necessarily have to make their own hardware – it's hard for a classic brand to become an expert in creating a wearable device," adds Turnbull. "But I think it's easy for a brand to understand what moments to connect people with and how wearables can help them to do that. I think we'll see most of the innovation there."

25 YEARS OF NEXT BIG THINGS

BY MEGAN HAYNES

We just hit the quarter-century mark, and to celebrate, we're gifting



HOT HEADLINES

Charting a course for Canadian marketing

Sept. 11, 1989

Who knew we had a crystal ball? In our launch feature, we asked marketing leaders from Labatt, Yoplait, Pillsbury, American Express, Sunquest and more to predict major trends for the 1990s. The predictions included the onslaught of information, video's disruptive effect on ads, the globalization of marketing (with consumers exposed to ads from around the world) and the environment being a hot-button topic.

"The issue of the upcoming decade is going to be managing the mass of information becoming available to us via such technological advances as electronic cash registers and debit cards, which will give us new tools for analyzing buying patterns," said **René Desmarais**, then-VP marketing, Yoplait.

Blue note for Labatt

July 2, 1990

"Even the most stalwart teetotaler would recognize the importance of Blue to Labatt...Small wonder then that, if reports are true, the Federal Court decision late last month giving Molson Breweries the right to register the trademark Molson's Blue has caused

consternation in Labatt boardrooms."

This was the start of the beer wars, with the two big brewers battling it out in new categories like IPA and dry, poaching top execs and creatives, and rolling out plenty of TV, print and OOH that pushed the boundaries. In '92, Molson claimed Labatt copied its packaging with Genuine Dry (Labatt countered, calling the suit a "media ploy"). In '93, the duo battled over "ice beer," launching their entries into this category a few days from each other. The pair fought for the NHL, with the title sponsorship shifting to Labatt, from Molson, in August 1997. There were issues with regulators, sponsorships and more as the brands navigated the '90s.

Welcome Walmart

May 30, 1994

"Canadians might be more prepared to welcome **Walmart** than it thought, according to a poll published exclusively by *strategy*." Sixty-three percent of Canadians aware of the retailer said its grand opening was "good news."

Walmart's imminent arrival resulted in many articles examining its marketing strategy, competitors' responses and consumer appetite. It was déjà vu in 2012 when Target arrived.

you, dear readers, with a small history lesson. Check out some major highlights that have graced our pages over the past 25 years.

What to name the new bank?

Feb. 2, 1998

Anyone remember when BMO and RBC proposed a merger? The deal died that year, but at the time it was big news. We even provided analysis on a potential name for the behemoth. Turned out Humongous Bank was copyrighted in Western Canada. Around the same time, CIBC and TD looked at a merger, and the federal government put a kibosh on both. This move was later cited as one of the key reasons the Canadian banking industry navigated the 2008 recession so well.

Eaton's shutters its doors

Aug. 30, 1999

While consumers rushed to pick up clearance bargains, the closure of **Eaton's** department stores left brands and media providers reeling.



The retailer was believed to spend more than \$50 million on advertising in 1998, which put a lot of stress on newspapers that relied heavily on its business, while competitors Sears and Hudson's Bay prepped in the wake of Eaton's closure to pick up loyal shoppers with a big ad battle.

The rant raves

April 2000

Even in a time before videos went viral overnight, Molson Canadian's **"The Rant"** by Bensimon Byrne had the making of a true digital success. The TV spot starred an average Joe Canadian who explained to the uninformed masses exactly what it



meant to be from the Great White North. It initially aired in April 2000, and quickly spawned copycats and follow-ups (including a sanctioned radio spot by Molson and the Calgary Flames for a fundraiser). Even today, "The Rant's" Joe Canadian lives on, with more than 400,000 hits across multiple uploads.

A behemoth is born

Sept. 25, 2000

Shoppers Drug Mart's **Optimum** program was unveiled and would go on to become one of the best-known loyalty programs in Canada. "It's simple. You collect points, you get free rewards," explained Jamie Way, then-CD at Chiat/Day, the agency behind the card and the ad campaign alongside it.

The program was three years in the making, and was predicted to



become one of the biggest in the country. Today, 66% of Canadians are members.

Tobacco goes underground

Oct. 3, 2003

In the ongoing fight against tobacco advertising, the 2003 addition to Bill C-71 might have marked a crushing blow for the category. The addition to the already-comprehensive bill prevented tobacco companies from being listed as sponsors at events, forced the companies to display at "adult only" locations at events and restricted advertising in magazines to where more than 85% were adult readers. Only direct mail was left.

Adscam

March 22, 2004

In 2004, the industry reeled from claims of government impropriety in the dishing out of contracts to advertising agencies. Nineteen "Liberal-friendly" advertising and communications firms, mostly out of Quebec, were named in the federal audit for getting as much as \$104 million in fees for little or no work between 1997 and 2003, largely under the sponsorship program initiated under Jean Chrétien's Liberal

government. Shortly after the claims emerged, trust in advertising agencies dropped, with agency execs being trusted less than lawyers.

The sponsorship scandal was believed to be a major factor in the Liberals' defeat to the Conservative Party in 2006.

Big award-winning first

July 1, 2007

Dove and Ogilvy & Mather brought home two Grand Prix Lions for the pair's **"Evolution"** campaign in the Cyber and Film categories. It almost never happened. The jury had to move the spot from the Funds & Appeals category it was entered in to make it eligible for the Grand Prix, arguing that it was rightfully a corporate campaign despite its promotion of a CSR effort. "We felt strongly enough about it to award it the Grand Prix," said film jury



president Bob Scarpelli, former chair/CCO, DDB Worldwide. "We felt it was the best of the best this year."

