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San Pellegrino isn't the only brand tapping into foodie culture of late. Read about the others joining the table on p. 12.



12

The rise of foodies

Culinary savants are in style, and a few brands are capitalizing on the trend

20

Shopper Innovation Awards

Want to know how to turn consumers into customers? These winners will tell you

40

Dairy Queen's 75th

How the QSR has kept its cool while competitors nipped at its ice-cream heels

4 Editorial Staying relevant in the hyper-digital age • **8 Upfront** New strategies from Nike, RW&Co. and Cracker Barrel, plus brands that are jumping on hot new tech • **16 The Pan Am Games** are coming to Toronto, and its top marketer is up for the challenge • **18 The next big things in retail** may be coming sooner than you think • **46 BCON Expo** had everything you need to know about branded content, and we have the photos to prove it • **52 Forum** Sheri Pearson on making big in-store bets, and Jason Dubroy on why flyers deserve a second look • **54 Back page** ImageThink imagines a future of retail gone too far



ON THE COVER: There's nothing more tried-and-true than shopper marketing, right? It's all about disruptive in-store displays, eye-catching packaging and discounts – lots and lots of discounts. Alas, if only it were that simple. The truth is, shopper marketing is evolving every day, with e-commerce taking bigger bites out of bricks-and-mortar, hot tech and even robots on the horizon. Old shopper marketing is morphing into something new. We asked famed artist Gary Taxali to illustrate its march into the future on this month's cover. Get ready, because here it comes.

How to win at shopper marketing

Much has been made in the last few years of new technology that is going to change the way we shop. Digital wallets that eliminate the need to carry around cash and credit cards, beacons that send us targeted messages depending on where we are in stores, drones that could put thousands of couriers out of a job, facial recognition technology that knows our age and gender and can send us relevant ads when we're waiting in line at the check-out...While all of this already exists, it's still on the cusp of widespread adoption. The future is (almost, not really) here!

So while we wait for the future to get here, let's remind ourselves of what's really important. This issue is all about shopper marketing – everything to do with the path to purchase and turning consumers into paying customers.

Want to know the secret to a successful shopper marketing program (at least in my humble opinion)? Make it relevant and make it simple. These two basic requirements are going to become even more important as we move from the digital age into the hyper-digital age (as I'm choosing to call it).

I often go to the grocery store after a long day at work. I want to get in and out of there as quickly as possible. I barely scan the aisles – I go straight for the stuff I already know I like and buy. So if you ask me to download an app that is complicated to use, or start sending me a barrage of information that I don't find directly relevant to me, I'm going to tune you out.

Many of our Shopper Innovation Awards winners got it right (p. 20). Take Ikea, and its "Quick & Easy Room Makeover," which showed how simple it is to redecorate using textiles, or Longo's loyalty app which sends customized offers to a member's smartphone.

In terms of being relevant to an audience, brands are also starting to really understand the virtues of going after niche but highly influential groups, such as foodies (see p. 12). Not everyone is a food connoisseur, but just like in fashion, those on the cutting edge have a trickle-down effect to the masses, and who doesn't want a piece of that action?

And when it comes to simplicity, on p. 18 we outline a few shopper marketing trends, most of which, no surprise, are about making people's lives easier. Whether it's delivery services that bring just about anything to your doorstep, or in-store payments done on your mobile phone (no cashier or bulky and finicky scanning machine required), it seems that if you really want to compete in the future, you'd better be all about convenience.

So go ahead, execute that crazy out-there idea. Make a truck out of ice (like the SIA Grand Prix winner Canadian Tire) or send a drone to deliver pizza. Experiment with beacons or fast new payment systems. But if it's not simple and relevant, don't expect anyone to pay attention.

Emily Wexler, editor



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DIRECT MAIL HELPED RENT FROCK REPEAT LOOK EVEN BETTER.



Lisa Delorme
CEO, Rent frock Repeat

"We saw women bring our direct mail into the showroom in droves and then we saw online traffic spike 30%."

THE SITUATION:

Rent frock Repeat is an e-commerce business renting designer dresses at a fraction of what they would cost to buy. They wanted to encourage new customers to book a private fitting at their showroom and visit their website.

THE SOLUTION:

They had used other media in the past to promote their business. But with a small marketing budget and the need to reach a specific target, Rent frock Repeat chose direct mail. They were able to target specific customers with something tangible, and track their effectiveness as women brought the direct mail piece with them to the showroom.

THE BOTTOM LINE:

Rent frock Repeat saw a 30% increase in online traffic and member sign-ups grew by 52%.

30%
LIFT IN
ONLINE
TRAFFIC

DIRECT MAIL PUTS YOUR BRAND IN YOUR CUSTOMER'S HANDS.

To see how other businesses have used the power of **direct mail**, visit canadapost.ca/brandinhand



Perk wars

The TD Aeroplan Visa card commercial with the owlish little girl who asks her dad to get homework supplies strikes a chord with me. His glee over amassing miles for a trip to Italy is only a slightly exaggerated version of my own points fervour.

I don't have an actual map on the wall of my garage, but an awful lot of purchases are dictated by what is increasingly becoming a pretty complex matrix of reward options. Maybe I should be charting it.

Right now, loyalty programs seem to be the biggest differentiator for some categories of retail. So are perks now the P in USP? These programs are brilliant investments for retailers due to the brand loyalty they can build, but with everyone jumping into the space – such as grocery – is it becoming table stakes?

So what else can retailers do to differentiate their brands? There's lots of innovation going on to one-up and create trip-worthy in-store experiences, but for a chain, that's a daunting investment.

The melding of stores, e-comm, loyalty and techy shenanigans into a unique experience that ladders up to a brand is a hugely challenging proposition. For retailers and manufacturers trying to navigate the change and still make money, shopper marketing is an exercise in straddling two worlds: the traditional (flyers and in-store programs) and the digital (content programs, mobile loyalty, online shopping). And they have to do both well – for the same amount of pie – because shoppers still want

flyer deals, and a great in-store and online experience (plus points).

It's ridiculous to expect perfection. But we do. We now compare the online service of Hudson's Bay, which operates physical stores across Canada spanning a huge range of categories, to the e-comm experience we're used to from specialist global retail brands that don't have to bother with bricks and mortar costs or ops.

Ironically, excellence online, great ad campaigns and super smart loyalty programs with personalized offers put even more pressure on chains like Loblaw's or Shoppers to live up to it all at the store level.

Quite the conundrum. But folks are figuring it out. Our Shopper Innovation Awards (p. 20) are a litmus for what's working as the space evolves. So check out the winners and how manufacturers and retailers are working together to build brands – tackling goals that would be a tougher slog to take on solo.

Path to purchase is not only starting earlier and involving more partners and unexpected tactics, shopper marketing is being fuelled by bigger branding strategies, such as Canadian Tire's "Tested for Life" work, which reinforces the retailer's iconic heritage while selling stuff. The Grand Prix-winning Ice Truck that sold batteries like hot cakes proves bigger, integrated pushes are working. Less eggs, one reusable basket. So congrats to all the winners! And good luck with omni-channel mastery – before the drone wars begin.

Cheers, mm

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

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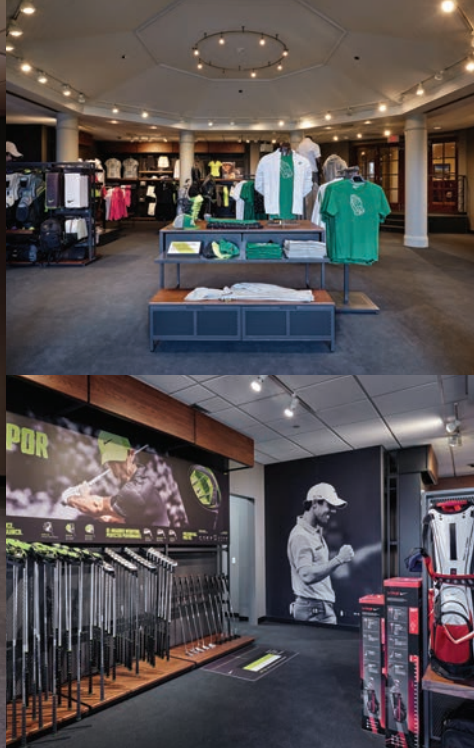
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NIKE GOLF'S PREMIUM PLAY

By Harmeet Singh

Nike Golf is teeing off on a new retail strategy in Canada, part of a global push to corner the market on golf apparel and equipment at certain courses.

The brand recently forged an exclusive partnership with Angus Glen Golf Club in Markham, ON, which previously sold over a dozen different golf product brands. Now, it will exclusively sell Nike Golf merchandise in a revamped, 2,700-square-foot store.

"This is the first of what we would call our premium retail destinations for Nike Golf across the country, but there will be more," says Tyler Keenan, director of marketing for Nike Golf Canada.

The store includes dedicated sections based around products and the brand's athlete partners, including Tiger Woods, Rory McIlroy and Michelle Wie. There are currently about a dozen such stores globally. The plan is to have at least one other location open in Western Canada in 2016, Keenan says.

The Angus Glen store will host "initiative zones," which will change depending on time of year and current major PGA tournament, such as the Masters or U.S. Open. For example, the areas may feature the same clothing being worn by Woods or McIlroy at one of the tournaments.

The store will also have a separate women's destination with products specifically for female golfers, which is rare in golf retail, Keenan says.

The strategy is in part to position Nike Golf as innovative and premium in its product offerings. "The one thing about Nike Golf is we're not number one globally as a golf company, and if you think of every other category at Nike, for the most part, [it is number one]," he says.

The more premium nature of the store is also more in line with the direction that Angus Glen wants to head in, notes Chris Neale, the club's VP and GM. "Our desire now is obviously to have premium product and do as little discounting as possible," he says, which can be an issue when there's too much brand selection.

With files from Josh Kolm

RW&CO. SUITS UP

RW&Co. is looking to fill a void in the mid-priced fashion landscape. The Reitmans-owned men's and women's casual retailer, which has 80 locations across Canada, is focusing on workwear and positioning its new line of suits as a valuable option for young professionals.

The move comes as comparable retailers, including Mexx and Jacob, have shut their doors here. "Our business has really [stepped in] to support a niche in the marketplace," says Rita McAdam, VP of marketing and visual presentation for RW&Co.

Working with Montreal's Newad and media agency OMD, the retailer recently launched a video and PR strategy all around driving young consumers to its new Suit Lounge offering (both in-store and online).

RW executed a cheeky marketing stunt recently, filming consumer reaction to 25 male models strutting their stuff around Place Ville Marie in Montreal, searching for a way to complete their outfits. The resulting video, featuring the shirtless and pantless men, eventually finds them at the mall's RW&Co. location where they're able to don their dapper new looks.



The video is being used as digital pre-roll online, on social media and being pushed out through bloggers and influencers as part of the store's larger attempt to position itself as a place to go for workwear.

That strategy comes after the retailer embarked on consumer research last year, including focus groups and individual interviews, and found that many young professionals – men in particular – didn't know where to go to find affordable workwear, McAdam says.

"We've been working really diligently to refine our offering, particularly in suiting and workwear, and so we're ready to tell the world – it's time for us to take our place." **HS**



AHEAD OF THE PACK

Marketers are always among the early adopters of cool new gadgets and platforms. Here, we look at a few brands in Canada that have dived into embracing the latest tech.

REAL TIME IS THE NEW VINE

Launched at the end of March, live streaming video app Periscope has led a few brands to experiment with it for marketing on Twitter.

For part of its April Fool's Day prank, Coors Light Canada and agency Rethink live-streamed the inside of a fridge to reveal its "Beer Sacks" – fictitious milk bag-style containers for beer. The brand was playing off the real trend of people sharing their fridge contents live online.

Later in the month, Canada Post's media relations team also used Periscope to live-broadcast a news conference announcing its new Dinosaurs of Canada stamps. The mail operator plans to continue using the app for future events.

WATCH WHAT HAPPENS

Perhaps understanding the power of Apple's user base, several Canadian brands have announced plans for apps for the highly anticipated tech accessory. Banking company Tangerine was one of the first brands to announce it would have an app for the upcoming Apple Watch, allowing its customers to view account balances and recent transactions. Tangerine CIO Charaka

Kithulegoda says having an app for the watch is a natural extension of the brand's promise to make banking as convenient as possible. During long Canadian winters, for example, users won't even have to take out their phones to check their balances, he notes.

Air Canada intends to launch an app allowing travellers to check-in and view important information about their trip, and the *Globe and Mail* will also use the watch to convey brief news headlines with "high impact" images to its app users.

VIRTUALLY STUNNING

As part of its rebranding, Destination BC jumped aboard the VR train, working with Oculus Rift and Samsung on experiential activations for travel journalists. The organization created a virtual experience – which could be viewed on the Samsung Gear VR headset – of the province's Great Bear Rainforest, including offering users an interactive choice of which path to follow. Since working with Samsung on the Gear VR launch in January, Destination BC has been using the tech at trade shows and travel press events. **HS**

With files from Val Maloney

DAD'S SHOPPING HABITS BY THE NUMBERS

Dads might be starting to get more credit from brands as the primary caregivers and shoppers in their households, but their buying habits and preferences aren't always in line with their female counterparts – for instance, they're more brand loyal and less concerned with price than many mothers. A new study from Y&R of more than 8,000 North American dads reveals how they feel about comparison shopping, finding deals and using tech to shop. **HS**

47.8%

of dads say they think it's not worth the time to shop around for the lowest price

59%

say going to the counter with coupons looks cheap

33%

of dads try to buy items on sale, compared with

52%

of moms who do the same

28%

of dads, but only

13%

of moms buy brands they think are best without worrying about the price

Maple Leaf, Doritos, Heinz and Keurig were all considered brands that are "worth more" to Canadian dads

49%

think the convenience of one-stop shopping is better than the lowest price

21%

of dads study flyers before making a shopping trip, but

34%

of moms do the same

85%

make impulse purchases at the cash register of a drug store

48%

of dads and

25%

of moms consider themselves loyal to brand names

29%

think no-name products are made the same as brand-name products

81%

of dads say location-based mobile offers would be useful for their shopping and

70%

want mobile offer alerts (but only if they opt in)

CRACKER BARREL'S CHEESY REPOSITIONING

The Kraft Canada brand is putting cheese at the heart of culinary experiences by deconstructing dishes

By Megan Haynes



New creative breaks down dishes – from the final product to just a set of ingredients.

As part of Kraft Canada's ongoing effort to revitalize its popular brands (other efforts include Peanut Butter's "Stick Together" platform and KD's new wacky persona), Cracker Barrel is rolling out a new brand positioning encouraging Canadians to "show more love" through the foods they cook.

"Too often, people were treating food as a convenient, mindless stomach filler," says Rebecca Harth, director of marketing for natural cheese at the CPG co. "In short, they were eating to live, rather than living to eat."

So the brand wanted to remind consumers to take some time to be mindful of what they put into their bodies. In exploring the folks who "live to eat" rather than "eat to live," they discovered a nuance: cooking is viewed as more than just meal preparation – it's an expression of love, says Morgan Kurchak, creative group head for Cracker Barrel at Leo Burnett, the agency behind the latest campaign. And nothing says "I love you" like a delicious cheesy dish.

This inspired the latest thinking from the brand, which puts cheese at the heart of culinary experiences ("In many ways, cheese is the soul of a meal," Harth says).

The brand is rolling out three new TV spots starting this month, which will air in rotation for the rest of the year.

The commercials actually start at the end, with mouth-watering dishes, such as a cheese platter, lasagna and a steak sandwich, reverse engineered until they are just a set of ingredients. The tag states "Start with Cracker Barrel. End with Amazing."

Much like other Kraft brands, Cracker Barrel is eschewing a specific gender or age demographic, favouring a psychographic of consumers – namely "culinary adventurers" who have a strong passion for food and are typically very involved in food preparation.

The three TV spots will be supported by a print, digital and social campaign, and are the first creative from Leo (with media handled by Starcom), which joined on as AOR last fall. This is also the first time the brand is promoting itself in the Quebec market, where it has seen increased growth over the past few years (and where there is an over-representation of the culinary adventurer target).

The creative is a shift for the brand, which has typically focused on promoting the functional benefits of its offering (such as the fact that it is made from Canadian milk, without antibiotics), usually revolving around a family coming together over a cheesy meal.

"We did everything we could to make that food look big, epic and delicious and let people see food in a way they maybe hadn't before," Kurchak says of the new campaign.

"It's almost like the ingredients are characters – with cheese being the main one," Harth adds. "It's seen through the point of view of the food."

