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**MARKETERS OF THE YEAR**

## CANADIAN TIRE'S TJ FLOOD PUTS HIS GAME FACE ON

+

**WINNERS  
FROM  
MLSE,  
CANADA  
BREAD,  
KRAFT &  
ARITZIA**

**WHAT'S  
KEEPING  
MARKETERS  
UP AT NIGHT?**

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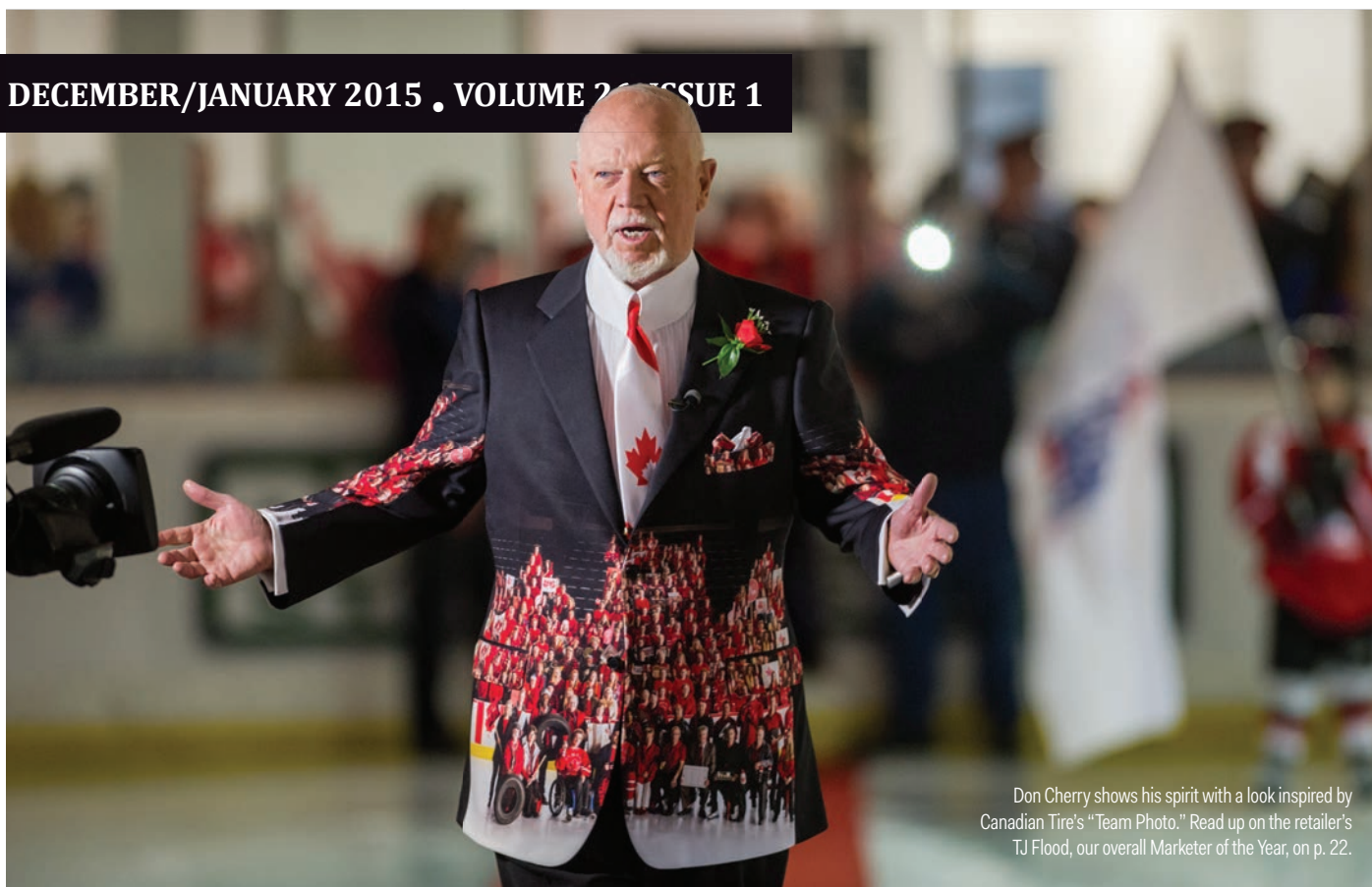
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Don Cherry shows his spirit with a look inspired by Canadian Tire's "Team Photo." Read up on the retailer's TJ Flood, our overall Marketer of the Year, on p. 22.

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### Birks blazes a new trail

The jewellery retailer is revamping its image to shine a little brighter among heavy competition

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### Marketers of the Year

Canadian Tire's TJ Flood makes a play for top spot and wins, followed closely by leaders from MLSE, Canada Bread, Kraft and Aritzia

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The picks and pans of the fall season, plus what's ahead as original content creation goes into overdrive

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**ON THE COVER:** This year's overall Marketer of the Year winner, Canadian Tire's TJ Flood, sure was a good sport (forgive the pun) when it came to this photo shoot. He was willing to don hockey gear and get his (fake) sweat on for a picture that reflects the brand's "We All Play for Canada" platform and shows that Flood plays particularly hard. Shot at Rinx Real Entertainment in Toronto by photographer Thomas Dagg [ed. note: Google him and check out his Star Wars series that went viral recently], we think we really scored with this cover.

## The passion of the marketer

**T**hey say to be great at your job, you have to love your job. Well, I'm not sure if anyone actually said that, but I'm saying it now.

In our Marketer Survey this year (p. 42), 28% of respondents said their job satisfaction was "high," and when asked whether they were seeking new opportunities, 31% said no, they're happy where they are right now. How much do you want to bet that portion of marketers would over-index on the "great at their jobs" scale? It seems fairly obvious – you can do a job competently, and even do it well, but to be truly great at it, you need to be passionate.

Take our overall Marketer of the Year winner TJ Flood. He's so passionate about Canadian Tire that he named the HQ cafeteria "Sandy's" after the man on the Canadian Tire Money (his name is Sandy McTire, apparently). No consumers

are going to see it, but it was important to Flood.

"I've made it my mission to make sure that everyone at Canadian Tire understands and lives our brand positioning," he told our writer Matthew Chung.

I witnessed some of that passion first-hand when I hung around behind the scenes during the Raptors home opener. Sure, marketing a sports franchise is high on the excitement scale compared to a lot of other gigs, but it's a tough job with an excessive amount of consumer criticism, and when you're constantly attending games, the thrill must eventually wear off. Yet as Sid Lee's Vito Piazza said, MLSE's VP marketing Shannon Hosford is a "fan first," and her genuine excitement was on display that night.

Canada Bread's Connie Morrison was so passionate about bread, she created an institute around it. Meanwhile, the brass at Aritzia must've seen enough drive in Oliver Walsh to make him the brand's first CMO.

And in the years I've known Kraft's Tony Matta (since back in his Frito Lay days), I've never heard him talk about his job without enthusiasm.

You can read about all five of these passionate Marketers of the Year starting on p. 21.

No doubt finding and retaining those passionate people is a challenge. In fact, it's one of the things keeping marketers up at night (see p. 12). Natrel's VP marketing Caroline Losson notes that millennials entering the workforce have high expectations – they want to generate big ideas and take advantage of opportunities for advancement as quickly as possible. In our Marketer Survey, the biggest driver when planning a career move was the opportunity for professional development (39% of respondents).

Sure, there are plenty of marketers who are happy where they are, but the majority (56%) would be open to new opportunities should they arise.

We'll explore how organizations are training and retaining top talent in the February/March issue.

Meanwhile, marketers who appear to love what they do – and work for organizations that give them enough freedom to foster the "big ideas" – will continue to take our Marketer of the Year titles.

Emily Wexler, editor



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An abstract graphic featuring a network of flowing lines in dark blue, green, and orange. Various icons are scattered throughout, including a computer monitor, a smartphone, a radio, a magnifying glass, a globe, a shopping cart, a house, a star, a person, a gear, a musical note, a clock, a location pin, a bar chart, a document, a handshake, and a heart rate line. The lines connect these icons in a complex, interconnected pattern, suggesting a flow of data or information.

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# 2015: Hack at it

**T**his is the issue that shows the spoils – and urgency – of reinvention, ditching the status quo and making swift and pervasive change. Since wholesale change isn't easy, some companies are breeding a hacker culture to seed innovation. Even Microsoft, a company that knows about dreaming up new things, created a Garage program to encourage staff to work with entrepreneurs, and solve problems that fall beyond their business remit. One example of Garage hacking, inspired by Steve Gleason, a former NFL player diagnosed with ALS, resulted in a way to speed up his ability to type using his eyes and even move his wheelchair.

Kraft is also acting entrepreneurial, so we felt it was a good opportunity to encourage more brand bravery, and asked for predictions on what's critical to get right in 2015. Here's a wish list:



Kraft CMO **Tony Matta** sees a need to return to the roots of marketing – adding value via ideas: “In 2014, CPG food showed slowing growth, despite investment in driving prices down to deliver value. In 2015, big CPG will need to be more inventive in how value is delivered, getting beyond discounting, and reinvesting in marketing, innovation and product benefits that the consumer will pay for.”

Leo Burnett CEO/CCO **Judy John** and SVP director of planning **Brent Nelsen** want better intel: “Companies are using the same research processes but the landscape has radically changed. Who just watches TV anymore? Our wish is a

new tool that allows us to fit the methodology to the strategic and creative need versus asking the strategy and creative to fit the research methodology.”

DDB's **Frank Palmer** says big global ad agencies are also not facing up to the new realities: “CEOs are telling people that 'all is well' and that their agency (the Titanic) is stable. 'The water is only up to the sixth floor and we have three floors left before we sink.' These agencies still operate with hierarchical traditional structures with no real forward thinking because it costs money to invest. The problem is their compasses are focusing on the wrong priorities. Clients are demanding independent thinking and not cookie-cutter tactics.”

**Tony Chapman** sees agency reinvention as a sink or swim issue: “The marketplace for agencies will continue to contract as money is shifted into pricing, procurement hammers down costs, clients bring shared media in-house and Google and Facebook become formidable competitors. Some agencies will source new opportunities, markets and products or services that they have a proprietary ownership in, while others will watch and wonder what happened.”

*Strategy's* resolution is to keep providing intel to fuel reinvention. So let us know what's working (or not) and join the bar-raising and collaboration-fostering events coming up like CASSIES, Shopper Marketing Forum, BCON Expo and AToMiC – and expand your innovation quotient.

Cheers, mm

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

## strategy

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# ATOMIC

TORONTO | HILTON | FEBRUARY 19 2015

# CASSIES

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## ZULUBOT: COMING TO A SCREEN NEAR YOU

By Jennifer Horn

**K**ids draw the darndest things, Zak Mroueh will tell you. Six years ago, his then-four-year-old sketched a futuristic interpretation of his dad's agency with its phonetic name, Zulu Alpha Kilo. If it were up to him, the shop would have been called "Zulubot," with a robot for a boss.

Now, the image is the inspiration for a new venture for Mroueh. The shop launched a content division set up in a 6,000-square-foot space, adopting the name ascribed by the kid, and a mission to throw out all preconceived notions of advertising and embrace a "childlike view on content," says Mroueh.

He hired Shaam Makan, a TV vet who spent a decade as an exec at Tricon Films & Television, and another three years with his own production company, Makan Media. He's never worked in advertising, but helped produce shows, such as *Restaurant Makeover* for HGTV.

By hiring someone outside of advertising, president Mike Sutton explains it brought "a totally different perspective to what we do."

With that said, Zulubot has begun to create original programming. When Makan came on board, he brought with him a four-part show, called *Bollywood Star*, which is now in its second season of finding the next Canadian Bollywood actor and airs on Omni. None of Zulu's clients are attached to the show, but there are plans to integrate them into future projects, says Sutton.

For now, the show is a practice run for the agency to develop its own wholly-led content, once Makan has a creative team in place. The shop is outsourcing most of its production talent, with a few in-house staffers working inside three new editing suites, a recording and photography studio.

Mroueh imagines the division will eventually go into experiential, mobile and interactive gaming. "We're looking at taking ventures we believe in and investing in them because that's where I think the future of the company is going to be."



## JWT'S 2015 TREND PREDICTIONS

By Megan Haynes

For JWT's 10th annual trend report, the agency reflected back on its past predictions to see which ones would stick in 2015. Lucie Greene, worldwide director of JWT Intelligence, and Dean Foerter, VP, head of integrated marketing strategy at JWT Canada, weighed in on some of the most interesting trends from this year's crop.

### The mobile device as the hub of everything:

While the smartphone is certainly the hub for all your computing needs, with wearable tech and internet-

connected devices set to explode, Greene predicts the smartphone will be even more integral to consumers' lives.



**De-teching:** In Canada, Foerter's research finds that 87% of millennials say we're losing human qualities by

spending so much time with tech. So, as tech infiltrates more parts of consumers' lives, the concept of digital diets will take hold.

**Predictive personalization:** While brands rush to make communication with consumers as personalized as possible, basing communication on a person's past purchases or behaviour has its limits. Greene predicts brands will try to introduce some randomness into the mix.

**Everything is retail:** With apps that let people buy items by taking a photo of an outfit, the path to purchase is shorter than ever. Sales counters may soon be a thing of the past.

**Cooperative consumption:** Hotels, taxis and cars have already been disrupted by the fact that millennials have a different outlook on the sharing economy. Greene says no brand should consider itself immune to that fate.

**Going private in public:** As privacy becomes even more elusive digitally, consumers will be wary about sharing data and start demanding more for their personal info. In Canada, Foerter says only 54% thought it was okay for companies to track their data if it made shopping easier.

**Buying the experience:** As tech moves us away from the need to own stuff (think CDs or books), consumers are starting to favour "doing" versus "owning" things. Brands will have to start delivering amazing experiences to keep consumers' attention.

Head to [strategyonline.ca](http://strategyonline.ca) to read the full list of trends.



## HOT TECH TO COME

It's true, 3D printing and Google Glass aren't as ubiquitous in homes as microwaves or cable. While we wait, *strategy's* creative sister site [stimulantonline.ca](http://stimulantonline.ca) found three new technologies that could break into the mainstream next. They're all said to one day become commonplace in homes, which should be a cue for marketers to start thinking about how they can tap into these personal (potentially can't-live-without) companions.

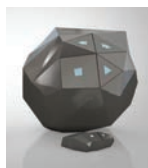
**HUMANOID:** 2020. That's the year we could very well have walking, talking robots as companions in our homes. If Toshiba's timeline is accurate, the humanoid bots will be available to assist "[the] elderly and people with dementia, to offer telecounseling in natural speech [and] communicate through sign language." Today, robots are already inside stores to help locate products and even in a Connecticut library to source books.

the contemporary home in mind. The group of European scientists and managers behind Bleen are even selling entertainment, gaming content and applications via an open-source library (similar to Apple's iTunes).



**CONNECTIVITY FOR NEWBS:** For those not quite caught up on how to be a developer

in this new world of makers, there's a new device said to allow anyone, from amateurs to professionals, to create their own Internet of Things experience. The Thingsee One device is currently a prototype, with a Kickstarter page asking backers to fund its development. Its promo video shows even the most detached from society (and technology) tinkering with the device (such as a farmer receiving a text reporting he has new mail in his connected post box). **JH**



**HOLOGRAM PROJECTORS:** What's a home without a device that can produce

a life-like atomic explosion via a hologram? How about having a personal holographic DJ? If Bleen (a portable 3D-projection system that works without the use of glasses) takes off, we'll finally be rid of 2D screens. It's a slick piece of tech designed with

## HOLIDAY SHOPPING BY THE NUMBERS

By Josh Kolm

Do you really know how people do their holiday shopping in Canada? Does the rise of e-commerce mean brick-and-mortar stores are being left behind? How do smartphones impact buying behaviour? We looked to surveys from Google Canada, DollarsDirect and RBC to get a comprehensive picture of this year's holiday shopper.

### \$589.60

The average amount a person will spend on gifts this year, a four-year low.

#### WHO SPENDS THE MOST?

ATLANTIC CANADA

**\$700.90**

ALBERTA

**\$699.70**

ONTARIO

**\$669.50**

B.C.

**\$628.70**

SASKATCHEWAN/  
MANITOBA

**\$567.80**

QUEBEC

**\$360.30**

### 54%

will research a product online before making an in-store purchase.

Of the people who use their phones while shopping,

### 38%

will do so to compare prices.

### 56%

of shoppers bought a gift the same day they researched it on their smartphone.

### 70%

of those 33 and older will use an app for holiday shopping, compared to

### 36%

of millennials.

### 64%

of women will use a mobile app for holiday shopping, compared to

### 46%

of men.

Canadians will spend

### 8.6 hrs

researching holiday purchases online.

### 64%

of millennials and parents feel pressured to overspend during the holidays.

### 48%

say they only purchase gifts that are on sale.

### 34%

will research and buy at least some of their purchases online.

# INSIDE CANADA GOOSE'S MIGRATING STRATEGY

By Megan Haynes



**T**his past year was huge for Canada Goose from a marketing perspective, having launched its e-comm site and undertaken its first-ever international marketing push.

The Toronto-based company has seen meteoric success over the past 12 years. Some media estimates suggest the company has grown 3,000% between 2002 and 2012, owing largely to its content-first marketing approach and much-emulated celeb-seeding strategy. This year, the brand expects to break the \$200 million revenue mark.

Distributed in 50 countries (including traditionally mild-wintered ones like Japan and Italy), CMO Kevin Spreekmeester says the company has gone through a steady expansion, growing its Toronto factory to better meet demand, plus it just announced a new New York City office. Canada Goose has also grown its marketing department significantly, from two people based out of Toronto to more than 30 based in offices around the world. But Spreekmeester, who has worked for the company for the past seven years, says they are never satisfied, and have turned their attention to maintaining that phenomenal growth.

In 2011, the brand undertook its first consumer survey, which Spreekmeester admits was something it should have been doing all along. "I think the biggest takeaway was we need to make stronger emotional connections with our consumer," he says. "Consumers all know us as 'Made in Canada,' and they love it [and] understood the quality proposition. What they were struggling with was, 'How do I feel about the brand?'"

It just completed its second round of consumer research, and Spreekmeester says it's "moving the needle" on consumer connection.

Canada Goose's new mandate to bring emotion to the fore is the driver behind this year's flurry of marketing activity, he says. It delved deeper into the content-creation space, bringing on board in-house videographers for the first time to create videos for YouTube (video is a growing portion of the brand's budget, Spreekmeester says). In the new year it will bring in a new agency of record (replacing incumbent DS+P), though Spreekmeester can't announce who it is yet.

This fall, the brand worked with Danish filmmaker Daniel Kragh-Jacobsen and Publicis London to roll out a brand campaign (pictured) in the Scandinavian market (in a bid to better reach the countries where there are many outdoor-loving adventure-seekers – the brand's target demo). "We've developed a campaign based on the Scandinavian term 'friluftsliv,' which means 'free air life,' or the Scandinavian concept of living in nature. It's an old term that's kind of lost its way. But we made it our business to open a discussion about what it means to them today with three films about three different people who all live a 'free air life' existence."

