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Campbell's Moya Brown and Unilever's Ricardo Martin are deep in thought at our roundtable on the state of CPG marketer training (p. 14).

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ON THE COVER: Molson's Beer Fridge sure has been on one epic ride. It's been through several iterations, has travelled around the globe and now it's landed right here, at the top of the Creative Report Card, not to mention picking up this year's CASSIES Grand Prix. Its journey has been illustrated (literally) on our cover by Carson Ting (a.k.a. Chairman Ting), thanks to the folks at Rethink. Godspeed, little red fridge.

Rethinking education

Reporter Josh Kolm and I recently sat down with high school teachers Craig Morrison and Lauren Hortie who run Oasis Skateboard Factory, an alternative school for at-risk youth. It teaches them to turn their art into business, partnering with agency Anomaly, among others (see the story on p. 8).

"I'm a high school teacher that hates high school," Morrison said, referring to the traditional education system where students are expected to sit at a desk all day and are given (from the kids' perspective) arbitrary grades, often on topics they'll never again encounter in real life.

It's not to say there's no value in the traditional system, but it makes you think. The kids at Oasis learn a ton of practical skills that I certainly didn't learn growing up – about running a business, working with clients, developing a brand,

even budgeting. Those were skills some of us picked up in the "real world" with part-time and summer jobs. But when it came to actual, job-applicable skills, I personally learned the most from my one-year post-grad college program, which gave us assignments that mimicked the work we'd soon be doing professionally.

The marketing world is changing at breakneck speed, but "breakneck speed" isn't typically a phrase associated with the education system. Is it time for a massive educational overhaul? This topic is far too broad and complex to broach in this single editorial, but it's hard not to notice that something interesting is happening.

On pages 8 and 9, we outline several ways agencies and organizations are getting involved in the training and education process. They're noticing a hole in the system – such as interns lacking guidance or techies who don't know the marketing side – and taking it upon themselves to fill it.

Then there are agencies becoming incubators for startups, encouraging their staff to learn and expand their minds through osmosis (see p. 12).

And CPG marketers admit the old ways of training may not apply to the generation coming in, so they're starting to adapt to a new reality, such as having the younger folks lead training days, and leveraging the knowledge of partners such as Facebook and Google. For more on the CPG training perspective, see p. 14.

Perhaps the lesson here is if the system is lacking, create your own system.

This issue also contains two major benchmarks for work in this industry – the Creative Report Card and the CASSIES (p. 25 and 37, respectively). It will be interesting to see how all these new educational initiatives affect the award-winning work in the coming years.

Pop quiz: Will we see more agencies become product creators for clients (or themselves) due to their incubator programs? Will outside-the-box thinking go even further outside the box? Will our children's children take courses in high school on cultivating their personal brands, and ask questions like "what's a commercial?"

The answers may very well determine your industry's future.

Emily Wexler, editor



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Are brands set up for the long haul?

This is the time of year *strategy* has to be uber covert. And since I read a lot of spy novels, I'm up for that.

We get questions, couched ever so cleverly, to try and pry out Creative Report Card ranking or CASSIES wins. Ha! We're the vault.

Until now. The big reveal.

This issue contains everything you need to know about smart strategies in Canadian marketing circles.

The CASSIES cases reveal a cross-country, cross-category tale of issues and insights that first challenged then propelled brands to better ROI. There's a lot of learning in the mix, so go online for a deeper read of the less abridged versions of the Silver and Bronze campaigns. It's worth it.



Meanwhile, *strategy's* Creative Report Card tells you who you need to know in Canadian advertising circles. We hear from a lot of marketers that the rankings serve as a handy RFP checklist, and on the agency side, it's a tool to negotiate your salary (or succumb to the job offers that lure top award-winning creatives).

So, we decided to expand the utility of the CRC rankings with a digital version. You can now dive into more detail on the brands, agencies, talent and campaigns that made the list. Check it out, and let us know what else you'd like to see as we build this resource out. I suspect it may be a homescreen for Rethink and DDBers this year. ;}

Congrats to all the big winners, and Canada had many this year. From Leo Burnett's "#Likeagirl" making the top global ad lists to the Beer Fridge taking the CASSIES Grand Prix and a swath of other awards to top the CRC brand and talent ranks.

So we're solving brand problems – getting attention and delivering ROI – and representing on the world stage.

The one question I'm left with is a concern that was raised during CASSIES judging. The majority of wins were in the short-term category time frames, while the longer-term success stories were a definite minority.

Some of the short-term programs have campaignable concepts with legs, but overall, we're seeing more quick hits. While nimbly taking advantage of opportunities as they arise to make a big splash may fill an immediate need, are brands set up for the long haul, building equity that will someday pay off like a Mr. Clean or a Koodo?

Ironically, the same factors that drive brands to this one-and-done, big splash game plan, are the same reasons it may backfire. If it keeps getting harder to gain attention, then when you do manage to score, it better ladder up to something with staying power – "#Likeagirl" or a Beer Fridge.

Cheers, mm

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

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ANOMALY SKATES THROUGH SCHOOL

By Josh Kolm

At the end of 2012, about six months after Franke Rodriguez came to Toronto to lead Anomaly's new office, the partner and CEO asked his staff for ideas on how the agency could give back to the local community in a long-term way that went beyond cutting a cheque or providing pro bono work. One staffer pointed him to Craig Morrison and Lauren Hortie, teachers at Oasis Skateboard Factory (OSF). OSF is an alternative high school for at-risk youth who aren't engaged with the traditional secondary school structure. During their time at Oasis, students build a brand and design skateboards, longboards, apparel and more. Not just a glorified art class, the students earn credits by doing things like creating a business plan, preparing and delivering pitches and working with clients. Their final exam is a pop-up shop where they sell what they've created, figuring out their own orders and sales needed to break even.

"When I first asked Craig about the school he said, 'The values are creativity, innovation and entrepreneurialism,' and I told him it sounded like he was describing our agency," Rodriguez says. Since that meeting, Anomaly has partnered with OSF, with agency staff providing one-on-one mentorship to the students, hosting monthly lunch-and-learns and giving the students creative briefs for projects.

The school engages students by showing them how the skills it teaches are applicable in the business world, and Rodriguez says being able to lend his agency's expertise is the main motivator behind the partnership. But he acknowledges having young people in the office enamoured by their work energizes the team, and also gives them access to an ongoing focus group, since clients like Mini and Converse are always trying to reach a younger consumer. And when it comes to recruiting, the agency is also giving a new generation the exact tools it looks for in its staff.

"We are always looking for creative talent and it's almost like I get a jump-start on the next generation of brand builders and designers," Rodriguez says, revealing that a graduating Oasis student will join Anomaly as a summer intern. "We take on a lot of interns, but we know these kids and what they're capable of, so if they're ready, we're going to look there first."



123W'S LEARNING PLAN

By Megan Haynes

123W wants to school future marketing and advertising folks.

As part of the Vancouver-based agency's 2015 plans, it's launching a two-day workshop called 123U, geared at marketing MBA and advertising/design students to give them real-world experience.

Scot Keith, founder and president at the agency, says the idea came up in a management planning meeting when they were discussing ways the shop could operate a bit "differently" from other firms.

The first morning of the bootcamp, set to run in May, will offer classes and sessions for students. But starting midday, they will be broken into smaller groups and paired with industry vets. Students will be challenged to develop an entire brand identity for a product (which Keith doesn't want to give away just yet), to create everything from the brand design to the name to the marketing communications. "It's an open slate," he says. "So the creativity is limitless."

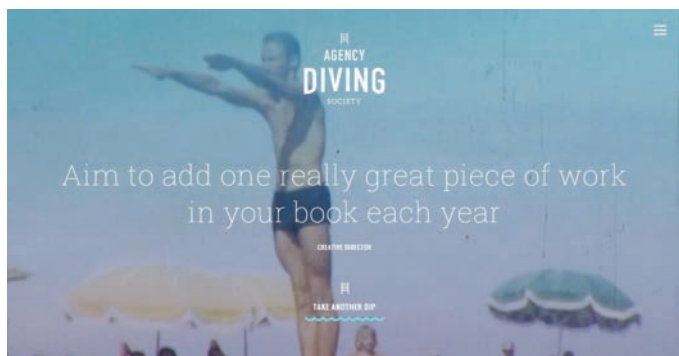
The class serves two purposes for the agency. First, it is a way for 123W to give back to the advertising community. Because the agency often relies on very senior talent, Keith says they don't get to do as much mentoring as they would



like, and this type of workshop would help them connect with younger people. Second, he says this is a chance to scout new talent.

It's not a money-generating program – though there will be a fee associated with participating, it's largely to help cover the cost of food. He says they're working with professors at universities, however the workshop is not affiliated with a specific program.

If this is a success, Keith says the goal is to create similar programs for entry-level and junior employees. "I've taught before, and quite frankly you end up learning as much as the students," he says.



ICA GETS STUDENTS' FEET WET

Agency life can be a strange world to an outsider, so the Institute of Communication Agencies (ICA) has launched a new web platform to peel back the curtain and make it an attractive option to creative thinkers still planning their career path.

The Agency Diving Society, at AgencyDiver.ca, features resources for students such as basic information about how the industry works, the next steps to enter it, words of advice from professionals, an online quiz to figure out which position is right for them and a board where ICA member agencies can post internships and entry-level jobs. The idea is to provide a clear picture about working in advertising and to convince students and recent grads in creative fields to dive in.

"The pool of talent is getting tighter and our job complexity is growing, and our member agencies are realizing we need to put our best foot forward in this world of diminishing resources so we attract the best and brightest to our industry," says Suzanne Filiatrault, director of talent development at the ICA.

The Agency Diving Society will be promoted through

social outreach with college and university job placement and career management groups. On the day of its launch at this year's Next Generation Day at Advertising Week, the platform was promoted through a contest where students in attendance pitched their qualifications in the space of a tweet or Instagram post, with the winner nabbing a 10-week paid internship at SapientNitro.

Filiatrault says focusing on internships will be a key project at the ICA in the year ahead. Right now, all member agencies are required to follow a code of ethics, part of which includes fair treatment and compensation for all interns and co-op students. The ICA is also behind things like Next Generation Day, where students interact with agencies and learn about careers in the field, as well as meet-and-greet nights for incoming interns.

"There's lots more we'd like to do that is less about making introductions or networking and more about ensuring the experience an intern has is positive for them and the agency that hosts them," Filiatrault says. **JK**

AD CLASS IS IN FOR SAPIENTNITRO TECHIES

With so many agencies trying to get their creative staff to think like coders and developers, it's a wonder no one has thought of flipping that equation before.

In a program called CMO University (standing for chief marketing technology officer), SapientNitro takes technologists from offices around the globe and gives them a full year of education in marketing and communication to complement their tech know-how.

Partnering with digital industry education experts Hyper Island, the staff learn online from wherever they are based, with curriculum that includes weekly assignments, online discussion groups and twice weekly virtual classroom sessions, as well as four "intensives" (quarterly in-person weekend workshops held in each region) and the completion of an

them a foundation in advertising fundamentals not only means they are able to communicate their ideas more effectively and make the client acceptance process more time-efficient, but they start off developing those ideas with a clearer picture of what a client needs, instead of simply pursuing the next piece of cool, "look at what I can do" tech.

"Recruiters say marketing technologists are one of the most in-demand roles, there aren't enough of those people to go around," he says. "All our competitors are trying to steal from each other, so we wanted



independent study project.

"If we want to see all the different possibilities to leverage tech, the people building it need perspective on consumers and what approaches have been successful in the past," says Sheldon Monteiro, CTO, SapientNitro.

As a result of the agency's focus on using tech to solve marketing problems for clients, more of its technologists are in client meetings pitching their ideas themselves. Monteiro says giving

to grow them ourselves."

The 13-person class of 2014 graduated in September, and class is currently in session for 20 more of the agency's technologists. Monteiro says the agency and students all enjoyed the outcomes they saw from the first class, and the program will continue to run this year. **JK**

IS MONTREAL BIG ENOUGH FOR THE AGENCY INFLUX?

By Megan Haynes



John St.'s Montreal team includes ECDs Sébastien Lafaye (left) and Cedric Audet and managing director Mylène Savoie (centre).

Thomas Pigeon, founder of Montreal-based Pigeon Brand Design, says the city used to be a hot-bed for brands, resulting in some of Canada's top agencies spawning roots there, including Cossette, Sid Lee and Taxi. But a number of big organizations moved their headquarters out of Quebec, taking the need for a local shop with them. There's still a lot of talent in the market, but it's creatively congested, without a lot of big business opportunities, he says.

But, in the span of two months, four English Canadian agencies (John St., Union, DDB and Rethink) announced their planned arrivals in Montreal. So if the competition is high, what's driving the need for a local presence? And, more importantly, is the market big enough for the agency invasion?

It seems client demand is leading the charge. Both Union and DDB picked up accounts (Infiniti and Volkswagen, respectively), which included French-

language needs. In the past, both parties had used a network of freelancers and partnerships with Montreal-based agencies to service their clients in French, but the sizeable car accounts afforded both shops the opportunity to open an office, which also allows them to start going after Quebec-based and national clients.

Rethink and John St., meanwhile, have grown naturally into the province, with each shop picking up more business from existing clients and demand from their clients for French-language services.

"As we started getting larger, more complex clients, their asks became more strategic and more about unique thinking and work in Quebec," says Arthur Fleischmann, president and partner at John St.

While brands try to maximize their reach, many are realizing there are more than just subtle differences for the Quebec consumer, from the cars Quebecers drive to the way they save money, he adds.

"It's really hard to sit in the boardrooms in Toronto and have an intelligent discussion about truly Quebecois brands," says Pigeon.

Subtej Nijjar, partner and president of Union, concurs, adding increased business from adapting global creative to local markets has also boosted the need for a Quebec presence, and competing for some of that global business requires a cross-Canada, fully bilingual presence.

Finally, Angus Tucker, partner and ECD at John St., says the Quebec offices allow the shops to tap into a new talent market. "I think over the past 10 years, Quebec has been really punching above its weight from a creative standpoint," he says, adding it can sometimes be hard to tempt French creatives into other markets, especially when French is their first and sometimes only language.

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INCUBATION NATION

BY JOSH KOLM

Phrases like “startup mentality” and “entrepreneurial thinking” have found their way into the “about” sections of so many agency websites that they’re beginning to feel a bit hollow. But finding startups to incubate can encourage staff to think creatively outside the confines of a client brief.

Most of all, a healthy incubator program can open up doors for an agency looking to bring in new talent and business. Here’s a look at programs from three organizations that have taken the incubator model in new directions in the hopes it will bring their work and products into the future.

Cossette Lab experiments on Toronto

Since 2012, Cossette’s office in Montreal has hosted 10 different startups, with another three currently going through the six-to-12 month Cossette Lab program. This fall, the agency picked two startups that would be the first to come through a new Toronto version of the Lab: Wattage (a web platform that aims to take the complexity out of electronic design so anyone can create their own devices) and TriggerFox (a social tool that allows users to manage professional contacts).

Joe Dee, VP of product and technology strategy at Cossette, leads the Lab in Toronto. He believes what sets it apart is the weight of resources the agency is putting behind it right out of the gate, spurred by the momentum of the Montreal program.

This includes, as they are needed, full access to the office’s creative staff and media teams, additional branding and packaging support from the Vancouver office and public relations from fellow Vision7-owned firm Citizen Relations, plus 600 square feet of office space (which is set to expand this year) and operational resources like office supplies, whiteboards and Wi-Fi. In addition to Dee overseeing the program, Vision7 VP of finance Shalom Shapurkar and a three-person office services team act as liaisons between the agency and the startups, connecting them with the support and services they require.

Dee says the program is likely a loss for the agency from a monetary perspective, as it does not take equity or charge any fee beyond what is legally required to house the startups within the building. He does say, however, that the program has generated positive interest from potential clients during RFPs, giving Cossette something substantial to point to when it says it is a digital-oriented agency looking to do more work in emerging tech. In addition, it keeps staff grounded.

“We get to see something that we don’t always get to see as a big agency,” Dee says. “That gives our staff the ability to see how things can be created with a more lean and nimble structure. If we talk about, ‘How do we do this in two weeks instead of two months?’ or with a smaller team, we understand how to work in a different way.”

DDB shifts its accelerator partnership

Three years ago, DDB Vancouver partnered with the University of British Columbia's e@UBC business accelerator. The program is designed to bring concepts to market very quickly, continuously "pivoting" based on the needs of (and reception from) the marketplace, as opposed to sticking to a five-year plan that could be rendered obsolete. As part of that partnership, companies have been coming into DDB's offices in the summer to take advantage of the branding and consumer engagement expertise that the program was otherwise lacking.

That work will continue, and Lance Saunders, EVP managing director at DDB Canada, points to many of the same benefits other agencies with incubators cite: exposure to new tech before it hits the market, being around the enthusiasm and energy of the entrepreneurs, outside-the-box thinking and so on. But now, that thinking has led to the agency turning the tables on the program.

"We have a lot of product ideas that we present to clients as part of a project," Saunders says. "For whatever reason, be it the resources or ability clients have, they fall by the wayside. But this means we have a lot of ideas we could take through the startup program ourselves and productize."

Late last year, DDB held an internal competition where two- and three-person teams came up with product ideas, with Saunders, Marty Yaskowich, managing director at Tribal Worldwide Vancouver, and professors from e@UBC choosing a winner that will now be sent through the accelerator (Saunders couldn't reveal exactly what the product was, but did say it involved using new, experiential tech in the travel sector). If, after going through the accelerator, the product idea seems like a viable business, Saunders says the agency will explore the possibility of investing its resources and providing financial support to get it off the ground, or seeking outside investors if needed.

"Every agency has great ideas but the one thing about our business is we only get paid when we're awake and working," he says. "We need to find new ways to drive revenue, and maybe the way to do that is licensing these technologies and selling it in categories we have expertise in. Whether that's consumer goods or retail or travel, it can drive revenue for us in new ways."

Building ideas in Microsoft's Garage

Worldwide, Microsoft has more than 40 different chapters of Microsoft Garage, an extracurricular program where staffers can build and test out ideas that come up in the course of their work. This is done through activities like after-hours coding, hackathons and maker sessions. Prototypes for ideas are presented quarterly at science fair-like presentations.

In Canada, Garage is kept to the software-focused Vancouver Development Center and is heavily contributed to by its Foundry university internship program, both of which are set to expand with the opening of the Microsoft Canada Excellence Centre in the city later this year. Some of the program's biggest successes thus far have come out of Vancouver, including the Tetra Lockscreen app and games like *Voice Commander* and *Lost Turtle*.

Garage maintains a loose, grassroots structure. In the past, Microsoft had Live Labs, and now it has FUSE Labs – formal working groups meant to bridge the gap between

Opposite page: The team from TriggerFox works at the new Toronto version of Cossette Lab.
Right: Stephane Morichere-Matte, senior program manager of Foundry Vancouver for Microsoft, sits in front of *Voice Commander*, a game developed through Garage.



the company's research and product groups. While Fuse Labs still operates as a 25-person team in Redmond, WA., John Weigelt, national technology officer at Microsoft Canada, says the company as a whole was disconnected from the work it was doing. Garage is not only a way for its broader staff to test out ideas, but to do so in a way that suits them and keeps the idea at the forefront.

"We really try to keep it organic so you can look at the idea and build it out from there," Weigelt says. "When you're at Microsoft and working with products millions of people use on a daily basis, to have an idea that doesn't go well is a bit more challenging than if you had the kind of smaller ideas we work on in Garage, knowing you can come back and try it again."

So Garage is oriented towards getting your hands dirty, so to speak, prototyping, building out and testing ideas.

"As we look at the way some products are being delivered today, the ability to bring ideas quickly to light and proof them out is an increasingly important skill to have," Weigelt says.



HOW TO TRAIN YOUR MARKETERS IN THE MODERN AGE

BY EMILY WEXLER

Clockwise from
top: Ricardo Martin,
Christine Kalvenes,
David Grisim and
Moya Brown.

ONCE UPON A TIME, a young marketer would finish school, get an entry-level job at one of the marketing “training grounds” like Unilever or P&G, be mentored by a senior executive and slowly climb the ranks as they learned the business inside and out.

Today, that process is being upended, with millennials entering their first jobs already experts in some mediums (thanks to their online lives), eager to move up fast and not afraid to jump ship to a more entrepreneurial venture. Add to this a changing landscape that has seen more adaptation of global work, with Canadian offices scaled back to “a sales office with some supply chain capabilities,” as Kraft CMO Tony Matta said in a previous *strategy* interview. Are we on the verge of a marketing talent crisis?

We sat down with four CPG marketing experts — PepsiCo Canada CMO **Christine Kalvenes**; Exact Media CMO and managing director **David Grisim** (who previously spent over 17 years at P&G); Campbell’s VP marketing **Moya Brown**; and Unilever VP marketing **Ricardo Martin**, joined by *strategy* publisher and editorial director **Mary Maddever** — to hear their take on the state of training in CPG marketing today.

WEXLER: Tony Matta said CPGs are no longer the training grounds they used to be. What are your thoughts on that, and do you agree?

GRISIM: I remember when I led marketing capability at P&G, we’d identify a gap in the knowledge base, then align a bunch of stakeholders, develop training with a global team, deploy it around the world and then people would input it into their planning and their market. By the time it actually made it to market, it had been an 18-month period.