Kurchak says they explored the backwards creation of the dishes because they were looking for a way to stand out amid the mass of cooking shows and food ads already on the market. "This is one of the things we think people hadn't seen. Cheese un-melting, eggs un-cracking – it looks really beautiful and it's infinitely more watchable."

"Before we were very focused on the functional, but that doesn't really allow you to tell a story in a meaningful way," Harth says. "This is all about bringing it back to purpose-based marketing, which is rooted in the brand's point of view on the world and telling that story."

ANHEUSER-BUSCH'S NEW BREWS

THE CANADIAN ARM OF THE BEER GIANT IS LOOKING WITHIN ITS OWN ROSTER OF BRANDS FOR WAYS TO CAPITALIZE ON CHANGING TASTES AND TRENDS

BY JOSH KOLM

Anheuser-Busch InBev is looking to product innovation this summer in an attempt to give Canadians the variety they're clamouring for, including a new brand launching here first.

This spring, the company will launch Bud Light Apple. Kyle Norrington, VP of marketing at Anheuser-Busch InBev, says the decision to launch it in Canada comes

from consumer research showing the popularity of apple as a beer flavour and momentum the company has been seeing in flavoured beer as a whole. The new brand is also under the Bud Light label because of the success it had the last time it attempted an entry into a flavoured, more "refreshing" kind of beer.

"When we talked to consumers, we were surprised with how easy it was for us to get into that space because of the

credibility Bud Light Lime provided us," he says.

Norrington says Bud Light Apple is a big deal for the company this year, and the major push behind it will roll out at the end of April and through May, with creative by Anomaly and experiential by Mosaic. But the launch campaign will be built around a summer theme, similar to Bud Light Lime's in 2009.

"Bud Light continues to grow at a rapid pace in Canada, and it's always better to innovate behind a brand when you're healthy," he says. "We're also in a fortunate place where we're part of company with a portfolio of brands operating on a global scale that we can choose from when it's most relevant to what there's demand for in Canada."

That scale, combined with the ease at which beer enthusiasts can share information around the globe, also means Anheuser-Busch InBev can launch foreign beers in Canada more easily. This is the case with its other big summer launch, Modelo Especial.

"There are a lot of people out there who probably know Modelo Especial is a very credible brand in Mexico," Norrington says. "We're starting in a better place than we were 15 years ago when people didn't have the same kind of exposure to information."

Modelo Especial is a premium beer brewed by Corona's brewer Grupo Modelo. Though this is its first entry into Canada, the brand has been one of the top beers in Mexico since 1925 and recently displaced Heineken as the second-biggest import beer in the U.S., behind Corona. Between its unique bottle shape and gold foil-lined label, the brand is positioned as a premium offering, which will be reflected in a campaign by Zulu Alpha Kilo.

"People are looking for premium options in all categories," Norrington says. "The high-end side of the business continues to grow, and you want to make sure you have a relevant portfolio."

Part of the demand for more variety stems from the increasing strength of other beer and alcohol options. Last year, a Statistics Canada report said strength in wine caused beer's market share in the alcohol category to fall to 43% in 2013, down from 50% 10 years prior. And while craft brewers accounted for 6% of total beer sales at that time, much has still been made of the influx of new players, especially given craft beer's rapid growth (sales in Ontario tripled between 2002 and 2014, with sales in B.C. going up by 38% in a single year). Despite this, Norrington says when consumers pay this much attention to a single category, it benefits everyone operating in it.

"With this many people talking about beer," Norrington says, "it just gives us more of an opportunity to see where the trends are headed so we can ensure we can have whatever flavour or style ready when the moment is right."





BRANDS TAP INTO FOODIE CULTURE

GETTING IN WITH THAT TRENDSETTING CROWD MEANS MORE THAN JUST POSTING TASTY IMAGES OF FOOD PORN. BRANDS NEED TO BE PART OF THE STORY.

BY MEGAN HAYNES

Images 1-3: San Pellegrino gains foodie cred by using chefs like Susur Lee in video content. **4, 5:** Metro Quebec highlighted local food suppliers in a recent campaign. **6, 7:** Old El Paso threw a high-energy launch party to debut its Restaurante line.

Are you a real foodie?" San Pellegrino's latest campaign asks consumers.

The push, launched in early April, asks people to submit an image of their favourite dish for a chance to win a trip to Italy.

But, "Are you a real foodie?" is also a good question for brands.

The foodie trend, of course, is not a new one, though it seems to have started sizzling again in the past year, with multiple brands, including San Pellegrino, Loblaw's, Old El Paso, Metro and even milk trying to woo that discerning consumer.

But in this Instagram-happy, Pinterest-loving hyper-connected world, it's easy to forget that it takes more than just food images to win over this group of tastemakers. Foodies are a unique set of eaters who have

influence over food trends, and it's a growing cohort, with more people than ever self-identifying as one.

"Foodie" is a somewhat nebulous term today. Is it someone who loves and is constantly talking about food? Someone who dines out at the hippest restaurants? Wants to eat food from the world's most exotic locations? Experiments with recipes? Seeks to be on the cutting edge of taste trends?

A foodie can be all of those things. They are typically millennials, though not exclusively. They are influencers of cuisine trends, says Suzy Badaracco, president of Culinary Tides, a Portland-based food trend consultancy (check out the sidebar on p. 15 for what's hot and what's next in the world of food). They are also consumers of those same trends they help to shape.

While it might have once been confined to hip urban



4



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7



6

centres like San Francisco or New York, social media has made it easy for consumers in even the smallest towns to be exposed to concepts like the “cronut” or the increasing popularity of food trucks.

This makes the foodie movement contagious, adds Johanna Faigelman, an anthropological researcher and president of Human Branding (who, in the past two years, has done a lot more research into the foodie culture as a result of brands’ increasing interest in this group).

A whopping 70% of Canadians identify themselves as foodies, according to a summer 2014 Nanos poll, while 24% believe they have “serious culinary credibility” (are “in the know or well-versed in the food space”). What’s more, nearly all Canadians (96%) reported enjoying experimenting with foods.

As a result, brands can tap into this space without fear of alienating the more mass, non-foodie consumer.

San Pellegrino’s “Are you a real foodie?” execution (which includes digital components by OneMethod, sponsorship by Dacs and media buying from Group M) asking simply for consumers’ food porn of choice, is only one component of a larger campaign geared at the heart of the movement: the chefs.

“One of our goals is recapturing the hearts and minds of the culinary world,” says Jennifer Semley Robert, marketing manager, international brands, Nestlé Waters. “The brand was built in fine-dining establishments.”

In recent years, San Pellegrino had lost brand awareness,

which now hovers around 50%. People, it seemed, had stopped associating the brand with eating out.

Last summer, San Pellegrino decided to tap into that foodie culture with a program focused on chefs. A trade marketing push featured chef Grant van Gameren, founder of the Black Hoof and Bar Isabel – two foodie meccas in Toronto – discussing his inspiration in restaurant industry magazines (though Semley Robert says it was such a popular push, the campaign was eventually rolled out in consumer publications as well).

The brand also sent a Canadian chef to Italy to compete in an annual cooking competition hosted by San Pellegrino, the first time Canada had participated in 14 years. It sent along Toronto-based content marketing agency Fifth Story to create branded content for its social channels and help drive home the message.

“THEY’RE LIKE SPONGES. THEY WANT TO KNOW WHAT THE HIPPEST FOODS ARE, IN WHAT FORM. THE BEST WAY TO ENTICE FOODIES IS TO BE SMARTER THAN THEM.”

– SUZY BADARACCO, PRESIDENT, CULINARY TIDES

Semley Robert wouldn’t share specific results other than to say it met the company’s goals, and that awareness is up “slightly,” though she says there’s a long way to go for the brand to recapture its place in the restaurant consideration space.

AN ANTI-FOODIE MOVEMENT?

While foodies take hold of the culinary world, there's a decidedly un-foodie trend afoot, with brands that may never be able to participate in the movement (because it would be off-brand) still finding a way to tap into the trend.

Fast food has, arguably, been negatively affected by the foodie movement (gourmet burger joints, for example have created competition for the likes of McDonald's, Wendy's and Burger King). To strike back and remind people about the simple nature of their burgers, McDonald's and Leo Burnett Chicago start out their latest winter commercial with "Vegetarians, foodies and gastronomes, please avert your eyes." The push focuses on its Big Mac, and promises to never replace lettuce with kale, its sauce with Greek yogurt or explore deconstruction or infusion.

Beer is another category that's been influenced heavily by a subset of the foodie movement: namely, the craft beer boom. Budweiser and Anomaly unveiled a new Super Bowl spot this year, praising the "macro brewery." Budweiser is "brewed for drinking, not dissecting," and offers up caricatures of beer snobs. "Let them sip their pumpkin peach ale. We'll be brewing us some golden suds."

Last summer, Kraft Canada's Nabob and Ogilvy seemed a bit ahead of the curve, when they asked, "What happened to coffee?" The pair brought a bevy of cocktail-like coffee beverages (think whipped toppings, iced drinks, etc.) to the Columbian farmers in charge of harvesting the beans. Their disgusted reactions serve as a reminder that coffee should be coffee, bringing the drink out of the realm of fancy coffee shops and back to basics. The launch commercial has since racked up more than 800,000 views online.

Metro as well, as it delves into the foodie space.

Tapping into foodies is a natural fit for grocery stores. Indeed, it can be argued that all three major chains in Canada have tried to woo that demographic, both outwardly (with Loblaws, for example, saying it's targeting foodies with its Black Label products) or more subtly (Sobeys, for example, pushes its "Better food for all" platform with partnerships with Jamie Oliver and mini pop-up restaurants in a bid to demonstrate its ready-to-serve foods are comparable to restaurant quality).

But, Metro Quebec's approach might actually be the foodiest of them all, though interestingly the campaign wasn't originally born out of a desire to tap into the foodie movement.

Working with the Government of Quebec to focus on regional suppliers as part of an effort to help boost the economy, Metro Quebec rolled out a new purchasing policy in 2013 favouring smaller food manufacturers, offering them space in stores (an often difficult proposition for these businesses, which usually sell their goods at farmers markets or to local restaurants and small grocery chains).

And this shift made sense for Quebecers, says Geneviève Grégoire, communication advisor for Metro. More than half of the province's shoppers think it's important to buy local, while three-quarters try to buy local products at least once a month. Nanos found the province is also the most outwardly foodie, with 26.6% declaring themselves "fanatical," while 43.6% consider themselves adventurous with what they eat.

And while the new purchasing policy is only in place in four regions out of 17 (with a fifth one launching in May), it's been a big success for Metro, says Grégoire.

Beyond the positive brand halo Metro receives for supporting local businesses, the actual products carried in stores have seen great sales – to the point where the retailer has had to work with manufacturers to increase supply to meet the demand, with offerings often selling out shortly after they arrive on shelves. It's even rolled out a couple of the brands across all Metros in Quebec.

To promote the program, a big focus has been on telling the stories of the regional suppliers, she says. Short documentaries, created in house, were rolled out on the brand's social

This year, San Pellegrino is also rolling out a new component to this campaign (alongside its more mass "Are you a real foodie?"). It includes three digital shorts, featuring top chefs, such as Susur Lee, Matty Matheson and Cory Vitiello, looking at where and how they got their start in the industry. The branded content push is meant to target a slightly younger audience for the brand – 35- to 45-year-olds.

The names of the chefs might mean little to the average consumer, but this leg of the campaign isn't geared at the mass audience: it's content for the foodie.

"We know our audience is really curious and wants to know more about what is happening in foodie culture," Semley Robert says. "This allows them to sneak a peek to know what's happening with these chefs."

That storytelling component is incredibly important to foodies – especially the diehard kind, says Badarraco. "They're like sponges," she says. "They want to know what the hippest foods are, in what form. The best way to entice foodies is to be smarter than them. [Knowing about a chef or trend] helps them feel hip, cool and in the know."

This type of approach has been key for grocery chain



Above: Metro Quebec proudly displays its regional goods. Opposite page, top: Old El Paso's Restaurante line.

channels and through its e-newsletter, as well as on local daytime TV. It's repeating the campaign to highlight the suppliers in its newest region (which hadn't been announced at press time), alongside a PR event and in-store promotions.

Badaracco says Metro's campaign fits all the makings of a foodie success: the focus is on storytelling, and what's more, the brand is really tapping into a popular trend around hyper-regional – it's not enough to be local anymore, focusing on regions is much more important to the food lover.

That regionality is also a key component to General Mills' new Old El Paso Restaurante line.

Lori Hillier, marketing director of meals and baking at the CPG co, says the products were developed because the people who manage the Old El Paso brand are foodies themselves.

When she first joined the team, they instituted a once-a-month Mexican restaurant tour to keep abreast of the cuisine trends, she says.

"When we talked about Mexican, [foodies] talked about Baja fish tacos and how much they enjoyed it in restaurants," she says. "But there was an intimidation factor to recreating it at home."

So, she says, they identified a new flavour opportunity. The brand sent its R&D manager to Seasons of My Heart, a cooking school in Oaxaca, Mexico and started involving local chefs from the "hottest" Mexican restaurants to develop the new flavour portfolio, which includes Baja Fish, Chicken Tinga and Carne Asada tacos – each with flavours unique to specific regions in Mexico.

To debut the new Restaurante line last fall, the brand and its agencies Cossette and Mosaic hosted a high-energy launch party akin to a hot new restaurant opening, says Sean Barlow, creative director at Cossette. Influencers (both foodie and not) from Toronto were invited to attend, and folks were picked from the audience to go on stage and cook the tacos themselves in a bid to show off how easy it is.

The event was filmed and cut into a 30-second and three 15-second ads that ran on TV to debut the new product, while packaging was adorned with information about the regions where the flavours originated.

Hillier says the Old El Paso brand grew at a "significant" rate, and most of that was driven by the success of the Restaurante launch. She says repeat customers (a key metric for the brand) were twice as high as they expected. And this summer, the Restaurante



line – a completely Canadian-led initiative – is getting picked up in the U.S., Australian and European markets.

This summer, the focus for the brand in Canada will be on debuting the product in Quebec and expanding Restaurante's offering. To keep consumers coming back, she says they're branching out with "components" rather than complete kits (think spices and sauces), with marketing focused on sampling and in-store activity.

"So although we launched with kits – it was an easy way to show them how to make some of these products – once they get it, they want to get creative," Hillier says. "One thing we found out about the foodie culture is they really want to put a little bit of themselves into the food." 🍴

NOW TRENDING

Suzy Badaracco, president of Culinary Tides, a consultancy that specializes in cuisine trends, says food is inextricably tied to the economy. While in a recession, consumers instinctively turn to comfort foods and focus on "staying afloat" rather than experimenting with dishes. Now that we're in a recovery period, she says we're seeing more ambition and adventure in what consumers are eating. Here's her take on what's hot right now, and what's coming up next.

NOW

Fusion and mashups: Though people are starting to be a bit more adventurous in their meal options, they're still sticking close to products they know. As a result, you're seeing a mashup of familiar foods – like a donut and croissant (the cronut) – to create a hybrid.

NEXT

Molecular gastronomy: This trend was catching steam just before the recession hit, and it's starting to crop up again. Expect to see waves of chefs playing with food on the molecular level: think grapples (grape-apples) or different cooking techniques based on the genetic makeup of a meat.

Quinoa: If you haven't seen countless posts on the benefits of quinoa on your Facebook feed or through the blogosphere, then you're the exception. This grain is heralded as the latest "super food," and has wooed the nation's palate.

Freekeh: Move over quinoa, freekeh is the next hot grain. The roasted green wheat is especially popular in Arabic cuisine, and has at least four times as much fibre as comparable grains.

Hot countries/regions: Mexican, Peruvian, Southern comfort foods.

Rising countries/regions: Brazilian, Nicaraguan, Scandinavian/Arctic, Cambodian and Nepalese, Kenyan, Aboriginal, the U.S. Lowcountry and Appalachian.



GAME ON

PAN AM'S TOP MARKETER ON THE CHALLENGES OF GETTING A NATION EXCITED FOR THOSE OTHER GAMES

BY HARMEET SINGH

In the competition for the top marketing spot for this summer's Pan Am Games, Katherine Henderson was clearly going for gold.

"I actually chased this one down myself," she says of her position as SVP marketing and revenue for the Pan/Parapan American Games organizing committee.

For her, the lead up to this July and August's events has been a marathon, not a sprint. Coming on board in mid-2010, just months after Toronto's winning bid for the Games, Henderson has been working for nearly five years on making them a success.

But she's been stretching her legs for this one for a while, developing a long history working with major sporting events.