The films toured on the Stockholm film fest circuit, and though it's too soon to tell if this translated into sales, Spreekmeester says the anecdotal response has been good, with positive social media chatter.

And while the brand may be best known for its impressive celebrity seeding strategy, whereby it works with stylists and movie wardrobe folks to get jackets to big film shoots, with A-list celebs often seen sporting the Canada Goose logo, it's never actually signed a real celebrity as its spokesperson before. It has preferred to tell stories through its owned channels of high-profile people in niche communities that are intrinsically tied to wearing warm coats (think mountaineers or dog-mushers). But even that's changing: in September the brand signed tennis star Milos Raonic.

"This is the first time we've got a relationship [using Raonic as a spokesman on marketing material] with a 100% global personality in a top-tier sport," Spreekmeester says. "He's driven to be the best. We believe that like us, one day he'll be number one. So he's a significant part of the direction we're going in."

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# WHAT KEEPS MARKETERS UP AT NIGHT?

STRATEGY RECENTLY RAN A SERIES IN OUR DAILY ONLINE NEWSLETTER ASKING MARKETING LEADERS ACROSS CANADA: WHAT ARE THE THINGS OF MARKETING NIGHTMARES AND HOW ARE THEY ADDRESSING THEM? HERE ARE A FEW THEMES THAT EMERGED.

BY MEGAN HAYNES

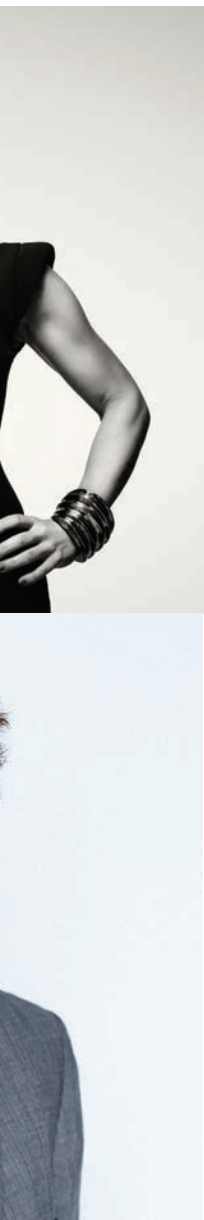
## FINDING AND RETAINING TALENT

"The top of the food chain of problems is talent and talent acquisition," says **Tony Matta**, CMO at Kraft Canada.

"The trade of marketing has contracted to a point where folks are not growing up through organizations the way they used to and getting the kind of skills you'd expect them to have for the levels you'd expect to recruit for." He gives the examples of two positions he had been hiring for: marketing directors for Kraft Peanut Butter and Philadelphia Cream Cheese, which he struggled to fill.

"At a director level, you're looking for someone who has a mastery of the P&L, marketing communications [and] agency relationship management." But he says marketing organizations have scaled back the training for these practices, offshoring some of the critical marcom work, resulting in a shrunken skills market.

**David Bigioni**, VP marketing, Molson Coors Canada,



Clockwise from top: Kraft's Tony Matta, Molson Coors Canada's David Bigioni, Natrel's Caroline Losson, Stéphanie Bérubé of L'Oréal, Tangerine's Andrew Zimakas and PepsiCo's Christine Kalvenes.

responsible for scale, media, social, digital and PR, echoes this statement, saying brands should reinvest in training opportunities for staff, adding that as a Canadian company, it's the responsibility of brands to train their staff properly.

"I think when you're in a period of transformation, everything can feel so mission critical, there is nothing that can fail," he says. "When you put yourself in that situation you're not creating an opportunity for young people to learn. So we've tried to give young marketers projects that challenge their abilities to understand the P&L, that bring them into our supply chain and customer world, versus just solely focusing on marketing communications development and managing those projects."

Over at Natrel, beyond bilingualism being a serious concern for the Quebec brand, VP marketing **Caroline Losson** adds keeping millennial staff engaged and happy has become increasingly difficult. "Sometimes people who are really talented want to move fast, and I'm not always able to provide them with the fast-pace career growth they're looking for," she says. "The younger generation is quite demanding – which is fine! They bring great things to the table, but it's not always easy to fit that into an established organization."

"We do try and keep them engaged by making our marketing activities interesting. You want those really bright young people to be on your team so they'll fuel you with their bright ideas, but the reality is you can't always execute against everything [they bring forward]."

## THE BIG PROBLEM WITH DATA

For **Stéphanie Bérubé**, CMO at L'Oréal, tracking and analyzing data without a single unique form of measurement is a huge challenge, and he still doesn't have a solution for it. "We know we have to do video, we know we have to invest in search and social and that TV's not dead," he says. "But since we don't have a real sense of measurement [we don't know] how to move into this new world of reaching the multi-screen consumer in an efficient way and making sure every dollar we invest brings back ROI."

Additionally, Natrel's Losson says she's tired of data for data's sake.

"I want analysis, opportunities, understanding of the data," she says. "So I'm putting a lot of pressure and focus on that [deeper understanding]. I just restructured the department to create a business intelligence team, whose purpose is specifically to do consumer,

competitive and category mining.

"[I say to the team] 'Don't tell me that 52% of the Toronto population is South Asian.' What I want to know is, 'Do they consume dairy? What dairy do they consume? What is their family [origins]? How do they consume it? Where do they buy it? Why is it important for them? How do they use it? Who purchases it?'"

## KEEPING UP WITH THE PACE OF CHANGE

Losson, **Christine Kalvenes**, CMO at PepsiCo, and **Andrew Zimakas**, CMO at Tangerine, highlighted the pace of change as a huge challenge for brands. With technology evolving and consumer tastes changing a mile a minute, it can be hard to keep up.

"We're seeing...massive fragmentation of product launches and more and more niche ideas being demanded from the marketplace," says Kalvenes. "And when you're a large company, trying to drive and grow scale across your product lineup can create challenges. So sometimes I worry [that] we are going to miss opportunities. Are we going to be able to capitalize on a niche opportunity to grow something big or is that just a niche opportunity that's going to come and go?"

She says PepsiCo has the added benefit of being able to look globally for big ideas that fit those niche opportunities, pointing to a new cracker brand, Twistos Baked Snack Bites, which came from Latin America. Though it's a smaller brand for the company, it had consumer demand. And because it could pull the innovation from a global level, there wasn't the same cost concern as if it developed the product locally.

Finding the focus to concentrate on those wins is also a challenge. "There's an addictive pace [to] technology," says Zimakas. "There is an expectation on the part of marketing executives that we'll be nimble, we'll execute quickly, we'll take advantage [of opportunities] in a tactical way on a day-to-day, hour-to-hour, even minute-to-minute basis."

"I think the busyness of today requires a conscious effort to take the time to make sure we're being thoughtful and strategic," he adds. "It's so easy to prioritize everything these days. What's hard is trying to focus on those few things you know are going to work well. What's required is taking the time to reflect on where we've been in order to figure out where we're going."

*Want to read what else is keeping these marketers awake at night and how they're dealing with these issues? Head to [Strategyonline.ca/whatkeepsyouawake](http://Strategyonline.ca/whatkeepsyouawake)*



# BIRKS REGAINS ITS LUSTRE

THE CENTURY-OLD RETAILER IS TRYING TO TAKE ITS BRAND TO THE WORLD STAGE WITH A YOUNGER, FRESHER IDENTITY

BY MEGAN HAYNES

**B**irks wants to be the President's Choice of the jewellery market.

Loblaw's line set the gold standard in private label, offering high-quality, unique products encapsulated in a strong brand. And Birks wants that same shine of success on the world jewellery stage.

The brand has always had a private-label line, especially prominent in the bridal space, says Eva Hartling, VP marketing and communications. But it has been venturing into new territory, including fashion jewellery and more emphasis on its "classic" pieces, she says.

The marketing team has started to work closer with the product development team to identify white spaces in the jewellery market in which Birks could play. For example, the marketing team led the development of the CSR-focused line Birks Bee Chic, which features bee- and honeycomb-themed pieces, with 10% of sales going toward the Honey Bee Research Centre, or the Birks Muse collection, a geometrically heavy design

specifically geared at a younger, more fashion-forward audience, Hartling says.

But to truly reach that younger demo it first needed to shed its stodgy history.

Founded in 1879 in Montreal by Henry Birks, the brand has always been associated with fine jewels and silver.

It saw huge growth throughout the '70s and '80s, reaching upwards of 220 stores across Canada and the United States, before the '90s recession led the company into bankruptcy, forcing it to close all but 50 stores. It's been trying to reclaim its lustre ever since.

Recently, Birks has faced a new set of challenges. A second economic recession in 2008 dented the company's sales (diamonds and jewellery are among the first discretionary purchases to disappear in hard times, says Hartling), and a boom in new competitors has changed the retail landscape significantly.

For much of Birks' history, there were only a handful of luxury retailers in Canada, says Maureen Atkinson, retail expert and senior partner at J.C. Williams

**Top:** In 2013, Birks got a new look from Sid Lee Architecture. It will eventually be rolled out to the entire chain.



Group. There were a few chains (Holt Renfrew, Harry Rosen), and a few high-end independents, but there wasn't much else for those discerning Canadians of considerable means.

However, in recent years, there has been a boom in specialty retailers, including luxe kings Burberry, Prada and Louis Vuitton, not to mention the soon-to-open Saks and Nordstrom stores.

And while it might not seem like those companies would offer much of a challenge for Birks, which is entrenched in the high-end jewellery market, Hartling says they've become key competitors to the chain.

"When people have \$5,000 to spend on an item as a gift for someone, they're not just looking at diamonds anymore," she says. "They're looking at [designer] purses."

What's more, stores like Saks, Nordstrom and HOLT's have been layering on their accessory business – that is, high-end fashion jewellery – which can often run in the same price range, and often carries the same brand names as Birks stores.

"Luxury is about international, travel, exclusivity," says Atkinson. "So carrying the best brands – for your customers who will have seen those

brands in other stores – will become harder [for Birks]."

Essentially, Birks has seen its share of exclusivity eroded. It's no longer the only place to buy a fancy gift.

Birks isn't alone in that woe, of course. Direct competitor Tiffany has branched into leather goods, perfume and sunglasses in a bid to remain competitive, for example.

And while the high-end luxe brand competition heats up, the idea started to bloom that Birks might be too unaffordable for the everyday masses, Hartling says. It was losing out – especially on a younger target demo – because people thought it was simply too expensive.

Finally, plaguing the retailer, a younger affluent audience isn't replacing the older target as quickly as hoped for. One study by Unity Marketing, which specializes in luxury research, found 46% of millennials making more than \$100,000 enjoy the process of buying electronics, whereas only 25% of millennials enjoyed the jewellery-buying process.

The result has been a steady decline in sales. So what's a luxe retail brand to do?

A change came with a new CEO.

Jean-Christophe Bédos joined the company in 2012 as president and CEO from French jeweller Boucheron and was mandated by the board to turn the Birks brand into a stand-alone line of jewellery that could compete on the world stage against the likes of Cartier and Bulgari.

"We've always had the Birks line of jewellery," Hartling says. "For a few years, it was mostly visible on the bridal side. The fashion jewellery side was less prominent. So [the mandate] is all about bringing it back. [We want it] to be known for its excellence and quality." In 2014, Birks-branded jewellery accounted for 17% of sales – Hartling says they want to get that up to 25%. (Though she says they hope to grow the "whole pie." That is, they want to maintain a good balance between the Birks brands and other lines they carry, and hope sales overall will increase.)

Step one was to cull the brand's offering. The retailer, while known for its jewellery, has always been a go-to spot for soon-to-be-married couples looking to get some flatware. But silverware was a space sink, taking up roughly 30% of the retailer's footprint but only making up 5% of the sales – so the line had to go.

Next, the brand tapped Sid Lee Architecture to help it redesign its stores and launch a "mono-brand" location. Dedicated to carrying Birks-only jewellery, these two mono-brand stores (one in Montreal, the other in Burlington, ON) did away with the

**"WHEN PEOPLE HAVE \$5,000 TO SPEND ON AN ITEM AS A GIFT FOR SOMEONE, THEY'RE NOT JUST LOOKING AT DIAMONDS ANYMORE."**

**—EVA HARTLING, VP, MARKETING AND COMMUNICATIONS**



traditional jewellery store set-up (where the salesperson stands behind a counter), with stand-alone booths, allowing consumers to walk around the stores more freely. It also opted for a more modern design to attract a younger audience. The space takes inspiration from Canadian symbols, including snow, ice, wood and maple trees, and is meant to be brighter, Hartling says, using natural light whenever possible, lighter woods and lots of white.

That same design has now been applied to two existing Birks locations in Ottawa and Mississauga, with plans to spend a significant investment to renovate more over the coming months. All will be refreshed eventually, with Toronto's Bay/Bloor flagship location expected to be the next major store to get the revamp.

It was a risk for the brand to dedicate so much space to its own line – Rolex, for example, accounts for a growing portion of the company's sales each year (32% in 2014, 28% in 2013 and 26% in 2012), whereas less than one-fifth of sales come from Birks' branded jewels.

It's the first time in 10 years the retail experience has been "dusted off," Hartling says. And though she can't speak to whether the redesigned stores have seen a boom in traffic (having only opened this fall) the two mono-brand locations have seen significant traffic and have been meeting sales expectations. She won't comment on when we can expect to see more mono-brand locations, saying focus will be on growing same-store sales rather than expansion at this point, though she says learnings from the mono-brand locations have shaped their multi-brand store renos.

The brand also started introducing new products in the fashion jewellery space, like the aforementioned Bee Chic and Muse collections. Both lines have performed really well, particularly with the younger audience, she says. Though the brand doesn't take stock of its buyer demos specifically (as lots of jewellery is bought as gifts) she says anecdotally and based on social media chatter, the most interest has been with the younger Gen X and millennial audience the brand covets. But new product offerings are just the start.

Finally, Birks has ramped up its Canadiana, creating new lines inspired by Canadian nature, and emphasized the home-grown source of its diamonds, which may be one of its smartest moves yet.

For years, the diamond industry has been plagued by



**BIRKS HAS  
RAMPED UP ITS  
CANADIANA...  
WHICH MAY BE ONE  
OF ITS SMARTEST  
MOVES YET**

misgivings around the sources of the gems, with high-profile cases of "blood diamonds" tainting sales.

In 2011, Birks made a commitment to only sourcing its diamonds from Canadian mines, says Hartling. As millennials – who are often quoted as being more interested than previous generations when it comes to the ethicality of a purchase – move into the high-income buyer range, the Canadianess of the diamonds may become even more important. Hartling says at the time, the brand's commitment to Canadian diamonds was not at all associated with marketing outreach. (Though, she does say the brand is playing it up in marcom now, with emphasis placed on the Canadian nature of the diamond

in all marketing material and in-store signage. The brand works with DentsuBos on creative.)


And this Canadian heritage and P.C.-like branding approach is already bearing fruit in the least likely of places: the U.S.

In 2005, Birks acquired and now operates a line of jewellers in the U.S. under the Mayors brand name, which has similar offerings to its Canadian counterpart. The company rolled out Birks-branded booths in 2013 at all Mayors locations (primarily located in Georgia and Florida), and Hartling says they've been surprised at the success to date.

For example, she points to the Birks Snowflake Collection (featuring, as the name suggests, diamonds clustered into snowflake patterns).

"We asked ourselves whether Canadiana would work," Hartling says, adding with a laugh, "I remember saying, 'We should call it something else.' But we tested it anyway. And it took off amazingly well. We exceeded our sales objectives after only a couple of weeks."

Feedback they received pointed to the advantage that the Birks' line was exclusive to Mayors, which is a purchase factor in the U.S., where high volume and multiple retailers means "exclusive" items aren't necessarily as "exclusive" as one might hope. And as the Canadian luxe market moves to reflect the U.S. one, Birks is banking on the same approach working here, with its made-in-Canada messaging and enhanced private-label branding.

The strategy will continue to evolve, Hartling says, however, adjusted as needed to meet the new challenges. Because though a diamond may be forever, the fickle tastes of consumers certainly isn't set in stone. 

**“An idea that  
is not dangerous  
is unworthy of  
being called  
an idea at all.”**

Oscar Wilde

**Oscar would go.**

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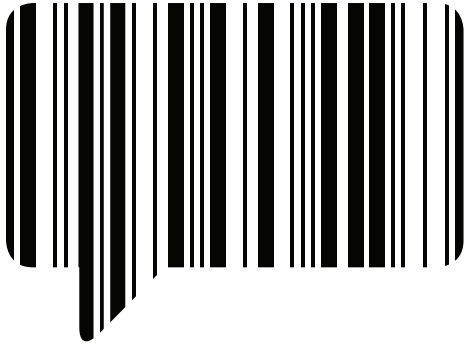
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# 2014 MARKETERS OF THE YEAR

BY EMILY WEXLER

**YOU MIGHT SAY THE 2014 MARKETERS OF THE YEAR** are a little emotional. Sure, they've gone multi-platform and pushed into e-comm, while still being concerned with ROI and budget allocation. But the work they've done this past year seems to be driven by one very powerful force – an emotional connection with consumers.

Take overall winner, TJ Flood. He spearheaded a feel-good Olympic campaign for Canadian Tire that credited the unsung heroes of professional athletes. And Shannon Hosford of the MLSE thought like a fan first, helping to unite the country around the Toronto Raptors' rallying cry. Canada Bread's Connie Morrison brought good feelings back about bread when the category was declining. Tony Matta got to the heart of why people love some of Kraft's iconic brands, like Peanut Butter. And Oliver Walsh asked influencers to express what they love about Aritzia to form an even stronger bond between the clothing and its customers.

To choose this year's winners, the *strategy* team canvassed the industry, asked a few experts to weigh in and ultimately narrowed down the list to these five deserving marketers. The overall winner was voted on by the respondents of our annual Marketer Survey (p. 42). So how did these marketers make an impact this year? Read on to find out.





# TJ FLOOD SCORES AN ALL-STAR STRATEGY

This year's overall winner drew up a game plan for Canadian Tire to win with young families

BY MATTHEW CHUNG

**T**J Flood played a lot of hockey as a child growing up in Ottawa. But Flood, Canadian Tire's SVP marketing, knows that might not have been possible if not for his dad and another member of his community who would brave frigid temperatures to tend to the neighbourhood's outdoor rink.

Flood hasn't forgotten about those volunteers who made it possible for him and other children to play. They were very much on his mind when the concept for Canadian Tire's "Team Photo" Olympic ad (pictured right) was first presented to him. The second phase of the retailer's "We All Play for Canada" brand platform turned the idea of the athlete endorsement on its head, making heroes out of the 300 members of NHL star and Olympian Jonathan Toews' community – from his parents to his teachers to, yes, a rink flooder – who had helped him achieve his goals.

"With 'Team Photo,' TJ was right on the money," says Neil McOstrich, partner and chief storytelling officer at Cleansheet Communications, the creative agency that worked on the campaign. "Here were all these Olympic advertisers showing people pushing bobsleds down the hill but he decided to show the real people that helped Jonathan Toews become an athlete, which was a much more inclusive approach."