I think the speed of change in technology impacts marketing more than ever. You can’t do that anymore. Now we have to develop people and give them the capability to learn in their local market. The understanding of the local market is probably more important than ever.

KALVENES: [New, young talent] grows with technology, connecting with people, selling their ideas and doing it in such a way that they leverage all the mediums around them. The new talent actually helps train some of the old talent and challenges the ways we think about the business. It’s a new model that’s evolving — traditional methods of training take too much time to bring to bear, so you actually have to leverage on-the-job training, as well as some of the new talent skill sets. It’s how we do it.

BROWN: Many of the younger people grew up with technology and it is just [omnipresent]. But then asking them to think about it in the context of how to build a business or a brand, it’s like they forget everything. I feel like in that context I know more than they do. It’s a really odd dynamic.

MARTIN: Today’s kids, they’re all editors, they’re all photographers, they’re all managing aesthetics, writing, [figuring out] a good tagline — they do it every time they post to Instagram.

I think nowadays it's almost like [young people] who start in marketing have to self-mentor. When I started, my first boss must have done 90 [traditional] ads over 15 years, and that's why he's good at doing ads, and he learned this from a boss who also did 90. Today, [marketers] have probably done 70, 80, 90 digital campaigns, but they haven't all been great.

I think it's really challenging for today's [generation] because it's hard for them to find a mentor.

KALVENES: And think about where the talent comes from. Analytics is big, so you have people from IT crossing over into marketing, and you have folks from other functions crossing over. So how do you build the foundation and the leadership learning? Some of the new marketing thinking will come in from the outside. It's not something you train from inside.

BROWN: If you go back 15 to 20 years when you relied on your partners [for knowledge], it was basically your AOR, and that was a very strong partnership. In the last five years, that has changed. I'm relying on Google, on

The one thing millennials don't have is an understanding of this leadership hierarchy, for lack of a better term. Organizations are still structured and led by mid-lifers, boomers, as well as gen-Xers, etc. and there's still a certain structure and approach to things that [millennials] can't learn on YouTube.

GRISIM: I find that with a lot of the younger people, their mentors are in completely different industries. [Younger people] are not as focused on, nor do they define themselves as much as a marketer, as they do as a business person. And that might be a product of being in Canada as well, where people are learning to be more general managers versus the traditional marketer.

MARTIN: [Young marketers are] much braver than we used to be. They also have a much bigger [interest in] philanthropy, [they want purpose to what they do].

KALVENES: And they're not afraid to experiment.

BROWN: Perhaps when we all started it was a little more level-set because there was this formal training [at P&G, Unilever, etc.]. It's the people who are resourceful who are really rising up. And it's not as democratic in terms of the training. You have to advocate for yourself, you have to demonstrate that resourcefulness.

GRISIM: I see that too, being at a startup, where we recently hired three CPG marketers who [are] fearless and [they said], "I want to do something completely different." Whereas I think for my generation, the number of people that were interested in entrepreneurship [was small. Today] they don't see the risk, they say, "What's the downside? I try it out, if it doesn't work, I do something else."

Certainly in the big CPGs, we were all with our companies for quite a while — I think that's going to be less common with the younger generation. They start with the assumption that they're not [staying for long], so then making the move doesn't seem as scary.

WEXLER: So the training programs in place at your companies, have they evolved to accommodate the newer generation?

BROWN: I don't know about the newer generation, but the newer disciplines and

competencies like shopper marketing, social, digital — those pieces get folded in.

GRISIM: I've seen a lot more young people getting involved in the development of others because they already had some degree of specialization, and then are able to train.

KALVENES: That's one of the things we've started to do. One of the [most junior] folks in our organization just led our whole digital and social training day and created one of the more impactful programs [for our] Doritos brand. And then another junior marketer led business case training of his own volition because he felt like it was an area he had strength. Today's generation wants to share their knowledge, they're a bit of a "re-generation" so they want to bring everyone along with them.

MADDEVER: Are the brands — in terms of building campaigns and jumping on activation opportunities at retail — losing something by not having someone senior on the brand spending a lot of time on the core fundamentals?

KALVENES: I think the key is to balance the "what" and the "how." So the "what" is all the basic fundamentals of marketing and making sure you're building a common skill set, but the "how" is how you're executing marketing in this changing dynamic, the points of connection that you use, the mediums, the trial and error — that's what's different. The benefit of global training and a standard way of doing things is you build the basic fundamentals and you come in and train people on them, but new people come in and they bring the new "how" to the table. And the new "how" is the way you succeed.

MARTIN: It's easy to get trapped into trying to [learn] everything. But for me the critical thing is knowing consumers, knowing people...those deep human truths. At Unilever, for example, [people] spend a lot of years on the categories or the brands. I spent six years working on deodorants, seven years on hair care. The key thing is to know the consumer, and that's where I think cherishing that expertise in the categories and the brands is critical because then you travel around the world, you visit the market, you learn but also you bring insights and unlock a lot of possibilities.

"I THINK THE SPEED OF CHANGE IN TECHNOLOGY IMPACTS MARKETING MORE THAN EVER...NOW WE HAVE TO DEVELOP PEOPLE AND GIVE THEM THE CAPABILITY TO LEARN IN THEIR LOCAL MARKET"



Facebook, on small tech firms, and every time I talk to them I learn something new. It's really changed the whole training piece.

WEXLER: Is mentorship an outdated concept?

MARTIN: Today the world is really flat in terms of information. You can see all the Cannes reels on YouTube. Before you had to see [the ads during] a TV show or go to an agency or media company, so in a sense, curiosity is really [crucial] today, and mentorship is very important, but it's a lighter hand than what it used to be.

KALVENES: Mentorship is not about learning marketing functional excellence any longer, it's about leadership and connectivity and learning the ropes.

GRISIM: I can't imagine a 24-year-old saying, "I'll do six or eight years on deodorants." There's this impatience, which makes them great at some things but also sometimes it's hard to get the depth of knowledge.

KALVENES: That's the biggest change I think I've seen. You have to move them through critical experiences quickly because they just get impatient and bored. They're used to [a fast pace] so you've got to structure things in a way that you keep them engaged and give them new opportunities while building the skill set.

BROWN: Insights and research is another area I've noticed [has become] a challenge, because there [used to be] a lot more depth of training around insights, and now that's almost foreign. The good thing is there's a lot of interesting [new ways to] get at that information, but it goes back to the core understanding around how to do research effectively and have reliable data. That's a particular area where I think you need

Also, in this day and age, there's [less emphasis on] primetime TV and family meals, so to be able to translate messages into different mediums and having strategic clarity of what the brand stands for and what the purpose is requires much more discipline.

KALVENES: It's about understanding your long-term equity and what you're trying to build, but leveraging quick hits to get there because that is today's consumption society. Even the people that work for you aren't around long enough – they move to another assignment, they take on a different opportunity – so it's about figuring out how all these little quick hits add up to something big and long term.

I think to your point, we're learning the hard way that you can take a brand completely off course with a quick hit here and a quick hit there without a longer-term strategic direction. It's very easy to veer off course I think.

MADDEVER: And this comes back to the fundamentals and the amount of time people have, working on building an original Canadian campaign. Very senior people judged the CASSIES and there were some comments [along the lines of], "Here was the insight, here's what they did, it got results, it solved the immediate problem, but does it have legs?"

BROWN: I think the people you're bringing on haven't necessarily had [the foundational learning]. Even five years ago when I was hiring externally, I was able to get people from Unilever and P&G who had that foundation.

Today, if you're looking for someone with eight to 12 years experience [you can find that] but if you're looking for someone [with five to six years], it can be really challenging, where they know the difference between the "how" and the "what." And in an organization where you're not prepared to train someone that's had five, six, seven years of experience, you're expecting them to come in, know, lead and run. That's where it gets really hard.

KALVENES: [In December we put] a premise in place – 70% [spent on] proven methods, 20% on innovation [on things that we understand and have a critical path for] and 10% test and learn. That way we keep developing, but we don't veer off course.

WEXLER: Previously, did you have a portion of the budget for test and learn, or was it that if something came up you would do it?

KALVENES: If something came up. I just moved here not long ago from the U.S., and some of the work they've done [there provides the] opportunity for us to understand the ROI and test it and see if it holds true here in the Canadian market.

WEXLER: Do you find the generation that's coming up now want to be the idea generators as opposed to adaptors?

BROWN: I think they want to be the idea generators, but I don't know that they understand what that means. And that goes back to the foundational, really getting the deep understanding of how to generate insights.

GRISIM: I think with new marketers too, there's a romantic view of what marketing is – it's like putting your feet up and [deciding] that should be red and that should be blue, and coming up with creative things. But a lot of it is digging into the numbers and really knowing your business.

At P&G, people wouldn't even go to the bathroom without their fact book for fear that a marketing director would stop them in the hall and ask them a question on their business. So I think even in the heyday of marketing, there was a lot of stuff you had to do that wasn't the sexy part of marketing.

MADDEVER: Is the problem that they don't have the patience to learn the fundamentals, that people don't have the time to teach them or there isn't as much opportunity to do the original work?

KALVENES: I think larger global companies, rather than waste our resources on global brands where we can tap into global resources as needed, we spend it on the local brands. And I think that yes, a lot of new marketers want to create their own programming, but it's a bit of a toss-up because you can work on a smaller local brand with a smaller budget and create your own campaign, or you can work on a big global brand and customize it for your local market. Both I find are appealing to our marketers.

We rotate, so people get all the right critical experiences and build the foundation that we need. And sometimes we run into challenges.



"IT'S EASY TO GET TRAPPED INTO TRYING TO [LEARN] EVERYTHING. BUT FOR ME THE CRITICAL THING IS... THOSE DEEP HUMAN TRUTHS"

training. It's less "learn on the job" and more "hit the books."

KALVENES: That too is changing though. My background is consumer strategy and insight and it was the hardest thing for me to shift to collecting data from Facebook, etc. because [you think] that is not representative. But the reality is you can glean some pretty good insights that way if you're willing to flex. And I think that's the hard part about our industry. It's really hard to flex and change with the times.

MADDEVER: Is this [new reality] taking brands to a place where everything is short term and immediate as opposed to building campaigns, like Mr. Clean, that last a long time?

MARTIN: I think there's two things that are at play there. One is things are much faster today, so [products like wearables] appear and disappear overnight. You do get things that are a spark of light and they might stay, like Red Bull, or they might disappear completely.

“NOW WE LOOK MORE FOR LEADERSHIP CAPABILITIES AND MAKING SURE YOU’VE GOT THOSE MATURE FOLKS YOU CAN BUILD A BUSINESS WITH OVER TIME”



People want to rotate sooner than you would like, they haven't fully developed the skill set. That's the quick-hit model today and we have to learn how to evolve with it.

BROWN: Do you have formalized programs to move people out of Canada and into other [markets] at a more junior level?

KALVENES: Absolutely. We not only have opportunities to move globally, but we've actually created a model where we rotate across food and beverage [sides], and it's opened up a ton of career opportunities. Two mid-level managers — we've just worked their career models so they could actually both move across [categories] so they learned different go-to-market systems, different business models, different challenges (a highly competitive market versus a more dominant market).

The PepsiCo model is actually based around critical experiences, things like working on a turnaround business, working on a small brand, moving over to an emerging market. So there's all types of opportunities. The challenge is the aspiration of “I've been in the role six months, time to move on.” But the model is good, it's just a matter of making sure you keep folks engaged and allow them to experiment a percentage of the time — that creates a little bit of that ownership.

MARTIN: I find the people working at Unilever Canada are very good at thinking with both hemispheres, so they're very good with numbers and [at being] general managers, and they have very good soft marketing skills. And what I find is attractive to them, which global companies can provide, is it's very easy to have a global career if that's what you want.

WEXLER: You talked earlier about bringing in people with different skill sets. Have your recruiting practices changed? Are you bringing in people with different educational backgrounds?

KALVENES: Right now I've got an opening

where I'm looking for someone who has some digital and social expertise. I'm still looking for the marketing foundation because I need to be able to rotate them through the rest of the organization. But I'm looking through some of the startup agency partners, and I'm going through different vehicles.

We're about to have an open position on Doritos, and we're going to Facebook and Twitter to seek candidates because that brand lends itself to that kind of thinking. We're [also] about to have an opening on Gatorade, so we're going to use [social] for those two brands to see what kind of talent and critical thinking we can bring in.

BROWN: What propelled you to do that? Were you just not getting the right candidates through the traditional means?

KALVENES: I need someone to help us establish our digital strategy, but I can't just bring in a junior-level person that has built a lifestyle online. I actually need somebody who can marry brand equity together with strategy and can give me the long-term vision of where we need to go and can leverage things out of the U.S., and that helps us understand where the best return on investment is going to be. So that's why I'm looking for the digital person beyond traditional means. We're just starting, I don't know if it will work or not.

MADDEVER: Has the level of recruits changed? Are you still getting the same talent levels?

KALVENES: At least on our end. We're evolving

“I THINK THEY WANT TO BE THE IDEA GENERATORS, BUT I DON'T KNOW THAT THEY UNDERSTAND WHAT THAT MEANS”

the way we're thinking about it and how we increase our mix, bringing in some of the newer thinking, some of the younger talent. Now we look more for leadership capabilities and making sure you've got mature folks you can build a business with over time that can take that leadership role. So we screen a lot more for leadership talent.

BROWN: I'd agree with that, and I'd say now more than ever, we look for the elusive fit. Are

they really going to fit with the organization and where we're headed? And that's very difficult, obviously, to judge, but I think that's even more important because we want to minimize the turnover. The calibre is very consistent, I just think our view and what we're looking for has shifted slightly.

GRISIM: I think it's still a little bit of a buyer's market. There are still a lot of talented people looking for work.

KALVENES: [To Grisim:] You're in a different field than traditional CPG, so do you recruit different types of candidates? Are you seeing different types of talent opting into your company?

GRISIM: To excel in our company, I think people need to have a good foundational understanding of the CPG industry, so we're actually hiring CPG-trained people. Two of the last three hires were considering us or Google. So they were looking for something different. They weren't choosing between us and another CPG, they were going to be leaving their CPG anyway.

MADDEVER: What have you noticed over the last five years or so in terms of how long you have these new recruits? Are they moving quicker? Or are people still hanging in?

MARTIN: There's a big difference [between Canada and other markets]. In Toronto, you have all your customers, suppliers and competitors within a two-hour drive from where you live. It's a market that's very transparent and very easy to



jump ship, as opposed to other parts of the world where you actually have to move to a different city. So I think that puts an additional spin on the velocity of churn. I think it's very high here.

People starting [their careers] tend to think it's a good thing to move fast, but I remember an old boss told me you have to be in a job at least two years. The first year you're learning, the second year you're learning leadership. I don't think everybody sees that today. ➡



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LEARNING THE ROPES

BY JOSH KOLM

HOW EDUCATORS ARE TRYING TO ENSURE THE NEXT GENERATION OF MARKETERS HAVE THE SKILLS NEEDED TO SUCCEED IN THE INDUSTRY

Images 1,4 and 6: The buildings that house the business programs at Seneca, McMaster and Queen's. **Images 2, 3 and 5:** Students competing in the MARS Apprentice program of McMaster's DeGroote School of Business.

Universities and colleges, at least in the minds of students, have the implied goal of preparing grads to enter the workforce and give them the tools to succeed. But the marketing industry is changing rapidly, so preparing students while still instilling the business fundamentals organizations are looking for means changing the way professors and professionals alike look at how their business is being taught.

Tom Arhontoudis, professor and coordinator of the marketing department at George Brown College's Centre for Business, instills those fundamental skills by replicating the marketing world. In his strategic marketing course, he brings in smaller non-profits or five-to-10-person startups to give a brief to his classes, who then develop a marketing solution, overseen by pseudo-CMO Arhontoudis. The businesses stay engaged by continuously evaluating students' work, giving feedback and ways to adjust the course. This, in turn, keeps students engaged by giving them a long-term investment in the work, helped in no short measure by the fact that companies will at times provide compensation or honorariums to help students execute their plans.

"I don't know if it's because we know there's less of an opportunity out there at the P&Gs of the world, but I think we've identified an opportunity here for our students to really get engaged with the soft skills," Arhontoudis says of his class structure, adding it's a way to differentiate business courses in a similar way those on the creative side will specialize their offering.

"Our school of digital arts is among the top 20 schools in the world, so a Y&R or a Cossette can come in and pick a student that's ready to go. But when it comes to the client side, I think it can be harder. There's frustration because they think we're not teaching our students to decipher strategic issues that face today's corporate environment, so there's an opportunity to specialize and become known for that."

When it comes to the "entering the workforce" goal, catching the initial attention of an employer often comes from differentiation. Bhupesh Shah, professor of marketing and coordinator of the social media post-graduate program at Seneca College, hopes to give his students a competitive advantage heading into that world by focusing on social media.

He says he doesn't teach the technical use of an app like Instagram, concentrating instead on thinking about how that kind of platform could be used strategically and how it might be used to solve business problems.

"If they learn to critically evaluate something like a new app, when any new information or business challenges come to them, they'll know how to approach it because they're fast, strategic thinkers," Shah says.

"Some recent grads are doing really amazing things with digital and social. But if you don't [understand] how to sell a program [or] the financials and long-term strategy behind it, then you'll get that internship or junior position, but it'll take a while to progress. If you're a lateral learner who's savvy enough to pick something up and learn, you can take on greater responsibilities."

Another way to teach those skills is by getting them straight from industry professionals. Mandeep Malik, assistant professor of marketing at McMaster University's DeGroote School of Business, says DeGroote has established in-class briefs sessions straight from organizations and job shadowing programs that allow students to follow multiple executives and compare experiences. Also, the MARS Apprentice program – standing for marketing, advertising, retail and sales – takes a cue from *The Apprentice* by giving students six weeks of boardroom challenges that address real-world problems at sponsor companies.

While some of these elements have existed at the school for 10 years, alumni who went through these programs have now reached senior levels at organizations. That support has snowballed to the point

where the MARS Apprentice partners now include companies like Microsoft, Canadian Tire Financial Services and PepsiCo.

DeGroote has a history of being practically-focused, offering Canada's first co-op MBA program where students do three terms

of job placements and four terms of in-class study. Incorporating experiential learning became stated mandate at DeGroote in 2004, around the time MARS Apprentice began. Malik says doing that put a stake in the ground, showing companies the role they had in the education process, the benefit of which is proven as grads rise through the ranks of their own organizations.

"Their participation in this process will give them an advantage when they're looking to recruit or fighting for talent," Malik says, adding that framing it as a value proposition, where marketers can ensure the students they recruit have the skills they want by doing it themselves, has been very attractive. "With that

proposition, I feel the industry has stepped up and I've been able to get more and higher-quality participation. Whenever industry managers are invited to be part of [the educational journey] in a more substantial way, they take that responsibility seriously."

Ken Wong, associate professor at Queen's School of Business, has also been bringing professionals into his classrooms to deliver briefs. Wong echoes Malik in saying doing so is about a value proposition, but says giving marketers a chance to find a solution for problems they are currently facing is a big sell as well, especially when pitching it to someone who was either educated at Queen's or trusts its reputation.

The use of technology has made things easier, as convincing a marketer to do a video conference is easier than making the two-hour drive to the Queen's campus in Kingston, ON. When people are able to come in person, those sessions are recorded and put online, taking their value outside that one classroom.

For Wong, the big educational challenge is less about making sure students have business skills and more about ensuring the ones who do actually end up in marketing. He points out that as brand managers have less responsibility than they did in the past (referencing results from the *IBM Global CMO Study* that suggest most of the classic "four Ps" of marketing no longer fall under a CMO's purview at many companies), it becomes a less attractive job for the best students who choose to use their skills in other industries.

"We're already creating the best and brightest, we're just losing them to where they'll get a better paycheck," Wong says. "If you can make six figures in investment banking, a job in brand management would have to be pretty incredible to get your services for \$40,000. We do get outstanding people in marketing, but they're choosing it either because they are running away from other industries or they are one of the few that sees something no one else does."

Wong says marketers and educators both have to make the industry more attractive to the best talent, and that comes back to getting them together in front of students. While he says Queen's has been making an effort to bring in faculty with the experience to go with their PhDs and continues to keep in touch with what is going on in the industry, the only ones who really know what is going on are those currently living it.

"Marketers and marketing academics have to practice what we preach, and that starts with understanding our customer, which is the student," Wong says. "We need to better inform them about what marketing does and sell them on the possibilities within it. If a professor says it, the student writes it down because it might show up on an exam. When a person from the industry says the same thing, it gets burned into their memory." ■



"WE'RE ALREADY CREATING THE BEST AND BRIGHTEST, WE'RE JUST LOSING THEM TO WHERE THEY'LL GET A BETTER PAYCHEQUE"

—KEN WONG, ASSOCIATE PROFESSOR,
QUEEN'S SCHOOL OF BUSINESS



AXE BROMANCES THE OLDER GENT

UNILEVER DITCHED THE BIKINI BABES, TONED DOWN THE SCENT AND MATURED ITS MESSAGING TO REACH A DEMO THAT'S GROWING UP

BY MEGAN HAYNES

Above: A man of mystery stars in the new Axe campaign.

A

xe had a problem.

Teenage boys, despite stereotypes, do eventually grow up.