Ogilvy would follow its award-winning run with the famous "Diamond Shreddies" campaign, tilting the square on its side. It was so effective, consumers actually believed the Diamond Shreddies tasted better than the ol' boring ones.

THE UGC ERA

Billboards are us

July 1, 2008

"The latest addition to James [Ready] Brewery's 'Help Us Help You' campaign (launched last year) headed outdoors this spring. With the premise that **James Ready** could ill afford billboards, consumer engagement was driven through its website with the tagline 'Help Us Keep This Beer a Buck and Share This Billboard.'"

Though not the first "Help Us Help You," push from the brand and Leo Burnett, the "Share This Billboard" campaign propelled the pair into international ad stardom and was about six years early on the co-creation trend. This, and follow-up iterations, would go on to win big at advertising festivals all over the world and would continue until Leo had to bow out from the partnership when it picked up the Coors Light brand in 2013.

Doritos Guru chips in

April 1, 2009

"Frito Lay Canada's 'Become the Doritos Guru Contest' challenged Canadians to name the brand's new mystery flavour (which appeared on store shelves in plain white bags) by creating 30-second commercials."

Though not the first user-generated campaign, this particular promotion by BBDO pushed the UGC space into overdrive.

McDonald's answers questions

June 7, 2012

"The brand is continuing its efforts to be transparent about its offering with a new digital platform that creates a two-way conversation with Canadians."

In a time when über-transparency is key, this McDonald's and Tribal Worldwide campaign made waves in the industry, promising to answer every question consumers might have. It would go on to win 27 Golds across multiple shows and helped get McDonald's named Marketer of the Year at Cannes in 2014.



MERGERS AND ACQUISITIONS

MacLaren, McCann merger a done deal

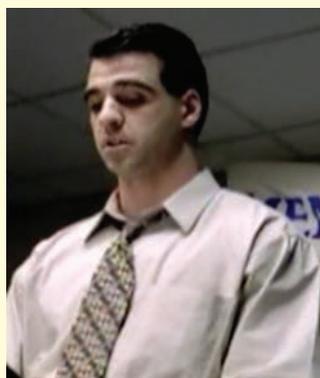
May 1, 1995

"With one bold strike that was surprisingly unimpaired by client conflicts, New York-based Interpublic Group of Companies has created Canada's second-largest ad agency by combining all the accounts, staff and management of the former MacLaren Lintas and McCann-Erickson Advertising." That year, the new shop also took the prize for *strategy's* Agency of the Year.

Palmer Jarvis takes network option

Dec. 8, 1999

On Nov. 27, Frank Palmer told staff he had agreed to sell the Vancouver-based agency to Omnicom to merge the shop with Toronto-based DDB Group Canada. "My goal is to become among the best creative agencies



in the world and also the largest agency in Canada. Either you're a world player or you're no player," Palmer said. That same year, the agency would pick up a Grand Prix in Cannes, the first for Canada, for **Finesse shampoo**, featuring a man (pictured) reading bad poetry to his wife, saying her hair is his favourite feature.

Y&R joins WPP fold

May 22, 2000

"With its \$4.7-billion acquisition of Young & Rubicam, U.K.-based WPP Group has added a third international agency to its roster - which already includes J. Walter Thompson and Ogilvy & Mather Worldwide - and surpassed rival Omnicom as the world's largest advertising network."

WPP would later absorb Taxi in 2010, John St. in 2013 and Twist Image in 2014.

NEW KIDS ON THE BLOCK

Dynamic Duo goes it alone

June 15, 1992

"One of the city's hottest creative teams has started its own shop, pitting themselves against savage competition and a comatose economy." That year, art director Paul Lavoie, 36, along with Jane Hope and copywriter Francois Sauvé, 34, started Taxi, named after an ad philosophy that theorizes a "taxi is the quickest way to get around." In other words, hire Taxi for the quickest possible marketing solution - and as they famously say "no one says 'follow that bus.'"

New shop Bensimon sets sail with Eaton's

Nov. 1, 1993

"Bensimon Byrne will be opening its doors in Toronto on Jan. 1 with the broadcast creative assignment for the T. Eaton Co., estimated at \$11 million, as its first account. The assignment had been with Robins Sharpe Associates of Toronto for the past five years. The new shop will be headed by Peter Byrne, vice-president of Einstein Brothers, and Jack Bensimon, vice-president, account director at Scali, McCabe, Sloves."

Copywriters open hybrid shop

Oct. 3, 1994

"Two well-known Toronto copywriters are hoping to make the transition to commercial directors with the formation of a new hybrid shop offering both

agency creative and TV production.”

It was a three-way partnership called **Guerrilla TV**, between former Taxi copywriter Judy John, freelance copywriter Michael O'Reilly and Dave Medlock, a TV producer.



In 1999, John would move to Leo Burnett where she ascended the ranks to the role of CEO and CCO in March 2011.

Rethink opens up shop

Oct. 25, 1999

Rethink entered the market in 1999, following the departure of



Chris Staples from DDB (where he topped the creative directors' list in that year's Creative Report Card), partnering with Tom Shepansky and Ian Grais. That December, we asked, "Will Rethink enjoy the same kind of creative success that PJDDB has experienced these past several years? And is there a new Chris Staples out there at some previously unheralded regional agency waiting chrysalis-like to emerge? Or do these only come along once in a lifetime?"

John St. launches with Ammirati execs

July 16, 2001

"John Street, started up earlier this month, is being manned by four former Ammirati executives. Arthur Fleischmann, former president and COO of Ammirati, will be at the helm as president and CEO. Angus Tucker and Stephen Jurisic, who were co-CDs at Ammirati, and Emily Bain, director of strategic planning, will all hold the same positions at the new agency."