The work was a hit for the retailer, ranked by Charlton Strategic Research's Olympic



tracking study as the most enjoyed Olympic-themed ad of the Sochi Games.

But before the public ever saw Toews and his 300-person team, Flood knew it would be a winner because it matched his experience and therefore the experience of the consumer Canadian Tire had decided to target in 2014.

Prior to this year, the brand's consumer segmentation had grown out of date, Flood says. Canadian Tire remained relevant with an older generation of Canadians but a look at its customer data would show that in the categories the retailer competes in, families with young children were the shoppers it needed to reach.

"Quite frankly we needed to rejuvenate our brand and get a lot more contemporary," Flood says.

Flood, 42 and the youngest SVP marketing the company has ever had, was perfectly suited to lead that rejuvenation. He's worked

11 years at Canadian Tire (holding various positions including VP merchandising for its Living division between 2008 and 2013 before taking the reins of SVP marketing in July 2013), broken up by a six-year stint at Cadbury Adams in New Jersey, where his most senior role was brand manager for Halls Cough Drops. His three children are actively involved in sports and he coaches his 11-year-old daughter's hockey team, which puts him squarely in the retailer's target demo.

Flood is tasked with being the steward of the Canadian Tire brand, which he says touches everything from ads and its flyer, down to a manual for a cordless drill. He says he's made it his mission to ensure everyone at Canadian Tire – whether his 100-person strong department, agency partners Taxi, Cleansheet, Tribal DDB and PHD/Touché or other departments – understands the brand's positioning. He also made it clear that the brand promise – "Canadian Tire makes the jobs and joys of life in Canada easier" – would guide everything his team does, a departure from the past, when he says there would be separate plans for the more than 140 business categories it competes in.

So heading into 2014 planning, Flood drew up a three-pronged blueprint for success. First he overhauled the planning processes so all of the brand's stakeholders – including agencies and digital partners like Facebook – were on the same page, which led to better integrated plans, he says. For example, he says because Facebook was made aware of Canadian Tire's plans for its "We All Play for Canada" Olympic campaign, the social site and PHD/Touché were able to brainstorm the idea to sync one of the brand's TV spots to appear in users' News Feeds within minutes of it airing on CBC's broadcast.

That execution was part of an integrated campaign that included a media strategy called "Digital Domination Days" that involved rotating "Team Photo" with two other "We All Play for Canada"-themed spots – "Anthem" and "Celebrate" – in its YouTube masthead takeovers, premium Facebook placement, display ads and on Canadiantire.ca. Creative drove to Weallplayforcanada.ca, which housed content like 12 digital documentaries showcasing Toews thanking members of his community. Additional

PHOTO BY THOMAS DAGG

content made for the site was turned into a 30-minute documentary called *Every Picture tells a Story*, airing on CBC during the second Saturday of the Olympics and was integrated into the broadcaster's Olympics coverage. That documentary achieved an audience of more than 1.7 million. And it was all made possible with advanced planning across all partners, Flood says.

Karine Courtemanche, president, PHD/Touché, says Flood brings a "hockey coach mentality to work," rallying his team to work together, and also has a unique ability to see beyond the next play.

"He has a rare combination of knowing all the details of this business yet being able to stand back and look at it as a brand, as opposed to a series of individual campaigns," Courtemanche says. "People who know the business inside out usually have a hard time taking a step back and seeing it as consumers do."

Next, Flood inquired about how the company could use data better. Within months, he says, an internal team from the company's financial services division, working with data analysis co Dunnhumby, had leveraged the data at its disposal to determine which categories mattered to consumers most at different times of the year. Then, armed with the knowledge that its most valued customers were those active families like his own, Flood says he "instilled a relentless focus on that target customer."

He points to one of the brand's "Canada's Store" ads that ran in the spring for Canadian Tire stain products as an example of this focus on young families coming through in creative. In the spot, by Taxi, a young boy tries to sell his tree house but is not having any luck until Gary, "The Canadian Tire Guy," comes on the scene and helps him stain the wood to give it a fresh look.

"The [ad] could easily have been about staining your deck," Flood says. "Through this deliberate concentration on active families, the 'Tree House' ad came out as a better solution."

Canadian Tire also added a little "wow" factor when showing it understood life in Canada through campaigns like the "Ice Truck" – which garnered more than 10.5 million social media impressions, 80 million earned media impressions and



won multiple awards, including a Best of Show at the PROMO! Awards. It showed its MotoMaster Eliminator Ultra AGM battery can operate after being frozen to -40°C by installing it in a truck built out of ice and proving it could power the frosted machine. More recently, a campaign for drill bits included a TV spot where an iron cannonball at a Halifax fort was turned into a bowling ball by drilling holes into it.

"By doing that, you reinforce your brand promise," Flood says.

Flood is so focused on the brand that he went so far as to make sure the recently renovated cafeteria at its downtown Toronto office reflected its brand personality – including a "Jumpstart your morning" coffee station, named after its charity, which is dedicated to removing financial barriers to kids playing organized sports. And senior executives at the company, along with agency partners, say Flood is effective in building the necessary internal partnerships to realize his goals.

"TJ is a customer-focused leader with strong relationships across the organization," says Allan MacDonald, chief operating officer

From top: "Anthem" launched Canadian Tire's "We All Play for Canada" platform; "Tree House" and "Maximum Cannonball" showed off how its products make jobs easier.

at Canadian Tire. "He's a natural collaborator and is very successful at prioritizing our organization's strategic objectives and using them to guide overall marketing investments."

Flood's strategies led to a series of victories in 2014. Canadian Tire's Olympic campaign garnered nearly 55 million impressions across media outlets including *Canada AM*, *CTV News* and *Breakfast Television Montreal*. The first quarter of 2014 (covering the Olympics) delivered large brand equity gains that Ipsos ASI, which has been tracking Canadian Tire ad metrics for nearly 15 years, said would typically take years to achieve.

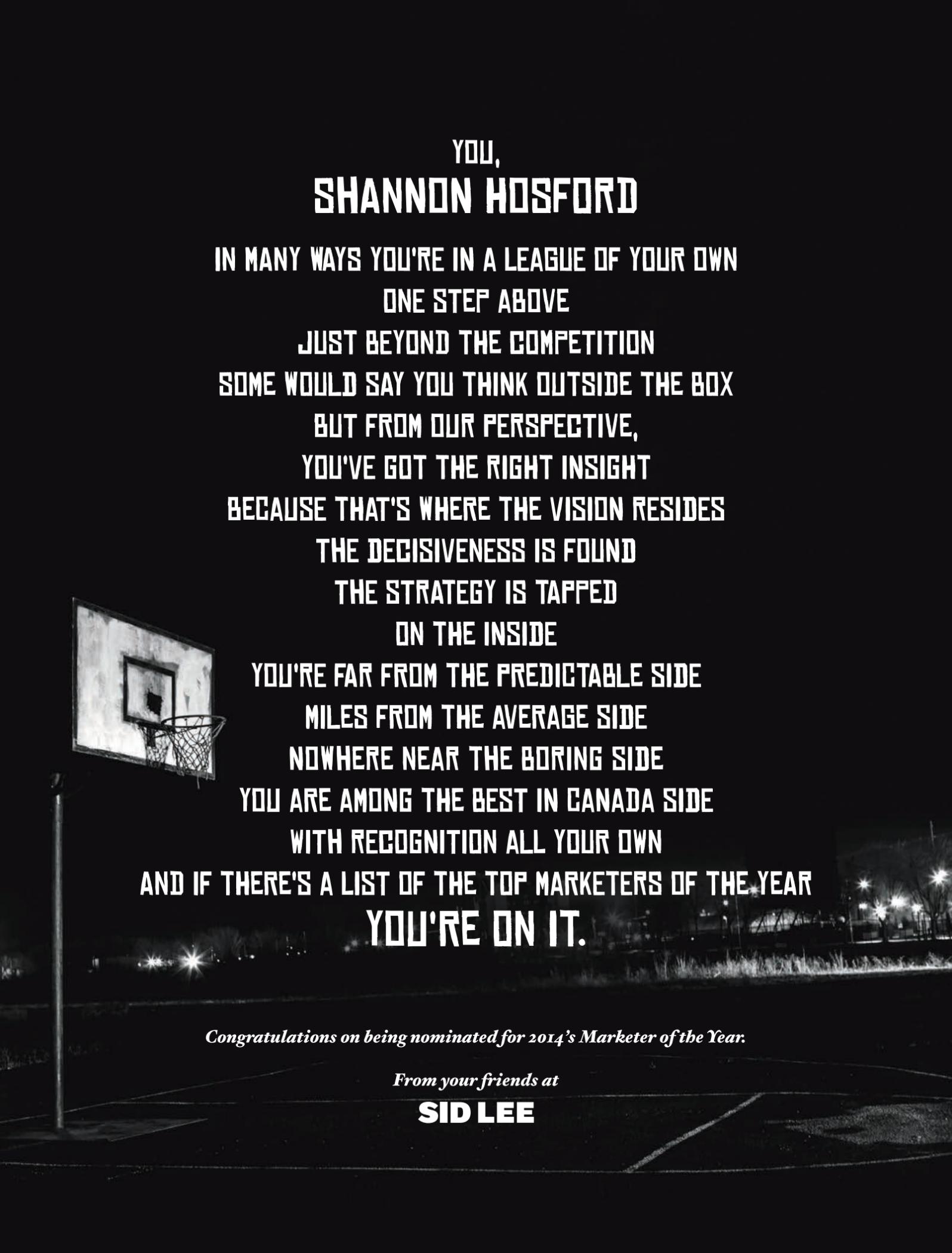
Advertising performance has also been extremely strong in 2014. The company says there have been increases over 2013 in the three core diagnostics of prompted recall, brand link ratio and message communication.

Financial results have followed. Same-store sales increased 2% in the third quarter this year, led by growth in its automotive, seasonal and kitchen categories.

Flood isn't done yet for 2014, with plans for two new "We All Play for Canada" spots scheduled to launch on TSN during the World Junior Championship at the end of December, hosted in Toronto and Montreal. One of those spots will feature Toews and highlight a joint initiative between Canadian Tire, its charity, Jumpstart, and Hockey Canada to get 1,000 more kids enrolled into organized hockey per year, in addition to the 9,000 it already assists financially. Building further on the "We All Play" theme, there will be in-broadcast Team Canada player profiles with content related to the platform.

Perhaps the announcement that best exemplifies the retailer's plans for the future was the September introduction of digital Canadian Tire money, which brings the iconic loyalty program into the future while also gathering much richer data. That followed its e-comm platform launch, which lets consumers buy items online and collect them in store. And Flood is helping to drive Canadian Tire toward the aim of being a digital leader in retail, MacDonald says, championing digital integration across campaigns.

"That's where we take the most pride from a marketing standpoint," Flood says. "We have been leading change at Canadian Tire and the organization has been coming along for the journey."



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**SHANNON HOSFORD**

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## SHE THE NORTH

Thanks to thinking on the fly (and thinking like a fan), Shannon Hosford pushed the MLSE towards one of its most standout years ever

BY EMILY WEXLER

It's the night of the Toronto Raptors home opener and the air is already electric, despite the fact that fans have only just started to enter the Air Canada Centre.

The arena is awash with white – a T-shirt, reading “We the North,” adorns each chair.

We're waiting in a loading zone for a black SUV to pull up. Out comes Drake, smiling and high-fiving the folks he passes. Just outside the Raptors dressing room, Shannon Hosford, VP marketing and communications for Maple Leaf Sports and Entertainment (MLSE), is waiting to give the Toronto rapper, and Raptors brand ambassador, a gift. It's a custom jacket with the basketball team's logo stitched inside. Drake gives Hosford a warm hug, and then poses for photos with the jacket and the Raptors' GM, Masai Ujiri.

The night feels important – like the start of something beyond just another basketball season.

There are high hopes for the Raptors this year, considering their impressive run last season when they made the playoffs, and it feels as though the stage has been set for the team to become Canada's darlings (there have even been mutterings that basketball could overtake hockey's popularity in Toronto, much to the chagrin of hockey fans – a prediction outgoing MLSE president and CEO Tim Leiweke made himself).

It's not often that the mainstream media, fans and even competing teams buzz about a basketball team's marketing strategy, but that's exactly what happened last season. You might say it all started with a brief.

Looking ahead to the Raptors' 20th anniversary in 2014/15, Hosford and her team were charged with coming up with a new brand identity. They invited agencies to pitch with a specific goal in mind: “We wanted to be significant to 35 million people across Canada, not eight million people in Toronto,” says Hosford. “There's only one [NBA] team that sits outside of the States – how do we become Canada's team without saying, ‘We're Canada's team?’”

One of the agencies pitching was Sid Lee, which came to the table with an idea it called “We the North.”

“There wasn't even a question – we saw it, that was it,” Hosford says. “It was a brand manifesto; it was never supposed to be seen by the consumer. It was a concept about

what we had identified and what we wanted this brand to be. And we said, 'We need our fans to see this.'"

Hosford, who oversees the marketing teams for the Raptors, Maple Leafs and Toronto FC (120 people total), watched as the Raptors' momentum started to build. She knew they had to act fast. Sid Lee created a spot in just two weeks, and the "We the North" campaign officially launched.

"It was a change for us – being brave and bold and looking at the moment in time and saying, 'We've got to do this now,'" says Hosford, who's been with MLSE for 14 years, first as a manager in corporate partnerships and rising through the organization's ranks.

"Shannon is first and foremost a fan of the teams and a marketer second," says Vito Piazza, president and founding partner at Sid Lee Toronto. "So that passion and the involvement and deep understanding of what we need to do is unequalled – she really gets the people we're trying to connect with."

"We the North" helped capitalize on a great year, and has resulted in the team selling out season tickets for 2014/15. At 12,500 sold, that's about 4,000 more than last season.

It's also resulted in plenty of copycats – perhaps the true litmus test for cultural relevancy – with the Montreal Canadiens creating their own cheeky version, "Oui the North," and professional golfer Mike Weir using "Weir the North," notes Hosford.

But "We the North" wasn't the only opportunity Hosford and her team jumped on this year. She applied that same quick thinking to marketing the city's soccer team, Toronto FC.

When Toronto FC brought in star players, namely Jermain Defoe, who came from the English Premier League, and Michael Bradley, it was a big deal for fans overseas, but not necessarily for the general Toronto audience, which doesn't follow soccer as intensely.

MLSE embarked on its first mass campaign for the team, including its first TV spot, as well as OOH and wild postings. Media was handled by MLSE's media AOR Maxus.

Piazza explains that the campaign Sid Lee came up with (the first piece of work the agency did for MLSE), "Bloody Big Deal," was the result of an all-nighter – conceived in only 24 hours. The spot shows people in the U.K. spitting out their beverages in shock after

hearing the news of Defoe leaving for Toronto.

"I sent it over and they approved the whole thing within the day," says Piazza. "It's proof [that] when you're a fan first and you're passionate, you can go with what you feel is right, and move a lot quicker."

The spot garnered 60,000 views in the first day, and has since amassed more than 300,000. The new players, plus the campaign, resulted in the sale of 4,000 more season seats.

While Hosford is the first to admit TFC didn't exactly live up to its potential last season, she shrugs it off as a risk you have to take when marketing sports.

"We wanted to energize our fans, we

marketing in general – there's always ups and down and we're always dealing with some form of controversy. Tim was a great leader and he brought great things to the organization, but we'll continue on."

Hosford also appears unfazed (if not a little excited) when she checks off the laundry list of major MLSE events she'll be working on in the next few years. There's the official launch of the Raptors rebrand (including new uniforms and logo) in the new year, and Toronto will host the NBA All-Star game. Also coming down the pipe is the 100th anniversary of the Maple Leafs in 2016/17 (which is also the 100th anniversary of the Stanley Cup), as well as the World Cup of



Left to right: Toronto FC made a "Bloody Big Deal" about a new player last year; Raptors fever spread thanks to "We the North."

wanted to put TFC back on the map and we had to take some risks," she says. "It's so different from packaged goods [for example] – you put your marketing plan out and you have to make [quick] decisions. Our product isn't consistent. We can't do a brand plan a year in advance, we do have our plans, but you have to be really fluid and flexible in sports marketing."

No doubt Hosford has been influenced by CEO Leiweke, who is often credited for instilling that culture of bold risk-taking throughout MLSE, and making key plays like bringing Drake on board. Back in August, it was announced that Leiweke, who joined the company in April 2013, will leave his role in June 2015. When his departure was first announced, some speculated that it would be a major blow to MLSE.

But Hosford isn't fazed, noting that the spirit of Leiweke's leadership will live on through those who remain. "It's like sports

Hockey in 2016 (there hasn't been one since 2004) and the Winter Classic in 2018.

Demonstrating that she truly is a fan first, when asked which accomplishment she's most proud of this year, Hosford talks about what has become a passion project for her – Legends Row in Maple Leaf Square. It's a series of bronze statues of legendary Maple Leafs players, created by Chicago-area sculptor Erik Blome. There are three so far, with more to be added over time.

"We know we have millions of Leafs fans but a lot of them don't get access to the building, so [it's important to have] things like Fan Fest [when the Leafs invite fans behind the scenes] and statues, things that the average Leafs fan can come down and enjoy," says Hosford.

"It's just been such a long process to get them in place, but for sure it's something when I'm 80 that I'll still visit," she says. "It's a lasting legacy."



SIGNING TORONTO-BORN RAPPER DRAKE as the official Raptors brand ambassador in 2013 means he's been a fixture at the team's games, with plenty of scrutiny about what he does and wears (and does to what he wears). Case in point, the great lint roller incident of last season.

For those who were living under a rock, Drake caused a frenzy when he used a lint roller to clean off his pants in the middle of a playoff game back in April.

"We called [his team] and said, 'We have a sponsor here that will give out OVO (Drake's clothing line) lint rollers next game, are

clean, what does Drake actually do in his role as brand ambassador? One area he's been heavily involved in is the in-game entertainment, with a Drake Zone officially launching again in the new year with OVO merchandise from the rapper's team, as well as guest DJs.

While he didn't design the upcoming new uniforms or logos, he's given his input into the designs.

"He knows our fan base and what they're looking for," says Hosford. "It's smart for us to be using him and working with him for these details."

you guys into that?' And they said, 'That's amazing, let's do it,'" recalls Hosford.

The sponsor was P&G brand Bounce, and it handed out 1,200 rollers. Hosford points to the promotion as an example of how her team has had to work fast to jump on opportunities as they arise.

There were even competing rollers being handed out outside the stadium.

"That was the most massive thing that's happened in lint-roller marketing," says Hosford. No doubt about that.

But aside from keeping his pants

## APPOINTMENT NOTICE

As strategy, Media In Canada, stimulant, and sister publication Playback continue to expand and evolve, Mary Maddever, VP and Publisher, strategy & Playback is pleased to announce the appointment of **Lisa Faktor** as **Associate Publisher**.