A former senior marketing executive at Whirlpool, with previous positions at Campbell's, Colgate-Palmolive and General Mills, she has activated sponsorships for amateur sporting events from the Commonwealth Games, Olympics and of course, Pan Am Games, to professional level leagues like the NHL, NBA and MLB.

She has also seen the benefit of amateur sports firsthand, being a mother of two kids who play sports competitively, she says. "I know, from a personal level, how important games are to developing infrastructure and providing an enriched experience for young athletes."

So, when it was announced that the Games would be coming to Toronto, she knew she had to be a part of it.

"When you take on jobs like this, they're not really

jobs for the faint of heart," she says, referring to the event's size and scope. Hosted twice in Canada before this year, both times in Winnipeg – first in 1967, then again in 1999 – this year's Games will be one of the largest multi-sport events in the country's history.

It has involved building 10 new venues and significantly upgrading 15 more in Toronto and its surrounding regions, where the Games will be played.

In other words, it's a pretty big deal.

Still, awareness was a challenge for the Canadian organizing team, with the Games not holding the same level of popularity here as they do in Central and South America, and even some parts of the U.S., Henderson says.

"The Pan Am Games are not as well-known a brand as the Olympic Games," she says. "We don't have the five rings, and when you see the five rings for the Olympics, you know exactly what you're going to get."

That means the past few years haven't just been about marketing tickets – they've been about communicating what the event means in a larger sense for the communities involved, and also for Canada.

The more under-the-radar nature of the Games here did help Henderson and her team create a brand around what they now call the "People's Games" – a more intimate, authentic experience for fans, and an event that serves the region. "[The Games are] for the people by the people," she says. "It's not quite the pomp and circumstance of maybe an Olympic Games."

The marketing team – which includes agencies, contractors and full-time staff, totalling about 50 people (with more coming on board during the Games) – took that approach to heart when it launched a campaign to crowdsource the Pan Am and Parapan Am mascot in 2013, opening a contest to kids across the country, asking them to come up with not just a face for the event, but a story behind it.

The resulting Pachi the porcupine mascot has been used on much of the merchandise, with his 41 colourful quills representing the participating countries. Along with an e-commerce component, a dedicated temporary retail space in the Toronto Eaton Centre will sell the Games merchandise.

How the community will be shaped by the event, in terms of social impact and infrastructure development, was key for another part of Henderson's job description – getting sponsors. As of the end of the 2014 fiscal year, sponsorship revenue was at \$169.8 million (the most of any Pan Am Games), including cash and in-kind services, with a roster that includes major brands like Loblaw, Cisco, OLG, Chevrolet Canada, Coca-Cola, Esso and General Mills.

"You will be judged by the company that you keep" has been the phrase Henderson has been repeating to herself since coming on board, and the one she shares with her staff now. Her approach was about finding sponsors with "impeccable reputations" for ethical business and community building.

"We began with the end in mind," she says. "I'm not just talking about revenue goals – what we were looking for were major companies, [with offices] here in Canada, who had a passion and an interest for helping us put on great Games and develop the region, who had tremendous marketing capabilities."

When bringing CIBC on board, the lead partner on the event, the conversation began around understanding that the Games would have a real impact on the region.

Since becoming lead partner, CIBC has launched a program called Team Next, putting \$2 million behind supporting 67 aspiring athletes, as part of a commitment to a lasting sports legacy in Canada. It is also the presenting partner for Panamania, the Games' arts and culture program, an important part of the event's focus on integrating sport, culture and community.

Henderson's team has also been working with Pattison Outdoor on out-of-home ads that will be used

near the event venues in the Greater Toronto Area and Golden Horseshoe regions where the Games will take place, along with print and television advertising with other media partners like the *Toronto Star*, CBC and TLN. As of the end of 2014, Henderson's team's budget, including ceremonies, was projected to be \$152 million of the \$760-million operations budget.

Marketing the Games has also been about selling the destination. Partnerships with Tourism Toronto and the Ontario Tourism Marketing Partnership Corporation – which produced the "Invade" spot with FCB, featuring athletes descending on Toronto – have been key.

The Games' marketing has also included a digital strategy by Toronto's Fuse Marketing Group. The agency developed the Toronto 2015 site, which includes links to ticket and merchandise sales, and has been home to

content highlighting the stories behind the Games. When the medals were released in March, for example, the site featured a video from sponsor Barrick Gold, produced by Q Media, following the journey of the gold, silver and copper mined for the hardware in Ontario, the Dominican Republic and Chile.

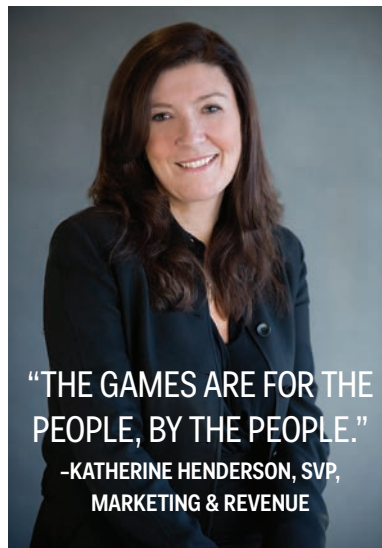
The next major task underway has been the Games' main site and spectator mobile app launching this month, which will feature ticket sales, scheduling, wayfinding features and competition results, along with information about what's going on at the specific venues, says Garo Keresteci, CEO of Fuse Holdings.

The digital strategy has also meant shedding a light on infrastructure developments like the construction of new venues and the Athletes' Village, along with the arts and culture components of the Games. "It really is this blending of art and science," Keresteci says, noting that cultural components like Panamania have essentially equal billing to the sports listed on the site. "This is a sporting event but arts and culture and the legacy piece are prominently displayed because we think this will be transformative for Toronto."

At this point, with the Games' starting pistol trigger about to be pulled, and a finish line in sight, the long-term effects of the event are perhaps even more important for Henderson.

"I spend a lot of time thinking about what life is going to look like in the summer of 2015, but I probably spend equal the amount of time thinking about what life is going to look like in 2020," she says of the Games' impact on Toronto and the surrounding regions.

Ready or not, here it comes. 



THE NEXT BIG THINGS IN RETAIL

AS OMNI-CHANNEL BECOMES THE NAME OF THE GAME, AND THE LINES BETWEEN PHYSICAL AND DIGITAL BLUR, HERE ARE SOME TRENDS TO WATCH

BY TANYA KOSTIW



SOCIAL COMES IN-STORE

Some forward-thinking retailers and brands are leveraging social media's ability to influence purchase decisions at the brick and mortar level. Agency Razorfish published a whitepaper on the topic, citing examples like Nordstrom, which has been identifying popular products on Pinterest, both in-store and online.

Back in 2012, DDB Brazil and retailer C&A's "Fashion Like" program brought an item's popularity on social media to the next level. Digital hangers identified how many "likes" an item received on Facebook in real time.

The campaign continued last year with "Fashion Like the Ad" (pictured above), for which a magazine ad depicted two looks, prompting

readers (who were pre-selected to receive a copy of the magazine) to choose which they preferred. Clicking on one of two buttons integrated into the magazine sent their preference to their Facebook timeline, C&A's fan page, as well as to in-store displays.

NEXT-LEVEL CUSTOMIZATION

Personalization is getting much more sophisticated. Tory Burch in the U.S. with its Client Book tool is a key example of a retailer integrating its channels to enhance the in-store experience, says Brian Clarey, VP of client partnerships, Razorfish. Sales associates are able to provide a "concierge experience" of sorts, recognizing consumers' history and preferences, via the retailer's app, which can lead to "a much more informative interaction," Clarey says.

Meanwhile, in March, Sephora in the U.S. announced it will roll out beacons across the country, sending timely and personalized notifications to consumers who opt in. The beauty retailer also offers customized lessons in makeup contouring via mobile by analyzing a photo of a user's face to help assess its shape.

LIGHTENING-SPEED DELIVERY

Mobile enables consumers to buy pretty much anything anywhere, and the gap is closing on how long they must wait to receive their purchase. (Drone delivery, anyone?)

In Canada, JoeyCo, which considers itself to be the "Uber of everything," facilitating the delivery of anything from dry cleaning to groceries (via a team of freelance couriers), is in beta testing. Meanwhile, retail heavyweights like Best Buy, Walmart,

Loblaw and Canadian Tire have been testing or adopting ship-to-store models, where consumers purchase items online and retrieve them at a physical location. And it's a trend analysts expect to gain steam.

The need for quicker, cheaper and more convenient shipping has been viewed as preventing Canadians from shopping online (although it's not the only reason), says Suthamie Poollogasingham, senior advisor, e-commerce & omni-channel, J.C. Williams Group.

Third parties aggregators are getting in on the game too, she adds, such as Penguin Pick-Up by Smart Centres and Deliv in the U.S. The latter is a same-day delivery system that integrates into e-comm platforms but is also offered in store.

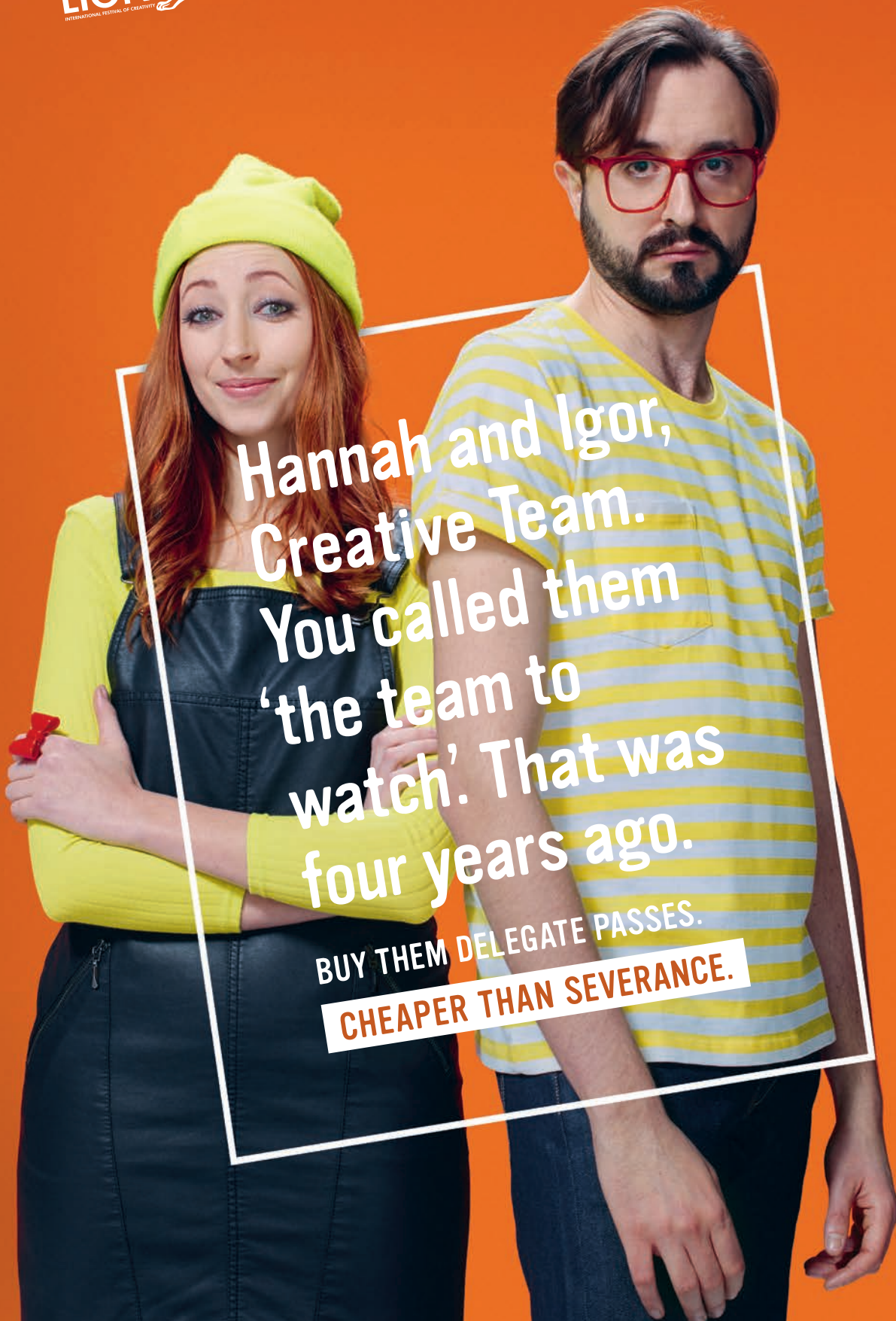
EVEN EASIER PAYMENT

Imagine never waiting in line to pay for something again.

SelfPay is a platform that's letting shoppers avoid those lines and pay anywhere in store. An app lets them scan items and pay with credit, debit or via digital wallet, and as they leave, they show a staffer their receipt, who confirms it with a companion app. Edmonton's Lux Beauty Boutique reportedly uses the system.

Payment through mobile via digital wallet is something that has been buzzed about for some time, but has yet to see widespread adoption.

Alexander Peh, head of market development and mobile, PayPal, however, expects that to change in Canada. But there must be a value-add for consumers, he notes (i.e., paying with an app can offer benefits like ordering ahead and rewards). ☛



Hannah and Igor,
Creative Team.
You called them
'the team to
watch'. That was
four years ago.

BUY THEM DELEGATE PASSES.
CHEAPER THAN SEVERANCE.



Shopper Innovation Awards

2015

Shopper marketing is constantly changing its spots. The discipline is in a continuous state of transformation, as marketers try to keep up with today's metamorphosing shopper.

New and arresting tactics are being called for, with this year's Grand Prix winners of the Shopper Innovation Awards, Canadian Tire and Taxi, getting it right with their attention-getting and awards-friendly "Ice Truck" campaign.

There were more than 30 creative campaigns that stopped shoppers in their tracks this year, all recognized at the SIA gala, held in Toronto on April 21, during *strategy's* two-day Shopper Marketing Forum. The awards, judged by a panel of experts in the field of retail marketing, celebrate breakthrough programs from an array of brands and retailers.

To find out which shopper marketing programs left an impression this year, turn the page and read on.

 CASES EDITED BY JENNIFER HORN



GRAND PRIX | GOLD ORIGINAL IDEA

Canadian Tire tests the limits



WHEN PREPPING CARS FOR WINTER, consumers typically install winter tires and sometimes have their washer fluid and engine checked. This prep work rarely includes replacing the battery, because to most people, “if the car starts, it works.”

Batteries are also sometimes viewed as a grudge purchase, not a preventative one. This can be problematic, as shifts in temperature during the winter can cause a battery that works at 7°C to fail at -7°C. For Canadian Tire to grow sales of the MotoMaster Eliminator AGM battery by 10%, the brand needed to convince Canadians to care about the battery in their vehicle.

To prove that Canadian Tire’s products are made for life in Canada, Taxi put the MotoMaster battery through the ultimate test.

Knowing Canadians need their batteries to work when it matters most (such as for an early morning hockey practice), the agency demonstrated the efficacy of the MotoMaster by creating a dry-ice machine that froze the battery to -40°C. It then used the battery to power a fully functioning, driveable truck made out of 11,000 pounds of ice.

To prove the “Ice Truck” wasn’t a hoax, every stage of the process was filmed for a “making of” documentary, which was posted online and promoted via the retailer’s social media channels.

What’s more, the brand took the truck on a 1.6 km drive through the town of Hensall, ON, where it was shown off to a crowd of cheering residents. Finally, it was filmed as it thawed so people could watch online.

PR impressions totalled more than 80 million, while YouTube views surpassed 3.5 million. The video was seen around the country and world via CTV, CBC, the *New York Times*, *Fox News*, CNN, the U.K.’s *Daily Mail*, as well as some of the top news outlets in Germany and Australia. Even *Ripley’s Believe It or Not* picked it up for one of its radio episodes.

More importantly, the campaign far exceeded the objectives: the brand set a sales record, with a 70% year-over-year increase in MotoMaster Eliminator AGM batteries, lifting sales for the entire Canadian Tire automotive battery category by 24.6% (versus industry growth of 8.24%).

CREDITS

Advertiser | Canadian Tire
Creative | Taxi
Media | Touché!
ECD | Darren Clarke
CD | Irfan Khan
Sr. AD | Colin Brown
AD | Michael Siegers
CW | Rene Bhavnani

For full credits for all cases visit strategyonline.ca

GOLD IN-STORE ENGAGEMENT | **GOLD** OUT OF THE BOX RETAIL | **SILVER** ORIGINAL IDEA

Tim Hortons joins the neighbourhood



CREDITS

Advertiser | Tim Hortons
Creative | Taxi
ECD | Jeff MacEachern
ACDs | Kelsey Horne, Alexis Bronstorff
CD | Damon Crate
CW | Marc Levesque

TO CELEBRATE ITS 50 YEARS in business, Tim Hortons wanted to pay homage to the role it's played in communities across Canada. The idea was to show how Tim Hortons' team members impact lives, and spark a conversation with consumers and potential new staff.