And Axe is so closely associated with adolescence, it can be hard to keep those guys loyal to the product, says Jessica Grigoriou, marketing director for hair care and deodorants at Unilever.

"Axe is often the first brand guys use when they get into body sprays," she says. "But there is a sense that they feel like they've outgrown the brand [once they've left high school]."

It wasn't a huge problem for Axe – teenage boys are a self-replenishing category, after all – though there was a sense that the message the brand built its success on (use the products and the girls will chase you), might not resonate as well with the new generation coming in, and it wasn't necessarily keeping guys loyal to the brand.

It seems that it was time for Axe to grow up.

Men's grooming is a growing market across North America. NPD Group estimates nine in 10 guys today use some form of grooming product specifically geared towards them, while the category was estimated to surpass \$2.8 billion in 2012, according to the latest Nielsen data, up from \$2.1 billion the year before.

And while Axe might have once been one of just a few brands speaking to teenage guys, it was no longer the only line vying for their attention, with brands like P&G's Old Spice (and its well-known "The Man Your Man Could Smell Like" campaign) and L'Oréal ramping up marketing activities geared at dudes.

As the market became more crowded, two years ago Axe started working on a new White Label line, complete with a more mature tone in communication and a lighter, airier scent (a big factor for guys leaving the brand,



Grigoriou says, was the heavy musky scent of original Axe). Grigoriou notes that the new line will target guys in “transition” into adulthood.

Axe’s marketing traditionally focuses on a tongue-in-cheek look at the dating game, she says. “Now, the guy in his 20s, that’s not his primary focus anymore. He’s going through changes in his life, whether that’s through university, school, finding out what career is for him – it’s a life of transition,” she explains.

Axe White, she says, is designed to give guys the confidence to go after what they want, beyond just girls.

The line came from the U.S. office of Unilever, which worked with U.S. shop BBH. A TV spot, “Hotel,” launched in the U.S. in January and airing in Canada this month, features a suave looking man walking through a hotel. Patrons muse on what this tall dark stranger does for a living. Is he a spy? A dog trainer? A Russian fighting champion? No, he simply works at the hotel. But his confidence gives him the aura of being a near-mythical man.

There’s nary a buxom, bikini-clad babe in sight. And no one is falling over themselves to get this guy (though the beautiful girls in the video do swoon a bit). The cast of admirers include everyone from a rough-looking military general, a poised older lady and even a pomeranian.

“When people see other people, it’s a simple truth that we all form opinions about who they are,” says Matthew McCarthy, senior director for the deodorant business

in the U.S., who oversees the Axe masterbrand in North America. “We form mini stories about who this person might be.” But with the Axe guy, it doesn’t really matter who he is or what he does. He’s got confidence.

Details are scarce for the Canadian-specific activation – expected to launch this spring – but Grigoriou says content will be a big factor in the Canadian push. One hint might come from the brand’s new AOR, Sid Lee, signed largely based on the success of the Raptors’ “We the North” campaign. “What I love about ‘We The North’ was they were really able to create a movement with the brand,” Grigoriou says.

It wouldn’t be the first time Axe capitalized on a growing movement. When it launched in North America in 2002, millennial guys were just coming into their own identities. At the time, metrosexualism peaked, moving beyond the outskirts to the mainstream and changing the definition of masculinity, says Johanna Faigelman, cultural anthropologist and president of Human Branding. It was becoming okay for guys to spend money on traditionally feminine products without damaging their cred guys.

To break into that space, Axe used humour to make the category more accessible to an even wider population.

“It was funny to talk about men as being nothing like that stereotypical definition of masculinity, but putting them in a setting where women reacted to them as if they were



UNILEVER'S DRY PUSH

DID YOU KNOW CANADA was a stick market? In terms of deodorants, that is.

As the deodorant category proliferated here in North America, Canadians eschewed the spray-on kind in favour of a chalky stick or gel. Sprays were cold, wet and all around unpleasant – and reminiscent of bug spray.

But North America, it would seem, is alone in this stick habit. Spray-on deodorants are the most popular format worldwide, says Grigoriou, and the time is right to try and elevate its popularity here in Canada.

The deodorant category, though not in decline, is certainly not growing, she says. Across all its brands (including Dove, Dove Men+Care, Degree Men and women and Axe), Unilever maintains a 35% share of the market, but growth has been stagnant. It's a completely routine purchase.

To help reinvigorate the category, Unilever is introducing a new dry spray-on formula across all five of its portfolios – its single biggest launch in the space – over the next year, she says. The secret sauce is that unlike its spray-on predecessors, this line goes on completely dry.

To drive awareness, a big focus will be around in-store trial and sampling. Each individual brand will pulse out communications in their respective brand voices (Dove, for example, features women trying it skeptically) with creative from the U.S., while a good chunk of the media buy will be digital and mobile ads. The products rolled out on shelves around Jan. 5, with mass communication hitting the streets over the next few months.

these macho, hyper-sexual males," Faigelman explains.

"Axe originally brought everyone in on the joke, making it so absurd, it normalized that it was okay to be less than stereotypical, while at the same time promoting a product that causes a reaction in women that was stereotypical of stereotypical men." It was a joke within a joke within a joke, she says.

And it worked incredibly well. Axe put its direct competition – P&G-owned Tag – out of business. It became so popular some schools banned it. It was, and still is, the number one men's grooming line across North America, as well as the globe.

But of course, what's funny now won't always be funny. And guys who were in their teens in 2002 have, as guys do, grown up.

The metrosexual movement has been normalized and is widely accessible. Gen Z grew up with it, rather than having to be introduced to it. It's okay to be into your looks now and use products if you're a guy, so you don't need the sly commercial laughing at it to make it okay. "We expect guys to groom and buy those products," Faigelman adds. "We've given permission to men to be focused on their appearance. So we're seeing a real desire to be more subtle about it."

And it's that insight – that it's okay to care about your personal grooming – driving the new Axe White line and overall maturing of the brand's voice, says McCarthy. As men become more open to developing their own personal sense of style, guys are getting a clearer sense of how they feel about themselves.

And though White Label just launched, Axe has been subtly shifting its communication over the past few years to reflect the acceptance of grooming into guys' lives.

First, the brand rolled out a more serious ad in 2012, featuring Kiefer Sutherland recalling a tale about the girl who got away, and last year the brand launched a new campaign, "Peace," featuring scenes of would-be despots declaring their love through grand gestures (sending the message to "Make love, not war").

In Australia, the brand (under the name Lynx) rolled out its latest spot featuring a gay kiss.


And now the Axe White launch campaign has hit the market, making waves in the media because it eschews Axe's traditional approach, something McCarthy says is here to stay, even if the White Label doesn't work out. (He explains that while the line might become a permanent addition to the brand portfolio, guys – or more importantly, their wallets – will ultimately decide.)

So will it even resonate?

Guys are changing, says McCarthy. "There are a lot of things that are timeless about attraction, young guys and how they want to present themselves to the world," he says. "But there is a real appetite for casting off archetypes of the past. Guys do not want to be identified by archetypes they feel constrain their identities." You can see it in the new ad, he adds: the main character isn't what everyone thinks he is.

"And how bang on is that?" Faigelman says. "I think [Axe's approach] is very interesting in terms of men wanting to be recognized for being versatile, complex, socially aware individuals who have a range of passions, pursuits and interests."

The aspirational tone – you can be anything – also will appeal greatly to the target demo.

What's more, she adds, "Surface and trite is out; deep and meaningful is in for millennials. This is definitely a step in the right direction for Axe." 

CREATIVE REPORT CARD

BY JENNIFER HORN

In the spirit of the perpetually changing industry, we've re-imagined the Creative Report Card this year. It's still an amalgamation of more than 1,500 awards won at regional, national and international advertising shows. But now it's also an interactive experience that puts information about brands, agencies and creatives at readers' fingertips.

The digital component of our annual creative ranking is now a lot more content-heavy, with a comprehensive overview of each company and individual on the lists, plus the award-winning campaigns that put them there.

Make sure to check it out at Strategyonline.ca. This year, DDB landed in the #1 agency spot once again, after fetching awards for a myriad of campaigns.

It was also the year Rethink's creative team adorned the credits list of almost every award show, namely for their work on Molson's iconic Beer Fridge. As a result, the beer co topped the brand list, while agency partners Ian Grais and Chris Staples made an impressive comeback, topping the CD list for the first time since 2011.

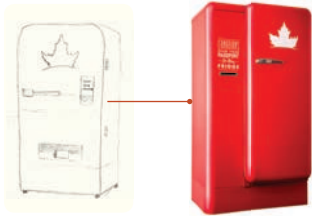
And let's not forget Joel Holtby (#1 AD) and Mike Dubrick (#2 CW), the Rethink creatives who instinctively thought to turn the red fridge into a tool for natives to prove their Canadianism. And Matt Antonello (#1 CW), who played a (freelance) part on the Beer Fridge, but also won awards for work by Saatchi & Saatchi.

Don't forget to browse the interactive report online, but for now, turn the page to read more about some of the best work that came out of Canada over the past year.

2015

TOP BRAND

Mapping the Beer Fridge's globe-trotting success



The Molson Canadian Beer Fridge went from a rough pencil sketch to a full-blown weatherproof beer cooler, fashioned with an internal camera, a micro-computer to detect features of a passport being scanned and an internal 12-hour battery, in roughly seven months. The fridge was just one proposal among a junket of ideas when Rethink met with the beer brand in 2012. (For more insight into the campaign, see p. 38.) We mapped out the past two years of the fridge's travels, with Rethink's Aaron Starkman (#4 on the CD list), Joel Holtby (#1 AD) and Mike Dubrick (#2 CW) giving us the scoop on what went on behind the scenes.

1. DESTINATION: Europe

WHEN: June 2013

WHAT: A locked Beer Fridge lands on the cobblestone sidewalks of several European cities. The key to opening the mysterious red box? A Canadian passport.

A LIFE-INSPIRED IDEA: Once upon his pre-agency life, Mike Dubrick was backpacking in Europe, when he was surprised to find Molson Canadian behind the bar at a local watering hole. "I was so happy that I actually bought a round for people," he recalls, while Joel Holtby also remembers wanting to share a piece of Canada with others when he would find the beer south of the border. This gave birth to the idea that "the further you go, the more Canadian you get."

HICCUPS: The team had to hit delete on perfectly good footage of people interacting with the fridge because of Canadian regulations that prevent alcohol brands from showing moving vehicles (except taxis and public transit) as well as anyone under age 25 in their commercials.

2. DESTINATION: Indonesia

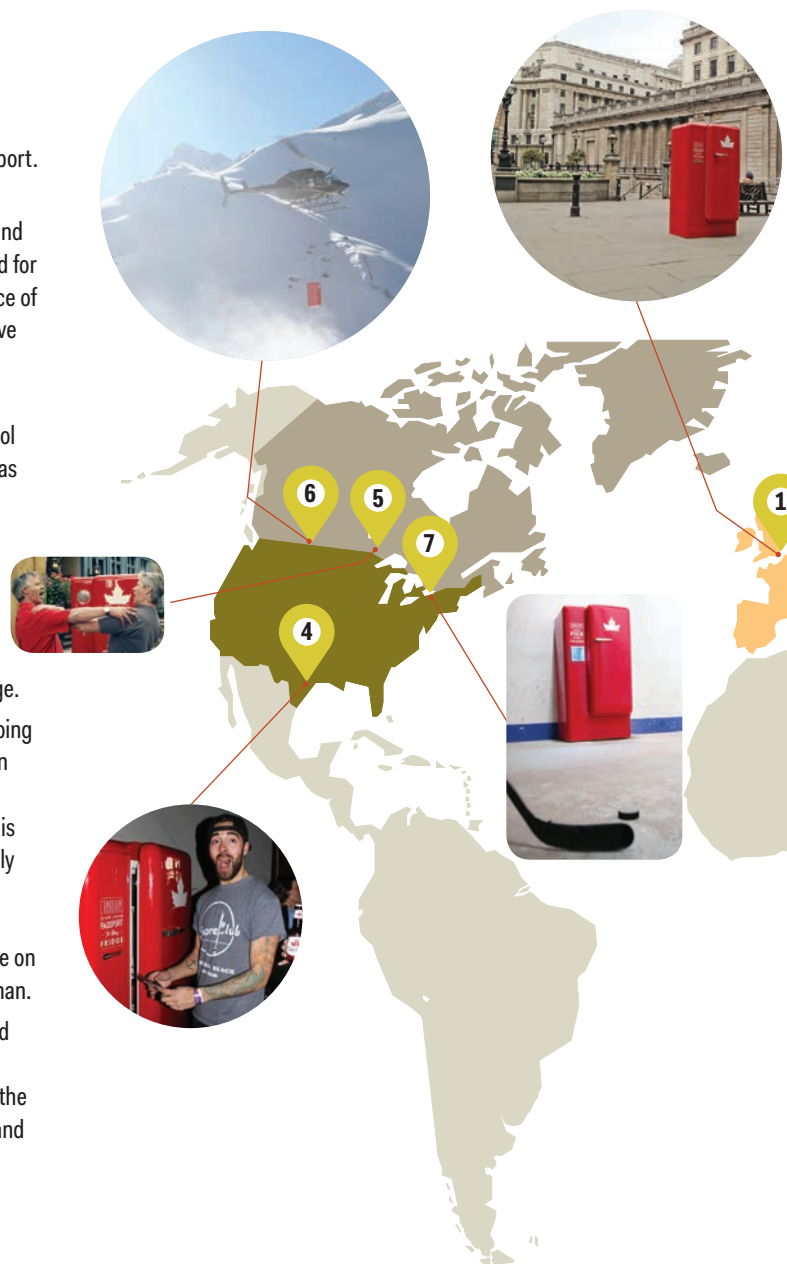
WHEN: December 2013

WHAT: Two friends from Ottawa, Ryan and Phil, surprise Morgan Girouard, a Canadian expat working and living in the Gili Islands, with a Molson Beer Fridge.

THE ROUSE: Girouard never saw it coming. Well, sort of. He knew he was going to be in a Molson commercial — a casting agent asked him if he would appear in a commercial about living in a remote area where hockey is inaccessible. The crew did 10 fake takes of Girouard opening his bungalow door to say hello to his Indonesian friends. The 11th take, which was the only one the cameras actually captured, was intercepted by his friends with a red Beer Fridge in tow.

The crew was banking on that one moment. "People were actually crying, mostly because of the emotional moment, but also because if [Girouard] swore on camera during the official take, the whole thing would have died," says Starkman.

MORE THAN 15 MINUTES OF FAME: Girouard got to keep the fridge, and today it sits in his office where he's working to develop a tourist resort. "Gili Islands tourism has seen a spike since the commercial. Canadians who are in the area are actually going an extra step to find [and take a picture with] Morgan and his fridge," adds Starkman.



TOP BRANDS	
1	Molson Coors
2	P&G
3	Volkswagen
4	Tourette Syndrome Foundation of Canada
5	WestJet
6	Société de l'assurance automobile du Québec
7	Canadian Tire
8	Royal Canadian Mint
9	Netflix
10	Canadian Journalists for Free Expression
11	Moms Demand Action for Gun Sense in America
12	Proud FM
13	McDonald's
13	Missing Children Society of Canada
15	Hospital for Sick Children
16	Unilever
17	Accessible Media
18	Labatt
18	Mazda
20	Ford



3. DETOUR: Sochi, Russia

In February 2014, the Beer Fridge found a temporary home at the Canada Olympic House during the Games. The entire Canadian men's hockey team got their hands on the fridge and left their autographs all over its red shell. It was later auctioned off to support and fund future Olympians.

4. DETOUR: U.S.A.

In March 2014, the fridge stopped by the Canada House at the SXSW festival in Austin, Texas. It also made a pit stop in Michigan to greet athletes at the Winter Classic, where the Toronto Maple Leafs defeated the Detroit Red Wings.

5. DESTINATION: Across Canada

WHEN: June 2014

WHAT: The Beer Fridge finally came home, with a slight tweak. Only a clear (and correct) rendition of the national anthem opened the fridge.

DIAL IT DOWN, WILL YOU?: "[At first], the fridge was tougher than the *American Idol* judges. If you didn't sound like Mariah Carey, it buzzed you," says Starkman with a laugh. The setting that recognized pitch was on "difficult," without the crew realizing until after the first few tries. The team experienced the same moment of angst when the fridge was called in to be a guest on *Canada AM*. "We were shaking in our boots, wondering if it would actually open." It did.

6. DESTINATION: The Canadian Rockies

WHEN: December 2014

WHAT: The brand's campaign, "#AnythingForHockey," asked people to submit what they would do for the game via social media. Andrei Lanochkin proved his love when he uprooted his family from their home in Estonia to Canada, just so his son could grow up playing hockey. So, as a tribute to them (and the game), Molson built a giant ice hockey rink within a snow-covered crevice in the Rocky Mountains. Molson then had Lanochkin's son, Vitaly, surprise him with a helicopter ride to the remote location. That same helicopter later delivered the red Molson fridge to the rink, after their game.

TOO CLOSE FOR COMFORT: About 15 people on the crew hid inside a 6 x 6 m tarp-covered room (called a weather haven), waiting patiently for the helicopter to arrive. "I was literally under the tarp, propped up against a porta-potty, all while trying to see the moment," says Starkman.

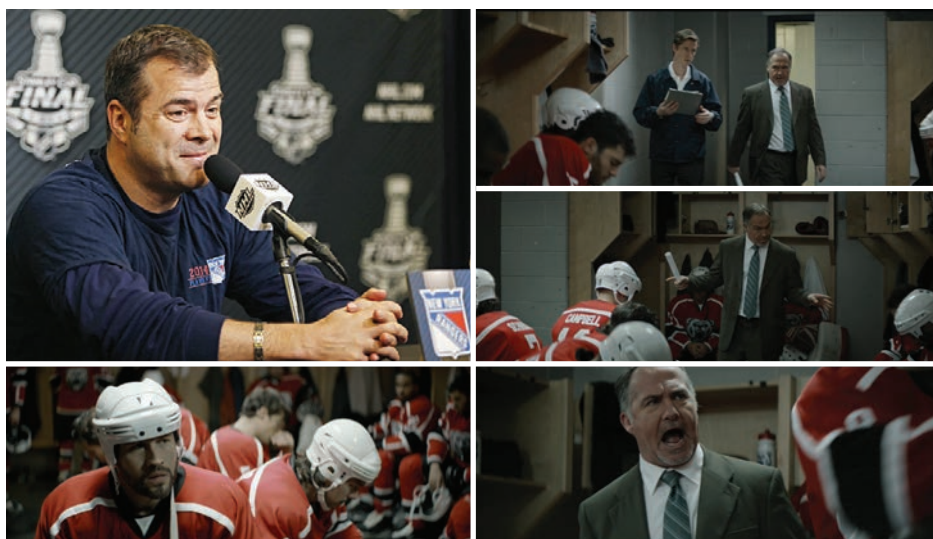
FUN FACT: The helicopter pilot had a pretty serendipitous nickname. He was previously stationed in Afghanistan, and being from Canada and a fan of the beer, his aviator call sign was, naturally, Molson.

7. DESTINATION: Toronto and Montreal, Canada

WHEN: December 2014/January 2015 (during the World Junior Championship)

WHAT: This time, the brand invited Canadians to hit a hockey puck into a 13 x 15 cm opening on its shell for the chance to drink its contents.

AN INDESTRUCTIBLE DESIGN: Other Beer Fridges have nothing on the slapshot rendition. One word: bulletproof. The team didn't want the fridge to look too banged up, so it reinforced it with Kevlar. Holtby credits Molson for being receptive to the idea. "Not many brands would allow people to fire a puck at 60 miles per hour at their cherished icon. But they did. And it turned out awesome."



TOP AGENCY

DDB gets it

DDB has done it again. For the second year in a row, it's topped the Report Card's Agency list after a sweep of 60 awards across nine shows for 13 different clients. And it wouldn't have been possible if not for work that broke creative boundaries, making audiences laugh with sexual undertones and sarcasm.

One campaign that really hit it out of the park, picking up more awards than any other creative piece the agency entered last year, was the Netflix "You Gotta Get It To Get It" work, featuring the "Pep Talk" spot, in which a coach tells his team to recall a motivational speech from a Netflix flick to bolster morale.

The spoiler-free piece has been seen around the world, with equally hilarious sequels made since its December 2013 debut. Curious to know how the idea came about and what went on backstage, we asked ECD Dean Lee (#16 on the CD list) to spill the beans.

How many ideas were on the table before you landed on making fun of familiar Hollywood tropes in the Netflix "Pep Talk" ad?

Lee: Although many [concepts] didn't make it to the client presentation, we did share about a dozen [different ideas] in what we call a tissue session. This is an early stage of the creative process where we bring the clients in and have a conversation about where things are heading. It's very collaborative.

In those conversations we talked about how people who have Netflix love to talk about it in a way that doesn't spoil things for others and how those who don't have it

have a fear of missing out. The expression "You gotta get to get it" captured that observation perfectly.

New York Rangers coach Alain Vigneault told reporters he planned to imitate the Netflix speech at a pre-Stanley Cup game news conference. How did DDB manage to get actor Neil Crone onto the NHL Network to talk about Vigneault's comment?

Lee: It literally happened overnight. The creative team, along with our PR specialists, began jamming ways to respond to Alain the moment he referenced the campaign during

the news conference. By the next day we had secured seats right behind the Rangers bench for our Netflix "coach." The original vision was that when the broadcast cameras did tight shots of the bench, our coach would be seen cheering the team on. What we didn't expect was to have a three-minute interview on NHL.com.