Lisa has worked with Brunico Communications for the past four years, most recently as Senior Account Manager at *realscreen*, an internationally respected authority in the non-fiction programming space. Lisa contributed to *realscreen*'s phenomenal growth and has now crossed over to the Canadian side of the business to help develop and take to market new initiatives across our events, awards, sites and newsletters, magazines and annuals. Lisa understands the media business from a global POV, so we're excited to welcome her to the team. Please be in touch to welcome Lisa to the industry and share ideas and feedback! 416-408-2300 x 477 [lfaktor@brunico.com](mailto:lfaktor@brunico.com)



Strategy also welcomes **Morgen Flury** to the team. Morgen is strategy's new **awards show and conference producer**, and is helping the **CASSIES**, as well as **BCON**, the Branded Content Upfronts. Morgen began her career as a producer for MuchMusic, producing awards shows and specials, and went on to produce shows at CTV, so we're delighted to have her on board. If you would like to reach out to Morgen, please share content ideas at [mflury@brunico.com](mailto:mflury@brunico.com)

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CONGRATULATIONS

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MAKE SOME NOISE

CONGRATULATIONS

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CONGRATS CONNIE MORRISON AND CANADA BREAD  
ON YOUR MARKETER OF THE YEAR NOMINATION. YOU'RE THE

# TOAST OF THE TOWN

(YOU DIDN'T THINK WE'D ACTUALLY SHOW  
A PIECE OF TOAST, DID YOU?)



## CONNIE MORRISON BREAKS BREAD WITH SKEPTICS

How the Canada Bread SVP marketing and innovation countered negative press and turned around a category in decline **BY JENNIFER HORN**

**G**oogle “Can I eat bread?” The results can be (to put it gently) a little gloomy. You’ll likely find listicles such as “5 Deadly Reasons Why You Should Not Eat Bread” and more unorthodox headlines like, “Worried you’re getting whiskers? Stop eating white bread and other surprising solutions for unladylike hairs on your face.”

Negative reports questioning whether people should stock their pantries with bread reached a peak in 2012. The industry was hit hard, and the category in Canada dropped 2% in sales. Clearly the adage “any press is good press” didn’t apply to

the foodstuff of our ancestors.

Not prepared to stand idly by, Connie Morrison made it her mission to put bread back in the good graces of health-conscious consumers. The Canada Bread SVP marketing and innovation helped turn the category decline around (which is now up 1%) by taking the guilt out of eating bread. She launched an institute dedicated to educating people about how grains can contribute to health and weight management, all while introducing a heap of new breads replete with nutrients, such as half a serving of vegetables, and new grains, like quinoa and chia, for the company’s

mainstay brand, Dempster’s. Putting Morrison in charge could arguably have been the best thing to happen to the category since, well, sliced bread.

The flour-based food has been around for almost 30,000 years, and it’s because “people love bread,” remarks Morrison, who had previously spent 12 years at Maple Leaf Foods’ meat, bread and pasta divisions. “They’re just looking for a reason to eat more or get it back onto their menu because they fundamentally love the taste and find it to be comfort food.” So her job for the past two years since joining Canada Bread — which was purchased by Mexico’s Grupo Bimbo,

one of the largest bakeries in the world, from Maple Leaf Foods this past May — has been to provide reasons for Canadians to put bread back on the table. And she's been doing that through product innovation, mixed with feel-good branding campaigns (with JWT handling mass and Cundari on digital) that target everyone from millennials to baby boomers.

On any given day, Morrison can consume up to seven pieces of bread. She's not only in charge of consumer marketing, but also leads product innovation, so she must be an occasional bread-binger. Although she's the first to tell those limiting their bread intake, "everything in moderation," which is one of the teachings of the Healthy Grains Institute, a non-profit that launched with Morrison at the helm in November 2012.

When she joined the bread division two years ago, Morrison decided to address bread "myths and misconceptions" head on. However, she knew that Canada Bread brands couldn't preach about the health benefits of wheat and grains on their own. "People would just think, 'Of course you would say that, Dempster's, you just want to sell more bread,'" says Morrison. The company needed the backing of the entire industry, from retailers to millers and even its biggest competitor, Weston Bakeries, which it approached, asking for its help in launching the institute to support the category (much like what the Egg and the Dairy Farmers of Canada have been doing over the years).

A scientific advisory council was formed, and the institute launched with facts promoting the health benefits of bread. The non-profit meets with dietitians and nutritionists and encourages them (using its science-backed research) to build wheat and grain-based foods into their clients' meal plans. It has an educational website with healthy recipes and nutritional comparison charts and a social media presence. And now it's looking for funding to go direct to consumers with mass marketing. The institute has been such a success in Canada that Grupo Bimbo is looking to replicate the format in other countries in which it operates.

Adding to her efforts to get people to think differently about bread, Morrison also led Dempster's to launch a passel of new and healthier products. These include a bread for those with celiac disease called



Dempster's Bakery Gluten Zero, as well as a line of Healthy Way breads with various grains, its Garden Vegetable bread and a rebranded Dempster's BodyWise line, which is now called Thins (the revamp incidentally led to a four-point share increase in the diet segment and reversed the product's previous decline). The new lines gave bread reducers alternative, healthier options to introduce into their diets, and also brought variety to regular bread consumers.

"Because bread is a low involvement category, and people are buying weekly, they need variety," Morrison says, adding the brand has also rolled out appetizing (though less nutrition-focused) flavours like Maple French Toast and Apple Pie Bagels to stir "interest and intrigue" and give consumers a reason to shop the category more frequently. In conjunction with sprucing up Dempster's portfolio with new flavours, Morrison also made sure consumers noticed the changes.

"Bread is such a rote purchase, and sometimes consumers are on auto-pilot," she says. "So, we look at how to disrupt that with things like merchandising, packaging and layout. For example, with our Dempster's Garden Veggie Tortillas, we put displays in the produce section. And for the launch of our Apple Pie Bagels, we put displays near the apples during apple-picking season."

The brand currently works with Commix for in-store promotions and Pigeon to implement shelf-popping packaging strategy and design.

But disruptive marketing doesn't stop at the store level. Dempster's, like many other brands these days, has become increasingly

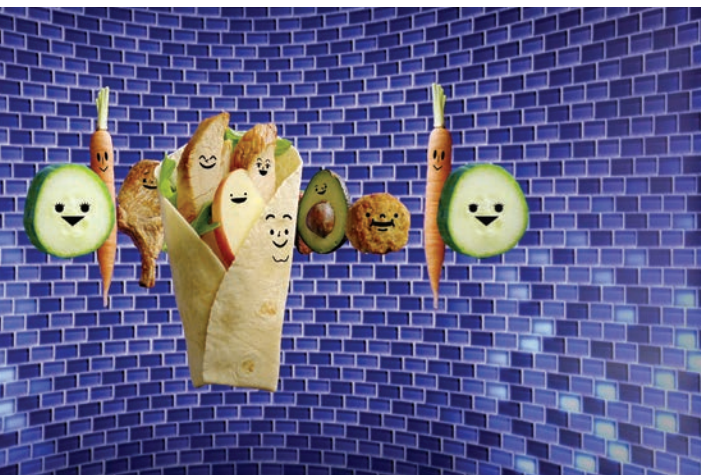
Dempster's likes to play with its food, releasing comical online spots that make bread a more interesting category.

digital. Since Morrison arrived in 2012, the brand doubled its investment in digital from between 10% and 15% of its budget, to 25% to 30% today. She says, "We've really followed where our consumers are spending most of their time and that's why we continue to drive most of our investment [on digital channels]."

With Cundari, the brand has steered toward musical numbers and quirky online creative that appeals to a wide range of demographics and brings comedy to a category not known for humour.

For example, late last year Dempster's created a viral video that likened the art of making the perfect sandwich to that of a guy defending himself against a shark tornado attack. The goal was to get more men to make "DIY sandwiches" at home, and it worked, with the brand reporting a 3% uptick. For its tortillas, a catchy jingle encouraged viewers to "Hug your food" using six different recipes (which also lived on a microsite). The video has received more than 1.8 million views, with the tortilla recipes read 40,000 times. And when it wanted to get women to feel good about themselves (and about eating bread), the brand created an online and customizable 120-page romance novel, which supported TV spots that repurposed Right Said Fred's song "I'm Too Sexy."

"No idea is off limits with them," says Andrew Simon, chief creative officer at Cundari. "But just like anything else, they want [digital creative] to be on brief, strategic and thoughtful...Connie's strength is in saying, 'Okay, let's take a look at the bigger



picture, let's look at where the brand is heading and make sure we're not falling in love with an idea because there is a new technological [aspect], but that it's actually efficient and moves the brand forward'...She leads the team to make smart bets."

Morrison admits she's had to quickly learn (with some help from the team at Cundari) how to become more hands-on,

as she finds digital requires more careful observation so that the team can swiftly optimize and improve creative at any given time.

That's why when Grupo Bimbo purchased Canada Bread (and left the brand with fewer marketing resources, as much of it was previously shared with Maple Leaf Foods), she brought in more staff to create a stronger 47-person team. "Once the sale happened, we [had to find] dedicated resources to be able to effectively manage this growing area of our business. And frankly, some of our existing [traditional

consumer engagement] team has stopped doing other promotional work to focus more on digital."

When Morrison isn't knee-deep in marketing for Dempster's, as well as the entire Canada Bread portfolio (including Villaggio, Bon Matin and POM), she can be seen rallying troops to raise money for families in crises. Last year alone, as chair

of a United Way program the company launched in 2013, Morrison helped motivate the team to raise \$330,000. "We bring in speakers and have days of caring where we actually go to youth and community centres as different teams," she says, proud of the group's commitment.

She's also enthusiastic about her team's upcoming Dempster's plans. Without being able to disclose exactly what's in store, Morrison notes that planning for the next 12 to 18 months will lead to the launch of new market innovations. "Grupo [Bimbo] operates in a lot more categories than we do, so the exciting part for the marketing team is that we now have licence to look at innovation and products in many other categories than [sliced] bread," she notes. "There's a lot more investment in technology [with Grupo], a lot more capital available."

And considering her achievements so far, driving an impressive volte-face on the health concerns around bread, tackling and leading new areas of the business should be a cakewalk.



Here's to you Tony on being nominated for Marketer of the Year.

# KRAFTING ICONS

Tony Matta dives into Canadians' deep connections with some of the country's most loved brands

BY JOSH KOLM

**T**ony Matta is very proud of his teddy bears. Only a few weeks after the plush versions of the Kraft Peanut Butter mascots hit the shelves, he shows off two – they come in pairs when you order online, in a box designed as a snug little house – and points out how on the side, what looks like the standard nutritional information label actually boasts information like how much “friendship” the product offers you.

It's almost too sweet to handle, but for Matta, Kraft's CMO, it's a prime example of how the company has capitalized on finding the untapped emotional and cultural associations with some of its brands, something he says the old Kraft might not have considered.

“We asked consumers to talk about their first memories of Kraft Peanut Butter and the most frequent image was of their grandmother,” Matta says. “That’s a very real emotional connection. There’s not a lot of brands that have that kind of instant link to something so deep and personal. We’ll probably sell 100,000 of those kits with very little marketing support, just through that latent demand.”

Matta came on as Kraft Foods' CMO in June 2012, returning to Canada after more than two years in Texas as VP marketing at Frito-Lay. Before heading stateside in 2011, Matta was CMO at Frito Lay Canada for three years, during which he was named

*strategy's* top Marketer of the Year in 2009.

In November 2013, just under four months into his current post, Matta told *strategy* he wanted to start treating some of the brands now under his purview at Kraft like the icons they could be. A year later, under his leadership, Kraft has shifted investment directly and aggressively into the brands it sees as having high enough potential for growth to reach that icon status, a segmentation approach that has defined marketing at the company this year.

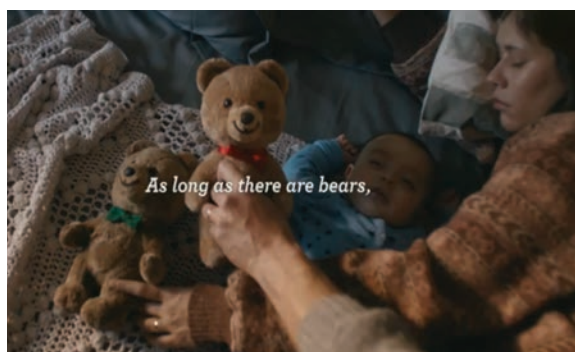
“Here’s a food company selling plush toys,” Matta offers as an example of the company finding an icon and pushing it. “Twelve months ago, if you said that out loud, people would have scratched their head and said, ‘What are you talking about, why aren’t you selling another variant of peanut butter? Or why don’t you blow people’s minds by moving to other nut butters?’”

This approach has meant looking at each brand closely to determine which would make the most of receiving a greater piece of the budget – most notably Kraft Peanut Butter, Nabob, Kraft Dinner, Philadelphia and Mio – and if those brands come with a built-in connection in consumers’ minds, even better.

Those connections don’t necessarily have to be overtly, for lack of a better word, sappy. In addition to the emotional elements of Kraft Peanut Butter, Matta points to Kraft Dinner – a brand he has seen frequently included on lists of the “most Canadian” foods and products come Canada Day – as an example of a more cultural connection. While an ad centred around a talking horse for the “Let Your Fun Out” campaign may have been on the far end of the wacky spectrum, trying those things is part of the learning process.

“There’s a fine line between fun and silly, and I think we’re getting better at striking





the right balance. The work we have coming next year hits that bang on," Matta says. "We had to learn our way through that and I'm very proud of that, because this is a place where marketers can take risks. If you're going to call yourself entrepreneurial and call yourself a new company, part of that is encouraging people to try things."

All of this focus on iconic brands doesn't mean leaving other brands behind, but rather, realizing some have more opportunities for growth and creative marketing than others.

"For example, Baker's Chocolate will always have a role for consumers, but in terms of the growth potential of that category, it is what it is," Matta says. "It doesn't mean that you walk away from it or don't invest in it to some degree, but it might not be where you choose to challenge yourself in terms of coming up with your breakthrough marketing ideas."

Overall baseline volume has turned positive at Kraft after years of being in decline, so those breakthrough ideas are coming through with results.

As part of Mio's sponsorship of NXNE in Toronto this summer, it took over a TTC streetcar and put on four nights of concerts as it transported people to different venues to tap into the stock younger people place in the festival experience.

Philadelphia's "Philly Up" campaign, centred around a woman with football

Between sweet bears for Peanut Butter (top), tough moms for Philadelphia (bottom right) or cheeky coffee farmers for Nabob (bottom left), Matta has helped Kraft find the emotional angle on its brands.

player-style stripes of cream cheese under her eyes to put more of a functional and fun spin on the hard-working mom angle, used more digital and out-of-home creative, delivering 50 million impressions on its daily digital activations, 130 million on the out-of-home elements and a dollar share growth of 2.6 points.

And the "Stick Together" campaign the bears came out of? The television spot it led with, featuring the look of joy on the faces of children when they were given a Kraft teddy, tested above the normal top 25% in metrics, including how enjoyable the spots were to watch and how much they made consumers want to buy the brand, suggesting the kinds of consumer connections Matta talks about are resonating.

Those campaign ideas are coming from a Canada-specific innovation stream within Kraft that Matta established this year. The process started with having a startup-inspired "FedEx Day," where staff would be organized into teams and work solely on things that would not otherwise fall under their job description, with the goal of generating new, outside-the-box ideas. Now, those ideas are coming more naturally.

"You see ideas coming from all places – sales, supply chain, in addition to the innovation and sector teams," Matta says. "That has become more culturally embedded in the building. There's less of a requirement to say, 'Today is the creativity day.' That's just how we work now."

Asking Matta about potential challenges in working with the scale of the market in Canada makes it clear why, despite working at a company the size of Kraft, he looked to startups for inspiration.

"It's not necessarily the biggest player with all the scale that's growing," he says. "It's that niche player that's got a well-defined benefit that it's bringing to the category, that's leveraging social and digital media to get the word out there very efficiently and building some word of mouth and momentum that consumers grab hold of."

There are some old adages about Canada that Matta does agree with, namely, the general conservatism here that results in marketers being less willing to take creative risks than their American counterparts.

"In some ways, our size is the reason we should be able to take bigger leaps since we're so centralized," he says. "You don't need New York, L.A., Chicago and Dallas – you got it all right here and you can pull the right people together that have enough guts to go after it."

Looking south of the border is relevant, as changes at Kraft in the U.S. have started to result in changes here. There, Kraft has consolidated down to four agency partners this year, and Kraft's numerous agency moves in Canada have mirrored, to some extent, where the U.S. accounts are landing. Kraft Dinner shifted from Taxi to Anomaly to Union (which also has the Philadelphia and Kraft Singles accounts), the Natural Cheese portfolio moved from Anomaly to Leo Burnett, with Taxi still at the helm of Kraft Peanut Butter, Mio and Maxwell House. In addition, McGarryBowen has been added to do masterbrand work across North America, which will result in some work that touches down here.

If it seems like doing masterbrand work would be counterproductive after a year of success built on focusing on different categories, that's not how Matta sees it. While it's still too early to say how that work is going to impact the Canadian market, he does see where it could be useful and work within what he's helped build.

"There's definitely an opportunity for a masterbrand approach to a chunk of our portfolio because they do share some common equities and some common functional deliveries," he says. "It's just smart marketing to put some scale around that."

When it comes to the question "what's next?" Matta says Kraft will stay the course it has set this past year, so as not to lose the momentum it has built.

"It's always a risk when you start down the path of change that things won't work exactly the way you want them to, so you do a bit of retrenching back to the tried and true. We don't want to do that," he says. "The change that we're going through isn't going to happen overnight. When you have an asset base that knows how to do something really well and you introduce change into that asset base, that's always a longer journey than you'd like it to be. You'll see with our actions where the investment is."

# THE CUSTOMER JOURNEY STARTS HERE.

The biggest revolution in media planning isn't a technology, it's a simple truth: selling is a process, and before a consumer buys your product, they'll have to meet your brand many times along the way. Understanding the customer journey is the key to marketing that gets results instead of just clicks. And more often than not, that journey starts with television.

## It's how we discover

HALF



People can't want what they haven't seen. Consumers are less than half as likely to ignore tv commercials as online ads. (Harris Interactive)



They're also nearly three times as likely to be influenced by an ad on TV. (BBM Analytics o/a NLogic)



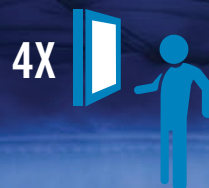
And they're more likely to buy products they've learned about from television than from any other paid medium. (Nielsen Global New Products Report)

## It's where we pay attention



3X

Without engagement, reach is just a number. Consumers are more than three times as likely to be receptive to commercial messages on television as those they see online. (BBM Analytics o/a NLogic)



4X

And they're more than four times as likely to pay attention to them. (BBM Analytics o/a NLogic)

## It's what we remember



2X

We remember what we care about.  
Consumers are almost twice as likely  
to be emotionally engaged by television ads  
than by video ads viewed online.  
(Innerscope Research)



5X



Familiarity with a brand is critical  
to downstream media effectiveness. Even a day later,  
consumers are five times as likely to recall television  
advertising as online display ads.  
(Innerscope Research)

With unparalleled reach and viewer receptivity, nothing can create interest in your brand  
out of thin air like television can. Start here, and everything else follows.