Labatt gets a Grip on advertising

Jan. 4, 2002

"Grip Limited, the 'new-model' agency conceived by Labatt Brewing Company, stepped out of the shadows recently to declare itself as the first shop of its kind in the world. Along with being 100% employee-owned and -operated, among its most distinctive traits are an open-accounting policy that gives clients access to the books, and a client advisory board, chaired by Peter Elwood, former president of Lever Brothers and Lipton."

Anomaly comes to Canada

April 2012

The New York-based company opened its northern office in April 2012, quickly making waves nabbing the Mini account in June after Taxi bowed out of the pitch, and then again taking Labatt's Budweiser from Grip in August that same year.

TOP TOPICS OF CONVERSATION

Advertising vs. the world: The early 1990s were tough on advertisers – tobacco was slapped with much stricter rules, charges were laid against brands like Toys 'R' Us and Kraft for advertising to kids, Molson had ads pulled for being sexist, and the feds launched a review of the consumer market to see how people were being influenced by big companies.

In our Dec. 11, 1990 editorial, we wrote: "The trend towards using advertising as a scapegoat, though certainly not new, appears to be increasing and it is dangerous. The most recent call for an...alcoholic beverage ad ban emerged out of an inquest into the death of a 15-year-old Toronto boy who died last May as a result of drinking a large amount of beer and tequila. The many influences and interconnected value systems that may have played a part in this tragedy should be held equally accountable, not advertising alone."

The 1990s recession: It started claiming victims in 1991, with big deals like the Gallop and Omni merger (set to create the largest national outdoor advertising company in Canada) put on hold in February, and companies like Gee & Gee Advertising going into receivership in March.

Gee & Gee would make a fast recovery, launching a new shop: Gee, Jeffery

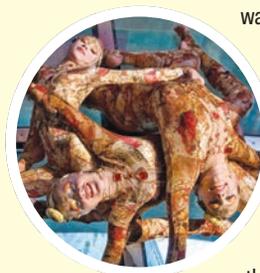
& Partners Advertising (and later, Blammo), which won big business in '96 with Canadian Airlines International, once a competitor to Air Canada.

Interactive everything: You couldn't go three pages in the early '90s without seeing a story on "interactivity." Everyone from Padulo to LCBO was installing "interactive" kiosks, which allowed consumers to browse through multimedia files, while new agencies popped up dedicated to the practice.

Of course, this would evolve into "digital" and "social" and now "mobile," but at its core, it all comes back to the idea of interacting with consumers on a more personal level.

The internet (that is all): In the mid-'90s, everyone muddled their way through the internet, struggling with the concept of online shopping (in 1995, only 7.5% of Canadians had used the 'net to shop online) and banking (two banks, including ING-turned-Tangerine, launched online in 1997). Marketers were chided for missing the mark with net-savvy teens, "integrated" marketing efforts and more.

We started to feature brands like **Cirque du Soleil** and RadioShack for their strong websites. Thankfully, by 2014 we've got it all figured out, right? Bueller?



THE COVERS THAT ALMOST WERE...

For *strategy*'s 25th anniversary, or what we lovingly call our silver jubilee, agency creatives were invited to picture the future of marketing and put it to paper (so to speak) for the chance to have it come to life on the front cover of the mag. Dave Watson from Taxi won our hearts and minds with a concept that spoke to the magazine's tenure covering the chaotic ad biz. But here are some other design favourites that, if we could have multiple special anniversary issues, we'd be honoured to have grace our cover.

BY JENNIFER HORN

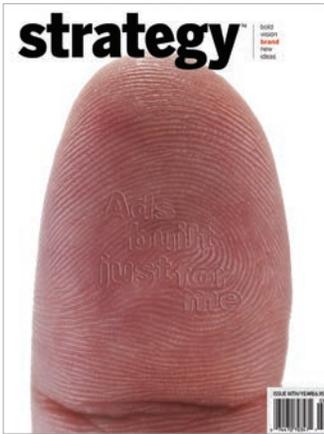


▲ THE FUTURE WILL BE CUSTOMIZED

We won't deny wanting something super sticky for our anniversary cover. Though, we didn't expect to be (literally) glued to an idea. The "Future will be customized" concept by **6degrees**, which would have let readers tailor the future of marketing by peeling off and sticking down a sequence of futuristic buzzwords onto the cover flap, is a subtle interactive idea that got the thumbs up. But there were some concerns about people possibly feeling litigious after finding sticky ad jargon in places they'd rather not.

▲ MARSDONALD'S: 2039

Space is poised to be the future frontier of marketing (check out the story on p. 8), or so this cheeky cover by **Zulu Alpha Kilo** predicts. There's nothing wrong with "MarsDonald's" setting up shop on the harsh Red Planet, but from the looks of the vacant landscape, business might be a little slow. It's a clever concept that got us lost in space, thinking about what products we'd hawk on a planet about 225 million km away.



