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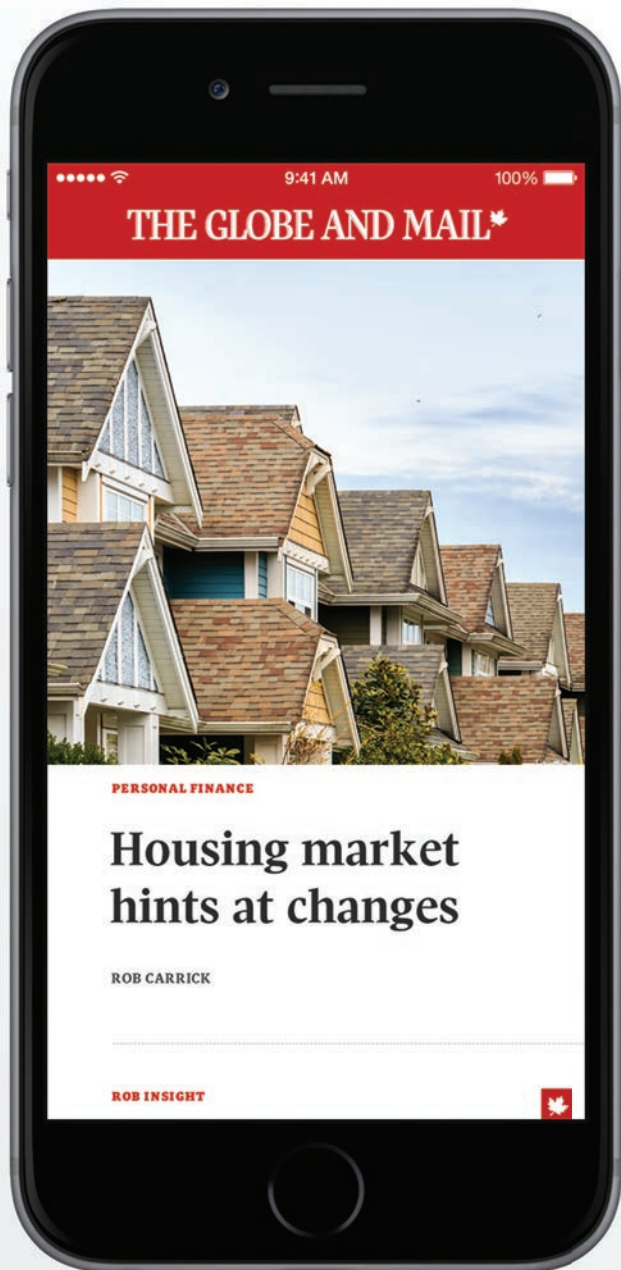
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The Globe and Mail App
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**Media
Group**



As it turns 400, we look at Grolsch's deep dive into the art world (read more on p. 34).

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Risky business

Big brands are realizing the potential in stepping (way) outside of their comfort zones

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ON THE COVER: The June issue is all about the big ideas that are fearlessly pushing the boundaries of what's possible in marketing. With the AToMiC award winners being on the cutting edge and a cover story on the importance of risk-taking, we thought it would be fitting to illustrate this brave new attitude. Our cyborg-superhero, illustrated by Toronto-based Dave Murray, is propelling us into the future. He's not afraid – are you?

No risk, no reward

Hello, and welcome to *strategy*. That welcome is not for our regular readers, of course, but for the new ones joining us this month. Our June issue is a special one because it not only goes out to our subscribers and Canadian newsstands, but it's also circulated among a select group of *Globe and Mail* readers, as well as at the Cannes Lions International Festival of Creativity – the industry's biggest advertising conference and award show.

For those reading these pages for the first time, *strategy's* goal is to cover the world of marketing in Canada – everything from advertising campaigns to research and insights to the inner workings of ad agencies and marketing departments, and how it's all evolving. It's a big industry, and a big goal.

Each year, *strategy* goes to Cannes to cover the festival and report back on the awards our country has won. For those who aren't familiar, winning a Lion in advertising is like winning an Academy Award in film – a Golden Globe is fantastic, but everyone really wants that Oscar.

Some years we return from Cannes triumphant, like in 2007 when we won two Grand Prix awards for Dove's "Evolution" video. Other years, we come back with our tail tucked firmly between our legs, like last year when we didn't bring in the trophy haul we had hoped for. Ups and downs are inevitable – not every year is going to result in a suitcase full of Gold Lions.

When I asked a jury member why certain work didn't win (work that did exceptionally well on the Canadian ad awards circuit), he said, "The jury felt they'd seen similar executions, and they were done better." Ouch.

As harsh as this sounds, the reality is Cannes wins have a lot to do with luck and timing, and when juries are seeing literally thousands of campaigns, standing out

becomes a near-insurmountable task. But not impossible. We've proven that we can punch above our weight before, and we can no doubt do it again.

So how do Canadian brands win on the world stage? The short answer is, be smart. That doesn't have to mean high-tech or complicated. In fact, many are very simple in their executions. But they're often based on insights that the brand has never tapped before, and that have everyone saying, "That's so smart, I wish I had thought of that."