TV tells the stories that connect us.



Television Bureau of Canada

*Congratulations TJ on being voted Top Marketer of the Year.*



*Good thing you won because we had  
\$26,475.25 riding on you.*



*Your friends,*

North **TAXI** touché!



# OLIVER WALSH GIVES ARITZIA A DIGITAL MAKEOVER

The fashion brand's first CMO has led it into uncharted waters, driving e-comm growth and social engagement

BY TANYA KOSTIW

**Y**ou'd be hard-pressed to find a fashionable Toronto woman who isn't familiar with Aritzia and the sui generis place it occupies on the retail landscape. It maintains a unique presence amid other higher-end mid-level players such as Banana Republic, Club Monaco and J. Crew. Yet, until recently, the well-known brand shied away from traditional marketing, and it didn't have an e-comm platform or even a CMO.

But the Canadian retailer has been making up for lost time, bursting onto the digital scene with what it believes to be the fashion industry's first fully responsive e-comm platform and a series of digitally led initiatives, including its first integrated campaign.

At the helm of this shift is Oliver Walsh, who became the brand's first CMO in September 2013. But Aritzia's foray into a brave new world of digital – and Walsh's charge of it – actually began before he was even technically part of the brand team.

Aritzia was late to jump aboard the e-comm bandwagon, says Walsh, though its emergence onto the stage would be significant, and true to its philosophy, done right. At the time, Walsh worked at Wednesday, a New York and London-based creative agency he founded that developed Aritzia's e-comm site, which launched in late 2012 and recently claimed the title of Best E-commerce Shopping Experience at the

2014 Canada Post E-commerce Innovation Awards. Featuring shoppable content, compelling visuals, integration of social media posts and even Quebec-specific content on its French site, Walsh attributes the stellar e-comm experience to the marriage of “beautiful design, attention to detail,” a focus on quality throughout the experience and strong customer service.

Wednesday also helped the retailer develop internal teams to manage the site in-house, which is now updated about every two weeks.

“It was a really exciting project for us as an agency because we finally had a client who had a strength of creative opinion and

the ability to execute upon that, but also a willingness to really push boundaries,” Walsh says.

For his part, Walsh gained an understanding of the business not only through working on the platform, but through his role on Aritzia's board, which CEO Brian Hill invited him to join. At the time, Aritzia approached marketing from a customer experience perspective (such as its “Artistic License” program, which decorates its bags with photographers' work, or having a music director curating in-store playlists) and did not have a CMO, but the need for the role was discussed at a board meeting.



Walsh's digital and retail background gave him a valuable perspective, says Hill in an email, adding that his work on the board and as a creative partner provided "a rare level of mutual exposure prior to him joining as CMO."

The time was right for Aritzia to bring someone to the role, says Walsh, as e-comm had become a game-changer and the marketplace was more global (the retailer needed to continue to focus on its growing U.S. business, where brand awareness was lower than its home market).

"There was a number of things around the landscape that changed," he says, "and I think then they recognized the need for somebody who had an understanding of their brand and where it was coming from, but also [had] a grasp of marketing and e-commerce, and who could partner with the business in order to drive that side of things forward."

Indeed, things have been moving forward since Walsh's arrival, and he now works out of Vancouver and New York, visiting the latter for at least a week monthly.

He's brought in a fair amount of new blood, including department heads like CD David Bergman and Lalena Luba, VP, public relations, to develop a communications team in New York. In the past, PR was primarily used for store openings, but now the team is focused on raising brand awareness and works with celebrities, influencers and press. PR was formerly handled in Vancouver, but the move to New York was fitting, Walsh says, so the team could develop relationships with U.S. media.

And growth is on the brand's radar, as it aims to establish itself in North America's major markets.

In Canada, it has about 50 stores, and before the end of the year, plans to open a new Brampton, ON shop and a Vancouver location dedicated exclusively to its Wilfred brand, while expanding its West Edmonton Mall store. Next year, the retailer plans to launch five new locations, including its largest store yet on Montreal's Sainte-Catherine Street. South of the border, the brand has 15 locations, while it plans to open Boston and Manhattan stores in 2015.

Meanwhile, Walsh created internal momentum within the organization, merging the marketing and e-comm departments and ramping up digital, with these latter



Under Walsh's leadership, Aritzia has been ramping up its marketing activity with initiatives like "Northern Lights" (top and left) and "#FallForUs" (right).

efforts manifesting themselves in what he calls "some really digital-centric thinking" like with "#FallForUs" – the brand's first integrated campaign.

The Instagram-first push (with in-store and communications support) saw influencers like actresses, musicians, bloggers and editors share what they "fell for" from Aritzia's new collection with their more than five million combined followers. Customers were also encouraged to post their preferred looks, and the retailer incorporated these posts into its site and made the items shoppable via visual commerce platform Olapic.

E-comm sales saw a lift of 250% versus pre-campaign figures, while there were nearly 3,000 #FallForUs posts on Instagram, which garnered 3.6 million likes. The social media platform drew in about 15,500 new followers, while consumers also engaged with the campaign via Facebook and Twitter.

The campaign and its various elements "are a pretty good reflection of how far we've evolved Aritzia's brand," Walsh says.

Speaking like a true creative, he will tell you great ideas are still central to success.

"It's not about thinking through social-specific ideas, it's thinking through good ideas, many of which play out in the social space or on social platforms. And I think that's a key differentiator because I feel like a lot of people still view social in isolation."

For its part, the brand has been aligning its messaging across its marcom, Walsh says.

"Part of how you have social success is having a series of initiatives which build upon one another and which stay true to what your brand is about," he says.

Aritzia now employs this strategy, kicking it off with the 2013 "Northern Lights" holiday campaign, shortly after Walsh came aboard. And while social played a key role, it wasn't viewed in isolation. The brand worked with three fashion bloggers/influencers to create nearly 200 pieces of content while in the Yukon exploring the Northern Lights. The brand's site featured shoppable content, while supporting elements included store window displays and a campaign-inspired makeup tutorial video. "Northern Lights" garnered nearly three million impressions.

Aiming to carry the momentum forward, Aritzia became the first fashion brand to use Instagram to unveil a seasonal look book for its spring 2014 campaign "Clean Slate." It's a platform where you'll find the vast majority of the brand's audience, and one on which Aritzia sees the most engagement and growth. (It recently hit the 200,000 followers mark.)

For Walsh, marketing is positioned at the centre of the most successful organizations, noting Hermès, Nike and Apple. And while Aritzia has not been a company driven by marketing in the past, he says it's still been at the core of the brand's initiatives, such as how it runs its retail locations.

"My role is to make sure that we continue to put a focus on that, and get the balance right within the world as it continues to evolve – with e-commerce and digital [being] the most disruptive elements of the landscape that we've seen in the retail business in, forever, really," he says, adding his role is also to ensure the brand continues to hone in on its customer – "who she is and what's important to her, and if I can do that then I'll be very happy."

'Congrats'  
is better  
- Judy

These specs  
look wrong  
- Alex

It's been done...  
- Pete + Dave

CONGRATULATIONS

IS THIS API?  
- JEFF

TONY MATTA

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MARKETER OF THE YEAR

WHO KERNED THIS?  
- JEFF

Kraft

No LINES!!  
- Judy

I hate this font.  
Lance

let's try  
two 1/2 page  
ads - Alex

Is this supposed to look retro?  
- Pete + Dave

Great. keep going...  
Lance.

+F

from your unopinionated agency partners

Anomaly



Starcom

TAXI

UNION

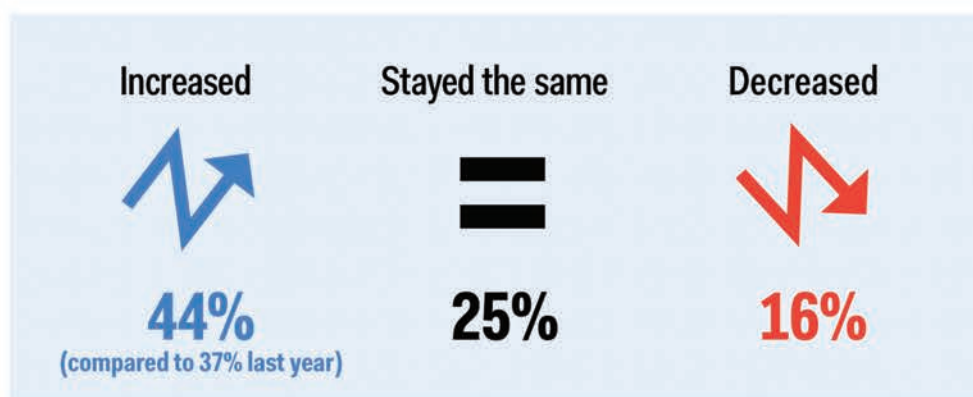
# 2014 MARKETER SURVEY

BY JOSH KOLM  
& EMILY WEXLER

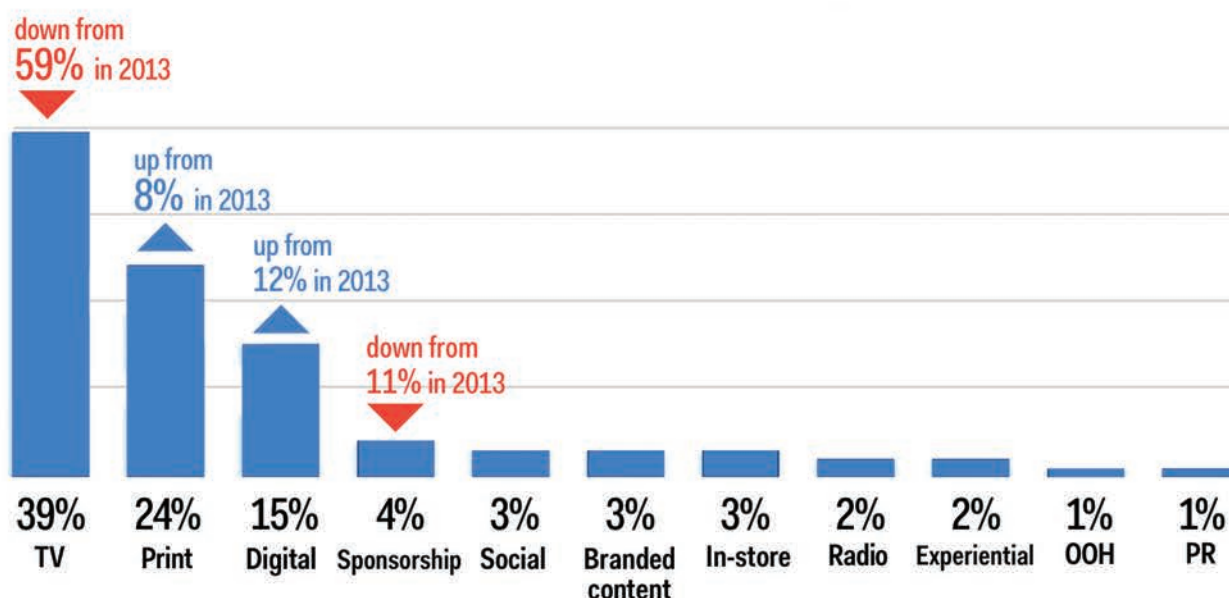
The end of another year brings with it another chance for *strategy* to reach out to marketers for answers to some of the lingering questions about the work they do. Overall spending is going up, but where is that money coming from? Among all the talk about social media and big data, who's in charge of managing it? And with all these changes, are marketers happy in their roles? Take a look at what they had to say for themselves this year:

## LOOKING BACK

This year, my marketing budget:



## Where does your company spend the **most** on advertising?

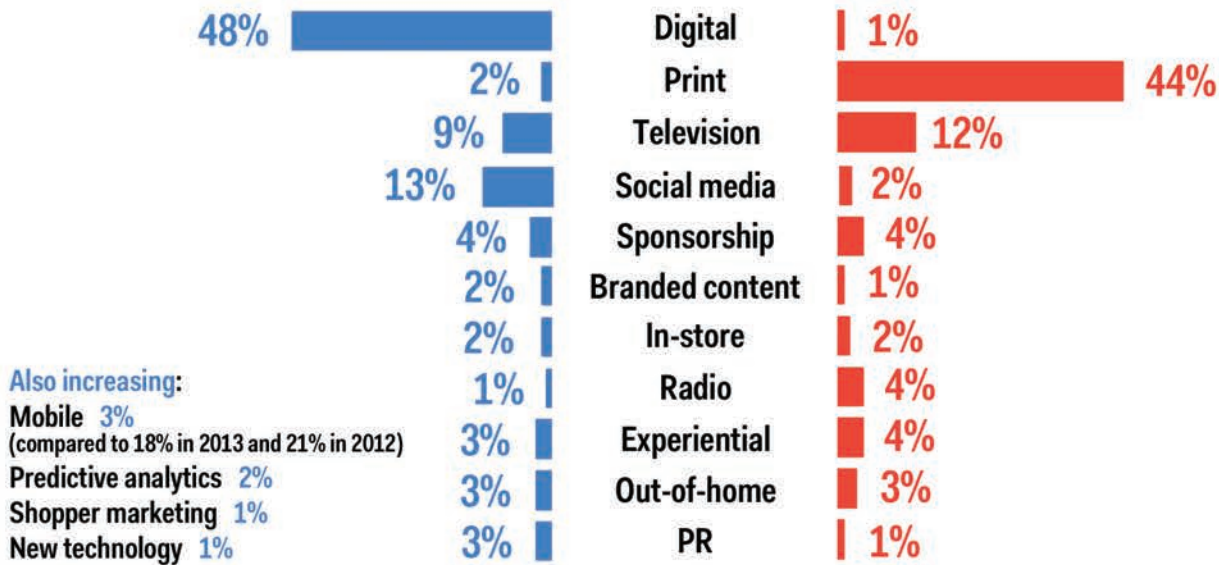


This year, more than 700 marketers were asked about the current and predicted future state of their company and the industry in an online poll held from Oct. 16 to Nov. 3.

The most common title among respondents was marketing manager (33%), with VP or director of marketing following at 23%. Many of the marketers were with their company for less than two years (36%), followed by those who had spent three to five years (27%) and six to 10 years (18%). Most respondents reported making \$56K or more in salary (21% making \$56 to \$75K, 20% making \$76 to \$100K and 22% making \$101 to \$150K). Over half said their salary increased by under 20%, with 32% saying it stayed the same. Only 1% said their salary decreased. Respondents skewed female (55%), with the majority (70%) between the ages of 26 and 45.

# LOOKING FORWARD

In 2015, marketers will **increase/decrease** spending on:



**Top priorities in the coming months:**



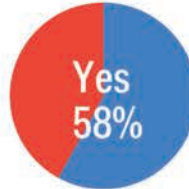
## THE TRENDS

Are you using **branded content**?



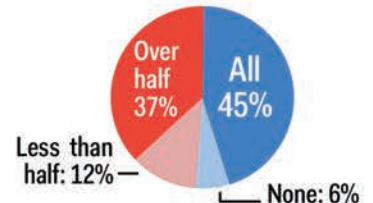
Of the marketers using branded content, **27%** create it **in-house**.

Are you using **big data**?



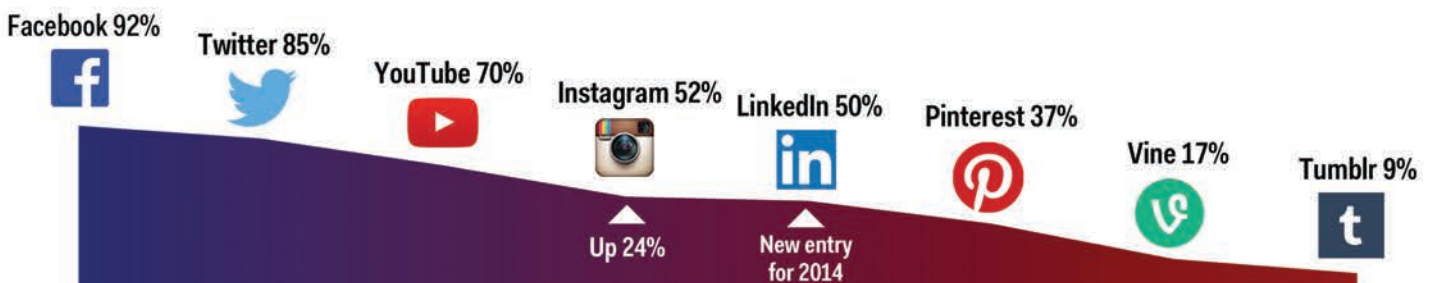
**46%** of marketers analyze data **in-house**, with fewer (**8%**) turning to **creative agencies** than last year (**15%**).

How much of your **social media** is managed **in-house**?



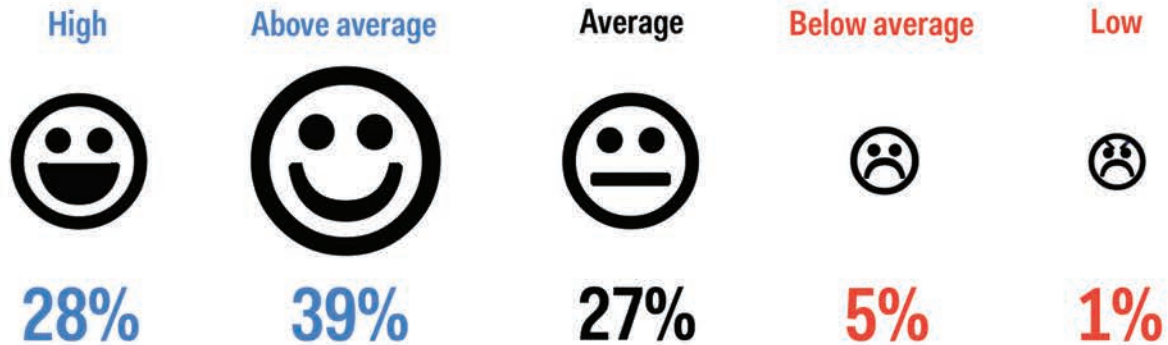
For those who did outsource it, **35%** entrusted **digital agencies**, followed by **social media agencies** with **22%**.