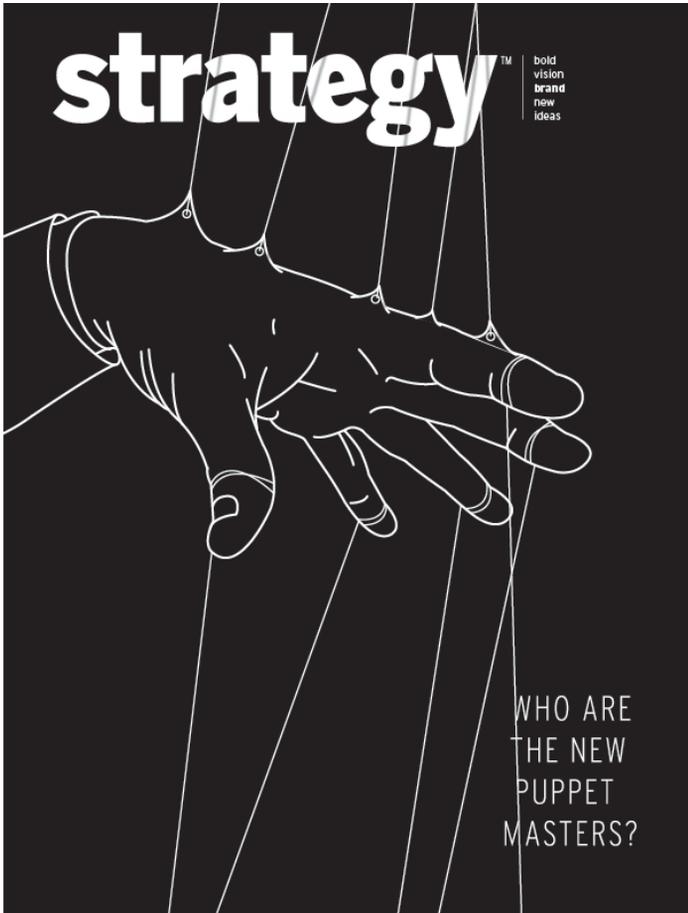
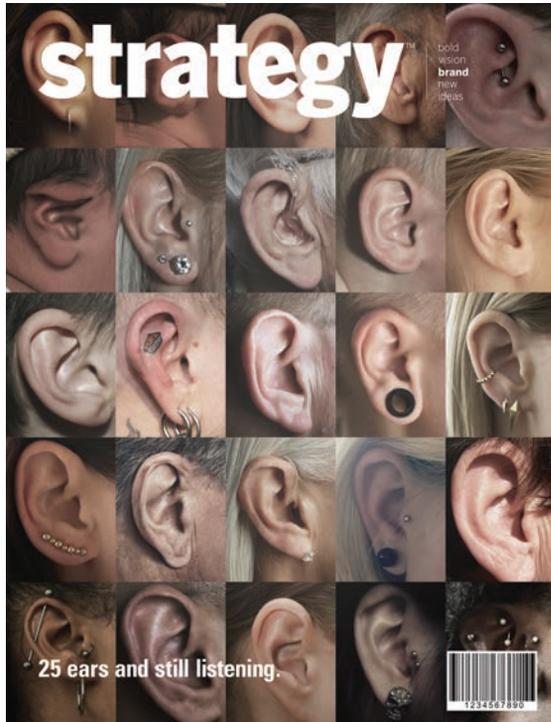
25 YEARS OF EVOLUTION >

We went a little bananas over this cover by **Media Experts** (and can you blame us? There are monkeys wearing wearables and reading *strategy!*). We're just not sure if the subtext is monkey business in marketing or if it's a commentary on the AI audience.

WHO ARE THE NEW PUPPET MASTERS?

The folks over at **Union** sketched the "puppet theatre of advertising" to demonstrate the state of the industry today. Brands were once thought to be the ones working the strings, but lately, consumers are steering conversations their way. When the creative team submitted the piece, it also posed the question, "Who will come out on top?" for its enigmatic and quizzical cover.

▲ **ADS BUILT JUST FOR ME**
 We couldn't quite put our finger on exactly why we liked this concept by **One Advertising**. Perhaps it's because it has credence, given the recent fascination with fingerprint technology or the increasingly popular belief in customization, with brands going to great lengths to leave a (personalized) impression. Whatever it is, we like it. We like it a lot.



▲ **25 EARS AND STILL LISTENING**
 Can you hear us now? The folks over at **John St.** show that *strategy* has consistently pinned its ears back to hear what the industry has to say. "25 ears" has a good ring(s) to it, and as you can tell, we've always enjoyed a good pun.



The new OOH front:

SPONSORED SUPPLEMENT

Dynamic, interactive and immediate

Drixoral took advantage of digital billboard capabilities to display real-time, traffic-related messages linking road congestion with nasal congestion. An in-depth analysis of traffic patterns of Toronto, Vancouver and Montreal allowed Astral to pinpoint the most relevant locations for the messages.

Beacons rolling out across Canada are the latest sign that out-of-home advertising is upping targetability and real-time relevance



ut-of-home advertising today is definitely not what it used to be. Any past objections that advertisers might have had about long production lead times or OOH's ability to engage consumers can now be put to

rest. Digital technology and industry innovation have transformed OOH into a responsive and interactive medium – without the ad-skipping perils of PVR.

Jordana Fatsis, VP of sales for Astral Out-of-Home, a division of Bell Media, says the industry has experienced a great deal of growth over the past 10 years, much of the recent change triggered by digital technology. “Out-of-home advertising is becoming more present and in the moment and I think that’s where OOH is going as far as the next new things. It’s becoming increasingly less static and much more engagement-focused – in real time.”

From large format digital boards and RSS feeds to interactive transit shelters and beacon networks, the new OOH connects with consumers during the approximately 70% of the day they’re away from home. And unlike some traditional media options, the out-of-home market in Canada has been holding steady and experiencing slight annual increases for the past several

years. According to Nielsen, from 2012 to 2013 OOH ad revenue grew from \$572 million to \$604 million. That figure represents about 7% of the country’s total ad spend, and the OOH industry is projected to grow by 5% annually in 2014 and 2015.