The "coach" also said he lost track of how many takes the team had to do for the commercial. How many were there before the director wrapped up the shoot?

Lee: Almost every take, whether the coach was in the shot or not, we had the coach give the entire speech to get genuine reactions from the players in the locker room. [ACD] Daryl Gardiner was one of the creatives on set. He tells me he doesn't remember specifically how many takes there were but they spent the entire day on it. He guesses there must have been 40 to 50 takes, which probably felt like 100 for our actor.

TOP AGENCIES

1	DDB / Tribal Worldwide
2	Leo Burnett
3	Rethink
4	Lg2
5	BBDO / Proximity
6	Saatchi & Saatchi
7	JWT
8	John St.
9	Grey
10	Cossette
11	Taxi
12	Red Urban
13	Ogilvy / OgilvyOne
14	Grip
15	TBWA
16	Zulu Alpha Kilo
17	Y&R
18	Sid Lee
18	Studio M
20	Mosaic

THERE IS A STORY TO BE TOLD HERE.

Each year our Bachelor of Creative Advertising students and grads make headlines.



RUNNER-UP AGENCY & BRAND

Leo Burnett Always brings it

It all started with a SWOT analysis. Leo Burnett CCO and CEO Judy John (#2 CD) was called in to look at the U.S. branch's work for P&G's Always brand and bring a fresh perspective. It took close to eight months for a team of nearly 30 across the shop's Toronto, Chicago and London offices to build out the "#LikeAGirl" campaign. The viral video that features children demonstrating what it means to "run like a girl" is now used as an educational tool in some U.S. schools. Oh, and it's also won seven Grand Prix awards from shows all over the world.

It's no easy feat working with three teams from three separate offices. What was the most difficult challenge?

John: Creating that feeling of one team. In an office, you have this one team feel, everyone works together, it's a very seamless approach and you know each other's strengths. [Creating one vision] across the network is probably the most important thing.

So how did you do it?

John: One of the things that we did on Always was arrange a standing call every day. It's that [constant] dialogue that helps get you on the same page.

The campaign has received a lot of positive attention – but it's not without its critics. How do you defend the campaign when skeptics liken the work to that of Dove's "Real Beauty" movement?

John: I think any brand supporting female empowerment is held up to Dove. And because Dove started it, being compared to them isn't really a bad thing. They've done some great work, and for a great cause. The industry might feel [skeptical], but when you talk to the average girl or woman out there, they don't care. It's meaningful to them, and that's all that matters.

Humber Grads Shauna Roe & Rachel Kennedy
Make Top Ten Art Director and Top Ten Copywriter Short Lists
2015 STRATEGY MAGAZINE CREATIVE REPORT CARD

2015

4th Year Humber Student Emma Quiroz & partner Win
2014 CANNES YOUNG LIONS CANADA PRINT CATEGORY GOLD and **2014 CARTE BLANCHE FOR CREATIVES AWARD**

2014

4th Year Humber students Jesse Hornstein-Goldberg & Eric Neal
Win Gold in
2013 NATIONAL ADVERTISING AWARDS PROFESSIONAL PRINT CATEGORY

2013

Humber Student Team Wins 1st place out of 41 entries from 20 schools across Canada
2014 ADVERTISING STANDARDS CANADA CONTEST

Humber Grads Shauna Roe & Rachel Kennedy Win
2014 MEDIA INNOVATION AWARDS GOLD & BEST OF SHOW

Humber Bachelor of Creative Advertising Students
Sweep
2012 NATIONAL ADVERTISING AWARDS STUDENT CATEGORY

2012

Humber Grad Denver Eastman Wins
2012 WEBBY AWARDS: ONLINE FILM & VIDEO

2011

Humber Bachelor of Creative Advertising Students
Win 25% of the
2011 APPLIED ARTS ADVERTISING AWARDS STUDENT CATEGORY

Humber Grad Jordan Cohen Named to
2010 CMYK'S TOP 100 NEW CREATIVES
Humber Grad Andrew Livingston Wins
2010 CANNES YOUNG LION BRONZE

2010

2009
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Humber Grad Andrew Livingston Wins
2011 CANNES LION BRONZE
2011 ONE SHOW GOLD

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TOP CREATIVE DIRECTORS

Taking Rethink to new heights



Chris Staples (pictured left, above) and Ian Grais live in Vancouver, but they've spent approximately a year's worth of time in Eastern Canada over the past four years, ever since they opened up the Toronto branch of their agency Rethink. In addition to racking up frequent flyer miles with multiple trips between offices, "We also have meeting spaces with TVs and Skype sessions going on at all times," says Staples.

Now, they're ready to tackle a third market: Montreal. In March of this year, the Quebec office will open for business with approximately 10 staffers in the first year, says Grais.

Though it took about three years for the Toronto location to catch fire, Grais and Staples anticipate faster growth for the French office, as it already has its heels in the market, with clients like A&W, Molson Coors and Mr. Lube planning to expand in the province.

"Our approach to Quebec [before opening an office] was to have account people on the ground there, but then have creative people in the kitchen in Vancouver and Toronto. We hired Quebecer [creatives], and moved them," says Staples.

"Too many times, in my opinion, English agencies go into Montreal and they will [bring in] either a Quebecer who doesn't know the agency's culture, or somebody from the agency who doesn't understand Quebec's culture," he adds. "Nicolas Quintal, who has been with us for nine years, is now going to move back home to lead the new office. So, we have someone who understands Rethink and Quebec. It's going to be a real advantage for us."

In the meantime, the agency's Toronto and Vancouver offices have proved their worth, raking in 93 awards across 10 shows included in the Creative Report Card. We asked the two (tied) #1 creative directors what they're doing right.

The two of you, and Rethink, were on fire this year. What's your secret to creative success?

Staples: We try to do work that gets an emotional response. And one of the ways that we do that is we show it around in what we call a peer review. We have 100 Rethinkers that get to see everything before the clients do. They're a very jaded bunch, so if we can get them to laugh or cry, then we know we're onto something because they've quite literally seen everything.

Every person at Rethink has a mobile corkboard that they will sometimes put ideas on and take them around the office. Sometimes we even go onto the street with ideas and show passersby.

Grais: We're also in the process of installing iPads mounted on the walls, and have them connect to an internal Facebook page where people can post work in progress and anyone can like it or comment on it between the offices.

And how does that benefit the staff?

Staples: Some teams at other agencies are pitted against each other; they're protective of their work. We take the stress of internal competition out of the equation and people can just exhale and focus on doing great work.

How else do you foster a creative environment?

Staples: There's always little crazy clubs starting up in the office.

Grais: There used to be a steak club, where they'd go and find steak [once a month] during lunch. There's the 200th day of June, where they basically celebrate summer in November. People go out for lunch and have summery cocktails. We're sometimes out of the loop on some of [the things that go on at the agency], but we support it fully and see it as a sign that the culture is thriving.

TOP CREATIVE DIRECTORS

1	Ian Grais, Rethink
1	Chris Staples, Rethink
3	Judy John, Leo Burnett
4	Aaron Starkman, Rethink
5	Dré Labre, Rethink
6	Luc Du Sault, Lg2
7	Helen Pak, Havas Worldwide (formerly Saatchi & Saatchi)
7	Brian Sheppard, Saatchi & Saatchi
9	Brent Choi, JWT
10	Peter Ignazi, BBDO
10	Carlos Moreno, BBDO
12	Ryan Spelliscy, JWT
13	Stephen Jurisic, John St.
13	Angus Tucker, John St.
15	Patrick Scissons, Grey
16	Dean Lee, DDB
17	Cosmo Campbell, DDB
18	Lisa Greenberg, Leo Burnett
19	Christina Yu, Red Urban
20	Joel Holtby, Rethink

TOP ART DIRECTOR AND COPYWRITER

Fighting tooth and nail for big ideas

#1 AD: Joel Holtby, Rethink



When Joel Holtby arrived at Rethink, having just left his post at Grip in 2012, he asked his boss and creative director Aaron Starkman, "So, now that I'm here, what are your

expectations of me?" His response was to see Holtby land on the CRC's top 10 list of art directors in Canada. A couple of months later, he came in at #7, mostly for his involvement with Kokanee's "The Movie Out Here" campaign.

And now, after being challenged again by Starkman to make it into the top five, he jumps to the #1 position for his work on the Molson Beer Fridge (which he and his partner, #2 copywriter

Mike Dubrick, came up with the idea for, see p. 26).

But he didn't become the top art director in the country as a result of one killer campaign – he helped bring in hardware for many other big ideas, such as "Luge" for the Canadian Institute of Diversity and Inclusion (CIDI) and the "Memory Project" for Historica Canada. The former project won awards at shows like One Show and Communication Arts, and tackled the hot button topic of gay rights in Sochi during the Winter Olympics, while the latter picked up trophies at shows including ADCC and Applied Arts, and used Snapchat to show how stories of World War veterans are disappearing in the minds of millennials.

When asked how he gets his creative juices flowing, Holtby says, "I try to keep myself up to date with what's going on in the world, because great ideas like 'Luge' come out of [knowing current affairs]. It's understanding what's going on politically and [globally] that can give way to ideas."

Also, he says, "Mike and I have this attitude of never letting a project or an idea die if it's worth fighting for...Beer Fridge almost died every day. I would say a lot of the work that's been successful, whether its awards or results, have had massive mountains to climb."

#1 CW: Matt Antonello, Saatchi & Saatchi



Matt Antonello will admit he can't sit still. He and his creative partner Joel Arbez, who landed at #9 on the art directors list, are always "shaking the trees, trying to

find new opportunities...instead of waiting for the briefs to come in."

He learned this skill early on in his advertising career, but only really fine-tuned the ability to sniff out work when he was a freelancer. Just before moving to Saatchi & Saatchi in 2013, he helped create copy for the Molson Beer Fridge campaign on a freelance basis, which helped him build a strong CRC score.

But he also won a stack of awards while at Saatchi, specifically for work that poked fun at songs from the '70s and '80s that tended to sound a little, well, gay. The ads for Proud FM presented images of characters inspired by lyrics from actual songs,

TOP COPYWRITERS	
1	Matt Antonello , Saatchi & Saatchi
2	Mike Dubrick , Rethink
3	Aaron Starkman , Rethink
4	Dave Thornhill , Bensimon Byrne (formerly Rethink)
5	Steve Persico , Leo Burnett
6	Shauna Roe , Saatchi & Saatchi
7	Luc Du Sault , Lg2
8	James Ansley , Grey
9	Kurt Mills , Goodby Silverstein & Partners (formerly John St.)
10	Jessica Schnurr , John St. (formerly Red Urban and DDB)
11	Brad Cowan , Studio M
12	Trevor Gourley , Grip
13	Sarah Di Domenico , Sid Lee (formerly Red Urban)
14	Matt Syberg-Olsen , JWT (formerly Red Urban)
15	Thimalay Sukhaseum , Cossette
16	Daryl Gardiner , DDB
17	Matt Hubbard , BBDO (formerly Juniper Park)
17	Nicolas Boisvert , Lg2
19	Cooper Evoy , DDB (formerly Red Urban)
20	Patrick Scissons , Grey

with the tagline, "It all sounds gay if you listen hard enough." He also crafted copy for what he likes to call "smart fart ads" for Gas-X, accompanying whoopee cushion images of gas-inducing food, like cabbage and turkey.

If it wasn't for his restless nature, he might not have been given the opportunity to create the ads that picked up a stack of awards at shows from ADCC to Applied Arts. "I guess you could describe [Arbez and I] as restless in our pursuit. We're always knocking on doors with a proposition, saying, 'This current client hasn't done anything in a while.'" And it appears to be working. The agency (thanks in part to the duo's work) had one of its best years on the awards circuit in its 30-year history in Canada, he says.

TOP ART DIRECTORS	
1	Joel Holtby , Rethink
2	Christian Buer , The Hive (formerly Saatchi & Saatchi, Rethink)
2	Vince Tassone , Juicebox Freelance (formerly Rethink)
4	Anthony Chelvanathan , Leo Burnett
5	Luc Du Sault , Lg2
6	Vincent Bernard , Lg2
6	Yusong Zhang , Cossette (formerly Leo Burnett)
8	Rachel Kennedy , Saatchi & Saatchi
9	Joel Arbez , Saatchi & Saatchi
10	Kyle Lamb , Goodby Silverstein & Partners (formerly John St.)
11	Alexandre Jutras , Cossette
12	Daryl Gardiner , DDB
13	Liam Johnstone , Red Urban
14	Capucine Labarthe , Cossette
15	Todd Lawson , Grey
16	Sebastien Guy , Cossette
17	Etienne Turcotte , Cossette
18	Richard Bélanger , Cossette
18	Mike Schonberger , BBDO
20	Jeff Cheung , BBDO

MOVERS AND SHAKERS

The year's biggest trailblazers

Not all companies and individuals can nab the #1 spot. But there are a few that did a pretty good job at climbing the ranks (or making big debuts) to find a place in the top 10. Here we feature some of the big movers and shakers to land on the lists this year.

WestJet flies into the top five

BRAND RANK: #5 (new)

The blue Santa suit. It could be argued that WestJet was able to reinvent Mr. Claus' attire to be almost as recognizable as the red suit Coca-Cola first penciled in its ads, way back in the '20s.

The brand and its agencies (Studio M at #18 and Mosaic at #20) had Santa's little helpers surprise WestJet flyers with presents upon arrival at their destination. WestJet entered the list, landing in the top five after bringing home almost a dozen awards at seven different shows counted in the Report Card.



'Surrender Your Say' helps Saatchi reach new heights

AGENCY RANK: #6 (up from #36)

CDS RANK: Brian Sheppard and Helen Pak (the latter now at Havas Worldwide) both #7 (up from #116)

Last year, you couldn't turn a corner without hearing about the Tourette Syndrome Foundation of Canada's "Surrender Your Say" campaign winning an award at an industry gala. It was mostly this campaign that helped catapult Saatchi, as well as Sheppard and Pak, into the top 10 list of agencies and CDs.

The campaign won 25 trophies from almost every show counted in the CRC. Jurors ate it up, falling hard for the idea of hijacking thousands of Twitter accounts and sending out random scrambled tweets to mimic the experience of someone suffering from Tourette's.



JWT's cinematic year

AGENCY RANK: #7 (up from #23)

It seems JWT has a thing for theatres. A good chunk of its award-winning work was connected to a cinema. Take Mazda (#18) and its "Massive Test Drive" – a campaign that turned mobile and movie screens into steering wheels of a virtual car.

Then there was the SickKids (#15) "Real-Life Hero" campaign that surprised a young cancer patient with a movie trailer that featured him in the leading role. And if the agency wasn't using cinemas as a set for its campaigns, it was creating hilarious spots for the Canadian Film Festival (#31), like "Canadian Zombie" which showed "Great films that happen to be Canadian."



Methodology

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

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

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

SCORING

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

AGENCIES

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

INDIVIDUALS

Points are awarded to the individuals credited in the award show books as they

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

ADVERTISERS

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

THE AWARDS THAT COUNT

Regional: ACE, Ad Rodeo, Créa, ICE

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

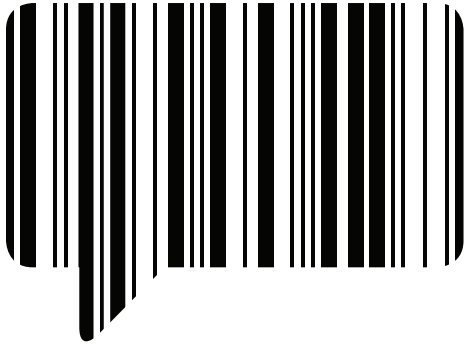
International: Cannes, Clios, Communication Arts, D&AD, Epica, One Show



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Keynotes



Simon Hay
CEO
dunnhumby

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Measuring purchase behaviour can be a challenging business but it is vital for building customer loyalty and creating a personalised shopping experience. Find out how to transform shopper insights into business strategies fuelled by big data.



Graham Candy
Strategist
Fresh Squeezed Ideas

Turning shoppers into buyers

Every decision we make is an act of culture, so digging deep into the underlying social and cultural drivers behind shopper behaviour is critical. Learn how anthropology can be used to influence consumer spending habits.

30 Minutes With A Retailer

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Wes Brown
Senior Director, Brand
Marketing, Retail
Loblaw Companies



Dan Howe
VP, Marketing,
Communications & Loyalty
Overwaitea Food Group



Shelagh Stoneham
SVP, Marketing
Shoppers Drug Mart



Gino Plevano
Sr. Director, Digital
Metro

shoppermarketing.strategyonline.ca

For group rates, please contact Joel Pinto at 416-408-2300 x650 or jpinto@brunico.com.



February 2015,

To all Advocates of Effective Advertising,

Reprising our role as Gold Sponsor for the 2015 CASSIES, The Globe and Mail is delighted to join you in celebration of Canada's most powerful and persuasive advertising. CASSIES has raised the bar for standards of marketing and advertising practice, serving to inform and inspire clients and agencies alike.

To support this creativity, we are once again offering The Globe Creative Effectiveness Prize. It recognizes the most outstanding advertising that meets the stiff requirement to enter the 2015 Cannes Lions Creative Effectiveness competition.

The winner of this award will receive one full client delegate pass to attend the Cannes Lions International Festival of Creativity, and we'll also pay the entry fee for the winning campaign.

We extend our sincerest congratulations to all this evening's finalists and – of course – to the winners. Keep making great work, and making Canada look great on the world stage.

A handwritten signature in black ink, appearing to read "C. J. Saunders".

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

2015 CASSIES

THE WORK THAT WORKED

This year's CASSIES reflected some major changes in the marketing industry.

First, the awards introduced new categories, such as Best Matching of Message to Medium(s), which recognizes the symbiosis between those two elements in a world of integrated campaigns.

There was also a noticeably large number of winners in the Events, Seasonal & Short-Term category – 26 in total across Gold, Silver and Bronze. In today's blink-and-you-miss-it, fast-consumption world, where a trend can go viral and then die within a day, there's no doubt the proliferation of these campaigns is indicative of a greater societal trend.

But there were still plenty of programs with legs. Take the Grand Prix winner, Molson's Beer Fridge, which started as a single stunt, but ended up travelling around the world (see the Creative Report Card on p. 26 for more on its journey), impressing the judges at home.

The CASSIES is the only awards program in Canada to truly focus on a marketing campaign's effectiveness and impact, with a jury of senior execs deliberating over detailed case studies to determine the winners. Presented by the ICA, in association with the AAPQ and APCM, a total of 60 awards were handed out to 53 cases at a gala on Feb. 19 at the Hilton in Toronto.

All cases were edited by John Bradley, with additional editing by Tanya Kostiw and Emily Wexler.



Molson Canadian's passport to success

SITUATION ANALYSIS | Molson Canadian has struggled against several downward trends: a smaller consumer base (there are fewer millennials than their parents); wine, spirits, cider and ready-mix drinks have been increasing in popularity at beer's expense; and premium segment brands like Molson Canadian were caught between the growing value segment brands and "super premium" craft beers. Combined, they drove the premium segment down by over 13% during the previous five years. As a result, the brand experienced consistent, long-term decline in brand volume, equity and market share.

INSIGHT & STRATEGY | A brand turnaround had to be achieved by enhancing brand equity, core to which was its Canadian identity. This would come from looking not at what this identity is, but what triggers it. Some very specific moments transform quiet, internal expressions of national pride into a more extroverted celebration: when Canadians find themselves away from home, when Canada competes on the world stage and Canada Day, when attention at home turns to the national identity. These would all be harnessed by the "Molson Canadian Beer Fridge."

EXECUTION | The Beer Fridge, opened only by a Canadian passport, debuted in June 2013 with an online video capturing the journey of this technically complex fridge through England, France and Belgium. In phase two, an Ottawa hockey lover living in Indonesia was surprised by his buddies from home, delivering a Beer Fridge stocked with Molson Canadian Olympic Victory Bottles right before the Sochi Olympics. This was followed by the Beer Fridge taking up residence in Sochi's Canada Olympic House before coming home for Canada Day, to be opened only by the correct singing of the national anthem. Consumer reactions to the Beer Fridge appeared across online video, TV, digital display, paid search, social and mobile platforms.

RESULTS | The goal was stopping the seemingly inexorable volume and share decline (the premium beer category as a whole declined a further 1.3% since the campaign launch). The brand reversed a solid five-year downward trend, posting a share gain not only in the premium segment but in the total beer market. This share gain was equivalent to an incremental 7.6 million bottles of beer, generating more than \$6 million in incremental revenue for the business.

CAUSE & EFFECT | With no year-to-year changes to budget, distribution, pricing or innovation levels, the "Molson Canadian Beer Fridge" campaign was clearly the driver of the sales increase. It went viral three separate times since launch, generating a total of 6.5 million views and \$160 million in PR value globally – over \$50 million of that in Canada. With more than one million "likes" and about 337,000 "shares," the campaign generated clear and widespread engagement, leading directly to the sales turnaround.