To illustrate that the brand is a part of Canadian homes, agency Taxi transformed a regular house overnight into a fully-functioning restaurant in a small Calgary neighbourhood. It featured elements of a Tim Hortons restaurant, such as the iconic neon sign out front.

The next morning, personalized invitations were dropped off at nearby houses, and Tim Hortons' staff even helped neighbours with their chores for the day. Small tent cards with the hashtag #TimsNextDoor were placed

around the house and encouraged guests to share news of the pop-up on social media, extending the experience to Tims fans across the country.

More than 500 visitors visited the six-hour pop-up Tim Hortons store. It generated 12.3 million organic social media impressions, 78 million earned impressions through 202 individual news stories and #TimsNextDoor became a trending hashtag in Canada.

GOLD CHANGING BEHAVIOUR | **SILVER** INTEGRATION
SILVER OUT OF THE BOX RETAIL | **SILVER** PATH TO PURCHASE

Ikea teaches interior decorating

MANY PEOPLE THINK changing a room's look and feel requires a major renovation, which can be both expensive and time consuming. The challenge was to get people feeling confident and comfortable "renovating" with textiles from Ikea.

So, with the help of Leo Burnett, the furniture retailer launched the "Quick & Easy Room Makeover." The idea was to show people how little changes can make a big difference, and break down the barrier preventing people from going with their gut and trying it out for themselves.

The agency created two-minute TV episodes of the "Quick & Easy Room Makeover Show," which depicted real couples working with a well-known designer to help

transform their rooms using Ikea textiles.

Leo Burnett also created a free-standing street-level board with life-size paper samples of Ikea textiles, and consumers were invited to take home rug, curtain and cushion samples. Product information was also printed on the back of the sample goods to encourage them to shop for more.

Online, an expandable masthead takeover on YouTube encouraged consumers

to play with cushion, curtain, throw and rug sliders to give a white space a new look. Once the "room" was transformed, they could share their design or download a PDF with product information.

Ikea saw an 11% sales increase in textiles, a 10% increase in total store visitors and the average shopping basket increased 5%. The "Quick & Easy Room Makeover Show" received more than four million media impressions. Over 8,900 textile samples were distributed through the street-level board, and the YouTube tool achieved 50% more interaction time than the norm. There were also 2,500 click-throughs to Ikea.ca from social media, and #IkeaMakeover garnered over one million impressions.



CREDITS Advertiser | Ikea; Creative | Leo Burnett; Media | Jungle Media; CCO | Judy John; CD | David Federico; Group CDs | Morgan Kurchak, David Federico; CWs | Matt Williamson, Jon Murray; AD | Andrew Hart



GOLD TARGETING
GOLD TECH BREAKTHROUGH

Louisville Slugger hits a home run

FOR THE LAUNCH OF LOUISVILLE SLUGGER'S premium bat, the Z-3000, the brand needed to find a way to generate awareness and sales in the dead of winter. The softball community is a diehard, competitive group who like to "geek out" on the newest gear. So, Louisville Slugger decided to give this niche target of slow-pitch enthusiasts the chance to compete and own the limited edition Z-3000 before the bat was available in store.

The brand and its agency Taxi introduced ThePricelessBat.com, which housed a social networking game that consumers could play for the chance to set the price of the new Z-3000 bat.

The batting-simulator web experience connected a player's smartphone to their browser in real-time. Players could virtually test their swing with the new Z-3000.

The website contained a video depicting the pitcher, and smartphone accelerometers were used to sense the player's swing. The farther they hit the

virtual ball, the less they paid for the bat. And the more they shared the game, the more chances they had to top the leaderboard and ultimately win a free bat.

The mobile experience succeeded in getting softball enthusiasts excited about the launch of the new Z-3000 bat. The game helped sell 23% of the limited supply of bats on launch day in stores across Canada. In addition, the brand tracked 8,434 views, 6,590 unique views, and an average of over three minutes was spent on Thepricelessbat.com.

CREDITS Advertiser | Lanctôt Ltée (Louisville Slugger); Creative | Taxi CCO | Frazer Jellyman; ECD | Darren Clarke; ACD | Dave Luxton; CD | Niall Kelly; Sr. AD | Scott Johnson; Sr. CW | Chris Duffett



GOLD BRAND NEW! | BRONZE TARGETING

Xbox reveals mysterious consoles

MICROSOFT WAS SET TO LAUNCH ITS XBOX ONE in late 2013. However, getting gamer attention was going to be difficult as its competitor PlayStation also planned to release a next-gen device around the same time.

The company decided to target its diehard fans and invite them to spread support for Xbox organically. Instead of launching the product and telling fans it was amazing, the brand and its agencies TraffikGroup, Publicis and SMG invited gamers to help launch the device for Microsoft through the "One Source" campaign.

Weeks before the product launch, a giant-sized Xbox One console appeared in Canadian cities overnight.

Using the Xbox Live network, the brand asked gamers to pledge their support for Xbox One. If it received enough pledges, Microsoft promised to unlock the mysterious console and reveal a unique experience.

On Halloween, the first console was unlocked in Vancouver, revealing a horde of zombies. A hero also emerged and urged the audience to help him defeat the undead. Once the "battle" concluded, fans were invited to demo *Dead Rising 3* (a zombie-themed game they had just seen come to life) inside the console.

One week later, the console travelled to Montreal and revealed luxury race cars. Fans were whisked away to a nearby track where *Forza 5*, another launch title, was recreated for fans to play in real life. The following weekend, Toronto hosted an epic battle between Romans and barbarians as a preview for *Ryse: Son of Rome*, another flagship game. Video footage was uploaded online and on Xbox Live to share the events with fans who were unable to be there in person.

By launch, more than 130,000 fans pledged their support, and within the first 18 days on the market, Xbox One averaged 111,111 units sold per day.

CREDITS Advertiser | Microsoft (Xbox); Creative | Publicis, TraffikGroup; Media | Starcom MediaVest Group; Sr. marketing manager | Christina Verduran; Marketing manager | Kerri Anne Dixon

GOLD BRAND NEW!

Tim Hortons' blind taste test



EVEN WITH 78% SHARE of the country's QSR brewed coffee market, Tim Hortons' customer loyalty was being challenged by the desire to taste newer and darker blends offered by competitors.

The average Canadian today drinks more than one blend, so Tim Hortons decided to launch its first new coffee in 50 years and call it Dark Roast. The brand and JWT wanted to get customers to try it for the first time by introducing a new take on the blind taste test.

If one of the five senses is removed, all other senses are heightened. With this insight, Tim Hortons decided to conduct the taste test in complete darkness. The idea was that if people's taste senses were heightened, they would be able to truly appreciate the new Dark Roast blend.

The goal was to show real customers experiencing the coffee, so they wrapped a local Tim Hortons in black and as people gathered, the brand invited some of them to go inside and "Get into the Dark."

Their confusion, nervousness and excitement was captured on film, with interior cameras outfitted with infrared night-vision technology. The footage was then used to create unique English and French videos of the stunt, and Tim Hortons also promoted the new blend through a mix of out-of-home billboards, TV and radio spots throughout September last year. In addition, a 90-second TV spot was broadcast during the Emmys in August, driving the audience online for more content.

Within days of the launch, the online videos surpassed one million views. In the end, there were more than 2.6 million English video views and 272,768 French video views. User engagement on Facebook and YouTube garnered 39,490 likes, comments and shares, and the average amount of time spent viewing the video was 1:25 (77% of total video length). In Canada, #TimsDark was the number two trending hashtag on Twitter the day of the product launch, with more than 68.5 million impressions and more than 6,400 mentions on Twitter.

CREDITS Advertiser: Tim Hortons; Creative: JWT; Media: Mindshare; CCO: Brent Choi; CDs: Ryan Spelliscy, Paul Wales; AD: Dan Bache; CW: Henry Park

GOLD CSR

Raising the Roof hits the streets

EVERY YEAR, RAISING THE ROOF holds a donation drive, selling branded toques to raise funds for the homeless. However, even though it's been successful in selling toques, Raising the Roof struggled to collect cash donations during its drive.

The goal was to increase donations, while at the same time, build awareness for the cause and the plight of Canada's more than 300,000 homeless.

Leo Burnett began by rethinking what a collection box could be. They're small and almost invisible – hanging around a volunteer's neck or sitting on tables with pamphlets. They're also far removed from the problem they're trying to address. So the agency re-imagined the lowly donation box by creating life-



sized ones that featured emotional images of actual homeless people. The boxes were then placed where a homeless person might be seen. By turning street corners into media space, Raising the Roof got people to stop and reconsider the way they think (or don't think) about the homeless.

Over a five-hour period, typical collection boxes generate less than \$10 per box. The brand's life-sized boxes generated (on average) \$120 per box over the same time frame, which is more than 10 times the normal amount. What's more, the boxes also drove online donations on the organization's website. In the end it saw a 554% increase in website donations from the same period the previous year.

CREDITS Advertiser: Raising the Roof; Creative: Leo Burnett; CCO: Judy John; CDs: Judy John, Lisa Greenberg; Group CD/CW: Steve Persico; Group CD/AD: Anthony Chelvanathan



GOLD CUSTOM RETAIL

Bayer CropScience brews up a contest

IN 2013, BAYER CROPSCIENCE FACED TWO PROBLEMS: a shortage of its best-selling plant fungicide, Prosaro, as well as issues with its potential substitute fungicide, Folicur EW.

Folicur EW, which provides disease protection for wheat, barley and oats, had sold well in the past, but new competitors had entered the market and performed the same, if not better, at a cheaper price. Weather and disease has driven an increase in fungicide use over the past decade, with an almost 70% increase in spending in 2012.

Bayer CropScience's target (wheat, barley, oat and soybean growers) is predominantly male, between 25 and 65 years of age. They're traditional guys who enjoy going on trips, watching a game and hanging out with their buddies over a few beers.

Using this insight, the company focused on how the target group's bushels turn into bottles of beer. With the help of MacLaren McCann, it launched the "Bushels to Bottles" contest, which included an all-inclusive trip to San Francisco, tours of North American breweries and Alcatraz prison, a fishing excursion and VIP tickets to a sports event. Retailers that sold the fungicide and growers who purchased the product could enter to win.

The creative was inspired by craft beer packaging, and the promotion was a fully integrated campaign, which included print, radio, online display ads, e-newsletters, as well as a takeover of

farming blog Farm Forum, which launched during a key purchase period (May and June). The brand also placed mobile ads on channels such as the Weather Network and targeted retailers with branded kits, which included a list of lapsed customers, a contest window cling for their stores, 200 coasters, as well as branded bottle openers and beer cozies.

Bayer sold 108,000 units of Folicur EW in 2013 – almost twice as much as the product's previous annual high of 58,000 units. No further market share decline occurred, an accomplishment as the previous year saw a 12% decline. And it saw a 40% increase in website visits in the first week of the contest.



CREDITS Advertiser | Bayer CropScience; Creative | MacLaren McCann; Marketing communications manager | Derrick Rozdeba; VP, CD | Mike Meadus; AD | Alex Van Der Breggen; Senior CW | Noel Blix; CW | Tyler Fraser

GOLD IN-STORE ENGAGEMENT

Sport Chek debuts a tech haven



IN JANUARY 2014, Sport Chek opened a flagship store at the West Edmonton Mall. The store included digital elements, expert advisors and new in-store services to educate and inspire customers. Building on the success of the Toronto Sport Chek "Retail Lab" store, which opened in 2013, the WEM store represents the retailer's second phase in innovative retail space.

The store features 1,200 square feet of digital projection, 20 large-format touch-screens, 40 bar code scanners, an interactive putting green, a virtual footwear wall, a climbing treadmill and more. The store visuals and interactive community walls showcase Sport Chek's brand values.

A PR campaign was developed to create awareness for the new store,

and Edmonton media were given a one-on-one store tour with Sport Chek executives.

The store delivered 70% more sales year-to-date than the two former West Edmonton Mall FGL stores (Sport Chek and Atmosphere) combined. And it was featured in 23 stories across media outlets nationwide, earning over 13.7 million impressions.

CREDITS Advertiser | FGL Sports (Sport Chek); President | Michael Medline

GOLD INTEGRATION

Canadian Tire gets tested for life in Canada



WITH MORE AMERICAN retailers entering Canada, Canadian Tire couldn't simply rely on its 90-year heritage to compete. Research showed that the competition was gaining ground when it came to understanding life in this country, and Canadian Tire needed to reassert itself as the retailer with the best products suited for life here.

Canadian Tire's history, exclusive focus on the country, partnerships with companies like Coleman,

MotoMaster and Mastercraft, and its unique product assortment ensure the retailer has an ear to the ground in each community.

Working with Taxi, Canadian Tire decided to prove that its products were made for life here with the "Tested for Life in Canada" campaign.

In the summer of 2013, the brand launched the program, which was designed to identify unique seasonal consumer needs, develop products that address those needs and then have real Canadians test the products in extreme conditions to see if they pass the test.

To date, 30 products have passed the test and received the "Tested in Canada" badge. The retailer also launched more than 10 campaigns, spanning TV, digital, social media, video, in-store and flyer to promote the successful testing of each product.

Research proves that the "Tested for Life in Canada" campaign is changing consumer perceptions of Canadian Tire. Most importantly, at the store level, products with the tested badge are flying off the shelves. Every product that displays the tested badge has shattered year-over-year sales.

CREDITS Advertiser | Canadian Tire; Creative | Taxi; VP strategic marketing | Susan O'Brien; AVP brand marketing | Cindy Graham; Specialist, strategic marketing | Letizia Serbanescu; ECD | Darren Clarke; CD | Irfan Khan, Manuel Ferrarini; ACD | Dave Luxton; Senior AD | Colin Brown; Senior CW | Tom Greco; CW | Tanya Henri

GOLD PACKAGING

Fido offers the whole kit and caboodle

CONSUMERS HAVE BEGUN to choose prepaid phones and plans as a way to cut costs and free themselves from the fixed monthly rates that come with traditional mobile plans. Fido Prepaid services appeal to teens, college students, seniors and low-income consumers. These consumers often need to buy a new cellphone and all the accessories that go with it.

To compete against other telecommunications companies' prepaid offerings, Fido enlisted DentsuBos to create unique packaging for the launch of the Fido All-in-one Prepaid Kit. The product provides everything customers need to get started – a smartphone, some accessories, an airtime voucher and more.

Just in time for back-to-school, the All-in-one Prepaid Kit launched across Fido stores in August 2014. Timing and budget were extremely tight and the brand needed an efficient way to bring the Prepaid Kit to life.

Prepaid phones are most often presented in a simple clamshell

packaging. To stand out in a cluttered environment, the creative had to grab attention. The packaging was themed around "the kit that has it all" and the agency tapped into the brand's signature colour (yellow) and its dog biscuit icon for the shape of the reusable packaging.

To support the launch, the brand placed in-store POP and online banners on the Fido.ca landing page.

The Prepaid Kit was an instant hit. Within a month, 100% of the 5,000 units were sold. Based on the success of the first batch of units, an additional 5,000 were produced and sold nationally in late October 2014 in anticipation of the upcoming holiday season.



CREDITS Advertiser | Fido; Creative | DentsuBos Montreal; Chief CD | Sebastien Rivest; CW | Amy Maloney; AD | Christine Girard



GOLD SMALL BUDGET, BIG IMPACT

Jack Astor's hires a potato salad pro

MANY OF JACK ASTOR'S competitors have recently started using humour in their messaging as a way to connect with consumers. The restaurant, which has a reputation for creating playful advertising, needed to gain back its footing in the "humour battle."

So it decided to launch various real-time executions (across multiple touchpoints, such as in-store, social media and on the street) that would not only tickle Canadians' funny bones, but also make the brand more culturally relevant.

The restaurant and its agency Zulu Alpha Kilo created a task force of dedicated creatives who would scour news and events headlines to find ways to insert the brand in a contextual, cultural way.

When news broke of Zack "Danger" Brown's Kickstarter project that would fundraise \$52,000 to create a simple potato salad, the team at Zulu Alpha Kilo saw an opportunity for Jack Astor's to jump on the trending phenomenon.