Fatsis says the new drive to mobile web will continue to enhance the immediacy and immersive aspect of the medium, along with special executions with the ‘wow’ factor that allows marketers to really capitalize on the impact and inescapable reach of out-of-home. “The biggest advantage of digital technology is its flexibility. It allows us that instantaneous interaction with consumers and the ability to make ads come alive through personal mobile devices.”

Fatsis points out that technology has not only broadened the medium’s creative possibilities, it has lowered the effective cost of advertising and the time to market. Digital boards get advertisers to market just seconds after the receipt of a creative file – no long production lead times and costs. The turnaround time is a big advantage for marketers and another reason the industry expects advertisers will take another look at out-of-home.

Claude Foisy, vice-president of Quebecor Media Out of Home, says that the real-time ad programming

“All the things that create context are now possible with out-of-home. You can target your customers where they are – where they work and play – and be time sensitive.”

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CANADA'S LEADING DIGITAL OUTDOOR NETWORK

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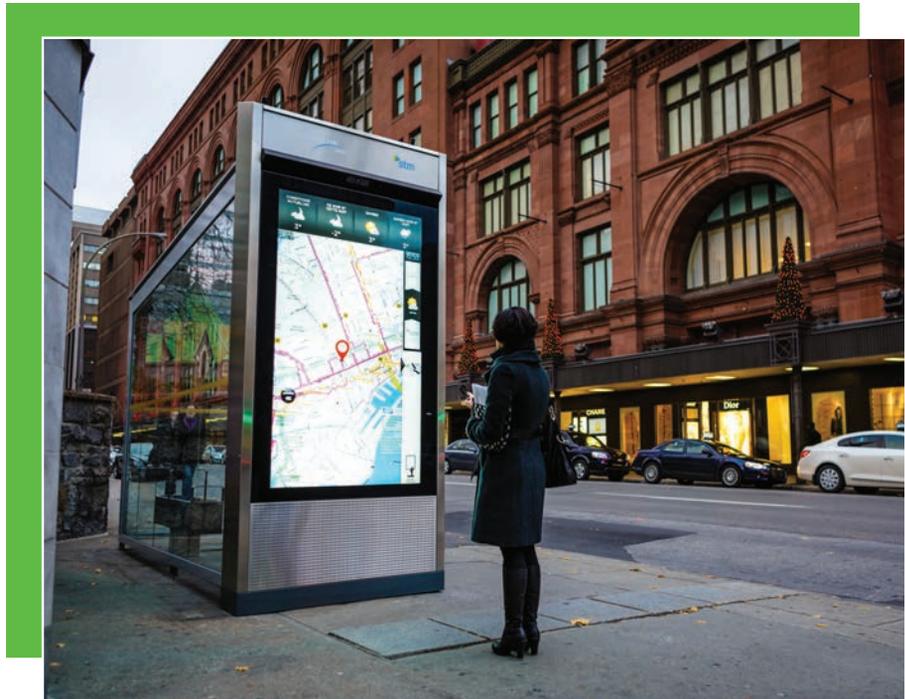
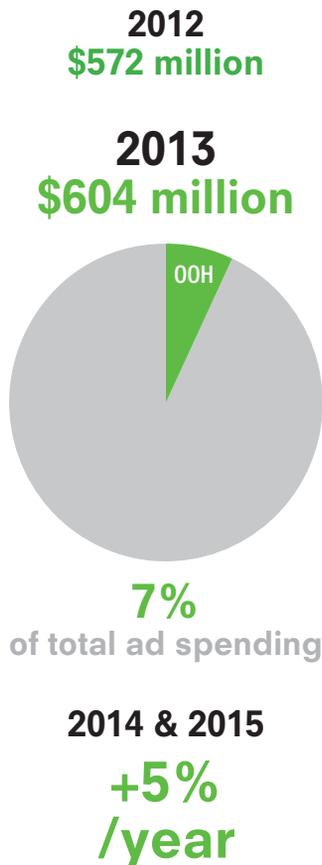
◀ continued from page 45

capabilities of OOH provide media planners with improved targetability by time of day, by location and even by changes in the weather. "All the things that create context are now possible with out-of-home. You can target your customers where they are – where they work and play – and be time sensitive. Tactical campaigns can be more successful by really investing time in the planning. Previously, to reach the mass market, to be dominant you could wrap a transit shelter with great creative, but now with digital, campaigns will be smarter and more effective. They can take advantage of the dwell time that people spend in city centres or malls, or in proximity to shopping, to create

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OOH ad growth trajectory

Out-of-home spending is on the rise in Canada. Stats provided by Nielson.



Quebecor transit shelters are upping interactivity that grabs consumer attention; next step beacons.

Quebecor Media Out of Home takes digital to the heart of the action

In the short time that Quebecor Media has been in the OOH business the company has embraced digital technology as a way to redefine urban transit shelters. The shelters are becoming interactive showcases that provide real-time messaging such as news and weather by time of day or geographic area – as well as advertising that connects with consumers.

Marketers can use the shelter ads to extend campaigns via smartphones and mobile devices using NFC and QR codes. With that technology consumers can download all types of content such as music, product information, coupons or event tickets.

For example, last fall, Febreeze used the Quebecor shelters to introduce a new product. The ad encouraged people to choose from a list of characteristics such as relaxing or spiritual and then have music matching the mood played to create that experience in the shelter. A fashion brand used shelters as a virtual catalogue to highlight its line of winter coats.

Adding OOH to Quebecor’s media properties has given the company a robust content supply chain as well as making it a one-stop shop for coordinating ad campaigns across a portfolio of six media platforms that includes newspapers, magazines, conventional and specialty TV, mobile and Quebecor Digital.