CREDITS

Client | **Molson Coors**
 VP marketing | **David Bigioni**
 Senior marketing director | **Jeff Harrop**
 Senior marketing manager | **Chris Blackburn**
 Marketing manager, commercialization | **Madeline Burch**
 Production consultant | **Lori Estabrooks**
 Agency | **Rethink**
 CDs | **Chris Staples, Ian Grais, Aaron Starkman, Dré Labre**
 ACDs | **Joel Holtby, Mike Dubrick, Mark Scott**
 Producers | **Monika Ghobrial, Clair Galea**
 Managing partner | **Caleb Goodman**
 Group account director | **Cheryl Munro**
 Account director | **Ashley Eaton**
 Head of strategy | **Maxine Thomas**
 National director of digital strategy | **Darren Yada**
 Director, Sklar Wilton & Associates | **Jennifer Roberts**
 Group strategy director, MEC | **Wes Wolch**
 Senior communications manager, MEC | **David Stanton**



Putting the Mr. back in Mr. Clean

SITUATION ANALYSIS | Mr. Clean, not the newest or the least expensive household cleaner, felt like an older brand. Sales and dollar share had suffered declines, despite continued brand support. To reverse a 5% annual volume decline and 3% sales value decline with a flat media budget, consumers needed convincing it was worth paying a premium for Mr. Clean products, and rekindle the latent affection they once had for a now-aged brand.

INSIGHT & STRATEGY | The crowded household cleaning products category had become homogenized, with one product demonstration blending into the next. Product messages had become ineffective. However, on Mr. Clean's Facebook page, there was a surprising affection as fans had started personifying him, talking about Mr. Clean as a guy. So the page adopted his voice, and quickly grew to 500,000 fans with one of the highest engagement ratios of all P&G brands on Facebook, giving it a cultural relevance Mr. Clean hadn't seen in over a decade.

This led to the insight that consumers had an emotional attachment to the Mr. Clean character that wasn't being reciprocated in mainstream brand communication. A complete restage of the brand put the character front and centre as an icon of clean who had dedicated his life to helping people clean faster and easier.

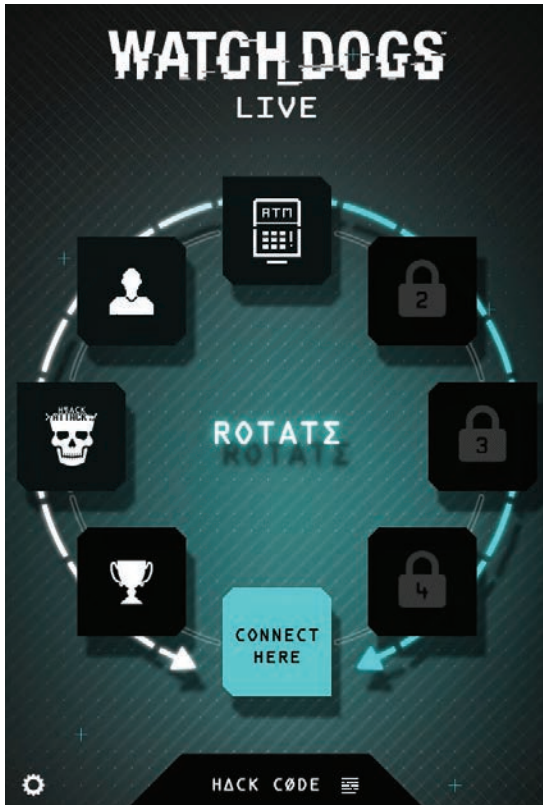
EXECUTION | Mr. Clean was relaunched in mass media with the story of how he came to be the king of clean in an 80-second spot running in cinemas and online, with a 60-second version on TV. The launch spot was accompanied by billboards, print and online media. While OOH made Mr. Clean larger than life, social showcased the man behind the myth to deepen women's connection with the icon through real-time, reactive content. When someone reached out to Mr. Clean on Facebook or Twitter, they got a response from Mr. Clean himself. As the campaign gained traction in North America, the creative platform was rolled out in Europe.

RESULTS | Nine months into the campaign, Mr. Clean achieved record-high dollar share in North America with volume and value increases of 6% and 5%. The campaign achieved 6.5 million YouTube views and has been adopted by 10 European markets.

CAUSE & EFFECT | While Mr. Clean launched new Liquid Muscle multipurpose cleaner into the cleaning category during the campaign period, there were also notable product launches from both Pine-Sol and Windex within a similar time frame. Overall media weight was flat from the previous fiscal year while pricing, distribution and promotional activity remained consistent.

CREDITS

Client | **Procter & Gamble**
 Associate marketing director | **Scott Beal**
 Senior brand manager | **Nick Higgins**
 Assistant brand manager | **Kriti Lodha**
 Agency | **Leo Burnett**
 SVP, CD | **Heather Chambers**
 SVP, P&G brand agency leader | **Heidi Philip**
 Digital CD | **Greg Bolton**
 Sr. AD | **Mike Cook**
 Sr. CW | **Stephen Stahl**
 ADs | **Mike Sheehan, Mike Morelli, Chris Brown, Steven Tiao**
 CWs | **Marty Hoefkes, Britt Wilen**
 Group account director | **Leigh Armstrong**
 Account supervisor | **Laura Yeo**
 Account executive | **Emily Gilbert**
 SVP, sr. planner | **Steve Meraska**
 Experience planner | **Thomas Kenny**
 Media agency | **SMG, New York**
 PR agency | **Citizen PR, New York**

**CREDITS**Client | **Ubisoft**GM | **Olivier Ernst**Sr. director, marketing and communication | **Lucile Bousquet**Sr. shopper marketing manager | **Adam Climan**PR manager | **Jeyson Acevedo**

Event and promotions specialist – marketing & communications |

Mona MenassaMedia & creative specialist | **Marie-Claude Gagné**Agency | **Publicis Montreal**Media agency | **ZenithOptimedia**PR agency | **North Strategic**

Ubisoft hacks into a successful launch plan

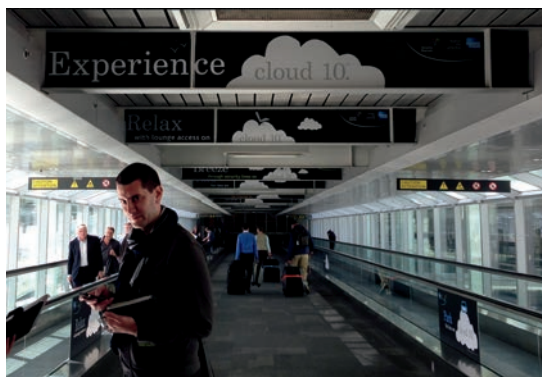
SITUATION ANALYSIS | The gaming world is competitive, and investment is focused on launching a few big titles every year. In 2013, Ubisoft's big bet was *Watch_Dogs*, a game where players control a highly skilled hacker who uses his mobile phone to hack into a central operating system that manages the hyper-connected city of Chicago. *Watch_Dogs* was launched at Electronic Entertainment Expo in June 2013, but release was set for March 2014. The task was to keep the game top-of-mind among gamers for 10 months before release while driving pre-orders.

INSIGHT & STRATEGY | Maintaining interest among the core target – hardcore gamers – would require ongoing engagement rather than just awareness. Every day, the target was gaming across multiple platforms and being exposed to new game franchises, new apps and a raft of digital innovation. They were always looking for the new, always looking to be the first, and often cynical about game-launch marketing. Rather than just being told about *Watch_Dogs*, they needed to experience the game in real life. The communication strategy was to create a mobile application, "Watch_Dogs Live," that could keep the core target challenged and engaged, allowing interest to be sustained by continually delivering news to app users.

EXECUTION | "Watch_Dogs Live" turned phones into "hacking" devices, with each player using geolocation to "hack" thousands of targets such as ATMs, nightclubs and airports. Once downloaded, the app became a dedicated communication channel in the form of weekly challenges, live streams and mission videos. Branded mobile and digital content was pushed via the app and Ubisoft's social media channels. Part of Ubisoft's media budget was used to drive game awareness on sites and networks such as AOL and Break.com, while the majority of the budget was focused on promoting and driving downloads. Facebook, Twitter and YouTube were also used.

RESULTS | "Watch_Dogs Live" saw 202,093 downloads from the App Store and Google Play – double the original goal – and was ranked among the top five games in the App Store within weeks of release. At the end of the campaign period, 141,738 players remained logged in, and more than 8.8 million locations had been hacked, translating to an 80% engagement level – an unprecedented achievement for a free app. *Watch_Dogs* pre-sales were five times the industry norm for a new franchise, and, in the month of release, it was a best-seller in Canada across multiple platforms (PS4, XB1, Xbox 360 and PS3), making *Watch_Dogs* the best-selling new title in Ubisoft Canada's history.

CAUSE & EFFECT | *Watch_Dogs* was a new product with no promotional support other than the app, investment being proportionately on par with prior releases and with no unusual price discounting. Engagement with "Watch_Dogs Live" grew over time, and it received over 10 million unpaid media impressions.



Amex turns envy into instant sales

SITUATION ANALYSIS | American Express' premium card franchise had been weakening in Canada for some time due to steady fee increases, intensifying competition and a perceptual weakening of the link between American Express and premium travel. Amex needed to protect its base of high-margin customers while reversing the decline in applications by attracting valuable new prospects, a task complicated by the annual fee on the Platinum Card increasing by 75% in June 2012 (rising from \$399 to \$699). What's more, the key acquisition channel, Toronto Pearson International Airport, was inundated with marketing clutter from competitors.

INSIGHT & STRATEGY | An immersive airport audit covering areas such as parking garages, security lines and a variety of lounges led to the key insight that air travel is a colossal drag, enlivened only by the sparks of preferential treatment through loyalty club status. The average 2.5 hours spent in Pearson could be the most stressful part of the journey, but also an ideal time to create card member envy among prospects by flagging the benefits of American Express membership and its ability to confer preferential service in the airport.

EXECUTION | Implemented at Pearson Airport, the "Cloud 10" platform offered a range of benefits to card members at key points in the airport experience. All travellers had access to free Amex Wi-Fi and branded rest areas beyond security checkpoints, while card members received complimentary valet parking services, exclusive taxi and limo privileges and access to premium lounges, all topped off with exclusive Priority Security Lane access. Throughout the airport, "Cloud 10" signage flagged the Amex-specific services, so prospects couldn't miss them. To convert the envy into sales, kiosks highlighted membership benefits specific to the airport, while Wi-Fi log-in screens enabled immediate applications (and further re-targeting opportunities). Away from the airport, Amexcloud10.ca shared information about benefits at the airport and contained a link to learn more about the Platinum Card and apply.

RESULTS | Monthly card applications rose to 512 from 339, well above the 410 target. Tracking data showed greatly increased linkage of Amex with premium travel experience. "Cloud 10" returned \$2.74 for every \$1 invested.

CAUSE & EFFECT | The results were reached despite a 75% fee increase in June 2012. These results were achieved with essentially all marketing investment being equal to prior comparable periods within the airport channel. The airport has been a key acquisition channel for several years, limited to two kiosks, an unchanged presence besides the acquisition microsite. The only incremental investment was the partnership costs, essentially used to fund the added value services.

CREDITS

Client | **American Express**
 VP advertising & communications | **David Barnes**
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 Sr. marketing analyst | **Christopher Vadori**
 Director, consumer card acquisition | **Aileen Kheraj**
 Director, consumer charge cards | **Tim Elgar**
 Director, retail & guest services, GTAA | **Michael Ross**
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 CCO | **Alex Furrer**
 Sr. partner | **Jo Palmiero**
 Account director | **Katherine Palumbo**
 Managing partner, Mindshare | **Lynette Whiley**
 SVP, High Road Communications | **Neil Johnson**
 VP, consumer engagement, BT/A Advertising | **Keith Baguley**



Canadian Tire breaks records from a cold start

SITUATION ANALYSIS | The products and services needed to prepare a car for a Canadian winter (like winter tires, winter washer fluid/blades and an engine check) were well established, but car batteries were viewed as a grudge purchase – “I buy one when it breaks” – not a proactive, preventative one. Could drivers be made to care about their battery coming into the depths of winter and increase sales of MotoMaster Eliminator AGM batteries by 10%?

INSIGHT & STRATEGY | Canadians had to be made to question if their battery could last the winter. Canadian Tire exhaustively tests its batteries in product development, and, while it would have been very easy to bring any stage of that to life in an ad, only a small minority of car nuts would have been engaged. To demonstrate the efficacy of the MotoMaster Eliminator AGM, a battery guaranteed to start even at -40°C , the brand would create the most extreme winter situation a battery could be placed into; a communication strategy that would be relatable, easy to digest, believable and interesting.

EXECUTION | Canadians often describe their vehicles as “cold as ice,” leading to the creation of the first-ever driveable ice truck, which would be started by a battery frozen to -40°C . To counter the risk of the “Ice Truck” being seen as a hoax, a making-of documentary was produced, the footage becoming an integral part of the campaign.

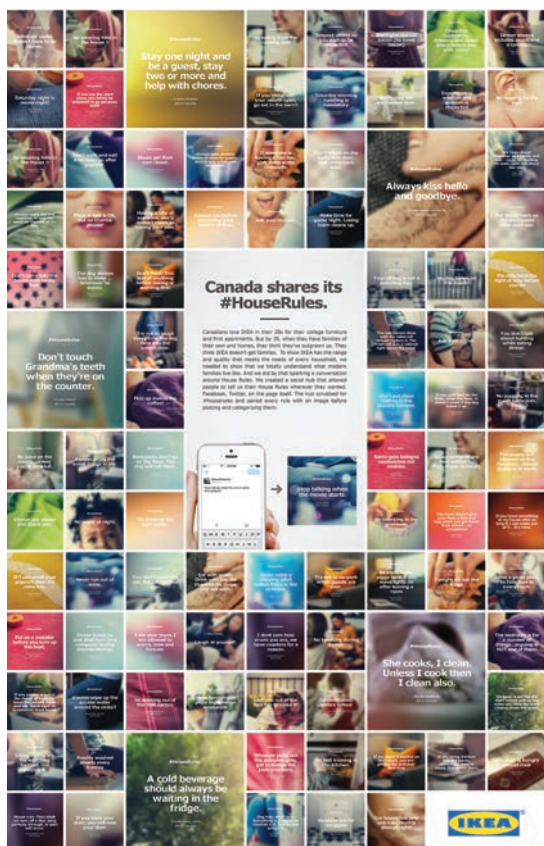
The campaign was launched with a 60-second TV spot (English and French) that aired only on Jan. 1 during the 2014 NHL Winter Classic, followed by a 30-second TV spot (English and French) that aired throughout January. A three-minute making-of documentary aired online along with two “Ice Truck” melt videos (30-second and two-minute versions). It was supported by standard IAB digital banners, a drive through Hensall, ON, social media posts and ads, and extensive PR.

RESULTS | With a target to grow the battery’s sales by 10% across January and February, sales increased by 70% compared to the prior year, setting a record for the auto division and lifting the retailer’s battery category by 24.6%. Against the secondary target of showing that Canadian Tire offers products made for life in Canada, tracking results indicated 57% of consumers believed this to be true, up from the 46% achieved in the previous winter automotive campaign.

CAUSE & EFFECT | The MotoMaster Eliminator AGM is an ultra-premium battery that can cost at least 50% more than other batteries and was an existing, widely distributed product. Spending was on par with prior auto efforts and there had been no unusual pricing or promotional activity. The battery’s efficacy was recognized by 61% of consumers (12% more than typical industry scores) while one in four wanted to buy the product after seeing the ad. The story was picked up by media outlets around Canada and the world.

CREDITS

Client | Canadian Tire
 VP strategic marketing | Susan O'Brien
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 Associate manager, strategic marketing | Natalia Paruzel-Gibson
 Marketing coordinator, strategic marketing | Amir Kolia
 Agency | Taxi
 ECD | Darren Clarke
 CD | Irfan Khan
 Sr. AD | Colin Brown
 AD | Michael Siegers
 CW | Rene Bhavnani
 Sr. producer | Sarah Moen
 Group account director | Lesley Rivard
 Account director | Trevor Byrne
 Director | David Hicks
 Producer | Jeff Darragh
 Other partners | School Editing, Eggplant,
 Sons & Daughters, Iceculture,
 Fuse Marketing Group,
 North Strategic, Notch Video,
 Canova Media, Touché!



CREDITS

Client | **Ikea Canada**
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 Advertising manager | **Kirsten Ryan**
 Advertising specialist | **Jonelle Ricketts**
 Agency | **Leo Burnett**
 CCO | **Judy John**
 Group CDs | **Morgan Kurchak, David Federico**
 CW | **Morgan Kurchak**
 AD | **David Federico**
 Digital ADs | **David Federico, Trevor Bell**
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 SVP, GM | **David Kennedy**
 Account supervisors | **Allison Tang, Danielle Iozzo**
 Planner, director | **Brent Nelsen**
 Strategic planner | **Lisa Hart**
 Social media planners | **Heather Morrison, Michael McDonald-Beraskow**
 Director, creative technology | **Felix Wardene**
 Digital project manager | **Thomas Degez**
 Agency producer | **Franca Piacente**
 Media agency | **Jungle Media**

Ikea's home run

SITUATION ANALYSIS | While young adult Canadians in the 18-to-35 range love Ikea, when they start thinking about, and having, families of their own, tastes and budgets evolve such that they believe they've outgrown the brand. This older target, which is key to Ikea's continued growth, already had plenty of sophisticated and mature home decor choices. Could Canadians who feel they had outgrown Ikea be persuaded it has grown right alongside them in terms of quality and style?

INSIGHT & STRATEGY | Research identified the root cause behind the gravitation away from Ikea was a lack of understanding between the realities of what Ikea was today versus the Ikea they remember. Ikea needed to reinforce it was the true leader in understanding life at home.

Further research dug deep into the home and identified the existence of "house rules." By celebrating the unwritten rules of every home, the retailer's relevance could be reasserted for the 35+ shopper by showing Ikea truly understood their real, everyday life at home.

EXECUTION | Launched in March 2014 via a 60-second television spot, "House Rules" used social media to gather the rules people employed and visualized them artfully online by each room in the home, making it easy for people to read others' rules and submit their own. Shared on Ikea's digital OOH, social channels and e-newsletters, readers were continually driven to Ikea.ca/houserules to generate more content. Live tweeting of the house rules of popular TV shows during their season finales added freshness and relevance, as did the moment Drake pulled out a lint roller during a Toronto Raptors' playoff game, claiming, "Our house is a lint-free zone."

RESULTS | The "House Rules" campaign generated a 12% same-store sales increase versus the same period a year earlier. By comparison, the home furnishings and furniture category increased just 1% during the same period. The site generated 26,613 rules, with visitors to the site spending 3.5 minutes on average reading the responses of other Canadians.

CAUSE & EFFECT | Key brand intent scores among the 35+ age group indexed at 110 versus the previous year, with notable increases in "Company I can trust" (up 7%), "Would miss if it disappeared" (up 11%), and "Is warm and human" (up 11%). Spontaneous and top-of-mind awareness for the Ikea brand were also up 10% each versus a year ago, with an increase of 12% in those claiming they had bought from Ikea recently. With no changes to spending levels, pricing, distribution and promotional activity, the campaign was a key driver of the sales increase.



WestJet delivers surprising results

SITUATION ANALYSIS | Looking to provide a unique live experience for guests and WestJetters (employees) during the Christmas season, WestJet had executed a successful “real-time giving” experience in 2012 – the “WestJet Christmas Flash Mob.” It was important that the 2013 holiday campaign and its surrounding communications be even more joyful and exciting to reach a larger audience with greater impact.

INSIGHT & STRATEGY | Holiday travel lacks fun, with flights and airports at capacity and high stress levels. The goal was to create, capture and share an activation whereby WestJet guests could witness, and interact with, the brand’s fun and caring culture in such an environment. To be shareable among target consumers, the campaign needed to be surprising, funny or exciting, while remaining consistent with the brand essence.

EXECUTION | WestJet surprised unsuspecting travellers with a real-time virtual Santa who delivered personalized gifts to guests arriving in Calgary, accomplished via a digital command centre and more than 150 volunteer WestJet employees. Filmed in Toronto, Hamilton and Calgary, the “Christmas Miracle” video was unveiled on the WestJet YouTube page on Dec. 9, 2013. To further extend reach, a strategic social media and communications plan was supported by key messages and Q&A documents, an interactive press release, media tour, media relations outreach, promoted Facebook and Twitter posts, WestJet blog posts and internal awareness.

RESULTS | Against an objective to exceed WestJet’s 2012 holiday video campaign in media impressions (26 million) and YouTube views (500,000), the campaign massively over-delivered. Within days of being posted online, the video was the most shared Canadian viral ad in 2013 and among the top five globally, going on to earn more than 328 million media impressions worldwide from 1,600+ media stories. On YouTube, the video garnered more than 35 million views and recruited 30,747 new subscribers to WestJet’s YouTube page. When comparing to the same period 52 weeks prior, WestJet revenue increased by 86% and bookings increased by 77%.

CAUSE & EFFECT | Over two-thirds of video viewers talked about it to their social circles, while 84% of viewers felt much better or a little better about the WestJet brand, with more than 50% agreeing the video influenced their future plans to travel with WestJet. No promotional codes, seat sales or specific destinations were pushed or promoted in relation to the “Christmas Miracle” video, pre-existing scheduled flights were used and no price cutting or high-value promotional activity took place.