They quickly arranged to help Brown develop his recipe in Canada and flew him north of the border to work directly with the restaurant's executive chef. A launch event was held on the evening of his arrival, where Brown showcased his much-anticipated potato-salad recipe. It also provided Canadians who invested in his Kickstarter campaign the opportunity to taste the potato salad for themselves and mingle with the infamous "Potato Salad Guy."

With a PR budget of only \$8,000, Jack Astor's garnered over 80 pieces of media coverage, generating more than 32 million earned impressions across Canada and the U.S., including national news coverage in the *Toronto Star*, Huffington Post and CTV News. In addition, the program reached more than 522,000 people on Facebook and Twitter.

CREDITS Advertiser | Jack Astor's; Creative | Zulu Alpha Kilo; CCO | Zak Mroueh; ECD | Shane Ogilvie; ADs | Shawn James, Alex Lacroix; CW | Tyler Copoc

GOLD TECH BREAKTHROUGH

Ubisoft brings live action to fans

UBISOFT LAUNCHED ITS GAME FRANCHISE *Watch_Dogs* at the Electronic Entertainment Expo (E3) in mid-2013. But with a store release date of March 2014, it needed to keep the game top-of-mind and drive pre-orders during the 10 months between launch and release.

Ubisoft's target audience of hardcore gamers are constantly exposed to digital innovation, and they're always looking for something new. They're also cynical about marketing around game launches.

Ultimately, the only thing they want to do is play the game. So the brand decided that, instead of telling consumers about *Watch_Dogs*, it would invite them to experience the game for themselves, in real life.

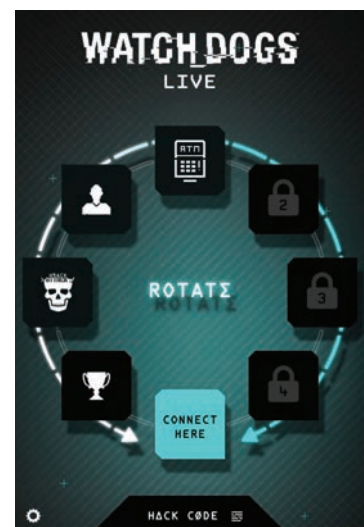
Ubisoft's agency Publicis created a mobile application called *Watch_Dogs Live*, which was used to build an engaged community over the entire 10-month period.

Watch_Dogs Live brought the game to life, putting consumers at the heart of the action. It

allowed the brand to communicate with the audience via in-app push messages that included weekly challenges, live streams and mission videos. Ubisoft also offered gamers the chance to move up the game leaderboard by pre-ordering the game.

There were more than 202,000 app downloads (double the original goal). The app also ranked in the top five games in the App Store within weeks of its release.

Ubisoft reached an 80% engagement level, which ultimately drove *Watch_Dogs* pre-sales, which were five times the industry norm for a new franchise, and it is the best-selling new title in Ubisoft Canada's history.



CREDITS Advertiser | Ubisoft; Creative | Publicis Montreal; Media | ZenithOptimedia; Global CD | Erik Vervroegen; CDs | Carl Robichaud, Nicolas Massey; ADs | Julien Thiry, Xuan Pham, Edern Talhouet; CW | Michael Aronson



SILVER CHANGING BEHAVIOUR | SILVER LOYALTY | SILVER PATH TO PURCHASE

Loblaw's tailored loyalty program

CONSUMERS HAVE SO MANY LOYALTY CARD OPTIONS, from movie theatres to grocery stores. So when President's Choice decided to launch its own rewards program, the brand knew it needed to change how Canadians think about loyalty.

PC Plus is a truly digital and personalized rewards program. To promote it, Bimm collaborated with Loblaw and executed a national campaign across Canada.

With the brand's mantra of "We love food" in mind, the agency developed the PC Plus name, the logo and full branding. It used rich, authentic food photography as a tie-in to the brand's positioning. From there, the campaign extended to flyers, newsprint, radio, in-store and online. The brand even took to the skies to spread the word with a hot air balloon stunt.

The program is on track to exceed its objective of delivering incremental sales. PC Plus members are shopping more often and have increased their trip frequency by 15%. There has also been a 20% increase in depth of category, resulting in top-line sales revenue growth.

CREDITS Advertiser | Loblaw; Creative | Bimm; CCO | Roehl Sanchez; CWs | Meaghan Vigar, Sara Nicholson, Chris Davies; ADs | Agostino Guastella, Mark Rawlinson, Niki Snjaric, Steph Simms, Andrew Yeung

SILVER ORIGINAL IDEA | SILVER TARGETING | SILVER TECH BREAKTHROUGH

Mazda drives a cinematic program

MAZDA WANTED TO SHOW HOW it differs from the competition by promising a unique driving experience, but that's difficult to communicate given the short consideration period and the fact that most consumers avoid the dealership altogether.

So the brand and its agency JWT took advantage of the big screens in movie theatres and people's mobile devices, creating the world's first dual-screen cinema experience that leveraged mobile accelerometers.

The "Mazda Massive Test Drive" app turned



mobile phones into steering wheels, and the big screen into an interactive, first-person racing experience designed for a crowd. The app synced the cinema screen to participating mobile devices and measured the phones' accelerometer every 200 milliseconds for responsive feedback.

Players had to match the movements of the driver on the big screen, and their score and rank were displayed on their phones. A real-time leaderboard tracked the players, who then received an offer to sign up for a test drive via the app after the race.

In the end, there was a total of 8,809 requests for test drives, or 5% of all players. This was a 3,940% increase over a typical month. Sign-up rates for movie ticket offers and test drives were 50% for game winners, the highest achieved by any in-cinema app experience. There was a 266% increase in social conversations (10 times higher than previous initiatives), as well as 933 Facebook shares and likes. And the campaign generated more than 266,000 online impressions in November 2013.

CREDITS Advertiser | Mazda; Creative | JWT; CCO | Brent Choi; SVP CD | Ryan Spelliscy; Group CD | Chris Page; ADs | Chris Page, Anita Wypych; CW | Chris Page



SILVER CSR

Make-A-Wish brings Santa to life

MAKE-A-WISH CANADA IS AN ORGANIZATION that grants wishes to terminally ill children. But during Christmas 2013, Make-A-Wish decided to broaden its focus to include all children.

A universal truth about kids today is they stop believing in Santa Claus at increasingly younger ages. As a result, parents will do almost anything to preserve their children's belief in Santa.

Using this insight, Zulu Alpha Kilo created a way to keep the magic of Christmas alive.

Kringl: The Proof of Santa video app was released three weeks before Christmas Day. The free app uses pre-recorded scenes of Santa in action, combined with footage from the user's home to bring the custom scenes to life.

Each video clip of Santa was filmed on a green screen to create unique scenes to choose from and match to a user's own home.

Everyone who downloaded Kringl was given the opportunity to donate to Make-A-Wish Canada through the app, raising support and awareness for the cause and keeping the magic of Kris Kringle alive.

To make it easy to share, each video was formatted for YouTube, Facebook, Twitter and email. And each video was hosted on the Kringl YouTube channel.

Without any paid media support, the app's popularity spread predominantly by word of mouth. It was picked up by national and international news outlets, blogs and industry publications. In less



than three weeks, the Kringl app was downloaded over 110,000 times and Kringl videos were enjoyed by children in over 150 countries.

During the app's peak activity on Christmas Eve, more than two videos per second were created. And by Christmas Day, Kringl had generated over 35 million media impressions. The app also earned a 4+ star rating in both the iTunes App Store and on Google Play.

CREDITS Advertiser | Make-A-Wish Canada; Creative | Zulu Alpha Kilo; CDs | Zak Mroueh; CD/AD | Ari Elkouby; CWs | Jonathan King, Jerry Brens

SILVER ORIGINAL IDEA

Molson's mobile fridge goes viral

PEOPLE ARE MOST PROUD OF HOME when they're somewhere else. To prove this theory, Rethink built a custom beer fridge for Molson Canadian, filled it with the brand's beer and took it around the world. The only way to open the fridge was by scanning a real Canadian passport.

The brand and agency first placed the fridge in areas across Europe, making stops in England, France, and Belgium. When a Canadian arrived with their passport and opened the fridge, everyone was able to enjoy a Molson Canadian. After Europe, the fridge travelled to SXSW and the Winter Classic in the U.S., before going to Sochi, Russia for the Olympics.

The beer fridge went viral, with little to no paid support. The campaign was featured in all of the



top 10 news websites in the world (including CNN, USA Today and the Huffington Post). The fridge was also featured on top tech blogs, including Mashable and Gizmodo, as well as BuzzFeed. In total, the Beer Fridge garnered a quarter of a billion online impressions, Molson's social interaction was up 980%, and the brand held a 20% share of all conversation surrounding the Olympics.

CREDITS

Advertiser | Molson Canadian; Creative | Rethink; CDs | Aaron Starkman, Chris Staples, Dre Labre, Ian Grais; ADs | Joel Holtby, Vince Tassone, Christian Buer; CWs | Mike Dubrick, Aaron Starkman, Matt Antonello, Dave Thornhill

SILVER SMALL BUDGET, BIG IMPACT

Lucky Charms embraces self-expression



LUCKY CHARMS CEREAL HAS good brand awareness, however this alone was not leading to sales growth. What's more, the cereal category was declining and Lucky Charms was considered "off trend" as a pre-sweetened cereal. The brand needed to find a way to grow by unlocking a new target.

So the strategy became to shift its approach away from the head of household and speak to the customer of the future: millennials. This audience has grown up with Lucky Charms and they have fond memories of the brand, so it decided to tap into this nostalgia, but within a new context.

Pride is a time of year when self-expression is not only embraced, but encouraged. The colours of the Pride flag represent different attributes – similarly, each marshmallow charm would represent a different magical meaning.

In 2014, World Pride came to Toronto, which made it the perfect time and place to reintroduce the brand to a high concentration of its new millennial target.

Diamond Integrated Marketing brought each charm to life in the parade and asked Pride attendees who they were "Lucky To Be." People lined up on festival grounds over the course of three days to tell the brand who they were: from proud to empowered to courageous.

The brand's "Lucky To Be" program was shared via 1,700 tweets, 3,500 photos and 4,600 hashtag posts. In the months following the activation, Lucky Charms sales increased by 12% versus the previous year in English Canada. In Quebec, where the brand did not activate around Pride events, sales increased by only 3%.

With a budget of under \$100,000, the program at World Pride achieved more than 1.1 million impressions, 170,000 consumer interactions and distributed more than 50,000 samples over the course of the festival.

CREDITS Advertiser | General Mills (Lucky Charms); Creative | Diamond Integrated Marketing

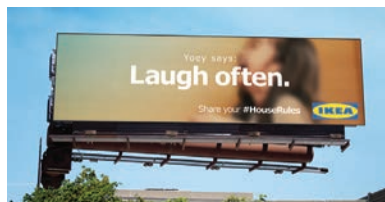
BRONZE INTEGRATION | BRONZE PATH TO PURCHASE

Ikea sets the House Rules

WHILE MANY CANADIANS love the Ikea brand in their 20s and 30s, as they get older and their lifestyles change, they reach a point where they outgrow the retailer.

Leo Burnett was tasked with demonstrating that Ikea understands the realities of life in every home, for families of every shape and size. From research, the agency found that Canadians aged 35-plus spend most of their time in their homes. And in every home, there are sets of unwritten, but understood "rules."

"#HouseRules" was created to celebrate the rules in every home. The program launched with a 60-second spot, encouraging Canadians to share their house rules. Leo



Burnett then collected the submitted rules, visualized them online and organized them by each room in the home. It took the most popular to the masses, using traditional advertising, and shared the rules that most Canadians could relate to.

Using social media, the brand posted the most debated rules, asking Canadians how they felt about them. It then surprised some

participants by sending little Ikea gifts that connected with their own personal rules, showing the role of the brand in their day-to-day lives.

Ikea also live-tweeted the house rules of popular TV shows during their finales. It even used the program to connect the brand to a cultural moment. When rapper Drake pulled out a lint roller during a Toronto Raptors' playoff game, the brand and agency reacted by saying "There is no lint in our house" and gave out Ikea lint rollers outside a game.

"#HouseRules" led to a 12% same-store sales increase versus a year ago – significantly above the home furnishings category, which only achieved a 1% increase.

CREDITS Advertiser | Ikea; Creative: Leo Burnett; Media | Jungle Media; CCO | Judy John; Group CDs | Morgan Kurchak, David Federico; CW | Morgan Kurchak; AD | David Federico; Digital Ads | David Federico, Trevor Bell



BRONZE BEST GLOBAL ADAPTATION

Corona ups the patio experience

2013 WAS NOT A GOOD YEAR for imported beer: the category was down by 3.8% and Corona was slipping in preference and volume. To help turn the tide, the beer brand and Hunter Straker elevated the outdoor patio experience with a never-done-before Canadian adaptation of a global approach.

Corona partnered with 56 different bars and created unique and customized patio installations, which included wall murals and bar wraps. Each installation was custom-tailored to fit the different bars and included over 10 original pieces for each one (over 600 custom pieces were created).



Patio domination was just the beginning. Corona also designed tools that brought its beach positioning to life across the country. It brought summer to Canadians by placing 11,000 umbrellas, thousands of Corona branded buckets, as well as branded menus and fridges in public areas and event spaces across cities.

Corona drove volume lift of 67% at the partner bars. Additionally, the brand achieved a 102% residual lift, which kept the volume healthy throughout the summer.

CREDITS Advertiser | Labatt Breweries (Corona); Creative | Hunter Straker; Sr. national brand activation manager | Ashik Bhat; National brand activation manager | Mike D'Agostini; Assistant national brand activation manager | Andrea Boyle; Sr. CD | Milan Sukunda; AD | Sheldon Power



BRONZE BEST GLOBAL ADAPTATION

Dove brings women out of the shadows

RESEARCH SHOWS THAT ONLY 4% OF WOMEN would describe themselves as "beautiful." As adults, women can become self-conscious and increasingly anxious about how they look.

Dove wanted to change the negative perception women have of themselves by encouraging them to express their beauty instead of hiding it. In collaboration with Jean Coutu, the first wave of the Dove "Camera Shy" campaign encouraged them to develop a positive self-perception by submitting their picture to a microsite. Jean Coutu also offered a free branded photo album with the purchase of two or more Dove products.

In the second phase, the retailer and brand celebrated women's positive change in behaviour by showcasing the participants' pictures in store and in the media. And again, Jean Coutu offered a free photo album with the purchase of two or more Dove products.

To support the program and invite people to participate, ads were placed in Jean Coutu flyers (2.6 million), newsletters (225,000) and on the website landing page. A Dove e-blast was sent to more than 13,000 subscribers, a half-page ad was placed in newspapers for each wave (generating 417,300 impressions) and Facebook ads (which garnered over 1.1 million impressions) drove to the microsite to help recruit participants. There were also 288 in-store executions.

Dove's sales increased by 22% for the first phase and 21% for the second (versus the same period in 2013).

CREDITS Advertiser | Unilever (Dove); Creative | Bob Agence; Media | Mindshare; Social media | Harbinger; Shopper marketing manager | Caroline Forcier; CDs | Daniel Leclerc, Alexandra Nereuta; CW | Anne-Marie Desbiens



BRONZE BRAND NEW!

Walmart's flyer becomes wearable

FOR THE FIRST TIME, WALMART CANADA was offering online shopping on its site, Walmart.ca. This meant Canadians could finally shop Walmart's products from the comfort of their home.

When it comes to online shopping, the retailer hasn't been on the radar for Canadians, so increasing site traffic was its main priority. Walmart needed to relaunch its website in a way that was engaging, and most importantly, share-worthy.

To do that, JWT created a program that targeted consumers where they do their online shopping: at home in their pyjamas. The agency sent them a flyer in the form of a pair of PJs so they could shop Walmart in complete comfort. If they liked a blender on their sleeve, or a toaster on their leg, they could simply log onto Walmart.ca and order it. It took online shopping to a whole new level of comfort.

CREDITS Advertiser | Walmart; Creative | JWT

BRONZE CHANGING BEHAVIOUR

Alexander Keith's infuses new flavour

ALEXANDER KEITH'S IS A QUINTESSENTIAL East Coast Canadian beer. But like many beer brands, it was experiencing a downward spiral as the category began to lose relevance with millennials.

With slumping beer sales and new competitors in wine and spirits, it was time for the brand to engage beer drinkers with a new way to enjoy its beer.

Flavoured beers are surging in popularity and have become the fastest growing segment, as beer drinkers seek unique alternatives. Thinking "outside the bottle," its agency Hunter Straker helped the brand get ahead of the trend with a made-in-Canada, never-been-done-before idea.