Claude Foisy, vice-president of Quebecor Media Out of Home, says, "The beauty of the way our business is built is that we can personalize campaigns to meet the objectives of each and every client thanks to the depth of our media portfolio. We have experts in every field of media so we can put it all together to create

an integrated cross-platform campaign for advertisers, rather than having them buy it one medium at a time."

Quebecor Media Out of Home was born in the summer of 2012 when the company inked a 20-year deal to handle the transit shelter business for Montreal Public Transit, Société de transport de Montréal (STM). That win involved a network of about 2,700 advertising faces throughout Montreal that Quebecor has since enhanced with the installation of 50 interactive 84-inch digital screens in the city’s high-traffic areas. Twenty-five more interactive screens will be installed this fall.

In July, Quebecor Media was awarded a similar 20-year contract for the Société de transport de Laval (STL) transit shelters. Quebecor plans for Laval include increasing the network of 101 transit shelters to nearly 300 and install five interactive shelters equipped with 84-inch screens, the largest non-touch, gesture recognition technology screens in the world.

Right now Quebecor transit shelters are NFC (Near Field Communications) code enabled and Foisy says that the next step is to have beacons installed to allow consumers the option to accept relevant brand offers.

Foisy says, "We’re going to see more digital use in the future, and the consumer will be the winner because of it. It will create social sharing and a more multi-sensory user experience. I think the city will be smarter and OOH will be part of that by connecting consumers and their mobiles throughout the city. We have to be relevant to consumers so marketers can see the OOH industry as really essential when they think about reaching customers."



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Astral Out-of-Home drives campaign success with digital technology and new formats

Astral Out-of-Home has been an innovative leader in the industry since first coming onto the scene in 1987. The company's dedication to innovation has helped it evolve into it being the first to launch large format digital networks in Toronto, Montreal and Vancouver and this year in Calgary and Edmonton. Recently Astral Out-of-Home, now a division of Bell Media, has taken digital technology to street level and made use of it in transit shelters.

Jordana Fatsis, Astral Out-of-Home's vice-president of sales, says augmented reality is a great example of what digital technology has enabled the company to do for clients such as the CN Tower for the launch of Edge Walk where visitors actually walk outside of the tower. "They really wanted to move the experience of the Edge Walk to the street so people could get a taste of it and then sign up to do the walk. Scanning the poster with a mobile phone or tablet actually created a compelling augmented reality experience, as if users were standing there and experiencing everything they would if standing outside of the CN Tower. Results far exceeded client expectations. The campaign netted over 400 hours of brand engagement and a lift in sales."

Astral Out-of-Home boasts a stable of over 9500 advertising faces across the country in formats that include vertical and horizontal posters, superbboards, transit shelters, street columns and airport properties as well as high-impact mega-columns and digital street level columns. No matter whether clients use digital or standard OOH products, Fatsis says creative innovation is definitely the key to the future of out-of-home with special executions or by using various digital mobile platforms like NFC chips (Near Field Communications) that enable consumers to tap and or scan posters to purchase tickets or get information.



L to R: Recent examples of creative use of OOH's tech capabilities include a Cuba Tourism campaign that used Astral's digital boards to compare real time temperatures between Canadian and Cuban cities (to activate the RSS feed, temperatures in Cuba had to be 20 degrees or hotter and Canada had to be 10 degrees or less); augmented reality was used in a campaign created by Astral for the CN Tower Edge Walk which enabled consumers to scan ads to experience a virtual walk around the outside of the tower.

"Flexibility and immediacy are two key advantages of digital," says Fatsis. "You can have different creative every minute or based on time of day or the weather. With an RSS feed, creative can be changed depending on the temperature as we did for Cuba Tourism. As long as there was a 10-degree difference in temperatures in Canada and Cuba, the program would check the weather in both markets every few minutes, confirm the variance and then post the exact temperature in Cuba."

She also points out that digital works well for clients interested in dayparting such as QSR advertisers that want to feature a breakfast menu in morning, then a lunch menu and dinner or snack options. This year Astral Out-of-Home's Carte Blanche winners at Cossette Vancouver created a breakfast sandwich ad for McDonald's that was triggered by the sun rise. In fact, the Carte Blanche contest for creatives, running for the past five years, is another example of the company's commitment to creativity.

Astral Out-of-Home's innovation has gone beyond its investment in digital technology and new formats to include research software tools and services designed to help its clients get the most from their OOH spend, Mark VO (visual optimization) and Mark MO (media optimization). Mark MO uses geo-targeting to maximize an OOH execution using over 6,000 variables, geo-targeting plus psychographics and lifestyle profiles far beyond age and gender.

Fatsis adds, "We find Mark MO provides significant lift in reach versus just doing a general distribution campaign. For a client using traditional posters for several years we wanted to add another element, signature columns, our prestige street-level products. We added 40 faces to the campaign and were able to show them that adding one more element created a 39% lift in overall recall. Clients are asking for these types of tools and how they can use different combinations of products to improve recall, reach and ultimately ROI."

◀ *continued from page 39*

experiences that will connect with consumers and that can really differentiate the brand."

Making the most of that wait time is what is behind Quebecor Media Out of Home's use of digital technology and RSS feeds to turn transit shelters into true urban hubs that provide up-to-date news, weather and bus schedules in addition to enabling consumers to interact with the brands by scanning codes on the ad posters. The company's transit shelters are also equipped with touch screen or gesture recognition technology to provide advertisers even greater creative opportunities for engaging consumers.

Online and mobile advertising have been able to provide marketers with a couple of valuable commodities — relevancy and context. They do that

with information and brand offers individuals want, they opt-in to receive and are delivered through sites and apps they visit and use. Out-of-home advertising is now able to do the same thing via NFC (Near Field Communications) beacon networks.