CREDITS

Client | **WestJet**

Team lead, sponsorship & experiential marketing | **Greg Plata**
 Manager, sponsorship, community investment & experiential marketing | **Corey Evans**

VP, communications and community relations | **Richard Bartrem**

Manager, PR | **Robert Palmer**

Emerging media advisor | **Greg Hounslow**

Emerging media coordinator | **Darren Hailes**

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Executive producer | **Mike Mills**

Director | **Bryan Reid**

Producer/CW | **Brad Cowan**

Editor | **Cameron Wyllie**

Director of photography | **Ron Zeeman**

AD | **Nick Haraszty**

Post sound design | **Aaron Gaistman**

Animation & compositing | **Jason Ryan, Rob Saco**

PR agency | **Mosaic**

Design agency | **Globacore**

**CREDITS**

Client | **Moms Demand Action for Gun Sense in America**
 Founder | **Shannon Watts**
 Deputy director | **Jennifer Hoppe**
 Agency | **Grey**
 CCO | **Patrick Scissons**
 Designer | **Jay Melnychuk**
 ADs | **Logan Gabel, Rob Trickey**
 CWs | **Patrick Scissons, Sue Kohm**
 Producer | **Vikki Kuzmich**
 Account supervisor | **Laura Rovinescu**
 PR agency | **BerlinRosen**

MDA helps trigger gun policy change

SITUATION ANALYSIS | In December 2012, the Newtown massacre left 28 people dead, including 20 children – a horrific act that led to the creation of Moms Demand Action for Gun Sense in America (MDA) to galvanize the public to urge legislative action. The initial campaign for MDA had grown membership to 105,000, generated 243 million unique views and helped achieve 91% public support for the proposed assault weapon ban, but failed to win over senators.

INSIGHT & STRATEGY | Member interviews and media monitoring across channels led to the insight that to get the attention of lawmakers, pressure on corporate America – which had significant lobbying dollars and power – could help bring about positive change. The U.S. “open carry” law lets consumers bring loaded guns (including assault weapons) into stores, and many retailers supported it. Mothers were concerned about pro-gun advocates flaunting their right to carry, yet retailers didn’t address the issue.

Starbucks was one of the many major American retailers that allowed the public to carry armed weapons inside its stores, despite banning smoking 25 feet from locations in the interest of public safety. The goal was to get Starbucks to change its corporate policy on carrying guns in its stores by decreasing the number of daily trips American moms/families made to Starbucks.

EXECUTION | “Skip Starbucks Saturday” launched via grassroots initiatives and social media, with no media budget. The iconic marketing symbols of the Starbucks cup and logo were redesigned, replacing the upright tail fins of the famous mermaid with guns, while the check-boxes on the rear of the cup – used to personalize Starbucks drinks – were rewritten with some of the real names of the more than 3,000 children and teens who had died from gun violence over the past year.

“Gun Cups” were distributed at coffee stations during Moms Demand Action rallies, supported by hashtags #SkipStarbucksSaturday and #GunSense, social posting of photos and videos, morning coffee drops to media, mom rallies close to Starbucks locations and guerrilla tactics at Starbucks like asking the barista for an “extra shot of gun sense” when ordering.

RESULTS | On Sept. 18, 2013, Starbucks CEO Howard Schultz bowed to public pressure in a national televised address broadcast across all major networks, followed by a full-page open letter in every major U.S. newspaper, stating guns were no longer welcome in Starbucks’ stores. “Skip Starbucks” was then immediately replaced with “Celebrate Starbucks,” with moms actively thanking and supporting the company across all the same media channels.

CAUSE & EFFECT | Earned media on the announcement exceeded 320 million PR impressions. The program actively engaged 346,097 moms with user-generated photo and video submissions and grew the MDA community by more than 10%, from 105,458 to 117,027 followers. Earned media from this activity netted almost four million impressions. MDA undertook no other activity.



CREDITS

Client | Unilever

GMs | John LeBoutillier, Christopher Luxon

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Directors of marketing, foods | Alison Leung, Jon Affleck

Brand building managers | Ola Machnowski, Juanita Pelaez, Ian Busch, Stephanie Cox

Assistant brand building managers | Michelle Wu, Monica Palit, Mindy Perlmutter

Agency | Ogilvy

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Managing director | Laurie Young

CWs | Brian Quittenton, Chris Dacyshyn

ADs | Julie Markle, Ivan Pols

Sr. partner, group account director | Aviva Groll

Account supervisors | Emily Bergeron, Sarah Kosteki, Stasha Poznan, Mandi Lee, Jennifer McLeod and Daniel Koppenol

Account executives | Alex Pente, Coby Shuman, Terri Mattucci

Broadcast producer | Camielle Clark

Other agencies | Harbinger, Mindshare, Geometry, PHD, Segal

Hellmann's stays real

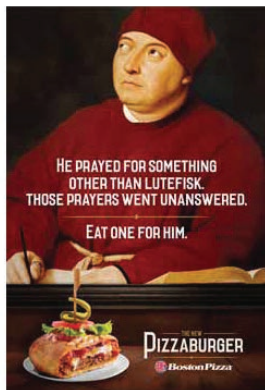
SITUATION ANALYSIS | In 2006, Miracle Whip and Hellmann's together accounted for more than 80% of mayonnaise and mayonnaise-type dressing sales. Miracle Whip, a cheaper alternative to mayo, led with 46% share, while Hellmann's, positioned around the benefit of versatility, was second with 39% share, but was seen as more of a utility than a food. But its versatility platform was losing relevance as consumers began switching away from pre-packaged, processed, chemical-laden foods, a category in which 75% of consumers thought Hellmann's resided. The product was perceived as unhealthy – “junk-in-a-jar” – fuelled by its “handy standby” reputation.

INSIGHT & STRATEGY | Hellmann's is made of just three easily-recognized and easy-to-pronounce ingredients – eggs, oil and vinegar – the kind of real food the new health-conscious consumer wanted. Research indicated once people knew about the simple ingredients, the product became more appealing to them. A story about real ingredients would also give clear differentiation from Miracle Whip. To change consumers' “junk-in-a-jar” perception, Hellmann's needed to take a stand, engage people in a conversation about real food and let them discover the simple ingredients.

EXECUTION | Launched in April 2007 and targeted at 18- to 50-year-old moms with a 42-year-old bull's eye, the Hellmann's “Real Food Movement” was a social marketing campaign executed across many channels, evolving over the years. The main themes have been “Urban Gardens” (2007-08), “Eat Real, Eat Local” (2009), “Real Food Grants” (2010-12) and “Real Food Trips” (2013). The program was developed to promote accessibility and help make eating real food easy for families, highlight the issues and barriers to eating real food and make Hellmann's part of enjoying more real food.

RESULTS | Hellmann's had been growing modestly before the campaign began, with 3% growth in 2006, but since the campaign launched, sales increased every single year between two and five times higher than the pre-campaign figure: 10% in 2007, 9% in 2008, 15% in 2009, 6% in 2010, 7% in 2011 and 7% in 2012. The “Real Food Movement” contributed an incremental \$46 million to annual sales and has grown dollar share yearly, reaching 53% market share – 20 points ahead of Miracle Whip. Agreement that Hellmann's is “made with real and simple ingredients” had more than doubled by 2012.

CAUSE & EFFECT | Budget cuts in the second half of 2013, the first time in “Real Food Movement” history, led to declines in brand perceptions – agreement with “made with real and simple ingredients” dropped from 56% in 2012 to 51% in 2013 – and baseline sales were down 7% between July and December 2013. But with the return of “Real Food Movement” initiatives in market, first half 2014 baseline sales recovered. Hellmann's price went up 7.5% in August 2011, while distribution has remained stable and the number of weeks on promotion has been reduced. The switch to free-run eggs in 2010 would have contributed to increased sales, however this news was a major plank of the campaign.

**CREDITS**

Client | **Boston Pizza International**
 EVP marketing | **Steve Silverstone**
 VPs marketing | **Alexander Green, Joanne Forrester**
 Agency | **Taxi**
 ECD | **Darren Clarke**
 CD | **Niall Kelly**
 Group account director | **Edith Rosa**
 Media agency | **PHD**
 PR agency | **High Road Communications**

Boston Pizza finds its happy place

SITUATION ANALYSIS | In 2009, the casual dining category posted its worst results in years, with same-store sales growth (SSSG) falling 2.6%. In 2009 and 2010, Boston Pizza's average SSSG fell 3.15%. The brand's main goal was to stop the decline and begin growing the business again. As the recession's effects began to subside at the end of 2010, BP set a SSSG goal of 1.5% per year.

INSIGHT & STRATEGY | The casual dining competitors targeted the same audience using the same three conventions: 1) mom as the key decision-maker; 2) promotions and discounts to get customers in the door; and 3) advertising focused on the food. BP saw an untapped market within the category: dad.

Dad's responsibilities at home were increasing and he was becoming a more important decision-maker. At the same time he wanted some nights off, some time with the guys; his "dude side." When he was with his family, Boston Pizza offered a comfortable dining room with a menu full of innovative items. When he was out with the guys to watch the game, Boston Pizza had a lively sports bar full of screens. And for nights in with family or friends, it offered a takeout and delivery menu. BP envisioned a home away from home for dads that they called "Dad's Happy Place."

EXECUTION | Innovation would be the key theme where, rather than presenting new items using a guy-friendly voice, they would reinvent the core menu items dad had come to know and love.

While TV was the core, the message was extended to radio, OOH, website, social media, online advertising, SEM, online video, digital and social media apps, in-store POS and merchandise.

On Jan. 1, 2011, "Here to Make You Happy" launched via a succession of quarterly promotional campaigns featuring a revamped menu item or service offering, such as the "Crystal Wing" award, "Finger Cooking" takeout and delivery, "Rib Stain Camo" and the All Meat Wing. Sports became the key component of the media buy, both in broadcast and online.

RESULTS | Against the target to increase SSSG by 1.5% per year, in all 11 quarters of "Here to Make You Happy," SSSG increased, with only one quarter below target and four above 5%. This represented an annual growth rate of 3.84%, whereas over the same period, growth for all of Boston Pizza's publicly reported competitors averaged only 0.52%. The campaign delivered an ROI on net sales in excess of 20% each of the three years.

CAUSE & EFFECT | To maintain a premium position in the category, BP avoided discounting and price promotions throughout the campaign. Marketing spend (derived from franchise sales) increased in line with sales; average monthly media spend increased by 7% in 2011 and by 15% in both 2012 and 2013 compared to 2009 and 2010. Prices increased steadily throughout the campaign, rising by an average of 2.4% per year. None of these changes were outside competitive norms.

OFF TO A GOOD START

■ Taco Bell makes consumers eat their words

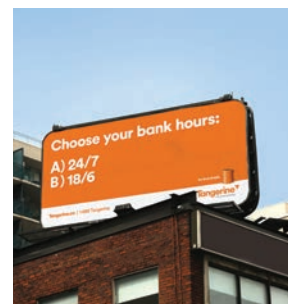
Fans of Taco Bell's Doritos Locos Taco were angry the item wasn't available in Canada, so when the Yum! Brands restaurant brought the dish here, it made fans literally eat their words. Working with Grip, it printed bitter social media posts on the tacos and filmed folks eating them for a YouTube video. The DLT launch resulted in same-store sales growth of 10%.

ALSO WON BEST MATCHING OF MESSAGE TO MEDIUM(S)



■ Subaru's rallying cry

For the launch of the new model of Subaru Forester, the car co and DDB put the "sport" back in SUV by creating the "Forester Family Rally" – inviting real families to test drive the vehicle on an actual rally course and race each other to win one of the cars. Forester became the best-selling vehicle in the Subaru lineup in March 2013, helping lift the overall Subaru brand to record sales during the campaign period, giving the company its best sales year ever.



■ Tangerine launch bears fruit

John St. helped ING Direct transition into its new name and brand identity, Tangerine, through a ubiquitous mass awareness campaign. It resulted in a 91% increase in new customer applications in the eight weeks following the rebrand.



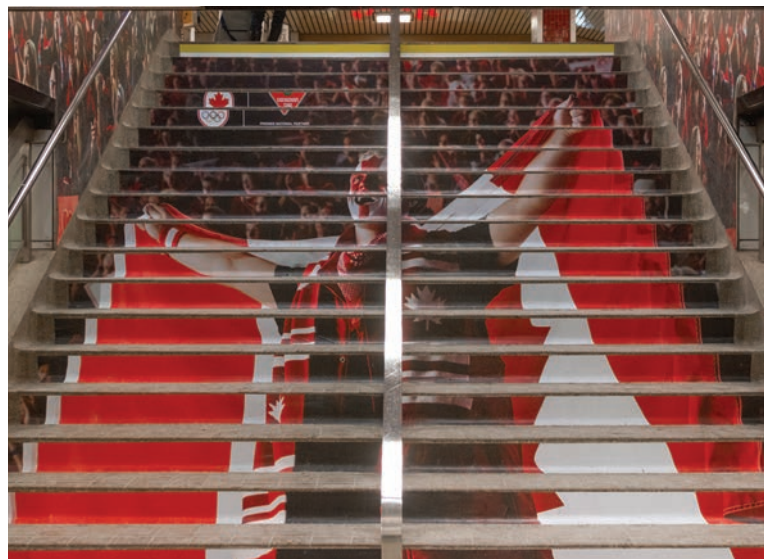
■ Heart & Stroke brings home donations

To raise awareness and donations, the Foundation worked with Ogilvy on #CreateSurvivors, which told the real-life stories of survivors' homecomings, chronicling the impact the disease had on their lives and the Foundation's role in mitigating it. The goal of a 7% increase in donations was exceeded with a 40% leap of support.

EVENTS, SEASONAL & SHORT-TERM

■ Canadian Tire celebrates unsung heroes

As part of its sponsorship of the Olympics and Hockey Canada, the brand worked with Cleansheet Communications to put the spotlight on all those who help make an athlete great. It highlighted community members – from hockey moms to rink flooders – behind NHLer Jonathan Toews' ascent to greatness. Thanks to the campaign, Canadian Tire ranked fourth out of 49 companies in Olympic sponsorship awareness, surpassed only by three worldwide sponsors.



SILVER



EVENTS, SEASONAL & SHORT-TERM

Volkswagen's gamified approach

To secure pre-sales for VW's Golf and Golf GTI, which had already been launched worldwide a year earlier, the car co and Palm + Havas found a way to bring fun and control to consumers with the "Volkswagen Golf Countdown" – an online reverse auction. Users could buy a vehicle as the manufacturer's suggested retail price dropped by one cent per second with the potential to reach \$0 (decreasing by a maximum of \$1,000 daily), generating plenty of buzz. The goal to pre-sell 1,500 units was surpassed by more than 300, while only 137 of those vehicles were sold through the "Countdown."

Raptors embrace northern identity

Tapping into the Toronto Raptors' outsider status within the NBA to establish pride of place among fans, Sid Lee and MLSE brought the team's "We the North" campaign to life in just two weeks when the Raptors made the playoffs for the first time in years. The campaign generated 546 million impressions.

Oreo gets in on the Olympic spirit

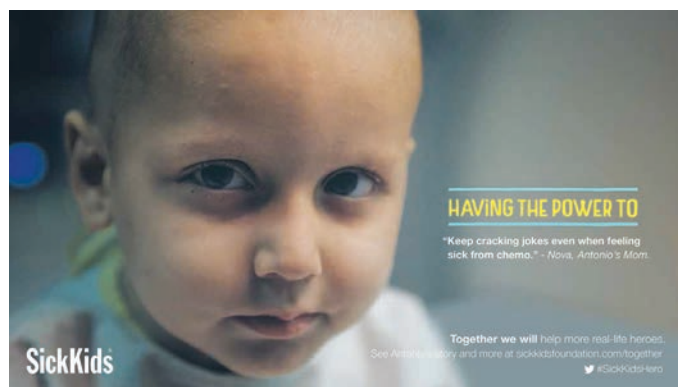
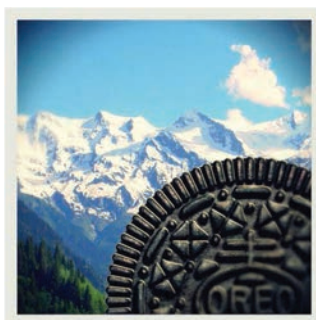
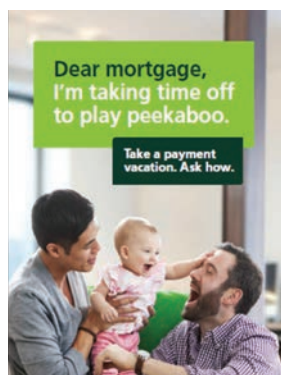
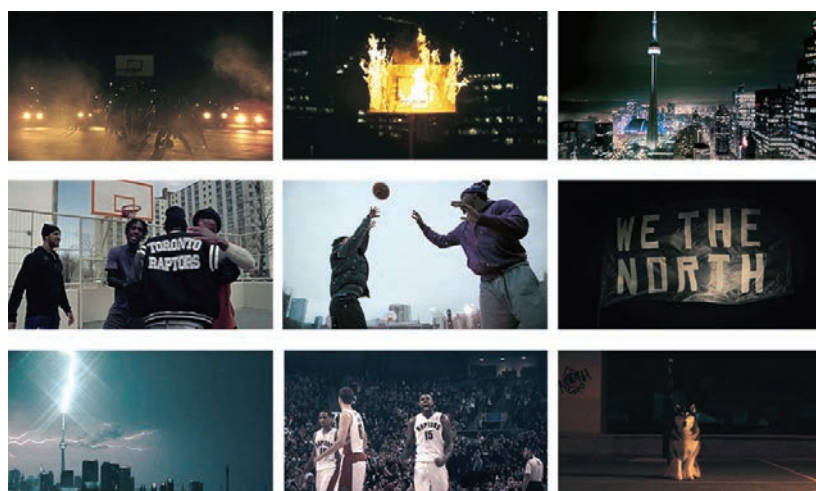
Mondelez's Oreo and FCB Toronto leveraged the Olympics with creative focused on athletes, effort and sportsmanship, featuring a musical animation about the benefit of hard work. Additionally, the brand site had Olympic material, while social media pushed real-time content. The campaign helped the brand's Q1 dollar consumption increase by 16.3% within three weeks.

SickKids focuses on the hero within

With every cause competing for donations during the holiday season, SickKids and JWT stood out by sharing the strength and resilience of the hospital's patients. A movie trailer, at first veiled as a superhero flick, was shown in a theatre and shared the story of a real hero, cancer survivor Antonio, who surprised the crowd by taking a live bow at the end. A video of the event had nearly 300,000 views, website visits exceeded the goal by 172% and campaign-related revenue rose 19.5% over the 2013 campaign.

TD turns features into benefits

To make TD stand out from the crowd, Leo Burnett differentiated the bank by touting the Mortgage Payment Vacation, a typical banking feature that enables clients to take a short hiatus from their responsibility. Featuring Dear John-style letters expressing how homebuyers can take time off from payments, the "Dear Mortgage" campaign led to 115% more mortgage deals than forecast.



EVENTS, SEASONAL & SHORT-TERM

■ A sizzling change to behaviour and sales

Maple Leaf Ready Crisp Bacon needed to boost on-shelf recognition and trial, but instead of going after bacon's typical male target, the brand and John St. turned to mom to show how bacon can help her inspire her family to make her days easier. "Change Your Life with Bacon" featured elements such as online videos and a downloadable chore chart suggesting bacon recipes to stimulate housework. It generated a 14% gross sales increase, while awareness of "Change Your Life with Bacon" reached 42%, exceeding the 30% target.

■ Oka's dual-market strategies

Looking to break into Ontario and reposition Oka in Quebec as a daily cheese, rather than just for special occasions, Agropur and Lg2 devised two different strategies. In Quebec, the brand associated itself with everyday situations to drive frequency, whereas in Ontario, it tapped into the insight of consumers wanting to be worldly but buy local artisanal products. The efforts led to 35% volume growth in the saturated Quebec market and an 86% boost in Ontario.



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SILVER



Ivanhoé Cambridge encourages closet cleaning

Tapping into the bargain-hunting woman's belief in de-cluttering, shopping centre owner Ivanhoé Cambridge and John St. created a campaign to make the malls a destination for Black Friday shoppers. "Throwaway Thursday" encouraged consumers to donate unwanted items to make space in their closets for new purchases, through the distribution of donation kits, as well as gift cards for the first 200 shoppers who donated. Black Friday traffic increased by 23% on average, surpassing the 7% goal, while the Canadian Diabetes Association received more than 1,600 kg of clothing in a day.

McDonald's shows its skinnier side

To boost sales of the iconic, decades-old Egg McMuffin, the QSR and Cossette highlighted its lower-than-expected calorie count for the first time, with creative depicting people's surprise to learn the breakfast food only had 290 calories. During the campaign, the product saw a 33% sales boost, peaking at 43% in the third week, while the QSR's morning meal segment share lifted by 1.5%, exceeding the 1% goal.



We never drive alone.

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koodo

TAXI

EVENTS, SEASONAL & SHORT-TERM

Ikea breathes inspiration into catalogue pages

Aiming to build excitement for its new catalogue, Ikea and Leo Burnett positioned it as a source of inspiration. The campaign depicted home decor situations and ways to solve pain points, while devising stories around the idea of using sticky notes to mark the catalogue pages. Objectives around sales and visitors were surpassed by 3% each.