"Bring Flavour to Life" launched with an in-case beer flavour infuser, which allowed drinkers to infuse their beer at home with some of their favourite ingredients.

To promote the program, the brand and agency placed innovative



displays in store, using simple communication and a compelling visual identity to drive sales and reverse the brand's decline.

The infuser program was one of the strongest Keith's retail programs. For the first time in 12 consecutive periods, the brand saw share lifts across all regions. The program drove a national share lift of 8%, Ontario saw a 13% lift, Western Canada tracked a 15% lift, while the eastern part of the country saw a 6% lift.

CREDITS Advertiser | Labatt Breweries (Alexander Keith's); Creative | Hunter Straker; Sr. national brand activation manager | Ashik Bhat; Sr. CD | Milan Sukunda; AD | Boban Stojanovski



BRONZE CSR

SickKids reveals real superheroes

RESEARCH SHOWED THAT PEOPLE were aware of SickKids and other charities, but they wanted to know that their money was actually making a difference to the cause. To do this, SickKids and its agency JWT showed how people's donations have helped a child patient fight back against cancer.

The agency created a superhero-themed movie trailer with a surprise message for five-year-old Antonio, a patient who is recovering from leukemia. The trailer played in a theatre while he and his family were in the audience. Using hidden GoPro cameras and a live feed, Antonio's surprise reaction was captured and shown on the big screen.

SickKids went further and invited people to participate by asking them to share the real-life super powers that sick children in their lives have via the organization's website and then make a donation.

The brand and agency collaborated with Mindshare to get the word out and engage the audience through online ads, YouTube and the SickKids campaign website. The campaign helped raised \$31 million for SickKids during the 2013 holiday fundraising season (the most successful holiday season on record for the foundation), exceeding the 2012 amount of \$26.5 million.



The video received more than 360,000 YouTube views, exceeding the original goal of 54,000 views (and the stretch goal of 100,000). Media coverage included *Breakfast Television*, *Kevin Newman Live*, BuzzFeed, Huffington Post, Global Television and more.

CREDITS Advertiser | The Hospital for Sick Children; Creative | JWT Media | Mindshare; CCO | Brent Choi; SVP, ECD | Ryan Spelliscy; AD | Christian Martinez; CW | Tyler Schell; ACDs | Jed Churcher, Andy Brokenshire

BRONZE CUSTOM RETAIL

Loblaw and ConAgra get hungry for football



FOR THE SUPER BOWL LAST YEAR, ConAgra's goal was to take the occasion beyond snacks. Loblaw also wanted to build national awareness and penetration for its new PC Plus loyalty program, as well as increase shopping trips and grow shoppers' basket size.

ConAgra had historically executed

price promotions that were focused on snacks during the Super Bowl at Loblaw stores. Through research, ConAgra identified an untapped occasion called "homegating," which saw people getting together to enjoy meals during the actual game.

So the company partnered with Loblaw to launch two innovative, meal-solution displays for its Aylmer Accents salsa and Manwich & Buns Sloppy Joe products, which could be enjoyed on game day. The "Hungry for Football" program was created, with ConAgra's shopper marketing team working with the Loblaw loyalty team to find ways to connect shoppers to PC Plus.

The program kicked off in early January with a double-page national

FSI to eight million households. It featured three "Hungry for Football" recipes to inspire "homegating" meals and also featured Loblaw's CityMarket and Superstore banners to drive store visits. ConAgra and Loblaw offered additional loyalty points for the purchase of ingredients for the game day recipes. In addition, recipe books were included on in-store displays.

"Hungry for Football" delivered strong results with \$1.6 million POS sales over four weeks. The program also helped grow unit and dollar consumption by 30% and 20% across participating ConAgra brands.

CREDITS Advertiser | ConAgra, Loblaw; Creative | Blammo

BRONZE CUSTOM RETAIL

Kimberly-Clark strikes a new Poise



THE ADULT CARE CATEGORY is expanding at the same rate as the rapidly growing aging population, with competitors entering the market and taking share from Kimberly-Clark's Poise. The brand was also at risk of losing shelf space at Shoppers Drug Mart. To stay ahead of the competition, Poise

introduced a product innovation to its portfolio: the Poise Microliner, which is the thinnest and smallest liner within the Poise family.

The brand needed to reach its female target audience where she's most comfortable – at home – to educate her on the benefits of using Poise over other feminine care. So, with the help of Geometry Global, it partnered with lifestyle show *Steven & Chris*, which has an established relationship with the target demographic.

Poise delivered its message during the sponsored Women's Health Week: a week-long integration featuring health and fitness experts talking about women's health issues.

Fitness expert Sarah Robichaud spoke to the audience openly and light-heartedly about light bladder leakage, reassuring them that they're not alone. Robichaud educated viewers on the benefits of using Poise products versus her period-only pads and liners.

The brand also incentivized purchases with an offer at Shoppers and placed displays and at-shelf signage to promote the product.

In the end, the program achieved a 50% increase in gross sales volume (above base volume). It also achieved more than five million online impressions and over 3.2 million broadcast impressions.

CREDITS Advertiser | Kimberly-Clark (Poise); Creative | Geometry Global; Field shopper marketer | Sheila Macdonald; Sr. brand manager, adult care and shopper marketing team lead | Nadia Said; ECD | Nuala Byles; AD | Caroline Brown

BRONZE OUT-OF-BOX RETAIL

Ikea moves people to redecorate

IMAGINE 200,000 PEOPLE ALL MOVING on the same day: that's what it's like on Moving Day in Montreal. Over the years, Ikea has helped movers, and driven store traffic, by giving away free Ikea-branded moving boxes. In 2014, the brand wanted to find a way to heighten relevance and further strengthen the relationship between Montrealers and the brand, as well as increase store traffic and sales.

To make the boxes more relevant, Leo Burnett dug into the emotional journey of moving. The agency recognized that Montrealers need more than just boxes on Moving Day. Moving into a new place means they have to rethink their decor and furnishings. But a busy move doesn't leave much time for redecorating.

So the agency and retailer transformed

functional moving boxes into boxes of inspiration – the boxes became actual-size replicas of Ikea furnishings. For the first time, Montrealers were given a way to test Ikea products, such as the Malm nightstand, Stuva storage combination and Micke drawer unit. The moving boxes matched the exact size and colour of the real products.



Over the Canada Day long weekend, Montrealers were on the move (literally). To reach people during their last-minute preparations, a free-standing street-level board was constructed downtown where people could claim their "Boxes of Inspiration."

The "Boxes of Inspiration" program contributed to a highly successful Moving Day period. The 2014 event saw a 16% increase in store visitors and a 6% increase in sales versus the previous year.

CREDITS Advertiser | Ikea; Creative | Leo Burnett; Media | Jungle Media; CCO | Judy John; VP, CD | Lisa Greenberg; Group creative head | Morgan Kurchak; Group CD/CW | Steve Persico; Group CD/AD | Anthony Chelvanathan



BRONZE LOYALTY

Longo's personalizes shopping trips

LONGO'S PARTNERED WITH UNATA to develop a digital and mobile loyalty program. The grocery chain wanted it to be a personalized mobile experience for its customers, as well as a digital equivalent of its flyer, which would have the ability to tailor content for each customer.

Over three months, Unata tapped into Longo's inventory and CRM data, gaining access to years of historical loyalty data, and launched a mobile app for iPhone and Android.

Using the app, consumers can build a shopping list, access the entire Longo's product catalogue and store-by-store inventory, use their phone as a "digital loyalty card" at checkout and instantly earn points by completing tasks.

Each shopper is sent a customized digital flyer, with

the specials and offers for each user based on Unata's proprietary predictive analytics algorithms (which analyzes past purchases and related products to create the personalized flyers).

Unata's analytics dashboard also provides Longo's with a holistic view of its customers' behaviour, including what content is viewed, what they're adding to their shopping list, in-store engagement, purchase behaviour and product feedback. It also tracks whether app activity occurs

at home or in store, and how often a recommended item converts into a purchase.

Results show that mobile users had a 61% higher spend and 72% higher visit frequency than the average loyalty member. Also, 85% used the app within 24 hours of making a purchase, 30% of the products on shopping lists were recommended by the platform and 41% of products added to the shopping list were purchased. What's more, 75% of users have continued to use the app since their first transaction.

CREDITS Advertiser | Longo's; Agency | Unata



BRONZE PARTNERING

Kraft celebrates community pride

IN ITS FIFTH YEAR, the Kraft Celebration Tour (KCT) connects Canadians through shared stories of community pride, perseverance and the love of sport. In 2014, Kraft wanted to make an even bigger impact on Canadian communities by giving away more prizes than ever, including a \$100,000 grand prize to support local community projects.

The top 10 communities would also receive a \$25,000 donation to go towards improving their sports or recreational facility, a TSN SportsCentre/RDS Sports 30 live broadcast from their community and local celebratory event sponsored by Kraft and Mondelez.

In April 2014, Kraft launched the Kraft Celebration Tour across the country and collaborated with Loblaw to bring the KCT story directly to its consumers. Using the PC Plus email list, Kraft created vendor specific e-blasts with relevant offers. In August, Kraft sent out another 10 separate emails to PC Plus members living within the winning communities to congratulate and invite them to the celebratory event, as well as offer customized PC bonus points on participating Kraft products.

The e-blast campaign had an average response rate of 1.02% (2,486 PC Plus members). This directly led to sales of 47,000 participating Kraft products and close to 5,000 redeemed through PC points. The overall e-blast campaign also issued over four million PC points.

CREDITS Advertiser | Mondelez Canada; Agency: LPi Group; Shopper marketing manager | Sheema Khan; Director, shopper marketing | Jennifer Salter; Brand manager, portfolio marketing | Kelly Fleming; Sr. brand manager, portfolio marketing | Joanna Milroy; Shopper marketing manager | Johnny Liu



BRONZE SMALL BUDGET, BIG IMPACT

Veg Food Fest changes minds



THE TORONTO VEGETARIAN FOOD FESTIVAL had a problem – only vegetarians and vegans found veg food appealing enough to attend its event.

People choose to attend festivals based on the potential for a satisfying taste experience. But some people think veg food is bland and restrictive. It also carries the stigma attached to veg culture: people associate it with animal activism and moral superiority.

To disrupt traditional notions, the organization and Leo Burnett surprised people by showing them veg food can be delicious.

“Change Your Mouth’s Mind” launched with a new brand identity for the organization, renaming it Veg Food Fest. The redesign also introduced a visual icon based on gardening culture – a planter tag.

Next, the organization partnered with restaurants, inviting them to place the branded planter tags in their vegetarian menu items. Leo Burnett also placed wild postings downtown and digital out-of-home posters in high-traffic areas and on transit routes.

To prove that eating veg doesn’t require flavour sacrifice, the organization hosted a pop-up event prior to the festival to give out free corn dogs. As the corn dogs were eaten, their sticks revealed the message “This Little Piggy Wasn’t a Piggy” and drove people to the festival website.

The organization also distributed seed packets for people to grow ingredients for a veg burger, cupcake or sausage.

With no change in budget (versus 2013), the 2014 Veg Food Fest was a success with an attendee increase of 25%. Vendor sales also increased by 9.2% and based on on-site surveys, 70% of the first-time festival attendees were non-vegetarians.

CREDITS Advertiser | Toronto Vegetarian Association (Veg Food Fest); Creative | Leo Burnett; CCO | Judy John; CDs | Lisa Greenberg, Sean Ohlenkamp; CW | Marty Hoefkes; AD | Mike Morelli

BRONZE SMALL BUDGET, BIG IMPACT

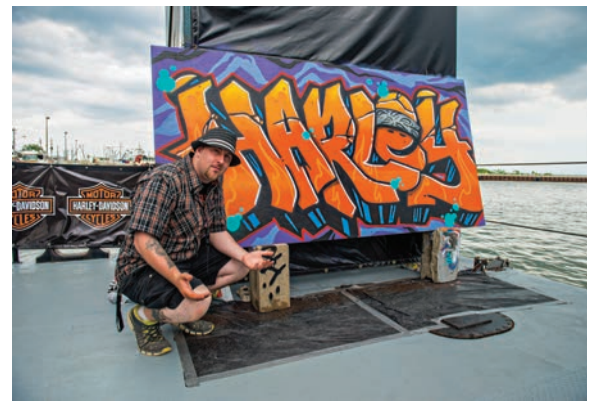
Harley-Davidson floats a showroom

MOTORCYCLE SALES WERE DOWN, and Harley-Davidson needed to kick off its summer 2014 season with a bang. So the brand worked with Jan Kelley Marketing to create an event and retail promotion that would help salvage sales.

The challenge was to get Harley-Davidson’s demographic together in one place.

The annual Port Dover “Friday the 13th” bike rally was the perfect opportunity. The event saw 100,000 motorcycle enthusiasts gather in one location. Because it is a small fishing town with a population of 6,300, the problem was that there was no remaining real estate available for a Harley-Davidson event.

Inspired by the fishing and shipping industry of Port Dover, the agency created a 65-foot barge and docked it along the shoreline of Lake Erie during the rally. The floating Harley-Davidson showroom welcomed more than 8,000 passengers over the course of the day, and extended the existing retail location. New and unique bikes were put on display, and in attendance were graffiti artists, a DJ and Harley-Davidson enthusiasts (as well as Canadian



Olympic and Paralympic athletes) Jan Hudec and Kevin Rempel.

The \$30,000 event garnered over 100,000 impressions through media coverage. Retailers from across Canada were able to connect with their key customers and the sales of Cruiser bikes in Ontario increased by 44%.

CREDITS Advertiser | Harley-Davidson; Creative | Jan Kelley Marketing; ECD: Lynn Ridley; CD: Evan Long; ACD/AD: Geoff Redwood; ACD/CW: Stew Farago



BRONZE TECH BREAKTHROUGH

Chevrolet hits the road with a coaster

CHEVROLET WANTED TO PROMOTE ITSELF as a youthful and contemporary brand, and attract a new generation of interested buyers. So it partnered with the Canadian National Exhibition and Pacific National Exhibition to create a cutting-edge activation at the events.

The "Road Coaster" was a game that used an actual, real-life 2013 Chevrolet Camaro SS and a 2013 Chevrolet Sonic RS Turbo with modified pneumatic shocks. The vehicles lifted, tilted and shook as the participants drove using the steering wheel and pedals, each in front of a 80-inch LED screen on a virtual roller coaster track.

When attendees signed up to play the game, they received a "driver's licence," which had its own unique QR code. Participants showed their code to the camera located inside each vehicle, which then retrieved the name and photo of the driver for a welcome greeting. The track had multiple twists, loops and jumps that drivers had to race through. The coaster's goal was to showcase the capabilities and functionality of the brand's cars.

After each race, drivers were emailed their photo and results, and then invited to share their experience on social media. Chevrolet also promoted the game via the CNE and PNE websites, as well as the Chevrolet Canada website and its social media channels.



Approximately 44,500 people interacted with Chevrolet staff and vehicles, and 9,490 drivers and 7,380 passengers experienced the "Road Coaster." The experience created a "no pressure, no sales pitch" environment that gave each player the opportunity to sit in a vehicle and experience what it would be like to drive one.

CREDITS Advertiser | Chevrolet; Creative | MacLaren McCann; CD | Josh Haupt

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MATTHEW DIAMOND,
SENIOR VP, ACOSTA
MOSAIC GROUP (AMG)
Diamond oversees AMG's

entire portfolio, including Hunter Straker and Mosaic. Prior to joining the company, he was a partner at Capital C for nearly a decade. Diamond started his career as a brand manager at Kraft Canada, and once worked at the NHLPA, as well as an internet startup. He is a chairman of CAPMA, a board of governors member for the ICA, as well as a faculty member at the Richard Ivey School of Business.



NOLA MARTIN,
SENIOR DIRECTOR,
STRATEGIC
PLANNING,
MAPLE LEAF FOODS

Martin has spent the past year leading Maple Leaf Foods' business planning initiatives with retailers, as well as leveraging insights to create and deliver the company's strategic plan. Before her current role, she was the marketing director of category development at the CPG, and before that, she spent more than a decade at Campbell's in various marketing roles.



SANDRA SANDERSON,
EVP MARKETING,
WALMART CANADA
Sanderson has worked at

a variety of companies, from P&G, Kraft and Coca-Cola in CPG, to Canada Post in the public sector and NBCUniversal in the entertainment field. Sanderson entered the retail industry as CMO of Danier Leather and later became SVP of marketing at Shoppers Drug Mart. She also sits on the board of directors for CMA, and was the chair of the RCC's senior retail marketing committee.