**My brand is active on:**

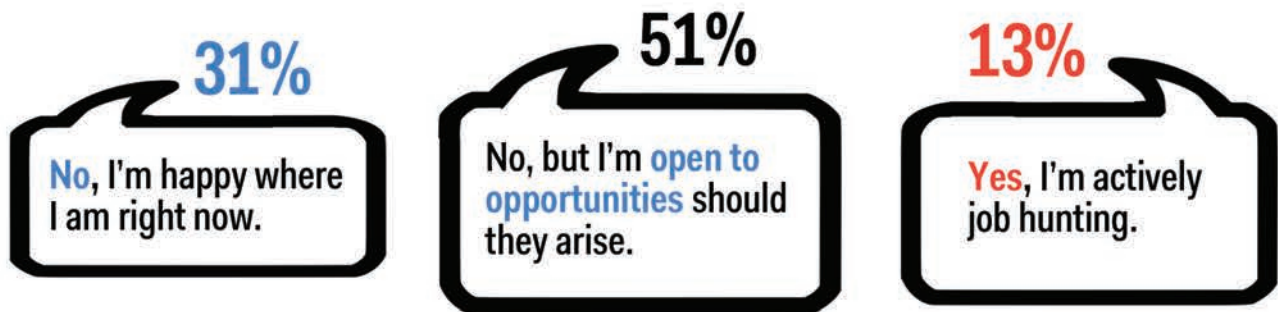


# WORK AND LIFE

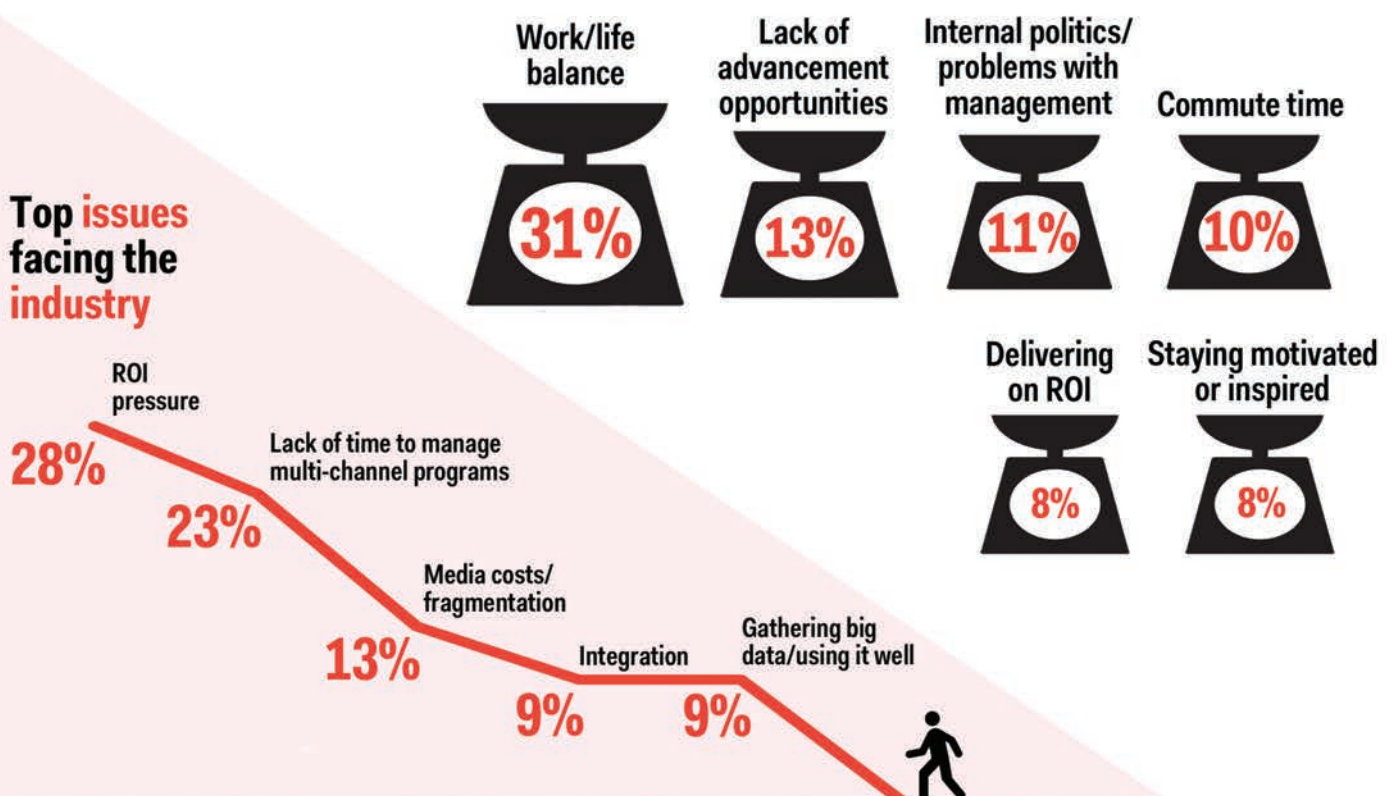
My job satisfaction is:



Are you **job hunting**?

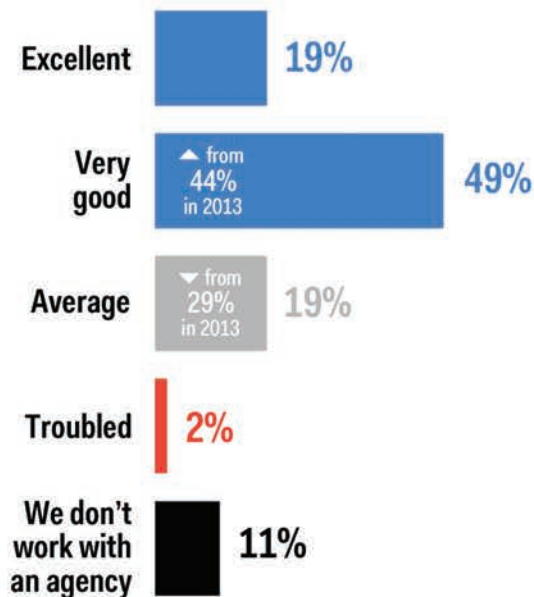


## Top sources of **workplace stress**

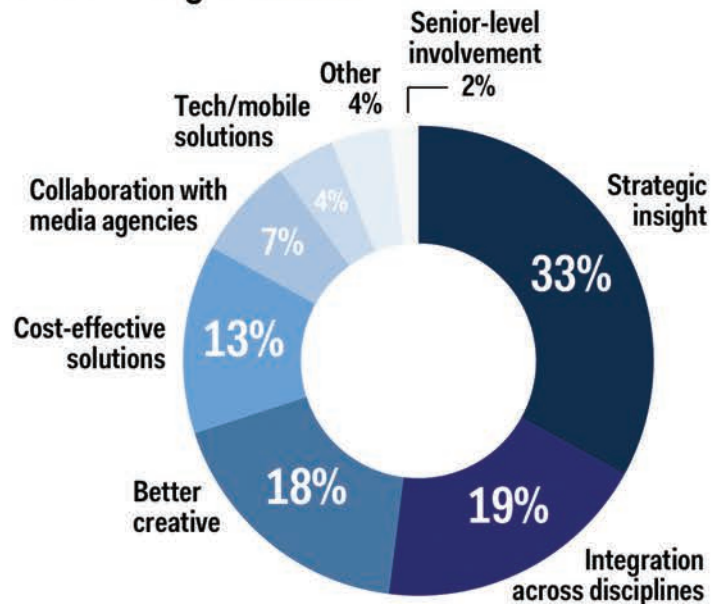


## PARTNERSHIPS

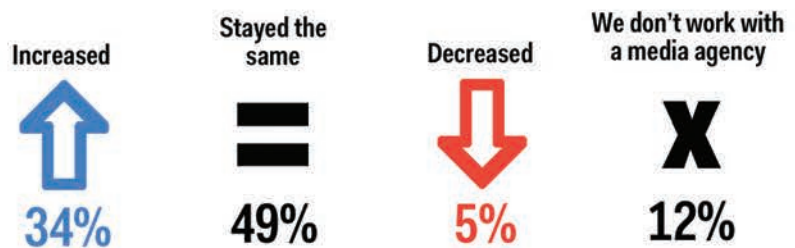
My relationship with my **creative agency** is:



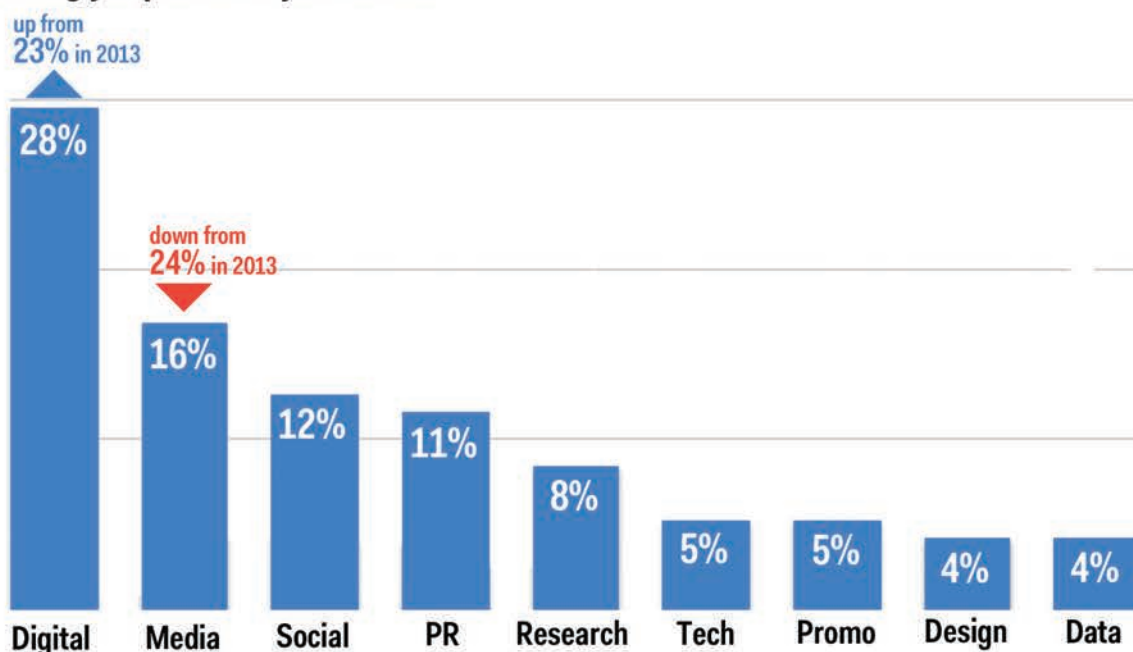
From my creative agency, I am looking for **more**:



This year, the involvement of my **media agency**:



Other than your creative agency, which **agency partner** is increasingly important to your brand?



# WE THENORTH

... and we did it together.  
Thanks for all the hard work.



Shannon Hosford



## MID-SEASON TV CHECK-UP

IT'S BEEN A TUMULTUOUS TIME IN TV LAND. The industry sits in limbo as the CRTC debates changes to consumer cable offerings and basic TV packages. Meanwhile, audiences are migrating to online and building their own viewing models, prompting Canadian media cos to hustle to make their content part of the foundation (see p. 52). Of course, TV still has the lion's share of audience, and that audience has had its say on the network's fall offerings, determining which lived on or died. Read on for our check-up of the season so far and what's coming this winter.

BY MATTHEW CHUNG



Clockwise from top left: New comedy *The Odd Couple*, *The Flash* gets renewed, *State of Affairs* launches with buzz and *How to Get Away with Murder* was a top-rated show this fall.

# WHAT'S WORKING, WHAT'S GONE, WHAT'S NEXT

THE WEATHER OUTSIDE IS GETTING FRIGHTFUL, BUT ARE CANADIANS FINDING THE NEW TV OPTIONS DELIGHTFUL? HOW ARE NETWORKS FARING, AND WHAT DO THEY HAVE IN STORE FOR MID-SEASON? READ ON FOR ANALYSIS OF THE HITS, MISSES AND MID-SEASON LAUNCHES.

BY VAL MALONEY



Above: Top performing new drama *Gotham*. Opposite page, from top: *Scorpion* was a surprise hit, *State of Affairs* is coming to Global and *Remedy* returns mid-season.



**HITS:** Boasting four of the five top new programs of the season (see bar on opposite page) and regularly bringing in the most viewers per night most days of the week this fall with its established hits like *The Big Bang Theory*, *Criminal Minds*, *The Amazing Race* and *C.S.I.*, CTV has had a solid start to the season.

Strong ratings for *Gotham* and *The Flash* also point to strength in CTV's co-viewing strategy, putting shows with the potential for reaching wide audiences in the 8 p.m. time slot each night of the week.

"Following the success of *Marvel's Agents of S.H.I.E.L.D.* last fall season, many predicted some success for

*Gotham*, the Batman origins story, but few predicted that it would capture the biggest audience for any drama, new or established, on TV in Canada," says David Morgan, associate director of trading at Mindshare Canada.

Also bringing in strong results for the channel has been the new Shonda Rhimes drama *How to Get Away with Murder*. The show is averaging 2.49 million viewers per episode on Thursdays at 10 p.m.

**MISSES:** The only show to drop from the schedule as of press time was sophomore comedy *The Millers*, which aired Thursday nights at 8:30 p.m. The show brought in 1.4 million viewers on Oct. 30.

**MID-SEASON LAUNCHES:** Superheroes taking screens big and small by storm is a trend that media buyers like Bailey Wilson, director of investment at UM, sees continuing with the launch of *Marvel's Agent Carter* on Jan. 6.

In addition to the female-centric drama bowing in January, CTV has new John Ridley-directed drama *American Crime* (which will take over for *How to Get Away with Murder* when it ends in March). The Felicity Huffman-starring drama follows a California couple who were attacked in their home.

Taking over for *Resurrection* in its Sunday night time slot next March is fellow crime drama *Secrets and Lies*. The show follows Ryan Phillippe as he goes from Good Samaritan to murder suspect after discovering the body of his neighbour's young son.

Last on CTV's new drama list for mid-season is *C.S.I.: Cyber*, which is expected to bow next spring. The show stars Patricia Arquette in a drama inspired by the real-life work of cyberpsychologist Mary Aiken.

On the comedy side, CTV has a reboot of *The Odd Couple* launching in early 2015. The show stars Matthew Perry and Thomas Lennon as Oscar and Felix, two former college friends who become roommates after the demise of their marriages.

## City

**HITS:** Rogers Media's big bet for the season was the start of its 12-

year, \$5.2-billion deal with the NHL, showing a minimum of four games every Saturday night across CBC, City, Sportsnet and FX Canada.

To date, Rogers Media says its rebooted *Hockey Night in Canada* is performing 140% better in its time slot on City than Saturday night programming on the channel last year. Sunday night's new *Rogers Hometown Hockey* is bringing in 58% more viewers to City than programming last year in the same end-of-weekend block.

A surprise success to Wilson was new drama *Scorpion*, airing Mondays at 9 p.m. It averages 1.6 million viewers a week and is the highest-rated drama in City's history.

"I thought the pilot was weak



and thought after (cancelled show) *Smash*, *Scorpion* star Katharine McPhee was a kiss of death – I guess I underestimated the power of CBS and a great time slot."

**MISSES:** Because of all the hockey programming and returning shows,

City only added four new titles to its slate this fall. It had high hopes for reality show *Utopia*, which Fox cancelled in October, replacing it with *The Bachelor Canada* on Tuesdays and *Two Broke Girls* and *The Middle* on Friday nights.

### TOP FIVE NEW PROGRAMS TO DATE THIS FALL

**1. *Gotham* (CTV):**  
2.8 million average viewers per episode

**2. *The Flash* (CTV):**  
2.69 million average viewers per episode

**3. *How to Get Away with Murder* (CTV):**  
2.49 million average viewers per episode

**4. *NCIS: New Orleans* (Global):** 2.4 million average viewers per episode

**5. *Forever* (CTV):**  
1.66 million average viewers per episode



## Global

**HITS:** The channel's continued emphasis on drama is paying off so far this fall, with new dramas *NCIS: New Orleans*, *Madam Secretary* and *Stalker* all getting picked up for full seasons.

While *Madam Secretary* has received a full season order, Wilson says she had higher hopes for the new American politics-based drama, which has an average viewership of 1.4 million to date this season.

"I thought Shaw's decision to pair it with *The Good Wife* was going to pay off for them, but it doesn't seem to be working," she says. "I wonder if they will consider putting Sunday animation back in simulcast to maximize those audiences, which are also suffering from running in post."

**MISSES:** Not paying off for Global this fall was its Friday night comedy block, with *A to Z* and *Bad Judge* getting cancelled by their U.S. networks. They've been replaced by *About a Boy* and *Marry Me*, with the latter seeing average ratings of 268,000 to date this season.

**MID-SEASON LAUNCHES:** The only show that has joined Global's mid-season fall slate is *State of Affairs*, a new drama starring Katherine Heigl as a top CIA analyst. It airs Sundays at 10 p.m. and scored 1.3 million viewers in its first week.

New seasons of *Remedy* and reality hit *Big Brother Canada*, which had average viewership of one million and 950,000 respectively last season, will also be back on the channel in 2015, with dates still to be announced.



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# CREATING FOR THE NEXT GENERATION

CANADIAN MEDIA COS ARE VENTURING INTO THE OVER-THE-TOP VIDEO PLAYGROUND AND HOPING ADVERTISERS WILL JOIN THE GAME

BY MATTHEW CHUNG



**Above:** Kait Howell, host of Blue Ant Media's YouTube channel Style Collective. **Top right:** (From left) YouTubers Kelsey from The Sorry Girls, Rachel from RachhLoves, Lauren of LaurDIY, C'erine from Cerinebabyish and Sylvia of Beautycakez.

**K**ait Howell stands near a green screen on the first floor of Blue Ant Media's uptown Toronto offices, holding up two nail polish bottles. "Check *this* out. This is, I think, around \$40, and this one is \$4," she exclaims, her bubbly personality on display even when she's off camera.

Howell's taking a break from filming the show she stars in and produces, *Drugstore Dupes*, which highlights high-end cosmetic products and their less-expensive substitutes.

But Howell is not a host for one of Blue Ant's TV programs, nor is she creating content for its linear platforms. Instead the digital producer, host and videographer is filming a minute-long segment for the Blue Ant-operated YouTube beauty channel Style Collective. The channel is one of 22 that Blue Ant operates out of this studio, and together they have amassed 366,000 subscribers and are garnering 85 million views per month.

Howell and her colleagues are at the forefront of a shift in the Canadian market toward digital-first content creation. While the recent partnership between Rogers Communications and Vice Media to build a multimedia studio in downtown Toronto made headlines in October, Blue Ant quietly rolled out its own Blue Ant Digital Video Studio in May, shortly after it bought a minority stake in music-focused YouTube multi-channel network Omnia Media. Taken together, it's a sign media cos with linear properties are responding to the changing viewing habits of consumers, particularly millennials, by stepping outside of their cable-subscription houses to meet cord-cutters, cord-shavers and cord-nevers in their own backyards. That's a significant step up from "TV Everywhere," the widely-adopted strategy of restricting certain broadcast-delivered online content to those who

have paid cable or internet subscriptions.

"We want to make sure that we're creating content to service the niche areas we are really focusing on," says Vanessa Case, EVP content at Blue Ant Media. "That can serve us well sometimes in TV but it definitely serves us well when we start to do things in the digital market space, and particularly on YouTube, when looking at creating original content, testing new ideas and feeding another multi-platform area of our company."

Companies like Blue Ant are making what they believe will be sought-after content, as is Groupe Média TFO, a niche, French-language educational station that, prior to this year, did not sell any ads, relying instead on government subsidies and distribution deals.

Now it is exploring new options, including branded content and content integration for its digital sites and on YouTube, says Glenn O'Farrell, president and CEO of Groupe Média TFO. It already works with government agencies such as the Ontario Ministry of Agriculture, Food and Rural Affairs and Elections Ontario, with the bulk of investment being spent on TV for now, along with big box and leaderboard ad units online. But the company is putting an increasing focus on multi-platform sales for its hot web properties.