LONG-TERM SUCCESS

BMW drives new performance standards

For the launch of its M line, BMW wanted to show, not tell consumers about the vehicles' performance. Working with Cundari, it created social videos, with one featuring an M1 drifting around the tallest rooftop helipad in the world, among other campaign elements. It led to a sales bump that exceeded target by about 20% in 2011 and 2012, while sales in 2014 (until case submission) were 142% more than the period a year prior.

Koodo spices up the telco category

Koodo broke into the market in 2008 with industry firsts such as no contracts. The campaign's first year touted "Fat-Free Mobility" before shifting to "Language of Savings," while mascot El Tabador served up a fun tone. Working with Taxi, the brand's efforts led to the country's most successful postpaid wireless launch (50% brand awareness within two months), and it boasts year-over-year double-digit subscriber growth.

SUSTAINED SUCCESS

Taking the fat and boredom out of pork

Les Éleveurs de porc du Québec and Lg2 tackled two perceptions about pork – that it was boring and fatty – with re-education efforts ranging from leveraging Quebec chefs, TV, in-store, online and a logo redesign. From 2011 to 2013, Quebec pork sales volume increased 6.6%, while the perception of pork being a lean meat increased five points during the campaign period.

TECHNOLOGY PRODUCTS/SERVICES

Koodo empowers consumers to help themselves

Working with Taxi, Koodo launched the Koodo Community, a customizable, peer-to-peer support platform with the capability to moderate thousands of threads, where users were encouraged to help others through gamification. The self-sustaining Community resolves 99.96% of inquiries within an average of under four minutes, while members' likelihood-to-recommend score jumped 8.7% (more than four times the goal).

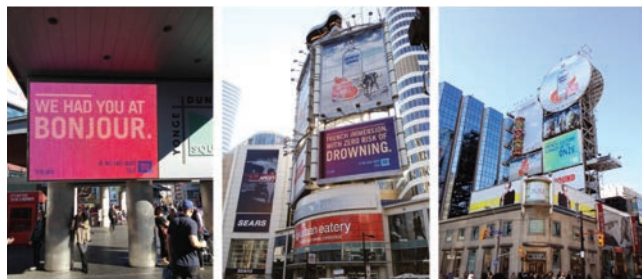


There's no operator,
but I'm standing by.



See the full cases and credits at strategyonline.ca

BRONZE



ENTERTAINMENT/CONTENT/MEDIA

■ La Presse turns the page to a new readership

With online and mobile platforms already part of its repertoire, French-language paper *La Presse* launched a free daily news app specifically for iPad and worked with Cossette on an integrated campaign to promote it. Key to the strategy was convincing early adopters and opinion leaders that the app still allowed users to flip through and spread out sections, along with highlighting improvements. After three weeks, it surpassed its target of 175,000 readers a week and became the most-downloaded iPad app in the Newstands category in Canada in 2013.

ALSO WON BEST LAUNCH

■ TFO channels insights

To combat TFO's reputation as dated and elitist, as well as flat to declining viewership levels, Groupe Média TFO and Lowe Roche developed the "Je-ne-sais-quoi Télé" campaign. It combined cheeky, bilingual headlines with high-profile media placements, driving viewers to a microsite with facts about French culture and TFO's programming. The campaign added 82% net new viewers, and increased to a BBM audience rating of four, comparable to conventional and specialty networks.

LONG-TERM SUCCESS

■ Honda drives long-term dominance

Since 2002, Honda and Grip have built a "Civic Nation." From executions that celebrated the nation built around Civic, such as "United We Drive," to messages of quality and dependability, it evolved over time to remain relevant, all the while having a consistent tone of fun and humour. Over the past 16 years, Honda has sold 783,000 Civics – 17% of all cars sold in Canada.

ALSO WON SUSTAINED SUCCESS

■ University of Manitoba turns a negative into a positive

In the opinion of prospective post-secondary students and parents, Manitoba was cold, flat and remote. To turn this around, McKim Communications Group created a two-phase campaign: "I am a Trailblazer" juxtaposed images of young children with statements of empowerment, set against Manitoba panoramas. Then, in "The Professor's Inner Child," professors told their stories from the perspective of their child selves, with a call to action to go online to hear the full story. Over the course of the campaign (starting in 2012), enrolment goals have been exceeded, and as of fall 2013 the university's student body was close to capacity.

SUSTAINED SUCCESS

■ Jackson-Triggs proves its universality

To update its image amid heavy competition, the Constellation Brands wine worked with Bensimon Byrne to target "wine drinkers" as opposed to "wine lovers." Instead of focusing on the clichéd drinking occasions of typical wine advertising, the aim was to communicate that no matter what mood people were in, "We've got a wine for that." Twelve months into the campaign sales were up 31% nationally, with sales in the following 12 months up a further 22%.

See the full cases and credits at strategyonline.ca

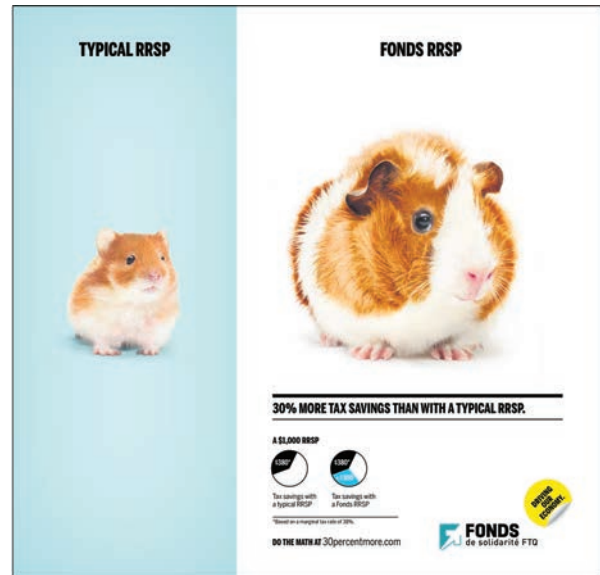
SUSTAINED SUCCESS

The Fonds de solidarité makes RRSPs relatable

The Fonds de solidarité FTQ is a union-based development capital investment fund, allocating the savings (RRSPs) of participating Quebecers towards creating and maintaining jobs. To reach a younger demographic, it worked with Marketel on a creative platform that reminded young people in a light and funny tone that 30% more in tax savings is a 100% no-brainer. Over the three years of the campaign, there was a 20% increase in the number of Fonds RRSPs issued compared to the three previous years, and a 36% increase in the number of new RRSP participants.

Scotiabank demonstrates the power of free

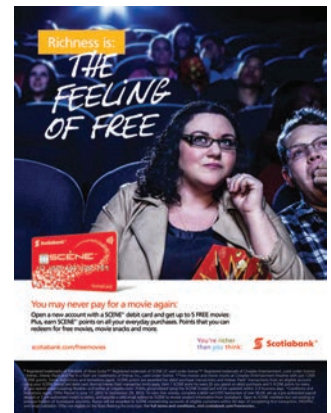
Launched in 2007 as a co-venture with Cineplex, the Scene program was Canada's first movie loyalty rewards program, but many didn't know that Scotiabank was affiliated with it. So the bank worked with Bensimon Byrne to demonstrate the "feeling of free" by surprising movie-goers with free tickets and transactions in a variety of ways, such as hidden camera stunts. Since the launch of the campaign in 2011, debit card acquisition increased 47.2% and credit card acquisition increased 52.1% versus the pre-campaign period, all while successfully attracting younger consumers (ages 18 to 34) to the bank.



EVENTS, SEASONAL & SHORT-TERM

Canadian Tire takes its Canadianness digital

Working with DDB, the retailer reinvented its catalogue online. Developed in HTML5, "The Canadian Way" was a tablet-friendly, low-bandwidth and full-browser digital catalogue. Using social media, real stories had been collected from across the country so the editorials and interactive videos could feature Canadians and their passions, showing how Canadian Tire stores helped them do the things they loved. The spring catalogue contributed to the retailer's most successful quarterly sales period ever, with 2% same-store growth over the previous year.



Who'da thought VW needed simplifying?

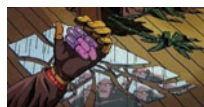
To highlight its technology, Volkswagen worked with Palm + Havas to reach car buyers 30 days before their purchase (the critical car-buying decision time) with the campaign and tagline "Who'da thought." Potential buyers were directed to the website, Whodathought.ca, which featured eight animated short films that explained Volkswagen features in simple terms. The campaign more than doubled value perception (from 21% to 53%), while a resulting sales lift made it the brand's highest fall sales period in Canada.

Boston Pizza's wacky rib campaign nets serious results

Building off the insight that rib eaters didn't have an authoritative voice to follow on the perfect rib, Boston Pizza and Taxi developed the Ribnecks — folks from the South who loved ribs. Originally introduced in an unbranded video along with the Rib Stain Camo, the campaign eventually revealed the links to BP. Rib sales increased by 56% over the same period in 2012, while net incremental revenues surpassed \$5 million — an ROI of 124%.



See the full cases and credits at strategyonline.ca



EVENTS, SEASONAL & SHORT-TERM

■ CAMH tells both sides of the story

To bring more understanding to the cause of mental health, the Centre for Addiction and Mental Health (CAMH) and DentsuBos launched a 360-degree campaign called “Understanding,” focused on five prevalent conditions (schizophrenia, alcoholism, bipolar disorder, depression and children with mental illness). Media placements told both sides of the story for each featured illness, for example, TV spots ran back to back, first telling what could happen to an individual if they let their illness go untreated, then what could happen if they received treatment. Among those who saw the advertising, 60% took away that help was available, while over 80% of people would recommend or seek care at CAMH and 64% were likely to donate after seeing the campaign.

Canadian Blood Services turns people into heroes

To get younger people to sign up to be stem cell donors, Canadian Blood Services worked with DDB on the “One Hero” campaign. It brought the target market into an immersive comic-book world online, in which they were the hero, mirroring the real-life drama of a stem cell donor saving the life of a patient battling leukemia. As users progressed through the story, they were educated on the process of donating stem cells. Within the 17- to 35-year-old male target there were more than 58,000 unique site visits, spending over nine minutes on the site on average. It delivered a 30% lift in new registrants compared to the same time last year.

■ Alberta encourages quitting

Alberta Health Services wanted to reduce smoking rates among 25- to 40-year-old women by encouraging current smokers in this demographic to make a new attempt at quitting, this time with the support of Albertaquits.ca. The campaign by DDB poked fun at all the bad choices we go through until we get things right, via washroom posters and mirror decals in bars and restaurants, radio and online advertising. There was an approximate 400% increase in monthly visits to the website.

■ Honda drives home a successful spring

Spring is a key selling period for the Canadian automotive category, so Honda worked with Grip to develop a campaign that featured rival neighbours to highlight the brand's affordability. The story of Phil driving home his new Honda was shot and narrated from two perspectives — Phil and his jealous neighbour, Steve. On television, the two ads were book-ended in a commercial break. Sales from March to May 2014 increased by 14.9% over the same period the prior year, while industry growth was up 2.2%.

■ Politicians' losses were Workopolis' gain

Workopolis, the #1 job site in Canada, trailed in Quebec where Emploi-Québec was recognized as the best site to assist in a job search. To show job hunters just how relevant Workopolis was, the strategy was to respond to newsworthy events, pop culture and seasonal topics, relating them back to the advantage of using Workopolis. For example, after municipal election night, the Tank agency team placed stickers over defeated candidates' election posters, welcoming those candidates to Workopolis. Through November and December 2013, overall Workopolis website traffic in Quebec increased by 20% year over year.

EVENTS, SEASONAL & SHORT-TERM

■ **Vancouver Police Foundation leaves others in the shade**

The Vancouver Police Foundation (VPF) provides funding for key initiatives not covered by the Vancouver Police budget. To raise awareness with a younger audience, VPF partnered with DDB to create an iconic pair of VPF-branded aviator sunglasses. A mass campaign drove sales of the glasses, and they were sold online, at events and at London Drugs Vancouver locations. VPF raised over \$152,000 during the campaign.

■ **Ikea makes it quick and easy**

Ikea wanted people to overcome the fear of decor faux pas and feel confident updating a room using textiles from the store. Working with Leo Burnett, the "Quick & Easy Room Makeover Show," a series of two-minute episodes aired on HGTV, showed real couples working with a well-known designer to transform their rooms with Ikea textiles. For OOH, street level boards had life-sized samples that could be taken home. Textile sales increased by 11% compared to previous year, while store visitors increased by 10%.

■ **Nissan proves it's a winter warrior**

To offset the impression that the Nissan Rogue didn't have off-road capabilities, the car co and TBWA\Toronto created a campaign akin to a Hollywood film trailer. Winter was represented as the villain, personified as sinister snowmen, and the Rogue as the hero, enabling the driver to rescue helpless civilians. Over the four months of the campaign, the Nissan Rogue accounted for an 8% share of its segment, exceeding its 5% share from the same period in the previous year.

OFF TO A GOOD START

■ **Sélections Chartier goes where no wine has gone before**

Sélections Chartier worked with Sid Lee to promote the world's first "pairing-centric" range of wines. Each wine's label was designed to be a pictorial representation of the food type (e.g. fish, seafood, chicken, pork) the wine had been developed to complement. The launch was supported by social media, a PR campaign, events and print ads. The first year target of 72,000 bottles was surpassed within the first four months, with sales exceeding 175,000 bottles nine months after launch.

■ **Strategic Milk Alliance milks every moment**

Milk consumption has been on a decade-long decline. So the Strategic Milk Alliance worked with DDB to highlight milk's role in enhancing the taste experience. TV and cinema evoked nostalgic memories of childhood, while OOH, print and online, featuring headlines such as "Peanut butter and milk are soul mates. Jelly was just a fling," focused on taste appeal. Within nine months of launch, milk sales increased by 0.8%, a difference of more than 11 million litres of milk.

■ **Shreddies shows its 'Genuine Goodness'**

To fight a decline in the cereal category, Post Foods worked with Grey to show the wholesome "Genuine Goodness" of the product. Simple stories shared authentic Canadian goodness, such as that of Greg Epp, a Saskatoon resident who wakes up at the crack of dawn to flood the ice at his local arena so kids can skate. After the launch of the "Greg" spot, Original Shreddies experienced its best 10 months in over two years as baseline sales increased 8% while the cereal category declined by 4%.



See the full cases and credits at strategyonline.ca

BRONZE



CAUSE

■ The Salvation Army makes a big change

The Salvation Army had high public awareness, but low relevancy, so it worked with Grey to create "Tipping Point," which showed how the smallest of donations (a coin in a kettle) could have an immediate impact. For example, on television, three animated executions demonstrated a single dollar drastically changing someone's circumstances for the better. The 2013 Christmas season was record-breaking for The Salvation Army with more than \$21 million raised in six weeks.

PACKAGED GOODS

■ Kraft shows the joys of guilty pleasures

Kraft Dinner was often associated with kids and students, though adults still ate it as a "guilty pleasure." So the brand teamed up with Taxi for a Quebec campaign that celebrated this fact – "Shamefully Good." In print, a Kraft Dinner box was used as a censor bar to cover the eyes of non-typical adult Kraft Dinner consumers. The television spot featured an affluent man enjoying KD at home alone and then sneaking the empty box into his neighbour's recycling bin. From May 2013 to April 2014, sales increased 15.4% versus the previous year.

SERVICES

■ York University looks ahead to get ahead

Faced with declining applications, York University partnered with DS+P for "This is my Time," which featured actual York students sharing their visions of how they will help shape the world at some point in the future, along with accomplished alumni and faculty reinforcing York's academic credentials, innovation, influence and the practicality of a York education. After 16 months, the decline in applications was reversed with a 5% increase, outperforming the category and local rivals U of T and Ryerson.

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CHAIR
JENNIFER DAVIDSON
GM | Six Pints Specialty Beer Company, Molson
Prior to her role at Molson's

Six Pints, which owns Creemore Springs, Mad & Noisy, Granville Island Brewing, as well as Beer Academy in downtown Toronto, Davidson held the roles of VP marketing for Molson Coors' domestic brand portfolio and VP innovation for Canada.

She spent two-and-a-half years in Denver, Colorado where she was part of Molson's startup team for its international division. She was responsible for the global brand stewardship for Coors Light, and was the leader of the Coors Light global brand leadership team, which worked to build the brand consistently across the world. Prior to this role, she held senior marketing positions at Molson Coors in Toronto and Montreal.

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



ETIENNE BASTIEN
VP/CD | DDB Montreal
Prior to DDB, Bastien worked at agencies such as BCP and Tam-Tam\TBWA and

with big brands such as Apple, Nissan, Infiniti, Volkswagen, Astral, Virgin, Bell, Labatt, Loblaw and Pepsi, to name a few. His campaigns have won numerous prizes, both at a local and international level, including a Bronze Lion at Cannes in 2010 for Volkswagen.



KARINE COURTEMANCHE
President | Touché!

Courtemanche was named president of Touché! in 2010, at the age of 35. Since then, the agency has doubled its size by ramping up its digital offering. In 2014, Courtemanche was named Media Director of the Year in Canada by *strategy* and represented Canada as a media judge at Cannes. Touché! has won more than 70 awards over the last five years, including a Cannes Lion in 2013.

Courtemanche also sits on the boards of NADbank and COMB, the Canadian Out-of-Home Measurement Bureau.



IAN GRAIS
Founder, national CD | Rethink
Grais founded Rethink in 1999 with partners Tom

Shepansky and Chris Staples. He has been ranked the number one art director and also the number one creative director (with Rethink co-CD Staples) in the country many times in the past decade in *strategy's* Creative Report Card.

At Rethink, Grais creates and directs a wide range of projects encompassing design, interactive, installation and advertising. He has served on the jury of many industry award shows, including the Andys, Cannes, Clios, Communication Arts, D&AD and the One Show.



DAVID KINCAID
Founder, president & CEO | Level5 Strategy Group
Kincaid founded Level5, a boutique brand strategy firm

launched in 2002. He is a frequent lecturer and speaker at some of Canada's leading business conferences and schools and serves as an adjunct professor of marketing at the Queen's School of Business.

He sits on the board of St. Joseph's Health Centre Foundation and Startech.com. In January 2014, Kincaid was inducted into the American Marketing Association's Marketing Hall of Legends.



TONY MATTA
CMO | Kraft Canada
Matta joined Kraft in June 2013 and leads the marketing for such iconic brands as Kraft

Dinner, Cracker Barrel Cheese, Philadelphia Cream Cheese, Maxwell House and Kraft Peanut Butter. He held previous roles with Frito Lay in Canada and in the U.S., as well as with PepsiCo in Canada and in the U.K.

Matta's past achievements include being named a Canadian Marketer of the Year by *strategy* in 2014 and sharing the top spot in 2009, as well as leading a turnaround of the U.S. Frito-Lay Tostitos business and achieving the number one spot in *USA Today's* ad meter for Doritos in 2012.



ISABELLE PASQUET-GEAIRON
VP marketing | Keurig Canada
Pasquet-Geairon has been

with Keurig since December 2010 when it acquired Van Houtte. She joined Van Houtte in 2009 and held the same position prior to its acquisition by Green Mountain Coffee Roasters.

Before joining Van Houtte, she spent 20 years in various positions at Danone Group. She also served as VP of sales at yogurt-maker Stonyfield Europe, launching the U.S.-based Stonyfield brand model, as well as VP of sales of multinational retailer Carrefour.



GREG POWER
President and GM | Weber Shandwick Canada
At Weber Shandwick, Power provides strategic oversight to

the firm's offices in Toronto, Montreal, Ottawa and Vancouver, and is a member of the agency's North American leadership team.

Power has more than 25 years of communications experience and has worked as a journalist, consumer marketer and public relations consultant. He has produced radio documentaries for CBC Radio and Radio Canada International, led corporate and community communications for Avon Canada and has been a senior executive at Cossette, Edelman Canada, Hill+Knowlton Strategies Canada and Rapp.



DIANE RIDGWAY-CROSS
EVP | Marketel McCann-Erickson

In 2013, Ridgway-Cross joined Marketel from the U.S., where

she was managing partner at agency Mullen and ran the Interpublic Group's marketing-to-women practice. Her roster of clients has included L'Oréal, Nespresso, Kimberly-Clark, Air Canada, General Motors, Nestlé, Lowe's, Coca-Cola and Hasbro.

This spring, she led the launch of Marketel's new marketing-to-women division, Marketelle. She is a member of the Network of Executive Women and the National Retail Federation, and is a distinguished scholar for the Path to Purchase Institute.

JUDGES

**MONICA RUFFO****CEO | Lowe Roche**

Since Ruffo took the helm at Lowe Roche in 2011, the agency has more than doubled

its client base and won awards for work with clients including J&J, Nestlé Purina and the Heart and Stroke Foundation.

Her experience covers a broad range of categories and clients including General Mills, Molson Coors, Bell Canada, McDonald's, Coca-Cola, Pfizer, Air Canada and Dell. She is on the marketing board of advisors of McGill University and the board of directors for the ICA and MD-Plus, one of Canada's premiere private healthcare facilities.

**ROEHL SANCHEZ****EVP/CCO | Bimm Direct & Digital**

Over the past 10 years, Sanchez has led a number

of award-winning campaigns and programs for some of Canada's biggest brands, including Bell, Telus, Shoppers Drug Mart, Audi, Coca-Cola, General Motors, Loblaws, Bank of Montreal and World Vision.