Beacon-enabled out-of-home structures send notification of offers to mobile devices that consumers will then be able to accept or decline. The offers could be extensions of the advertising on the OOH structure or from retailers in the same area. Whether it's a coupon to save on their next purchase of a favourite brand or a free coffee at a nearby coffee shop, the value is evident to both consumer and marketer.

JUICE Mobile is currently building Canada's largest proximity network that is expected to launch in Q4 of this year. The company has also developed the proprietary software that enables mobile devices to communicate with OOH beacons.

Neil Sweeney, president and CEO of JUICE Mobile, says that with this technology, out-of-home media will now play a much bigger role in the media mix on path to purchase. "With proximity marketing networks, it is the first time the OOH industry can embrace interactive and proximity-based technologies. Does that have the power to actually grow the overall size of the out-of-home market? I think so, but it also brings OOH into the modern age, which is about real-time, proximity and mobile. Technically marketers are now also able to put a traditional mobile campaign and OOH campaign together and get closer to seeing how one actually influences the other, to see the effectiveness of combining the two media."

Sweeney adds that beacons also have the potential to revolutionize the way out-of-home media is

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◀ continued from page 41

measured, planned and sold – to potentially value it based on an exact audience. “OOH measurement is based on opportunity to potentially see a sign. Beacons have the potential to change that. When you walk by the structure, the beacon is trying to ascertain whether you have an app. It is actively listening into the market and is able to say exactly how many people walked past a transit shelter or column or a specific poster.”

Out-of-home advertising is ever-present and digital technology has given the medium the power to raise the stakes when it comes to grabbing consumer attention and engaging them in location and context. And now it's ready to bid for a bigger share of advertiser dollars.



JUICE Mobile technology to provide the missing link between mobile and OOH media

JUICE Mobile is known for its innovation in the mobile and connected device space, pushing the technology envelope to evolve the market and connect mobile advertisers with their consumers through its Nectar™ programmatic direct platform. Now the company is moving into new territory by building a cross-country proximity marketing beacon network to bridge the gap between mobile and OOH advertising. The proximity network is expected to launch in Q4 of this year.

What the beacon network will do is make it possible for OOH advertisers to extend their campaigns by providing product information or pushing brand offers to the phones of consumers who are in close proximity to a billboard or transit shelter with a beacon. Notifications of offers are sent through iOS and Android devices giving users the choice to decline or to accept relevant offers.

Neil Sweeney, president and CEO of JUICE Mobile, expects that the majority of Canadian OOH companies will adopt the technology. “We believe that the mobile business is evolving towards activation and OOH is the right area for brands to start to participate. Three-quarters of consumers are willing to receive notifications, like location-based offers, on their mobile devices – if the offer has value to them. Right now, no one is filling that demand.

“It’s important to remember that the consumer is paramount here and that there is a demand from them. 80% of mobile users would share location data with brands in order to receive SMS or push messages. That is a huge number. So

that number in combination with the scale of the OOH mobile network and the app market, you get a real sense of how exciting this can be.”

The offer could be as simple as a coupon for a free coffee at the coffee shop across the street from the OOH structure. The key to it all is that the technology being used needs to speak to something on the phones. That’s where JUICE Mobile’s technology expertise comes into play. The company has built a proprietary proximity software development kit (SDK) that can be implemented into any mobile app making it proximity aware. JUICE Mobile is offering the SDK to some of its premium publishing partners as a way to turn their standalone iOS or Android apps into proximity-enabled applications.

This new opportunity gives the OOH industry the ability to provide advertisers with more accurate audience measurement rather than relying on estimates of ‘opportunity to see’. When people walk by the OOH structure, the technology is trying to ascertain whether they have an app. That search for a connection provides a count of the number of people who pass by the transit shelter, column, billboard or poster.

Sweeney says, “I think this new direction has the opportunity to shape the way that OOH advertising will be bought in the future. For the first time, advertisers will be buying transit shelters and posters based on an exact audience. It is never a bad thing for an industry when you get more accuracy and efficiency, which I think JUICE Mobile has the ability to provide.”



Top to bottom: Recent examples of increased interactivity include this coffee stop – Nespresso and Marketel created espresso machines out of Quebecor transit shelters for the VertuoLine launch; a campaign executed by Quebecor for ATR, Association of Tourism of Saguenay, morphed from static posters to interactive digital boards activated by motion sensors to deliver new creative. The information could be transferred to a mobile device via a QR code or NFC.

Above: JUICE Mobile’s proximity marketing network is being built to enable advertisers to communicate with consumers via push notifications. Messages are sent to mobile devices through beacons placed on traditional OOH structures like billboards and bus shelters, as well as newspaper stands, garbage cans and power lines. The data collected from these opt-in notifications will help advertisers drive consumers into stores and use the information to benefit future campaigns.

Time for digital transformation

BY MITCH JOEL

If you think about the past year, you can feel just how dramatically things have changed. Consider this: the rise of connected devices relegated the PC to an accessory for mobile. Google bought a bunch of robotic companies, and it also bought Nest for more than \$3 billion, an indicator that the internet of things is going to have a substantive influence on everything we thought we knew about the internet. And yes, even Facebook's acquisition of Oculus Rift points to an ever-changing internet that will be more virtual reality than screen-based. So, the question becomes: what is a CMO going to do about it?

At the end of my latest book, *CTRL ALT Delete*, I write about how marketing must shift from a vertical within the organization to a horizontal that flows through every department at every level. If the CMO of a company is not staying abreast of the latest in disruption, it will be increasingly more challenging to transform the brand into one that can embrace the realities of consumers and their digital-first posture.