Between 2012 and this year, TFO's unique monthly visitors increased by 601% on its main site, O'Farrell says, while it has had one million page views on its preschool-focused video-hosting site, Mini TFO, and nearly 30 million views on its YouTube channel. Last month the company signed a deal with Jones Media to represent its digital content on all platforms, giving TFO direct access to a pool of advertisers. While viewership is up on its linear product at 1.7 hours per week in the third quarter of 2014, compared with 0.5 hours in March of 2012, it is continuing to build out a multi-platform strategy.



# Path **to** Purchase **what's now & next?**

**I**nfluencing shoppers on the path to purchase has become more complex than ever. With brands and retailers always looking for new ways to grow their share of the basket, the April issue of *strategy* will cover what's working now and P2P trends to look forward to.

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

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newen@brunico.com

## **Kelly Nicholls**

416-408-2300 ext 444  
knicholls@brunico.com

Its YouTube content is also opening up potential new streams of revenue that have nothing to do with driving viewers back to its linear channel, O'Farrell says. For instance it is talking to airlines about providing in-flight content and looking at repackaging some of its YouTube content into a paid offering for daycare operators.

Meanwhile Blue Ant's Case says now that some of its YouTube channels have cracked 100,000 subscribers, brands are starting to reach out to its sales teams – such as a flashlight company wanting to sponsor episodes on Cottage Life DIY (the YouTube channel to its Cottage Life TV channel and magazine).

"We are really at that hump of growing audiences to a bigger level," she says.

Their moves follow Bell Media launching CTV Extend, a digital, ad-supported platform for online exclusives it has bought rights to, along with spinoff series of its cable shows, and Corus Entertainment making a deal with women-focused MCN Kin Community to be its exclusive Canadian rep for programming and ad opportunities.

Rogers, meanwhile, is indicating the new Vice Media-created content it will distribute will be available through subscriptions (like a wireless plan). But its SVP content David Purdy says it is less concerned with protecting its paid TV subs, telling the NextMedia 3.0 conference in November, "We have to embrace the change and create new products and services, and not try to force people into the old model."

In Canada, video consumption is up 4% over 2013, with 69% of that consumption coming through paid TV and 31% for OTT services, according to statistics Charlton Strategic Research released in November.

However, in Charlton's survey of more than 3,000 Canadian adults, 36% said they planned to trim their channels and 8% said they would cut their paid services altogether. Gord Hendren, president of Charlton Strategic Research, noted that only about 1 or 2% follow through on those threats but the numbers indicate the influence of OTT content on paid TV. OTT is largely synonymous with Netflix, that ad-free, subscription video behemoth (and now, new rivals like Rogers' Shomi or Bell's CraveTV). But in Canada, we spend a lot of time watching video on video-sharing sites like YouTube, Vimeo and Dailymotion as well. Rob Young, director of insights and analytics at PHD/Touché estimates that Canadians spent 15% of their media consumption time viewing internet video in 2013,

based on data sourced from ComScore, Numeris, PMB and NADbank, yet advertisers only spent 1% of their media budgets on internet video, based on IAB figures.

And the digital wave is just starting to crest. YouTube stars like Swedish videogamer PewDiePie (Felix Arvid Ulf Kjellberg) or U.S.-based comedy duo Smosh (Ian Andrew Hecox and Anthony Padilla) are more popular with U.S. teens than TV celebs, according to a survey done in August by *Variety*. They also have subscribers in the tens of millions. Multi-channel networks like Maker Studios, Fullscreen and Kin Community have risen up around these rising stars, providing scale for advertisers, while in April, Google launched Google Preferred in the U.S. It offers media buyers the ability to buy pre-roll against the top 5% of content creators on YouTube while providing viewership guarantees and rating info similar to TV. In October, Google said it had nearly sold out of that content, demonstrating there is only so much so-called "premium inventory" to go around.

Advertisers are catching on. Candy-maker Mondelez International declared this year it would spend half its marketing budget on digital by 2016 and followed that up in October by striking an online-video deal with Google. Also in October, Omnicom Media Group's global CEO Daryl Simm said his agency was advising clients to divert as much as 25% of TV ad budgets to online video.

In Canada, Group M signed on as the exclusive Canadian media partner for AOL's slate of Originals content. And popular channel AsapScience (run by Canadians Mitchell Moffit and Gregory Brown, with more than three million subscribers) partnered with GE this year to create brand-sponsored content for their show.

But AsapScience aside, there is a dearth of premium content to buy against in Canada, says Will Pate, VP digital strategy at media agency M2, which slows the investment in online video since brands are largely restricted to buying pre-roll for U.S. videos.

Jeremy Simpson, director of digital solutions at OMD, agrees that in Canada "we're not necessarily at that point" where OMD is recommending a certain percentage shift, due to a lack of inventory and the need for better tools to audit online measurement.

"We do believe that at a certain point your overall video investment will shift between TV and digital," he says. "Is it as big a number as what [Simm] was quoted [as saying]? Maybe not next year...but we do see it growing."



**Below:** Lexie, Josée and Louis star in one of TFO's kids shows. **Right:** More than 32 million users subscribe to PewDiePie's YouTube channel.





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# JWT's nod to the past, eyes to the future

ON THE EVE OF TWO MAJOR ANNIVERSARIES, THE HISTORIC AGENCY LOOKS AHEAD TO A NEW STRATEGIC DIRECTION THAT IS GIVING IT A MORE MODERN EDGE

BY PATTI SUMMERFIELD

**T**en years after rebranding as JWT, the agency is returning to its classic J. Walter Thompson moniker in January 2015 as part of the worldwide celebration of its 150th anniversary.

For 85 of those years, JWT has been in Canada.

Aside from the nod to the agency's celebrated history, there will be no looking back for the current leadership of JWT Canada. Susan Kim-Kirkland and her team have their eyes firmly fixed on the future, with a vision of pioneering world-changing ideas.

Two years into her new role, Kim-Kirkland, president and CEO at JWT Canada, says, "We've spent the last couple of years under new leadership building our teams out, building our philosophy, working with our existing clients, building new clients and it's all starting to come together.

"There are a couple of things critical to our strategic plan. The first is leveraging our deep roots and understanding of traditional packaged goods communications. We're very strategic. We have deep roots in planning and we've been able to marry that with

the pace and the innovation of retail. That has really started to show itself as a defining characteristic of how JWT works."

She says one of the biggest challenges is that, with the proliferation of communications channels and so many options for brands, marketers want to do everything. "As a legacy agency famous for storytelling, we sometimes also have to talk about being digital – when it's really about being fully integrated. We have to think about the artful communication of the story and, with all of this data and insight that exists right now, we have to use it to do the right thing, not everything."

Kim-Kirkland had already been at the agency for almost nine years as VP and then EVP, managing director when her predecessor Tony Pigott, a 34-year JWT veteran, handed over the reins in 2012 after 12 years as agency president and CEO. He left a pretty solid foundation for her to build on, having helped the agency triple in size and create successful campaigns for brands such as Listerine, Philadelphia and Kraft Dinner.

**Above:** The current JWT Canada team, and the crew from 1941 (inset).

## AGENCY STATS

STAFF COUNT

270

NUMBER OF MAJOR CLIENTS

20

NEW BUSINESS WINS

Air Canada, Grand Marnier U.S., projects for University of Toronto and HSBC North America

AWARDS IN 2014  
90+ (and counting)

The agency has been pretty high-profile over the last two years, winning awards and new business and making some impressive hires. It won nearly 90 creative awards in 2014 alone, and in September 2013 was awarded the hotly-contested Air Canada account after a no-holds-barred pitch, adding to its list of big clients including Walmart, Mazda, Tim Hortons and Nestlé.

A major hire was made in January 2013 when, as he prepared to retire from the agency, Martin Shewchuk brought in Brent Choi to replace him.

Kim-Kirkland says, "Having Brent Choi as chief integration and creative officer is a clear signal that we are bringing in people that think in a fully-integrated fashion. They have to understand that what might have worked yesterday might not work tomorrow. That way of thinking and the ability to adapt pretty much on the fly has to be fundamental."

The challenge for Choi when it comes to hiring creative talent is to find people who are skilled in all those areas or have the aptitude to learn to do everything. He says, "That's something we do day-to-day now in our work. We don't have a separate P&L for digital. The creative group is one group. As we move forward, I think that makes us well positioned to work in an integrated way with clients. The creative team or the strategic people that clients are talking to are the same ones who will be executing on everything."

Over the years, Choi has developed a reputation for being a builder of award-winning creative departments. One of the first things he did in his new post was hire Ryan Spelliscy as SVP/ECD, and Carolyn Bingham for a new position, SVP, creative operations. This past September he brought in Matt Syberg-Olsen as VP/CD.

"We're not here to increase share point by 1%; it's really about changing the game completely for our clients," Choi says.

Over the past year, JWT has launched memorable work such as the "Get into the Dark" campaign that introduced Tim Hortons' Dark Roast coffee, and Mazda's "The Long Drive Home" that plotted the course of a road trip via 60 Instagram image and video posts over a period of four months.

In November, a new campaign for SickKids was launched, featuring 45 different TV spots over 45 days, one a day until Dec. 21. Each commercial, made like a mini-documentary, profiles a moment in a child's life at the hospital.

Choi says, "It was the right thing to do to depict the amazing things that happen at the hospital every single day. The easy thing to do was one or two TV spots and a couple of print ads – but that's not changing anything. That's not brave. That's not connecting to consumers in a new way. Those [new ideas] really excite us as an agency."

## HISTORIC RELATIONSHIPS AND ICONIC CAMPAIGNS



### PEPSI

In the '60s, Pepsi targeted baby boomers with a tagline shift from "Now it's Pepsi for those who think young" to "Come alive! You're in the Pepsi generation." In the '70s, "You've got a lot to live. Pepsi's got a lot to give" became the mantra.

JWT first launched the Pepsi Taste Challenge blind test in Canada in 1976, a program that has evolved several more times over the decades.

Pepsi became "The choice of the new generation" in the '80s, and the advertising took an upbeat turn with celebrity advertising starring Michael Jackson, Tina Turner, Michael J. Fox and, in Canada, acts like Rough Trade and Triumph.

In 1996, Pepsi-Cola Canada ended its 30-year relationship with JWT and moved its business to BBDO. While taglines and agencies change, the Taste Challenge lives on.



### LABATT

In 1968, the wildly popular "When You're Smiling" campaign launched.

The tone was absurdly happy, and it featured young people dancing on a beach, playing touch football and enjoying a hot air balloon ride. (The iconic blue hot air balloon, first

introduced in the '60s – and originally red – reappeared in ads until the '80s.)

The "When You're Smiling" campaign continued into the 1970s. However, the tagline changed from "The true-blue lager" to "The true-blue friendly beer," and later, "Blue smiles along with you."

In 1985, after 20 years, Labatt moved the account to Scali McCabe Sloves, but the "Blue smiles along with you" jingle still strikes a chord with beer drinkers of a certain vintage.



### PHILADELPHIA

JWT Canada developed the Philly "Angel" campaign in 1994, and it was rolled out to more than 30 countries.

By the end of 2007, Philadelphia had grown to become the leader in the cream cheese category with 75% market share, but after 15 years, growth of Philly as a spread was stalled. To expand the segment, "Cooking with Philly" was created. The result: brand growth of more than 5.5%, outpacing the category.

JWT and Philly parted ways in 2011.

# The lighter side of JWT



## Kraft Dinner and David Crosby's goatee

**R**ick Kemp, currently ECD for BrandHealth Communications, was behind several memorable, award-winning campaigns during his combined six years as ECD at JWT in Toronto and Chicago.

Among the work was a Kraft Dinner campaign, notable for its longevity and, of course, a facial hair conundrum. He explains:

"We launched 'Gotta be KD' for Kraft

Dinner with the 'Laundry Night' commercial. It immediately struck a chord with our audience and began to grow the business. The campaign was on air for well over a decade, which is rare.

"One of the spots we did a few years into the campaign (2002) was called 'Old Roommates,' a sequel of sorts to 'Laundry Night,' in which the college roommates make KD in a laundromat by pouring all the ingredients into the washing machine. In 'Old Roommates' they make it at the gravesite of their beloved college friend, this time pouring the ingredients and a thermos of boiling water directly into his open grave as a tribute to their lifelong friendship.

"We cast the spot to have the characters resemble Crosby, Stills, Nash and Young and wrote a track inspired by Neil Young's 'Comes a Time.' It was all designed to take the viewer for a nostalgic ride down memory lane as four old hippies pay homage to their dear, dead friend.

"Before airing, we sent the finished product

to our lawyers to avoid danger of copyright infringement with the track. Well, they said... 'You need to fix it. The track is not the problem. But the lead talent looks like David Crosby. The combination of the casting and the music puts you at serious risk. David Crosby could sue us for using his 'likeness.'"

"The client, who was already a little skittish with the concept, was understandably worried and wanted to shelve the spot. The lawyers were adamant we needed to do something about the 'Crosby' character, or not go on air.

"Agency panic ensued. Can we reshoot? Can we edit him out? Can we get another lawyer? Our solution: a goatee. Let's give him a goatee. We went back in and painted on some additional facial hair (he already had a moustache).

"It was enough to satisfy the lawyer, ease client concern and go on air.

"Did the real David Crosby ever see the ad? No idea. Did he ever have a goatee? No idea."

***After 85 years of pioneering ideas,  
you deserve the following:***

***Have a break, have a Kit Kat.<sup>®</sup>***

***Congratulations JWT.  
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## The one with a lion and Gordon Pinsent in a boardroom

It's only been in recent years that search consultants have levelled the playing field for new business pitches. Before that, it was the era of big stunts.

Martin Shewchuk led JWT Toronto's creative department for 12 years, first as EVP/ECD and then creative chairman emeritus.

A favourite story of his is the 2003 RBC pitch when JWT took this stunt business to heart. For the first meeting, a famous chef was hired to create a lunch menu with the agency's clients' products, such as gourmet Kraft Dinner. After lunch, JWT planned to wow RBC with its vision.

Shewchuk says, "The RBC logo is a stylized lion and Andrew Barrett, lead on the business at the agency [at the time], actually said, 'Okay Martin, I've booked the lion for the meeting.' 'You've booked a lion?' 'Yeah, the Bowmanville Zoo has a lion they'll ship over to have at our meeting.'"

It was a teenage male lion, so its mane was more like a mohawk than a full mane.

During the meeting, Tony Pigott, former CEO,

presented the agency's vision for the future of RBC and then Shewchuk was to present visuals.

"I open the door and the trainer comes out, and it's just like you see in the circus, he sets up a stand, leads the lion out and it perches its front paws on the stand. There I am beside a



700-pound teenage lion. I asked if we needed the stand because it kind of ruined the optics. The trainer says, 'Oh yeah. It distracts the lion, you don't want him just wandering around,'" Shewchuk says.

"I forgot what I actually said to justify the fact it was a teenage lion, something along the lines of, 'Just like you, this lion is big and powerful,

but has not yet reached its full potential.'"

For the second meeting, Brett Channer wrote 60-second copy to have an imposing voiceover describe the company's vision. "So, through the door comes multi-award winning actor Gordon Pinsent. He's got the Order of Canada medal on, stands up in the middle of the room, and with his beautiful voice, reads the script. That was the

stunt at the second meeting – and we're ahead of the competition," Shewchuk says.

"Now it's just BBDO and JWT presenting to 20 people...10 who are new to the process. We kept the same format as the second meeting but what I heard was that BBDO came back with completely new work. They wound up with more votes and scooped it from us."

PHOTOS: (LION) TAMBAKO THE JAGUAR/FICKR; (PINSENT) ALAN LANGFORD/FICKR

CONGRATULATIONS  
JWT 85 YEARS  
OF ADVERTISING EXCELLENCE  
IN CANADA

Walmart  TM&C

## AGENCY OF THE YEAR | 2014

It was that special time of year for ad folks (no, we're not talking about the start of holiday marketing), when the country's top agencies were revealed on Oct. 30 at the Ontario Science Centre. Leo Burnett rose from the ashes of its Honourable Mentions pit to claim the AOY title, while Lg2 and John St. tied for Digital Gold. OMD once again showed its might in the Media category, while our inaugural PR winner was North Strategic.



1. The hosts of the show, Fiona Stevenson, innovation director at HotspeX (left), and KBS Canada CD Lyra Martin Evans, carve into *strategy's* birthday cake | 2. Alexis Robin, partner, director of interactive at Lg2, which tied for Digital Gold | 3. JWT's Victoria Radziunas and Robert Emlay enjoy the show | 4. Peter Nowlan, chief brand and marketing officer, Tim Hortons, accepts the QSR's award for Overall Brand of the Year | 5. Yona Shtern, CEO of Beyond the Rack, a Brand of the Year, takes the podium | 6. The *Globe and Mail's* Robert Jenkyn presents the Media Director of the Year awards | 7. The Veritas team shows off its Bronze PR win | 8. The "Mad Man" in Zulu Alpha Kilo's agency video made an appearance at the show | 9. The DDB team picks up a Bronze award.




10. The Lg2 team picks up a Digital Gold | 11. & 12. Karine Courtemanche, president, PHD/Touché, and Annette Warring, CEO of Dentsu Aegis Network, share the Media Director of the Year honours | 13. Taxi's Steve Mykolyn and Darren Clarke claim BIG Award Gold for Canadian Tire's "Ice Truck" | 14. The Canada Post drone blimp powered by Brizi snaps an aerial shot of the audience | 15. OMD's Mike Cortiula, Jammie Ogle and Cathy Collier show off their Gold Media plane | 16. John St.'s Angus Tucker, Mavis Huntley and Stephen Jurisic accept the shop's Digital Gold | 17. North Strategic's Justin Creally and Mia Pearson accept PR Gold | 18. Chris Stamper, SVP corporate marketing at TD, collects the bank's Brand of the Year award | 19. Aaron Starkman of BIG and AOY Silver-winning Rethink | 20. Leo Burnett's Anthony Chelvanathan, Judy John, Dom Caruso and Lisa Greenberg celebrate their AOY Gold.



# CONGRATULATIONS TO JWT CANADA ON YOUR 85<sup>TH</sup> ANNIVERSARY.

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Professionally produced content marketing, such as these magazines produced with the Globe and Mail's Custom Content Group, is on the rise.



# Brand-driven storytelling

Custom, branded or native – no matter what term you use, the rush for content is on.

**T**

There's no doubt that when consumers opt-in to content, a brand's marketing message is much more effective. That's one of the reasons why in the last few years there has been a major shift to content marketing.

Teena Poirier, director of custom content for the *Globe and Mail*, says, "There's a lot of research out there supporting content as the new way marketers are connecting with their target audiences. Different industries report that a number of B2B and B2C marketers are using content marketing to help brand halo and brand awareness. eMarketer did a study in 2013 that found 82% of B2C brands, for example, are including content marketing as part of their overall media mix and about 90% of B2B marketers."

Because content marketing is pull not push, brands can only appeal to consumers if the content is customer-centric. That means the information must have value for consumers and not simply be an opportunity for the brand to sell itself.