He served as a Cannes Lions judge in the Direct category in 2005 and 2014, and has also been on juries for the DMA Echos, New York Festivals, Caples and Applied Arts.

**SANDRA SANDERSON****EVP marketing | Walmart Canada**

At Walmart, Sanderson is responsible for overall brand

stewardship and leading marketing efforts.

She has worked in a variety of industries and companies, from Procter & Gamble, Kraft and Coca-Cola in consumer packaged goods to Canada Post in the public sector and NBCUniversal in the entertainment field. She entered the retail industry as CMO of Danier Leather and later became the SVP of marketing at Shoppers Drug Mart.

Sanderson was one of strategy's 2012 Marketers of the Year, sits on the board of directors of the CMA and was the chair of RCC's senior retail marketing committee, as well as the advisory board of the Shopper Marketing Forum.

**MARK TOMBLIN****CHIEF STRATEGY OFFICER | Taxi**

Tomblin has been with Taxi since January 2013, when he

moved from the U.K. to join the agency as head of planning. He is responsible for developing and leading the strategic thinking across the network's six offices.

Before coming to Taxi, he was head of planning for Leo Burnett in London. During a varied career, Tomblin has worked widely in and around the communications industry in many different environments, from small startups to large network shops, from a boutique research consultancy to a digital advertising agency. He has also been involved in creating two agencies from the ground up.

Tomblin is a certified member of the Market Research Society, and in March 2014, became the first chair of the Account Planning Group of Canada.

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UNLOCKING BIG DATA

Marketers have been dealing with large amounts of data for years, but now they have even more to wrestle with. Every day they are faced with trying to manage escalating volumes of data, much of it untapped and unstructured.

The structured internal data consist of transactional, account and loyalty card information. Then there are the data that follow people around depending on the websites they visit, their online purchases, social media participation and – thanks to the ever-increasing use of connected devices – the beacons they pass in-store. Much of it is unstructured, anonymous and there's a lot of it. That's big data and that's where insights are lurking.

Mining and structuring that data to uncover the relevant nuggets of information is where data and analytics companies come in. They develop platforms to bring all the data sources together with syndicated survey research, and then they create tools that enable marketers to better understand existing customers and markets, find new opportunities and make targeted media buys.

Tim Leys, partner, Sales and Strategy at Consumer Intelligence Group (CIG), says, "With all of these data sources out there, everyone asks the question – now what do I do with it? We've built our platform to synthesize that information, to help marketers plan, build strategy and ultimately build a program such as a cross-sell program, customer management program or acquisition program."

Visualization is a significant characteristic of these user-friendly data platforms. It allows marketers to produce visualized ready-made reports based on thousands of variations of consumer demos and segments, spending habits, media behaviours and more. Companies wanting to share different levels of data throughout their organizations can create dashboards for different views of the data with charts and graphs that analyze campaign responses, view geographic breakdowns and to understand various target segments. The data can then be organized to show one level of view into the data for senior executives, another for regional managers and, if it's retail, a very selective customer profile for first-contact people in stores and banks.

Jan Kestle, president of Environics Analytics, explains that there are three main components to the data and analytics process. "The first one is understanding what's out there – what is the whole marketplace like, what is the potential for different kinds of products? Then there's a deep dive around the consumer – what are the values that drive a person's path to purchase, what is their preference around product and what messages make a difference?

"Then the big issue for marketers is getting the channel right and understanding the role of traditional and non-traditional media," continues Kestle. "Big Data allows us to make sure we get the right messages and the right offers to the right people."

A large organization like Sony of Canada, an Environics Analytics client, hardly lacks for information about its customers and their preferences, but a year ago the company turned to data analysis and detailed segmentation to get a 360-degree view. Because Sony conducts its own national surveys and acquires data from various consumer research companies, marketers already had a good idea who their core customers were, but, after integrating their data with PRIZM C2 lifestyle segmentation system, they learned even more.

"The information gave us a more nuanced portrait of our customers," says Michelle Seemann, Insight Marketing Manager at Sony. "Rather than talk about customers in broad terms, like 18- to 34-year-olds, we could picture customers for particular products and learn more about their lifestyles and media habits." Seemann explains that they were able to develop a "common language" about the customer that was then shared with Sony's different business groups. This more detailed understanding of the target customer is now used by the various divisions so that each can develop customer-centric activities.

As Kestle says, "The thing to remember is that the data and platforms are privacy-friendly if you can use an aggregate of data where you can't have access to specific individual data. It still provides a lot of insight and can be very helpful. We do have to be mindful in Canada about the high standard of consumer protection. Sometimes people think we can't really do good analytics – but we can," Kestle observes. "We just have a different approach than they have in some countries where the individual data is more accessible. Frankly, I think other countries are going to go the way of Canada rather than the other way around."

Data, actionable insights

Environics Analytics' big picture impact

"Tell me your postal code and I'll tell you everything you want to know about yourself," says Jan Kestle with a chuckle. However, Kestle, president of data analytics company Envionics Analytics, isn't joking.

"We use what we call small-area, multi-dimensional databases to build a rich consumer profile," she explains. "Marketers use these tools, not to replace data they get from a CRM or transactional database, but to enhance them."

Envionics Analytics and its 90-person staff have been working with organizations of all sizes and in all sectors, from multinationals to mom-and-pop shops, since 2003. Currently the large, diverse client roster includes, Alterna Savings, Cadillac Fairview, Hydro One, the Province of Ontario, Rogers and Sick Kids Foundation. The data and software that Envionics Analytics develops are designed to free up their clients' analysts so they can spend more time understanding results, rather than just creating data reports.

As Kestle says, "Brands know about their consumers, but they don't know a lot of behavioural activities that we can get from third-party databases. So we create databases such as PRIZM C2 segmentation, WealthScapes and a demographics dataset called DemoStats that we can link to the customer's own data for a broader picture of what they buy, but also their demographics and what they're thinking about."

For example, merging its own data with the PRIZM C2 lifestyle segmentation system, Sony of Canada was able to develop and share the same 360-degree view of its customers with all departments – marketing, advertising and retail. Targeted emails using PRIZM segments produced an upswing in the 'open' and 'click-through' rates well over Sony's previous initiatives.

Currency of intel is, of course, key. Although it regularly updates its tools to reflect major demographic shifts, this year the company will release a PRIZM system update in March that features all new demographics and software. The new system captures trends such as the aging population, increasing ethnic diversity and growing urbanity. The scope and scale of work is as varied as the client base. In an unusual example of marketing analysis, the London Fire Department used Envionics Analytics' customer segmentation and data analytics expertise to identify who caused the most fires, their lifestyles and values, and then developed a targeted marketing campaign to educate the community and reduce risky behaviours.

UNATTENDED, Your life has ended.



www.fire.london.ca

The London Fire Department used Envionics Analytics expertise to create a CMA Award-winning data-based marketing campaign.

The resulting 'Fighting Fires with Marketing Analytics' data-based marketing campaign won a bronze CMA Award for Direct Engagement. But most importantly, residential fires in London dropped by 22%. This approach is now being adopted by fire departments across Ontario.

"It's the first time I can remember an analytics company being recognized for a CMA award," Kestle observes. "The London Fire Department won the award and we were cited as their analytics agency partner."

Given the growing impact and reliance on Big Data, and more importantly, the imperative to uncover the insights within and effectively act on them, Envionics Analytics' role is likely going to capture more of the spotlight going forward.

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Intelligent data simplifies marketing

Consumer Intelligence Group enables DIY analytics

"We live in a data rich world. But if you can't access it, what's the point?" asks Tim Leys, Partner, Sales and Strategy at Consumer Intelligence Group (CiG). "What marketers lack is quick access to data to guide their marketing strategies."

CiG's core product, intelligentVIEW, is a web-based marketing insights tool clients use to support their marketing planning, campaign development and media selection. "It's more granular and easier to use than any other analytics platform on the market" says Leys.

CiG has met with success since opening its doors four-and-a-half years ago. Today with a client roster of top Canadian brands, including 5 of the 7 top banks, CiG's solutions are addressing a fundamental need of marketers – real time access to insights.

CiG is not a research company. It doesn't create the data, it collects and aggregates existing data and puts it into an on-demand, user-friendly platform. The company has taken what is a complex, resource-intensive job for marketers and made it simple.

Leys says the company's tagline 'simplifying marketing' embodies its approach to turning data into insights. "When Kevin Klein and I started CiG, we mapped out a plan on the back of a napkin that started with the idea that there had to be an easier way to generate insights from data and tie it directly to planning and media – and we've built it."

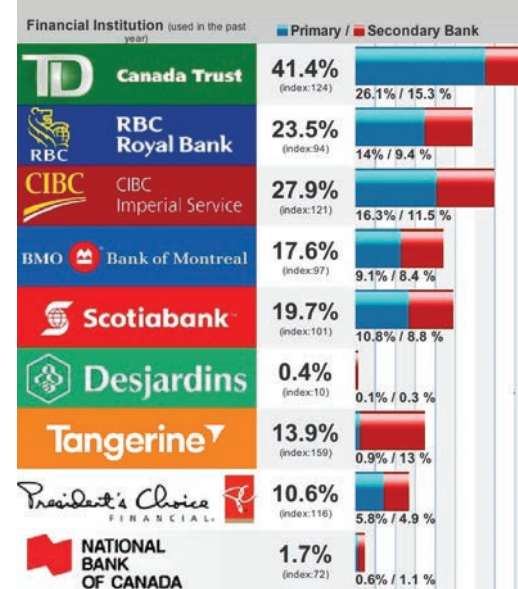
intelligentVIEW generates customizable targeting and profiling, via visualized reports that can be shared with everyone involved in the project. Agreements with data providers such as Statistics Canada, Ethnic Technologies and Equifax Canada give clients access to thousands of data attributes in one tool.

Leys says that many clients share the reports with their agencies and other departments, "they become the briefing tool for understanding customers and prospects. As a planning tool they can say, 'my customers watch these kinds of TV shows, listen to these radio stations.' And, if direct media is part of their marketing mix, we can tie those insights directly into the list selection process by targeting only customers who match the profile. This increases the ROI of our clients' campaigns."

For clients, CiG's SaaS model means there are no concerns over software, systems integration and IT involvement. There is no exchange of a client's customer files, mitigating privacy and security issues, particularly important for financial services companies.

"Financial institutions have massive analytics teams and a lot of classified data," says Leys. "What they lack is quick access to insights and external views of their customers to guide their marketing decisions and activities."

When working with clients, CiG's first step is establishing objectives, whether they're



intelligentVIEW reports show the top banks used by target households.

strategic or tactical, and then understanding their market. intelligentVIEW will tell the marketer more about those people – beyond what they can glean from their own database.

"Knowing more about customers and markets rounds out the picture," explains Leys, "so marketers can make strategic decisions, and assess opportunities and risks."

With plans for further expansion in Canada and the U.S., plus an upcoming release of intelligentVIEW with new features built in consultation with clients, CiG will continue to simplify insights-driven marketing.

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FROM INSIGHT TO ACTION



Location Analysis



360° View of the Consumer



Media Preferences

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Getting to real human truth

BY JOHN BRADLEY

When I sat in the marketing department corner office, one thing I used to worry about was, “What’s happening?” Not just what’s happening to sales, market share, listings or all the NPD projects, but what’s happening *out there*? What is happening in the industry? What’s working at the moment? Why is it working?

Of course I was always far too busy to actually find out so I never got the chance to look across the communications industry...until now. My very first duty as the new convenor of the CASSIES was to read through all 158 case studies, and, beyond my specific tasks of checking eligibility, etc., I found it a fascinating exercise.

I was struck by the volume of work entered in the two categories with short results periods – Events, Seasonal & Short-Term (up to six months results period) and Off to a Good Start (six to 12 months). I applauded the creativity on show at all award levels in those entries; just because it isn’t a multi-year campaign doesn’t mean it can’t be clever, insightful and effective. I also noticed the number of campaigns taking place entirely within the digital space. The “Watch_Dogs Live” work for Ubisoft Canada by Publicis Montreal (see p. 40), which won a Gold, and deservedly so, completely opened my eyes to what was possible these days.



JOHN BRADLEY is a marketer and author of books including *Cadbury’s Purple Reign: The Story Behind Chocolate’s Best-Loved Brand*.

But it was only months later when I was writing the summaries of the winning cases that I found my real nugget of insight on what was working out there, and that was authenticity. Now, given authenticity is an overused word in our industry these days and losing some of its own authenticity,



Shreddies humanized its brand proposition by featuring Saskatchewan rink flooder Greg Epp.

what do I mean by that? I realized I was seeing a surprising number of winning cases where, at the heart of the work lay a genuine and compelling use of ordinary, real people.

Consider Cleansheet Communications’ “Team Photo” for Canadian Tire, which featured the 300+ people who had helped Jonathan Toews achieve his dream (p. 48). They weren’t selected, cast or airbrushed. It was just them. Grey’s “Genuine Goodness” work for Shreddies was another eye-catcher for me (p. 57). If you had said to me two years ago that Shreddies would run a campaign that humanized its brand proposition, I would’ve bet my house that I’d see an actor wearing a Shreddies box costume farting about the grocery aisle. (Actors dressed as the product is still a huge blight on our industry in my opinion.) Or, possibly, I might have expected some clean-cut athlete or hockey player eating Shreddies by the kilo. Instead it featured a Saskatoon early-morning rink-flooder, Greg Epp, and not just in a walk-on role – I now know more about him than I do my next-door neighbour. And I liked him; he warmed my heart.

“But is this new?” I hear you ask. No, nothing is new in our game. What’s new is the number of campaigns going the

route of featuring regular Joes, and how much the plot now revolves around them. It’s always been a good idea to marry a human truth with a product truth – that’s been at the core of great advertising forever, but in the past, we would talk mainly about the product truth. Here are campaigns dominated by the human truth, illustrated, not by actors, but by real people being who they are.

You might argue this all started with Dove’s “Campaign For Real Beauty,” but I beg to differ – I think this trend is nuanced differently. Years ago, I wrote a column on this very page about how Stacy from the Dove campaign might not be slender and airbrushed, but she was still far from being averagely photogenic. The stuff I was seeing this year across at least a dozen campaigns featured people you would expect to see next to you on the bus or in front of you at the checkout.

So, if I was still in the corner office, my task would be clear: strip away the artifacts of the last X decades-worth of hyperbolic borrowed interest (from celebrities, for instance) and lay bare the product or service truths, then associate my brand with real people who live and breathe those truths. It seems to be working.

The secret behind true mentorship

BY SYD KESSLER

One of the greatest assets of a company is its IP.

When I was a co-director of digital strategies at KPMG, we were aware that many of our clients had lost valuable intellectual property when an employee left – everything from methods of implementation and delivery of their products/services to personal information like clients' kids' birthdays. This problem holds true in our marcom world of marketers and agency partners. In fact, it is endemic in all industries.

And we identified a possible solution.

Implementing a mentorship program was one key way to keep the transference of information within the company while also instructing the next generation of employees.

But looking back, I realize there was a fatal flaw with this solution. And this is my "bugaboo."

I believe true mentorship, which can be defined as either a boss-employee relationship or someone who is not necessarily your boss but helps guide your career, must include not only the transference of methodology and other information but also the "know-how" to build and sustain personal relationships.

This is important for two reasons. The first is that knowing the art of personal

relations will make an employee a better and more effective team member. And secondly, it has more far-reaching ramifications because we all live holistic lives. That is, we are not only bosses and employees, but husbands and wives, fathers and mothers, sisters and brothers and friends. Providing

instruction that has relevance to our entire lives creates a more personally fulfilled and better-equipped employee.

If this idea feels nebulous, it shouldn't because it's taught in Branding 101.

We are all brands. What people feel about us is the essence of our brand. Successful brands understand this. Trust, care and compassion all lead to forgiveness and sustainability of customer loyalty. Companies like J&J, Amazon, McDonald's and Apple are a few that

WE ARE ALL BRANDS. WHAT PEOPLE FEEL ABOUT US IS THE ESSENCE OF OUR BRAND...WE HAVE A RESPONSIBILITY TO TEACH THE NEXT GENERATION HOW TO MASTER PERSONAL RELATIONSHIPS

understand this power. Some that have not got it right yet include BP and Exxon.

I feel we have a responsibility to teach the next generation how to master personal relationships; a responsibility to teach the skill set to build a powerful and trusting personal brand.

I would like to give you two examples of men I work with who have mastered this understanding: David Kincaid and Sébastien Fauré.

Both have created a group of champions the likes of which I have not seen in my career. Kincaid is the president and CEO of Level5 Strategy Group, and Fauré is CEO of the Montreal-based agency Bleublancrouge.

I am not normally a humble man but I aspire to have their mastery of personal relationships. They understand the innate power of the constancy of honour,

transparency and trust. In other words, "they mean what they say and they say what they mean." So people want to work for them and with them. Very attractive stuff.

Look around you and you may be able to list all the people who fit this description on one hand and I guarantee they are all successful in their fields.

I have been in the marketing service business for most of my career, and from my experience, we are taught the business of marketing (building other people's brands) but not the rules of engagement to build our own personal brands.

Unfortunately, most of our industries don't teach the skills to deal with superiors or colleagues who are self-centered, arrogant, disrespectful, incompetent, two-faced, unscrupulous and the list of defects goes on. You get the gist.

As a result, we've all suffered in silence or quit those relationships and jobs. Neither are positive outcomes. I discuss this in my book *The Perfect System*.

So what are the "rules of engagement?" And how can we create work and professional environments that are filled with mutual respect, human dignity and genuine fearless sharing?

As I stated before, these techniques and ideas must be in the mentorship "tent."

To give you a taste of this knowledge, here is one of the immutable rules, from my perspective, on creating our true and long-lasting relationships:

When you treat somebody in a certain way, they become that way. People react to you the way you treat them. So what you see in front of you is a projection of your behaviour. If you don't like what you see, change what you project.

We all make great ads, create exceptional strategies, provide valuable products and services. But what about our relationships? What do people think of our personal brands? Are these as strong and enduring?



SYD KESSLER

is a recent inductee into the Marketing Hall of Legends and a prolific author on consciousness and behaviour. Brandvoice.ca

Finding the Viral Unicorn

What is it?

Your client wants one. You want one. You're not alone. Every client and everyone in your agency wants one: a viral video (Note: there is no such thing as creating a viral video, you create a video that you hope will be highly shared but it may or may not go viral). So your client tells you they want a viral video, and the agency celebrates because they want one too. Now what?

Let's make one!

You run off in your excitement to go make one. You look for the cues on what's worked in the past. It's a social experiment. People are surprised by a stunt, it has a B-level celebrity or a combination of these. You come back and present. Client laughs at a few and then shows you a new video they saw on YouTube that morning. Deflated but still excited, you go away and research the latest viral videos and what they have going for them. Many months and rounds later, you all reluctantly agree to a script and make your video. Everyone checks YouTube hourly for updates and two weeks later, the video maxes out at 10,432 views. It's a disaster.

Damn elusive viral unicorn.

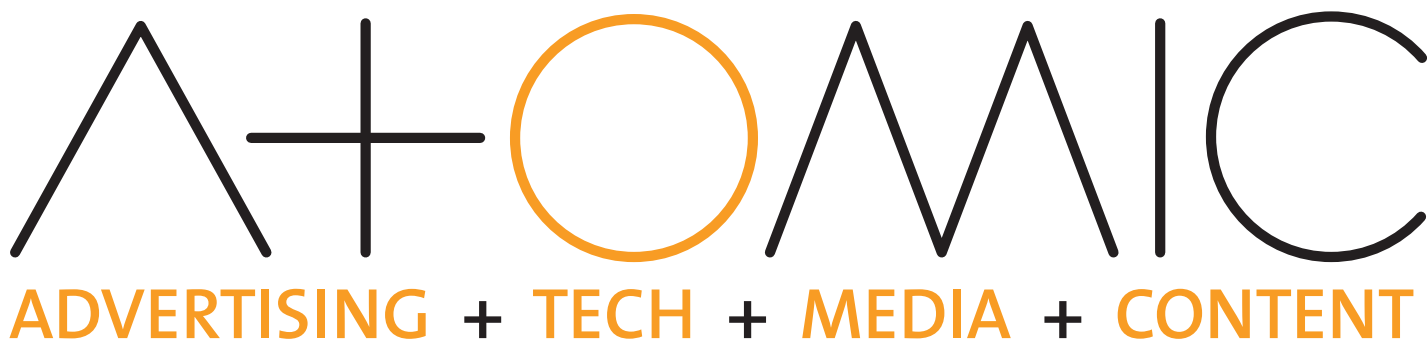
Where did it go wrong? You did everything other videos that went viral did. But in doing so, you abandoned the one discipline that's made you successful: a buttoned-down brief with a compelling strategy. Asking for a "viral" video is the equivalent of sending creative off into the forest to look for a unicorn. Someone will come back with a mushroom, someone else a stick and then everyone sits around the table trying to figure out which one is the closest. Like all the work we do, it's hard to succeed unless you have a clear map of what you're looking for.

Good luck.

So yes, there is a discipline to viral greatness. It starts with the brief and, yes, you still need one. What's in the brief? We can't tell you. But we have had the fortune of finding a couple unicorns last year. The key is knowing where to look.

_Leo Burnett



A background pattern of numerous thin, radiating lines in shades of orange and yellow, creating a sunburst or starburst effect that fills the middle section of the poster.

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