JURY



STÉPHANE BÉRUBÉ,
CMO, L'ORÉAL
CANADA
Bérubé has close to 20

years of experience in the beauty industry. In 2002, he joined L'Oréal Canada as marketing director for the Maybelline New York brand, where he contributed to the success of the brand's partnership with reality TV series *Star Académie*. In 2014, Bérubé was named CMO of L'Oréal Canada, and he currently sits on industry boards such as the Association of Canadian Advertisers (ACA) and the Bureau of Broadcasting Measurement (BBM).



NICOLE BLEIWAS,
VP, CONSUMER AND
SHOPPER INSIGHTS,
KRAFT FOODS
CANADA

Bleiwas spearheads initiatives that leverage and integrate insights into the decision-making process. Prior to her role at Kraft, she helped lead shopper marketing at Canada Bread, and spent more than a decade at Coca-Cola in Canada and globally, holding various roles, from global retail strategy director to director of customer marketing and business planning.



NUALA BYLES, ECD,
GEOMETRY GLOBAL
Byles helped build
Geometry Global from nine

to 30 people in less than four years. She entered the entrepreneurial world with the launch of Metaphor, an agency specializing in entertainment, lifestyle and retail. After 10 years, BBDO acquired Metaphor, and she moved on to produce work for brands such as Scotiabank, Pepsi, Nestlé and Maple Leaf Foods at various agencies.



BRETT CHANNER
Channer has more
than 25 years of global
executive experience

in creative business leadership and transformation. He was most recently with Jackman Reinvents, where he led creative output and contributed to the company's long-term growth strategy. Before that, Channer was the CCO and president of Red Lion, and prior to that, he was CEO and CCO at Saatchi & Saatchi.



DAN HOWE, VP,
MARKETING,
COMMUNICATIONS
AND LOYALTY,
OVERWATEA FOOD
GROUP

Howe has more than 20 years of experience in the CPG and retail industry. He is responsible for Overwaitea's five banners (Save-On-Foods, PriceSmart, Coopers, Overwaitea and Urban Fair), and manages the 3.1 million active members of the More Rewards loyalty program. Howe previously worked as CMO at Yum! Brands in Canada and Europe, as well as Campbell's and ACNielsen.



ROBERT LINDEN,
PRESIDENT,
SAMPLESOURCE
Linden has worked in

CPG for over a decade. He began his career at P&G where he held various roles in health and beauty, household needs and corporate initiatives. Today, he leads CPG digital sampling platform SampleSource.com, helping clients including GSK, Hershey, Quaker, L'Oréal, Colgate, Kellogg and Kraft reach new shoppers with its sampling system.



RICARDO MARTIN,
VP MARKETING,
UNILEVER CANADA

A native of Argentina,

Martin has led teams for Unilever in Latin America, Eastern Europe, London and New York. He has held various roles at the company over the years, from vice president to category director of deodorants and oral care. He has a Master of Business Administration at the London School of Economics and Political Science/New York University/HEC Paris and a Bachelor's degree in business administration and management.



KELLY MCCARTEN,
SVP, ACOSTA MOSAIC
GROUP, LAUNCH!

McCarten has worked

both client and agency side. She spent 10 years at Coca-Cola where she led the Coke Retail Business Unit, and later started her own company working with startups and multinational companies.



JANE MURRAY
Murray was most recently
ECD at Lowe Roche.

Her 18 years in the ad

business have been spent writing and creative directing for brands such as Telus, Winners, Mini, Reitman's, Molson, TFO and Missing Children's Network. Her work has won awards at shows including the One Show, Cannes Lions, Clios, D&AD, Applied Arts and Communication Arts.



LAURA PANETTA,
DIRECTOR OF
MARKETING AND
TRADE MARKETING,
RECKITT BENCKISER

Panetta has over 12 years of CPG marketing and sales experience. Before joining Reckitt Benckiser, she held the role of senior shopper marketing manager at ConAgra Foods. Prior to that, she led shopper marketing at Novartis Consumer Health and held roles on Aquafresh and Sensodyne at GSK. And while at News Marketing Canada, she worked on Kimberly-Clark and P&G.



SANDY SALMON,
DIRECTOR OF
ADVERTISING,
STAPLES CANADA

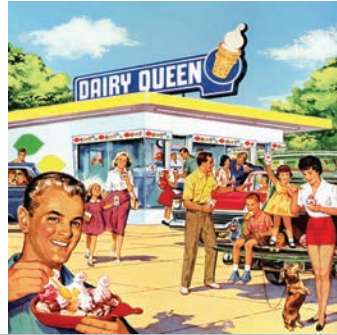
Salmon has held various roles at Staples for more than 20 years. She began her career with the retailer as advertising coordinator for flyer, radio and direct mail, later moving into the role of production manager and then advertising manager. Before joining Staples, she held copywriting positions at CFTR and Saffer Advertising.

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DAIRY QUEEN SERVES UP 75 YEARS

THE ICONIC BRAND CELEBRATES ITS HERITAGE, AND EVOLVES TO STAY COMPETITIVE AND RELEVANT IN A CROWDED MARKET

BY VAWN HIMMELSBACH

It's been 75 years since Dairy Queen set up shop and brought soft-serve ice cream to the masses. From banana splits and the Dilly Bar to today's ever-popular Blizzard, the brand has been synonymous with frozen treats.

And this year, DQ (which officially changed its name to its initials in 2001) plans to keep the celebrations going all year long as part of its "fanniversary."

In Canada, it kicked off with Free Cone Day on March 16, the 75th day of the calendar year, where participating franchises (both DQ and DQ Grill & Chill)

served up free small vanilla soft-serve cones.

Free Cone Day is just the beginning, says Candida Ness, senior director of marketing for Dairy Queen Canada. While other

celebratory plans are still under wraps, DQ plans to extend the festivities year-round with food and treat innovations.

It is just starting to roll out the DQ Bakes line in Canada. The menu includes oven-fresh sandwiches (such as Chicken Bacon Ranch and Turkey BLT); hot desserts (such as Apple Tart à la Mode and Triple Chocolate Brownie à la Mode); and snack melts, which feature grilled meat in a crisp tortilla (such as Buffalo Chicken and Bacon BBQ).

Ness says the brand has also launched its "best

Blizzard menu ever,” which involved taking a look through history to bring back fan favourites (such as the Confetti Cake Blizzard) while also considering contemporary food trends.

The year got rolling with the Birthday Cake Oreo Blizzard – a concoction of DQ soft serve, Oreo cookie pieces, confetti frosting and sprinkles – as the Blizzard of the Month in January. With retro and new flavours like Grasshopper Mousse Pie and Salted Caramel Truffle, the brand is trying to give customers a reason to keep coming back.

Also new for the brand will be a partnership with a major motion picture (still under wraps at press time) that will involve a fully integrated marketing campaign this summer. This is the first partnership of its kind in the brand’s history.

While the anniversary is a chance to celebrate DQ’s heritage, it’s also an opportunity to look ahead, especially in a highly competitive and changing QSR market.

Quick-service restaurants are under pressure with the rise of fast casual, where customers order at the counter but have their meal cooked to order (like the Chipotle model). “That’s where the market is going,” says food service consultant and president of FHG International, Douglas Fisher.

Another pressure is increased competition in the ice-cream treat sector. “There’s so many of them now,” says

Fisher. “That’s taking a bite out of the soft-serve ice cream market, because it’s not considered a premium product.”

Back in the ’90s, Dairy Queen, Häagen-Dazs and Ben & Jerry’s ruled the market. In 1988, Cold Stone Creamery opened in the U.S., offering customers the ability to customize their order with candy, cakes and nuts.

Then frozen yogurt made its entrance with players like TCBY as part of the “healthy” dessert category – even if those desserts were topped with M&Ms. Frozen yogurt is back in vogue and experiencing a rise in popularity with “froyo” shops that offer customizable topping bars in trendy settings. Indeed, the number of froyo shops increased by 24% between 2011 and 2012, according to Technomic, while ice-cream outlets declined slightly.

At the same time, McDonald’s, Burger King, Wendy’s and other fast-food joints have taken a slice of the ice-cream pie by offering soft-serve options, such as McDonald’s McFlurry and Wendy’s Frosty.

Adding to the mix, there’s now a gelato shop on every corner, says Fisher. “That whole ice cream market is very soft, no pun intended,” he says. “There are a lot of players.”

Ness agrees there is increased competition in the treat market, which is a challenge. But what makes DQ unique, she says, is that “strong treat heritage.”

That was the reasoning behind its “Fan Food not fast

Opposite page, clockwise from top: An ad for malts and shakes from 1949; an illustrated ad from what appears to be the '50s; introducing the Buster Bar in 1968; one of the earlier Dairy Queen locations. Right: The brand celebrates Canada Day in 2009 with a giant DQ cake.





A poster celebrating the brand's 75 years in business.

food" campaign, which launched in 2013. The campaign moved away from DQ's humorous, quirky approach (we all remember those talking lips and crazy characters) to one that capitalized on nostalgia and brand loyalty. Ads featured families enjoying DQ treats, with imagery of fresh ingredients. The objective was to reconnect with customers – and start bringing "light" customers (who only visit once a month) into restaurants more often.

"One of the things about the DQ brand is there's a real emotional connection," says Ness. "We feel that's a platform we've been able to build integrated marketing campaigns around."

While the numbers are not publicly available, Ness says the company experienced "great sales" over the past year, and the brand is happy with its new direction. "We feel it's connecting with consumers, and it speaks in a voice that is really straightforward and honest."

While the company is not number one in the market, she says it's holding its own. "When you look at some of the bigger QSRs, we don't have as much marketing muscle, so we have to be smarter and more pointed in how we go to market."

That means doing a lot in the social sphere. "The way everyone is approaching social now, it's not a hard sell, it's soft selling, such as Free Cone Day. We were rewarding our fans," she says, adding that DQ's social campaign around Free Cone Day went viral and got a much bigger response than expected.

According to Engagement Labs, of the top 10 QSRs in the U.S. based on social media performance, Dairy Queen came in at number three on Facebook and number seven on Twitter.

Ness says the company is trying to look ahead – not just one year out but further than that – to stay on top of industry trends, especially since the QSR industry is changing so rapidly.

"Customization is a huge trend now," she says. "We do offer customization through Blizzards to some extent...but you always want to deliver on speed of service."

She also acknowledges that Canadians are looking for healthier fast-food options.

Part of DQ's response to that includes the launch of the aforementioned DQ Bakes product line.

"The real challenge for us is there's a lot of nostalgia [around the brand]," says Ness. "How do we embrace our history, but be relevant and contemporary today?"

DQ OVER THE YEARS

Dairy Queen got its start in small-town America. John McCullough and his son Bradley invented the soft-serve ice cream formula, and family friend Sherb Noble opened the first Dairy Queen in Joliet, Ill., on June 22, 1940, selling cones, sundaes and take-home pints.

In post-war America, the brand took off, growing from 100 locations in 1947 to 2,600 by 1955 under a franchise system. Yet, during that time, Dairy Queen retained that small-town, mom-and-pop feel, and franchises often had different formats and even different menu items. But its ice cream treats remained consistent.

In 1949, Dairy Queen introduced malts and shakes,

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*Source: comScore Multi-Platform, Total Canada, February 2015

A DQ TIMELINE



1940: The first Dairy Queen restaurant opens in Joliet, Ill. on June 22.

1950s: Dairy Queen's first ad campaigns feature its signature cone with the jingle: "Dairy Queen, Dairy Queen, the cone with the curl on top!"

1953: Dairy Queen opens its first Canadian restaurant in Estevan, SK.

1965: Its first national radio advertising campaign broadcasts across the U.S.

1966: Its first national TV commercial, "Live a Little," airs in the U.S.

1972: Dennis the Menace becomes Dairy Queen's "spokestoon" until 2001, when he was dropped because DQ felt children could no longer relate.

1973: Dairy Queen releases its campaign: "Say the word 'Scrumpdillyishus!' and get a Peanut Buster Parfait for 49 cents."

1980: It launches the "We Treat You Right" tagline.

followed by the banana split in 1951 and the Dilly Bar in 1955. Dairy Queen Brazier products were introduced in 1958, featuring burgers, fries, chicken and hot dogs. In 1981, it introduced DQ Cakes, and in 1985, it rolled out what is arguably its biggest success to date: the Blizzard.

In 1998, Berkshire Hathaway – under investor Warren Buffett – bought the chain for US\$585 million, which helped to boost the brand and attract new investors. DQ has since expanded to more than 25 countries.

When Buffett purchased Dairy Queen, the brand was synonymous with ice cream, which it has focused on since its earliest ad campaigns. In the 1950s, its tagline was "The cone with the curl on top," and one of its first-ever ads featured a cartoon queen who wakes three small children from their dreams of ice cream treats and sings, "I'm the Dairy Queen, won't you come with me, along the milkshake way," after which they travel on a two-headed horse made of clouds to a Dairy Queen in a cloud in the sky. (See timeline above for more on the brand's early marketing efforts.)

But in the last few decades, the brand has tried to draw more attention to its other menu offerings.

In 2004, DQ shifted its marketing strategy with its "Something Different" slogan, which included the company's first-ever North American advertising campaign focused on new menu additions. That included a TV ad campaign created Grey Worldwide New York.

In 2006, the company revamped its iconic lips logo, adding a swipe of orange at the top and a swipe of blue at the bottom. It also phased out its Brazier brand and started pushing its DQ Grill & Chill restaurants (which first started rolling out in 2001).

The following year saw DQ split into two entities: the traditional DQ format, offering ice cream treats, and the DQ Grill & Chill format, which offered an expanded menu, newly designed sit-down restaurant interiors and even limited table service at some locations.

Though DQ was pushing its hot menu options, it was also revamping its ice cream treats with a new dessert line, including freshly baked waffle cones and bowls.

To promote the new products and platforms, DQ worked with Grey New York to develop radio and TV commercials that ran across North America.

Denise Hutton, who headed up the Canadian marketing division, worked with Michael Keller, the company's chief brand officer based in the U.S., to execute the new marketing strategy across North America.

In 2011, Grey produced spots that featured a dapper man with a distinctive moustache performing ridiculous feats, such as blowing bubbles with kittens in them as part of DQ's "So Good it's RiDQulous" campaign.

But after a 15-year relationship with Grey, DQ decided to change tactics and conduct a creative agency search. (DQ had worked with Grey since 1997, and prior to that had worked with Campbell Mithun for nearly 35 years.)

At the time, Barry Westrum, EVP of marketing for DQ, said in a statement that "the QSR category is highly competitive and is at a crossroads," adding that DQ was looking for a change.

That new agency turned out to be Kansas City-based Barkley, which became DQ's new creative agency in December 2012. DQ Canada hired Publicis Canada (replacing Grey Canada) as its advertising agency of record in 2013. Publicis and Barkley work closely together, though in Canada most of the television creative is picked up from the U.S. (DQ also works with Media Profile on PR.)

Working with Barkley, the brand introduced the 2013 "Fan Food not fast food" campaign that was meant to connect emotionally with customers, while increasing awareness of its food offerings.

The campaign was designed to hit all consumer touchpoints, including television, radio, print, online, social media and in-store. National television commercials



1985: Dairy Queen introduces the Blizzard and sells more than 175 million in the first year.

1987: Dairy Queen purchases Orange Julius. In 2012, the drinks were rolled into the entire DQ system.

1999: "Think DQ" becomes Dairy Queen's new tagline, followed in 2000 by "Something Different."

2001: Dairy Queen changes its name to DQ, and "Meet Me at DQ" becomes the new slogan.

2002: The first DQ Grill & Chill restaurant opens in Sydney, Nova Scotia. Two years later, the GrillBurger was introduced.

2007: The new DQ logo is unveiled after more than 40 years.

2011: Grey New York produces television spots for DQ's "So Good it's RiDQulous" campaign.

2013: DQ changes its slogan to "Fan Food not fast food" with its new agency of record, Barkley.

2015: DQ celebrates its 75th anniversary with activations throughout the year.



combined live-action footage of fans sharing their love of the DQ brand with photography of fresh food items.

This also coincided with the launch of the \$6 Meal Deal, with a choice of three entrées, fries, a drink and a sundae, with a focus on limited-time offers (such as a free bacon upgrade). By providing a sense of value and nostalgia, the idea was to differentiate the brand from the fast-food pack.

LOOKING AHEAD

While DQ is celebrating 75 years in the business, it faces a tough market in the years to come: The food service industry is expected to grow at a modest rate of less than 1% per year over the next five years in Canada, according to market research by NPD Group.

To remain relevant, QSRs will have to stay on top of

industry trends and understand what consumers want, says NPD. And consumers want convenience, value, unique menu items and good service.