Accenture Interactive recently launched its CMO Insights 2014 with a report titled, "CMOs: Time for digital transformation or risk being left on the sidelines." It is a must read.

So what are the areas of fundamental change for marketing over the next five years?

That is the primary question this report asked CMOs from all over the world (this includes both B2C and B2B professionals with varying sales volumes and from emerging and mature markets). The results may surprise you.

The top 10 areas of fundamental change for marketers over the next five years (in order of importance):

1. Analytics skills will be a core competency of marketing.
2. Digital budgets will account for more than 75% of the marketing budget.
3. Mobile will account for over 50% of the marketing budget.
4. Marketing will become more of an on-demand information provision function.
5. Marketing, sales and customer service will merge into a single function.
6. We will not know what a marketing campaign will look like in advance: campaigns will unfold in real time, depending on the individual needs and intents of each customer across every device and channel.
7. Earned media will be more important and receive more support than paid and owned media.
8. Marketing and IT will merge into a single function.



MITCH JOEL is president of Twist Image and best-selling author of *Six Pixels of Separation* and *CTRL ALT Delete*.

9. CMOs will be the most important relationship for CEOs, surpassing the CFO and other C-suite executives.
10. Marketing organizations will be known as digital companies.

We live in a world where many brands are looking for a one-stop shop for all of their marketing needs. Traditional advertising agencies now flex their desire to deliver a "fully-integrated" solution to clients by bulking up their digital advertising skills.

It's simply not enough.

Go ahead, reread that list.

This is the list of things that is keeping the CMO awake at night. They're wondering how to transform, not just advertise. They're wondering how to move from an advertising-driven model, to a business solutions-solving model.

Looking at some of the better known digital marketing agencies around the globe (and yes, I count Twist Image among that list), I see a very long (and wide) runway for them. A digital marketing agency can lead the brand relationship as advertising becomes but one of many channels to build customer engagement.

In reading through the report and studying the list above, the importance and dominance of advertising (and its effectiveness) is not even rating anymore. It's not even about how to be more effective with the advertising budget, but much more about how a brand transforms itself (and its people) from a business into a digital business.

Disruption doesn't have to be a scary word. In fact, disruption, transformation and the evolution towards a digital business makes this one of the most interesting times to be an active marketing professional...probably in the history of the marketing industry.



Being brave without being reckless

BY FRANK PALMER

It's my belief that in order to get great work from your advertising agency, you need

to be a brave client. Bill Bernbach, one of the original founders of DDB said: "The men who are going to be in business are the men that understand that the future, as always, belongs to the brave."

I don't mean reckless bravery. I've had outstanding clients over the years and the ones who stand out understood that the most important ingredients are trust and having a great relationship.

All agencies want to produce great work, but advertising today is about 99% mediocre and 1% outstanding. Great clients should want and demand creative brilliance. They're often visionary and they are usually open to uncharted waters.

Here's an example of trust breeding great work: a few years ago we were presenting to the marketing director and the president of a large oil company, and during our presentation, I could see the president was uncomfortable with the creative direction but he went along with the decision to produce the campaign. I decided to call the president a few hours later and I was correct – he was nervous about the creative, but he went along with it because he believed and trusted in his people and the agency.

I told him I wouldn't allow him to do



FRANK PALMER
is chairman and CEO of
DDB Canada.

the campaign. I told him to tell his marketing director to tell the agency to come back with a couple of other creative directions because he was uncomfortable with the current campaign after thinking about it.

THE BEST CLIENTS GIVE CLEAR BUSINESS OBJECTIVES, HAVE OPEN DIALOGUE AND COMMUNICATION, MAKE THOUGHTFUL DECISIONS AND HAVE MUTUAL RESPECT. THEY ALSO ENCOURAGE AND EXPECT THEIR AGENCY TO PUSH THEM OUT OF THEIR COMFORT ZONE

I also told him to keep our conversation between us.

About an hour later the account director at our agency came to me and said, "You will not believe what just happened – the president of the company wants us to come back with another campaign after we just sold it." I acted like I was surprised. We did another campaign, which in the end was much better and received the desired results. After that we had complete trust from that client no matter what we recommended.

During my years in this business I've found that the best clients give clear business objectives, have open dialogue and communication, make thoughtful decisions and have mutual respect.

They also encourage and expect their agency to push them out of their comfort zone. Far too often, clients get so involved in their products or services that they can't see the forest for the trees.

Bernbach also said: "Playing it safe can be the most dangerous thing in the world, because you're presenting people with an idea they've seen before, and you won't have impact." And, "An important idea not communicated persuasively is like having no idea at all."

Most importantly, great clients should demand an agency partnership and not a vendor relationship.

The wisdom of David Ogilvy in *Confessions of an Advertising Man* lives on in this reminder to client side marketers.

How to be a good client:

1. Emancipate your agency from fear.
2. Select the right agency in the first place.
3. Brief your agency very thoroughly.
4. Don't compete with your agency in the creative area.
5. Coddle the goose that lays the golden egg. (Provide enough time and resources to do the job well.)
6. Don't strain your advertising through too many layers.
7. Make sure your agency makes a profit.
8. Don't haggle with your agency.
9. Be candid and encourage candor.
10. Set high standards.
11. Test everything.
12. wHurry. (Profit is a function of time.)
13. Don't waste time on problem babies. (Back your successes and abandon your losses.)
14. Tolerate genius.
15. Don't underspend. (The surest way to overspend on advertising is not to spend enough to do the job properly.)

Finally, unless clients involve their agency in their entire business (and not just their advertising) as important strategic partners, from planning to execution, they will be guaranteed to receive the 99% mediocre results.

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