'Ditch the pitch', an article in the Winter 2014 issue of *ANA Magazine*, the publication of the US-based Association of National Advertisers, advises marketers to have a content team – either external or internal – dedicated to content creation and distribution. Chief among the suggestions is that the team has a content marketing manager or chief content officer and that it is important to find good writers and storytellers.

Storytelling is key to a content strategy since consumers are often skeptical of advertising. The ANA feature stresses

*continued on page s65* ►

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# Better editorial product. Better native results.

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**Globe Native** is The Globe and Mail's unique brand of native advertising. It delivers relevant sponsored content in an experience that matches the look and feel of our editorial space. Best of all, it's created by us to leverage our high editorial standards, and delivers three strong points of differentiation:



Access Globe readers who consume our content 24/7



Your brand, aligned with Globe editorial to create powerful context



Compelling storytelling builds strong brand affinity

What's more, Globe Native bests industry standards for engagement. Time spent is 69% higher than global averages, with 4x higher CTR than both industry and Canadian benchmarks, and over 1% CTR on News, National News and Science channels.

**"The Globe and Mail's engagement and performance metrics are amongst the highest of all news publishers we collaborate with globally."**

— Tony Vlismas, Head of Market Strategy at Polar



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To get Globe Native working for your brand, visit [Globelink.ca/native](http://Globelink.ca/native) or email [tpoirier@globeandmail.com](mailto:tpoirier@globeandmail.com) today

◀ *continued from page s63*

that content must be credible: “A company wastes time and money on content that is perceived as amateurish, deceptive, too sales-focused, or – worst of all – winds up being ignored completely.”

Louis-Jacques Darveau, VP Custom Content and general manager of Totem, says, “The world has gone from connected to being hyper-connected and that has implications for every brand that needs to be able to operate as a network. Operating as a network means you have to create more and more content.

“It’s a departure from the classic linear model where you have campaign cycles, to a world where you communicate in

**“So there’s always a question of the content and the story it tells, and as business you have a point of view, so harness it or create it.”**

real time, all the time, across multiple channels and formats. So there’s always a question of the content and the story it tells, and as business you have a point of view, so harness it or create it.”

According to the ‘2015 Benchmarks, Budgets, and Trends – North America’ study put out by the Content Marketing Institute, 48% of B2C marketers and 42% of B2B marketers publish new content daily or multiple times per week.

To feed into that 24/7 cycle requires a lot of content. That’s why many brands turn to custom content specialists to develop a strategy, handle content creation and distribution.

Given the easy access to an endless web of world-class content, for brands to gain

*continued on page s67 ▶*

## Turning content into a brand asset



otem has evolved from its print heritage into a company that specializes in content strategy. The approach is based on a framework they refer to as ‘the Content Operating System’ –

strategy, creation and distribution – and begins by taking an all-encompassing look at a client’s operation to discover all content and service opportunities.

Louis-Jacques Darveau, vice-president Content Solutions and general manager of Totem, says, “Content strategy includes more than content marketing or branded content and, while logically you’re doing this to feed your brand ecosystem, it also fosters your ability to do customer activation and build greater customer engagement.”

Darveau adds that research and performance metrics, numbers that support decisions in real time, are very important for fine-tuning the distribution aspect of content. “There’s a proliferation of channels and all kinds of niche opportunities, but if you’re going at it blind and not looking at the efficiency of your messaging and how effectively you package it, then you’re going to miss opportunities.”

A content strategy doesn’t happen overnight, it takes time. Every client requires a different mix of strategy and execution, from print to digital interactive content, audio and video broadcast and podcast. The strategy could result in an embedded on-site team, a custom-made newsroom and content created on a daily, weekly or monthly schedule. “Distribution possibilities are endless,” explains Darveau. “Ultimately, it’s about intent. We help clients formulate that intent and understand the underlying purpose.”



Totem’s Content Operating System takes an all-encompassing look at a client’s operation to develop customized content solutions embracing three service categories: strategy, creation, and distribution.

When working with a new client that may have used a print publication as a key marketing tool, Totem first assesses the value of the publication to the brand before looking at ways to optimize the print and grow the brand’s audience across platforms. It is a bottom-up rather than a top-down approach for both distributing the content as well as for collecting all the information that comes out of the process.

Although a print magazine might ultimately be a prestige component of a strategy, it will be part of a larger content ecosystem.

Patrick Pittman, Totem’s executive editor, explains, “It’s not useful these days to think of print and digital as separate, competing disciplines. We take a step back from the specific questions of whether we need a print magazine or web content and look at the business’ existing content, asking how it works across all platforms and channels, and how will it go out to consumers, your audience and organization. In the end, it is about collaborating on content that becomes more than just an advertising or marketing deliverable.

“It all needs to be part of something cohesive. And, that’s the strategy behind it.”



Totem’s strategy team works to turn content into an asset by providing clients with service design, journalism, digital development and custom publishing.

### About Totem:

Totem is staffed by a team of experts in service design, journalism, digital development and custom publishing. The team mixes the company’s rich history of storytelling with a systematic approach and a design mentality to help clients develop thoughtful narrative experiences for their audiences.

Through nearly two decades of pioneering work with some of North America’s best-known brands, Totem has come to understand the challenges marketers face as the landscape around them transforms beyond recognition. The company started out making magazines for big brands and today its work extends into every aspect of its clients’ organizations to help them uncover and realize their content and service opportunities across all platforms.

Totem is part of the TC Media family, which gives it access to all the resources and know-how of one of North America’s leading providers of media and marketing activation solutions.



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[elements.totem.tc](http://elements.totem.tc)

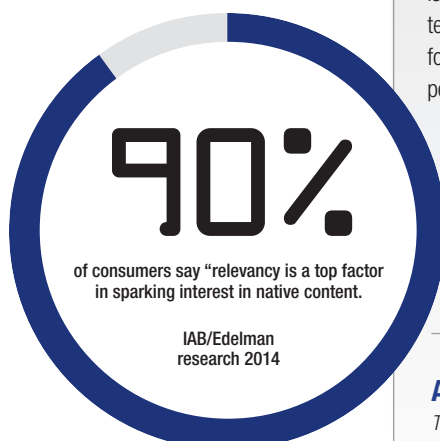
◀ continued from page s65

trust and engage an audience, their offering has to be incredibly relevant – and resonate. Which is another reason trusted, experienced partners are a smart strategy.

Andrew Saunders, the *Globe and Mail's* chief revenue officer, sees a direct correlation between the caliber of content and its effectiveness. “We know when there is work that is high quality, our readers engage with it. When it's low quality, they don't engage with it as much.” He also

**“We know when there is work that is high quality, our readers engage with it.”**

sees the successful efforts pay longer term dividends. “Content is a way for a marketer to be able to break through to a stronger more emotional connection above and beyond just a pure brand sell. My expectation is this phenomenon is going to continue to gain traction in the market and we'll continue to see acceleration on that front.”



## The Globe's recipe for killer custom content: Data, depth and delivery

**D**ata, depth and delivery. This three-pronged approach is what makes the Globe's Custom Content Group effective, says Teena Poirier, director of the group. “Those three points in concert are the trifecta of really good content development. We also leverage the skill set of good journalism. It is a highly collaborative process that always starts with understanding what it is the client wants to achieve.

“When we're creating content for advertisers, it looks different than the *Globe and Mail* product but it still resonates in terms of the quality of the content, using *Globe*-approved journalists.”

The work the *Globe* has done for Sunnybrook Health Sciences Centre Foundation in Toronto is an excellent example of custom content as an effective marketing tool. When the program began, the foundation had a very specific objective – to drive donations for the hospital. The *Globe* came up with a plan that included a mix of print and digital to engage not only the existing donor base but also as a way to acquire new donors.

Sunnybrook's magazine is in its fifth year of publication and now comes out twice a year. The magazine has won multiple awards at content marketing shows but most importantly, it drives donations, making it the key piece within the foundation's overall donor strategy. The website is where the *Globe* creates content for the Sunnybrook audience on an ongoing basis.

Poirier says, “One of the things about content marketing is that it's not only about telling great stories – it's about telling great stories that get results. We're very much ROI focused. The Sunnybrook case is really indicative of a perfect storm when we're working with clients to leverage content as a mechanism to drive an end result.”

The *Globe and Mail* has been creating custom content for over 40 years, starting with traditional special reports, and has now evolved to the next iteration with the launch of a native content platform earlier this year. Launched using Polar's



The award-winning Sunnybrook magazine, produced semi-annually by the *Globe and Mail*, is now in its 5th year of publication, and is a key piece of the foundation's overall donor strategy.

MediaVoice platform, the *Globe's* native ad product enables seamless creation, delivery and reporting of native content across platforms.

Six months after the beta test began, Polar reports that the average time spent on the *Globe's* sponsored content is 69% higher than the industry average for news publishers globally while its clickthrough performance is four-times higher than average.

“The whole issue with native is that it has to follow the same form and function as the publisher platform it's running in,” says Poirier. “We beta tested for four months with different types of content and found that good quality content does resonate with the reader. They'll engage in the same way they engage with editorial, if it's content they're interested in.

“The bottom line is . . . quality matters.”

### About The Globe and Mail Custom Content Group:

The *Globe and Mail* Custom Content Group brings the environment, the audience and content-rich experience to advertisers who are ready for a new kind of conversation with their customers and prospects. Made up of a team of editors, journalists, digital strategists, community managers, videographers, designers, marketers, researchers and data scientists, the Custom Content Group works closely with clients to drive the results required to meet their marketing objectives, maximize their content marketing plans and enhance their brand halo.

The dedicated content studio creates multi-platform content with the same integrity and quality journalism delivered by *The Globe and Mail* every day. This has been the key factor in the Custom Content Group's success. For the third year in a row, the *Globe* has been a winner at the Custom Content Awards with this year's haul of nine awards including three gold wins for best publication and best design.

# How to keep up in the age of speed

BY DAVID MOORE

**F**rom the volume and speed at which media is created and consumed and the rate at which technology is changing to new forms of consumerism, there is no doubt we are living in the speed-of-everything age. How fast is fast? It took 13 years for TV to reach 50 million people, and TechCrunch reported that it took 35 days for the Angry Birds Space app to do the same.

Constant and accelerating change are causing business lifespans to shorten, and when decline comes, it's steeper and faster: according to a 2012 report from strategy and innovation consultancy Innosight, about 50% of companies on the S&P 500 Index had already been replaced over the past decade, and at the present pace, by 2027, 75% will fall off the list. According to *The Reinventors* by Jason Jennings, a whopping 98% of global CEOs believe their current business model is only viable for three to five years.

In response to these conditions, professional services companies have retreated to their core competencies. The management consulting firm may propose operational efficiency programs, while the integrated advertising agency may propose a new brand campaign, a new digital platform, or social outreach

to engage the consumer – or all of the above.

The problem is that in the broad view of business health, these are isolated point solutions, a collection of acts of incrementalism that only address the symptoms and don't add up to cohesive change and a sustainable vision for growth.



The Angry Birds Space app's huge reach in a short time period reflects today's speed-of-everything age.

Worse, oftentimes these solutions are biased by the expertise of the executive in charge and that of their external partner – “Change the logo! Expand the offering! Cut staff!” The client may see a performance bump in some sector of the business, but by its nature, this approach is unlikely to truly uncover the untapped potential of the business and holistically bring it to life.

The management consultant world has the ear of the CEO, understands deep data and business analytics and where and how money is made, yet they have minimal skill at shaping brand purpose, translating strategy into momentum and ultimately a reinvented customer experience. The agency world has a great sense of branding, communications and pieces of the customer experience, but they do not typically have the ear, perhaps even the trust, of the CEO, nor do they have a full understanding of how and where enterprise value is created.

The unfortunate truth is these two worlds rarely meet, and when they do, they speak different languages. That's a shame because when business strategy (the domain of consultants) and brand strategy (agencies' domain) do not inform and dovetail with each other, the result is well-intended yet lurching changes, mixed

messages and unrealized value.

Today, the answer lies in true interdependence of brand and business strategies, and a 360-degree view of customer-facing action. It's about helping business leaders unify strategy based on foundational data and sound business analytics coupled with insights, creative vision and a clear sense of when and how strategy will manifest itself with employees and the customer: facts and feelings in perfect harmony.

There are no sacred cows, and *all* of the executive leadership fully participates in the way forward. This collaboration ensures the best outcomes, results in full buy-in and organizational alignment to brand purpose and how growth will be achieved, and moves from chasing symptoms to redefining businesses and sometimes entire categories. It also creates speed, an essential ingredient of reinvention. A great side effect of speed is, as one half of the formula of generating momentum (remember high school physics: mass x velocity = momentum), it is the catalyst to accelerating value creation.

This approach was summed up at one of Jackman's workshops: “Let's get really clear on where we're going and how we'll get there, get everything moving together at a pace to make it real, and inspire the heck out of everyone along the way to manufacture momentum.”

In the speed-of-everything age, business leaders are under pressure to reinvent, not episodically as in the past, but as a continuous and coordinated effort. The key to doing so successfully is collaboration, and the old silos of support just aren't working as well anymore. Through reinvention – bringing together facts and feelings, collaborating to engage and align everyone and everything and making speed an ally – businesses and their brands can stay ahead. When that happens, mountains can be moved and enterprise value follows.



**DAVID MOORE** is currently advisory board chairman at Jackman Reinvents, and was formerly president and CEO of Leo Burnett Canada.

# Looking beyond bright, shiny objects

BY KEN WONG

**M**arketers love bright shiny objects. These days there are two very different types of shiny objects. “Artists” and the “creative class” are drawn to developments in areas like social media, content and digital. By contrast, “technocrats” have the more science-based objects of desire: programmatic buying, big data, predictive models and other math-related sources of insight. And, of course, we have the blending of the two as found in advances made in the practice of loyalty management and mobile commerce.

But greatness requires more than simply adopting the latest “flavour of the month.” It is a little like the bad golfer whose favourite magazine always promotes someone who’s reinvented the golf swing: do this and you’ll be magically transformed into a low handicapper.

However significant these advances may be (and many are), they really focus on the tools of marketing and not the fundamental job of marketing and those who manage it. For these folks, the “managerial class,” marketing is neither art nor science – it is a discipline. And it is centred on three key questions: what do we compete as? Who do we compete for? And how do we choose to compete? Great marketers manifest that discipline

in every decision they make and every new tool they adopt.

## Q1: COMPETE AS WHAT?

A classic question asked of many clients is, “Do people buy drills or the ability to make holes?” Answers to this question are often the ultimate game-changer. Make a

drill and your product improvements and features are limited to the drill’s physical characteristics: weight, power, portability, etc. In fact, some product features, like a tiltable head, are sourced in the physical limitations of the drill.

But if you enable people to make holes, then any hole-making technology is relevant, for example, a laser. New features could include infinitely variable hole size, fits in small places, no sawdust, and so on.

Harry Rosen doesn’t sell clothes, it sells confidence. Indigo isn’t a bookstore, it is a “store for book lovers.” Under Armour doesn’t sell athletic wear, it sells competitive advantage. View these firms in these ways and many of their distinctive and great elements become more than fluff or sideline sources of

values are transitory; core needs are not.

Want to enhance your marketing ROI? Find a value proposition that doesn’t need to change every few years. Great marketers know why they matter and to whom. They have the discipline to focus all efforts – including the adoption of new art and technology – on reinforcing those elements.

## Q3: HOW TO COMPETE?

If buyers set the “criteria” by which suppliers are selected then competitors set the “standards of performance” we need to exceed on those criteria to be the choice supplier. There are finite options: be the cheapest or the best on something that matters to buyers or find a way to elevate the importance of a criterion

## GREATNESS CANNOT BE BOUGHT BY SIMPLY LATCHING ONTO THE NEWEST INNOVATION

revenue: they are fundamental to how they create value. Can you say the same about your newest shiny object?

## Q2: FOR WHOM DO WE COMPETE?

Starbucks and Tim Hortons both sell coffee. So why the difference in lineup size at Pearson Airport? Why don’t we see people lounging in Timmies with their laptops but can’t find a table at Starbucks because someone is writing their doctoral thesis over a “beverage?” Yes, these companies sell the same product. But their customers aren’t buying for the same reason, and thus their path to purchase, methods of usage and purchase criteria will be different.

Too often we get caught up in chasing demographic bubbles or the latest segment defined by social values. These can be important, but *only* if they correlate to some underlying difference in the criteria buyers use to select a supplier or how they think or behave when buying the product. Demographics and social

where you have superior performance. Second Cup is a good operation, but it wasn’t the refuge that Starbucks offered nor as convenient as Tim Hortons.

If you cannot do either then you better be the only game in town. Despite all the great creative behind Coke, its secret sauce was the ability to be within arm’s reach of the consumer at the “moment of thirst.” Second Cup has some great locations: most in places where the competition isn’t nearby.

Which option are you pursuing with your latest innovation?

## THE MAKING OF GREAT

Greatness cannot be bought by simply latching onto the newest innovation. Greatness requires a discipline that evaluates every innovation, idea and campaign through the lens of its three big decisions. As Sun Tzu wrote in *The Art of War*, “All men can see the tactics whereby I conquer, but what none can see is the strategy out of which victory is evolved.”



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

# 'Twas the month before Christmas,

And all through adland,  
Agencies hustled to meet client demand.  
The out-of-home ads were hung up with care,  
In hopes that consumers soon would be there.  
The MDC staffers were reeling from change  
Because visions of mergers had yet to wane.  
And Wax with its Pencil, and J.J. with her AOY plane,  
Reflected back on the year with a glass of champagne.  
2014's account changes caused such a clatter,  
Agencies rushed to VW/Coke/Telus/Kraft to see what was the matter.  
Towards social and mobile, consumers flew in a flash,  
Tore down traditional media and stopped spending the cash.  
And the glean of hot trends brands were tempted to try  
Gave the lustre of sales, but didn't build ROI.  
For what should their upcoming budgets include:  
A Google Glass app or branded content for food?  
But would a new agency, so nimble and quick,  
Bring forth an idea that surely would stick?  
More rapid than consumers, brands wanted to be,  
So they turned to big data and a partner agency.  
Now Union, now Taxi, now Zulu and Ogilvy,  
On John St., on Cossette, on BBDO and JWT,  
Spring to your computers! To your team give the call!  
And away you shall go, give creative your all.  
But heed *strat's* advice: first take a quick respite.  
Happy Holidays to adland,  
And to all a good night.

By Megan Haynes and Tanya Kostiw

This year, did you take content  
where it's never been before?

Did your partnerships break new ground?

Did you get viewers off their couch and  
onto a transmedia rollercoaster?

Did you place convention into a box  
and throw that box into the river?

**Good.**

**These awards  
are for you.**



# ATOMIC AWARDS

Winners will be announced in May at the Toronto awards show and showcased in *strategy* magazine, as well as *strategy*, Media In Canada and Playback Online.

The 4th annual AToMiC Awards brings together brands, agencies, media players and producers – and spotlights the projects that obliterate the media status quo. Spanning advertising, technology, media creativity and content categories, AToMiC winners represent the best achievements across Canada's media industry, the collaborations that show the way forward.

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