But QSRs will have to take it a step further and offer more choices when it comes to portion sizes, customization, fresh ingredients and different preparation styles, according to the market research.

Product innovation will be essential to staying relevant, says Ness. "That's why we change out Blizzards monthly [and] we refresh our menu on a regular basis."

While the core of the business is still ice cream treats, Ness says the key to success is providing value. "We're not always the lowest price and we're not always going to be premium," she says. "The space we really live in is balancing the two, and that's a place we try to own and provide value – and value isn't always about price." ❧

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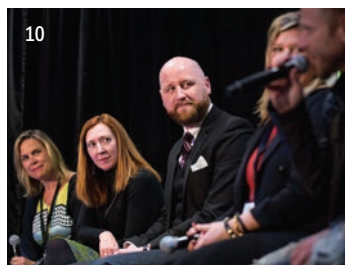
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On March 25 at the Arcadian Court in Toronto, the industry gathered to get the latest on the ever-evolving world of branded content. From metrics and measurement to brand-led feature films to quick-hit social media posts, no stones were left unturned. Attendees also got to hear the latest from CBC/Radio-Canada, the *Globe and Mail*, Microsoft Canada, Postmedia and Shaw at their exclusive upfront presentations.



1. *Dragons' Den* star Jim Treliving stops for a photo with an attendee at the CBC upfront presentation | 2. Anna Yorke from ZenithOptimedia talks about her company's approach to content marketing | 3. Samsung's Mark Childs gives a lucky audience member a virtual reality experience | 4. Microsoft's Rick Bogacz speaks at the company's upfront | 5. ComScore's Gian Fulgoni talks metrics | 6. The Onion's Rick Hamann jokes around, and then gets serious about the site's brand partnerships | 7. Pereira & O'Dell's Robert Lambrechts gives a sneak peek of Intel's social film *What Lives Inside* | 8. Volkswagen's Jordan Gracey shares a laugh on stage with Grip's Randy Stein | 9. Postmedia's Yuri Machado at the company's upfront presentation | 10. Barb McKergow, Emily Morgan and Sean Fernie listen intently at the Shaw upfront | 11. GE's Yvonne Gibson, Thomson Reuters' Stephen Sonnenfeld and Polar Mobile's Tony Vlismas talk about native advertising at the *Globe and Mail* upfront.

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Mobile

& cross-screen buys drive online video ad effectiveness



A whitepaper released by TubeMogul Insights in April of this year supports this finding, reporting that one in ten Americans is mobile only and that their wireless device is the sole way they access the internet. This moves mobile from an option to an imperative for marketing plans.

After analyzing the creative approaches of mobile video ads, TubeMogul found the most effective are short, bright and actionable. The shorter the ad – 15-seconds being the most popular – the more likely it will be viewed until the end. Lighter coloured ads had a completion rate of 64% while those with darker colours rated 43%. Mobile video ads that didn't use text or mention the brand in the first five seconds outperformed those that did by 10% and 12%. The indication being that consumers continue to watch the ads to find out more.

Programmatic platforms not only automate video ad buying and serving across devices, they also provide targeting, optimization, brand measurement and transparency. Advertisers control where their ads are running and can easily verify whether they were actually seen.

Marketers' adoption of these platforms for video ad buys is the fastest growing part of the online video industry, and the switch to using software to automate ad buys is having an impact on the staffing needs of brands and agencies. There are gaps in the talent, so they're looking for more data scientists, economics majors and people with finance backgrounds.



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That doesn't mean that data and automation are replacing the human side of online video buying. Planners are still key to the process. To execute the most efficient and effective online video buys programmatically, there first needs to be clear understanding of the brand personality and strategy as well as its target consumers and how they move across screens. In turn, programmatic platforms can feed planners research that can't be measured by clicks or a video completion. They can serve up short post-exposure polls to ask ad viewers questions about brand affinity or purchase intent to help planners discover whether refinements to campaigns may be needed.

Programmatic buying is quickly becoming mainstream practice for online and mobile video advertising. Now with this year's launch of programmatic TV, these platforms are becoming true cross-screen planning, buying and optimization systems.

Le Riche says, "Video is just video. It doesn't so much matter the container or device – mobile or TV – it's the content. Programmatic gives advertisers the flexibility and agility they need to execute buys in a matter of days, not weeks or months."

Online video has a large and engaged audience in this country. In fact, video consumption in Canada grew by 36% in 2014 according to comScore Video Metrix. The trend is expected to continue, particularly video on mobile, providing brands with endless opportunities to reach receptive audiences with relevant video ads.



Hotels.com used the real-time results from TubeMogul's integrated survey tool with the launch of "Captain Obvious" to determine that its online and television ads work better together.

TubeMogul brings transparency and accountability to automated video ad buys on any screen

TubeMogul has experienced a great deal of growth over the past year. The California-based company went public, opened an office in Vancouver and now employs about 470 people globally through operations across North America and in London, Singapore, Tokyo, and Sydney.

Most notable for the industry, TubeMogul also launched programmatic TV, the world's first software that enables automated buying of TV advertising.

Grant le Riche, managing director, TubeMogul Canada, says, "We've created a platform where advertisers can buy video ads on any screen, anywhere and use data to make smarter decisions – it's that simple. Through our software, advertisers can consolidate their entire brand advertising budget into a single place and quickly see what's working, what's not, and to let the software do the dirty work so they have time to focus on what's important."

"Since launching programmatic TV, Mondelez has used it to buy the Super Bowl and DigitasLBi has used it to buy the Oscars across eight markets just three days before it aired. Through our software, it took only a few days for brands to be able to reach an audience during events that are usually sold out months in advance."

Results like that have quieted industry critics who believed that TV spots sold programmatically would only end up on shows like late-night local news or syndicated reruns but never during primetime events like the Super Bowl or the Oscars.

Today there is more content available on screens than ever before. In the last year, the total amount of mobile inventory available in Canada through TubeMogul's programmatic platform increased over 50%. Tablet inventory is the fastest growing format.

Le Riche says, "We obviously think that programmatic has transformed all advertising through the benefits of using automation and data and the ability to measure ads on a site level – but not just clickthrough rate, completion rate. We're measuring 60-plus key performance indicators (KPIs) on a site level. We're looking at audience metrics so people can start guaranteeing who they are buying."

He says the benefits of automation – the power of using data to target, the ability to measure the impact of online video ads and to make changes in real time has made the advertising process much more accountable and transparent.

Brands are increasingly attracted to the type of control that programmatic provides. Large marketers such as Heineken USA are shifting big chunks of their media budgets into digital ads. In Heineken's case, 25% of its ad budget goes into digital and it is now buying 10% of its ad budget programmatically using the TubeMogul platform.

The real-time results available in the programmatic platform helped Hotels.com discover that online and television ads worked better together to deliver its brand message. Message recall was 32% for those who saw the ad on TV only and was 34% for online only compared to those who did not see the ad at all, 11%. Recall was greatest at 39% for those seeing the ad online and on TV. Le Riche says results like these are why TubeMogul has seen tremendous growth with brands wanting access to software to start executing their buys, owning the data and using that data in ways that are more effective.

For marketers not wanting to use the platform on their own, TubeMogul handles it but also provides a level of control through an online login that allows them to see the buys and the data. They can then choose to transition to handling it themselves or through their agency.

"We provide a ton of educational resources and training," says le Riche. "We offer marketers that want to learn how to do this, a classroom setting in California where they get the training they need to use the software. We know this skill set is extremely important and we have had a number of companies in Canada take us up on our offer to do this."

He adds, "This is why programmatic TV has become a reality much faster than what people expected – advertisers are realizing that they can bring the same advanced audience targeting and operational efficiency from online video and apply it to TV, and TV programmers are realizing that they will make more money from programmatic – not less."

Betting big on shopper marketing

BY SHERI PEARSON

I understand that times are tough. I'm seeing similar behaviours to 2009 where cutting costs was the priority, but this time what I'm also seeing is a lot of bad POS.

Unfortunately instead of the fewer, bigger, better approach where we become more selective of where we spend our money, we are maintaining the same volume of initiatives and doing them as cheaply as possible; a bad strategy in my opinion.

To truly up your game in shopper marketing, marketers must plan and execute on big bets. This will ensure less clutter at shelf and more thoughtful and effective communication in market.

How do you ensure you're thinking big-picture? Below are four key points to consider.

1) Are you designing for shoppers or consumers?

Brand standards – think big packs and style guides – are typically produced at the global level, and although they usually include a retail section, retail experts are not always consulted before these standards are published and they often fall short of what we really need to do in store.

Most often shoppers are on auto-

pilot. Our communication needs to be simple but bold to jolt shoppers out of their grab-and-go routine, and this boldness is often not found in the global style guides. As a result, we see shelf talkers that align with the brand so well that we see the

phenomenon of “shelf blindness.” The communication is there, but it blends perfectly into the shelf and packaging, rendering it ineffective.

Who is creating the retail section of your brand standards and are they retail experts?

2) Do you take the time to test creative at retail?

You test other campaign elements so be sure to test your in-store creative



Does your product stand out in store? If not, maybe it's time to update your strategy.

in the store environment before final approvals. Understanding how your at-shelf communication or display will look in store before you press “print” is critical to its success. We break it down using a “Grab, Hold, Sold” approach.

GRAB: Place your POS and walk back 30 feet. Can you still see it? Or are you experiencing shelf blindness? From 30 feet away the communication should be grabbing your attention visually. If it doesn't, you need to rethink your creative.

HOLD: Now move closer and stop 10 feet away. Can you clearly understand the main message? If you can't, you are trying to say way too much.

SOLD: Finally, stand in front of the shelf as if you are shopping the category. What is convincing you to purchase your product over the competition? Is there a performance claim? Is there a deep price

discount? Does your product look more premium than the rest? If it isn't clear why you would purchase your product, work needs to be done.

3) Do you consider trip missions?

Always take the time to think through the purchase cycles of your shoppers. Is your product on the shopping list or are you a new product trying to gain trial? Trip missions help dictate communication

but more importantly placement.

I know it's hard for CPG items to get out into the perimeter but if we look to shopper behaviour and trip mission insights, there can be a compelling story to tell.

We recently saw Campbell's “Tonight's Dinner” program launch in the perimeter (a permanent out-of-section display with meal ideas and recipe cards, placed near the meat). Clearly they are considering trip mission behaviour to build a story for a permanent out-of-section display.

4) Are you investing in retail big bets?

Game-changers don't happen overnight and they certainly don't happen for \$50,000 budgets. In-and-out programs have a role, but the real success stories are long-term investment programs like the Campbell's example. You want to invest in semi-permanent/permanent displays, category reinventions and programs that aid in shoppability and shelf navigation.

We saw Shopper's Drug Mart introduce the Men's Zone years ago; now Walmart is continuously showing examples of partnership initiatives and long-term vendor investments.

If you want out of the price game and need to see bigger results, what retail game-changers do you currently have in the pipeline? If your answer is none, this is something you should start to consider.



SHERI PEARSON is VP, retail insights and strategy at purchase design agency Hunter Straker.

In defence of the flyer

BY JASON DUBROY

You gotta love pundits. According to most of them, the grocery flyer as a price communication (and supply chain tool) is dead and buried.

The only trick now is to get millions of Canadians every week to stop using them.

There is no doubt that every retailer in the country would love to migrate their shoppers to their newly-minted digital, mobile, social and card-based-loyalty platforms, and give up spending the tens of millions of dollars every year on paper.

As a much-lamented but often misunderstood tool, flyers have always had a unique role in the pre-shop and consideration phases of planning. The question is, are people skimming pages for familiar brands and deals, or actually digging in to learn about stuff and have it influence their shopping?

In 2011, Synovate found the average time spent reading flyers in Canada was 20 minutes. And a 2013 report by the Flyer Distribution Standards Association showed 75% of Canadians actively used flyers for product information, compared to 30% for online flyers. The latest PMB data is even more eye-opening: 14.9 million Canadians report regular use of the printed grocery flyer. That's nearly half of Canada!

So, like it or lump it, the humble grocery circular is here to stay. This is what's interesting: newspapers were only supported with advertising after years of existence. The flyer, on the other hand, was invented to be 100% advertising,

and (with some minor exceptions, notably the early iterations of the PC Insider's Report and Overwaitea's weekly solution-set offer) devoid of information and entertainment value.

Perhaps it's not the use of flyers

that should be reconsidered, but how brands are using them. They should be used as a brandsell vehicle instead of just a price communication tool.

With the right creative and call to action, the flyer can be much more than a costly way to communicate price, by using it like the true print advertising vehicle that it is.

Many Canadian grocery retailers are now open to selling anything from a quarter-page to a double-page spread in their flyers. And, pending internal approvals, are allowing the messaging to be much more tailored to look like a traditional newspaper or magazine ad as long as there is a specific offer or call to action. And the smartest ones are linking the creative to in-store communication, bridging the gap at the last possible moment in the purchase funnel.

PERHAPS IT'S NOT THE USE OF FLYERS THAT SHOULD BE RECONSIDERED, BUT HOW BRANDS ARE USING THEM

This is a big, and very important shift. The notion of the "tribute ad" concept of clustered, related products and their prices will still be there – retailers rely too much on the O&A spend for that to be phased out – but there is a slowly increasing appetite for brandsell space in the flyer, especially if it parlays into additional conversion through loyalty and e-commerce channels.

Remember, three-quarters of Canadian shoppers claim the flyer is the best place to learn about new products. Why not show off your product where more people will see it? You are much further along in the purchase funnel and have a much better chance of influencing immediate purchase intent.

The math gets pretty interesting: according to the latest PMB and NADbank figures, it costs more to take out a single page ad in both of the top two circulated newspapers or the top four circulated magazines than in some national grocery flyers with much wider circulation than

those publications combined. And flyer ads have a much lower CPM.

Jason Snider, GM of OMD in Vancouver once said: "As a media planner I'm trying to find out where my audience is, and if targeting moms, fish where the fish are. Brandsell ads in flyers by definition stand out in a world of clutter, just like a good TV or radio spot would."

The trouble is that flyer ad funds traditionally come out of sales divisions, and marketers control the spending on traditional print. With that said, more and more marketers and media buyers are coming under pressure to show how their buys generate immediate sales and purchase intent rather than awareness scores. Buying flyer space traditionally has the added benefit of increased merchandising allocations, where incremental product is bought and

brought into the warehouse to support the circular, something that a spend in a traditional print channel can never do.

Why the stigma? Is it because the flyer is seen as a less-than-creative, dusty and cluttered medium designed for simple feature-but-no-benefit communication? They used to say that about direct mail too before its renaissance with geotargeting, predictive modelling and material innovations.

Hey, I'm not saying full-page brandsell ads in flyers will replace spends in traditional print mediums, nor am I suggesting that tailored loyalty, e-circular and mass personalized CRM initiatives will never get traction. Far from it.

But right now, in a climate where every dollar counts and sales are literally everything, using an old medium in a new way could potentially change the game for some...if not all.



JASON DUBROY is
VP managing director,
ShopperDDB.

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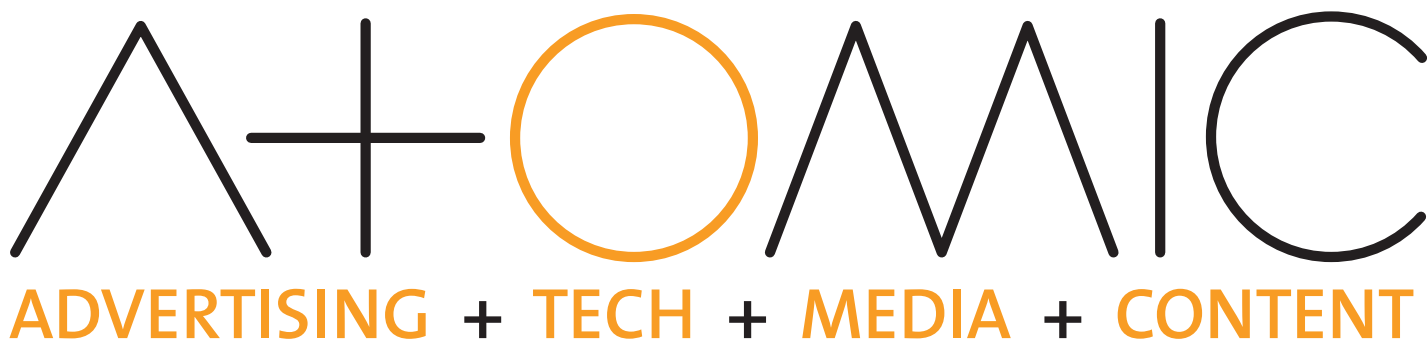
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