Tapping into new insights takes a willingness for marketers to throw out their preconceived ideas about how their brand messages should be communicated. In other words, they need to take risks. And some big corporations – such as Kimberly-Clark, PepsiCo and Kraft – are realizing the value of risk-taking, and even baking it into their marketing plans (see p. 12). Betting the whole farm on something brand new might not be advisable, but setting aside a portion of your budget to experiment is not only smart, it's necessary in today's fast-paced world.

As for Cannes this year, we'll find out soon how Canada fares, but for now you can check out some of the industry's picks for possible Canadian winners. We've included them in the stories on our AToMiC award winners, *strategy's* own show that celebrates forward-thinking marketing and innovation (see p. 19).

To those who put their hats in the ring to win at the festival this year, good luck, and we'll see you on the Croisette.

Emily Wexler, editor



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that consumers
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Advertising gets no respect

The buzz around the finale of *Mad Men* was kind of ironic. The level of water cooler speculation was itself a throwback to simpler media times. The reality, of course, is quite different. Both the media and ad industry have much more complexity to deal with, which makes developing marketing strategy and building brands today more fascinating than any fictional story arc.

Due to our tendency to dis or dismiss commercial “interruptions,” in tandem with dwindling mass platforms, the ad industry is following audiences online. Marketers spend more each year to connect more personally via digital, social and mobile – often with rich content programs, powered by complex algorithms.

In fact, advertising and marketing have always used data to inform insights. But the analytics side of the biz is now on steroids – the new digital marcom

programs are serving up data that enables Canadian brands to cost-effectively build equity and scale.

Advertising is also culture. Ads can inform, make you smile or think differently, like when Dove made you less self-conscious with its “Real Beauty” campaign, celebrating everyday people. Even the bad ads serve a purpose beyond bathroom breaks – mass advertising supports Canadian content.

Yet what other professional service sector that builds business value, is a leader in innovation, big data exploitation and new tech adoption, supports culture, and sometimes surprises and delights you, has earned such a dubious rap?

Bottom line – anyone who still sees marketing and advertising as an expense, rather than the key to survival, is not following the plot. But that’s what we hear. That the C-suite can be as dismissive of the value of their ad agencies as the folks who count down the seconds before they gleefully hit the “Skip Ad” button online.

In Canada, advertising is a hotbed of digital, design, media, tech and content innovation – and should get more respect for its contribution to the economy and culture. Some of the best case studies out of Canada are picked up globally, so why not pay more attention to the thought leadership here at home?

To start, check out the AToMiC winners featured in this issue. The awards were created to identify the programs that engage audiences differently, whether by deploying tech in new ways or creating new models to share content. The winning case studies are a good litmus of the new reach-and-persuade direction of consumer interaction. So read on, and rethink what advertising even entails now.

If you don’t already follow *strategy*, subscribe to the magazine, sign up for our daily news (strategyonline.ca and MediaInCanada.com) and our creative roundup (stimulantonline.ca). And appreciate that Canada’s marketing strategies, morphing media landscape and the campaigns and programs that result are the most fascinating aspect of business right now.

Cheers, mm

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

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NIKE AND ADIDAS GO LOCAL

By Josh Kolm

Runners in Toronto must be feeling the love lately with both Nike and Adidas taking local, down-to-earth approaches to find the joy in running, without turning up the adrenaline.

Nike and agency Lg2 put billboards up around the city filled with local references (such as, “Train like an out of service streetcar, stop for no one”) that matched the cheeky tone of the lead spot for its recently-launched “Better For It” global campaign. The spot takes a sardonic look inside the heads of women as they exercise, reflecting the annoyances that are likely all too familiar. Chris Hirsch, partner and co-CD at Lg2, says the tone is in line with the way women actually talk about working out, which they keep doing despite their frustration.

A local focus is also a major element of a new campaign for one of Nike’s biggest competitors. To launch its Ultra Boost shoe, Adidas and agency Tribal Worldwide Canada launched “Run More.” The mobile-friendly hub is built around maps of running routes specific to Toronto, Vancouver, Montreal and Calgary, highlighting each city’s sights and hidden gems, with curated Spotify playlists to complement the paths.

“We know runners are creatures of habit and run the same places close to their homes,” says Joshua Stein, ECD at Tribal. “We wanted to show them there were new options right around the corner, so it still brings excitement to something familiar.”

Though they took different paths, both companies make exercise seem down-to-earth. Adidas’ tone is more serious than Nike’s, but still diverts from standard over-zealous inspiration spots. Its video features a runner’s voiceover as she passes Vancouver’s citizens and neighbourhoods, saying the effort she puts into running drives her to “run more.”

Tribal will be adding more routes and cities, as well as out-of-home and activations at running events, with DDB PR engaging influencers to create their own routes. While Nike is specifically looking to reach women (the company says its sales for the demo alone is tracking to top \$7 billion by 2017), Stein says the Adidas work aims to reach all mid-level runners that might not respond to typical fitness ads.

TELUS GETS SATISFACTION

Telus and its value brand Koodo are both looking to customer satisfaction to stand out in a homogenous market, albeit with different tactics.

Lise Doucet, director of marketing at Koodo Mobile, says differentiation is hard in the telco industry, which has similar services, device and price offerings. Anne-Marie LaBerge, VP of brand and marketing communications at Telus, adds surveys show quality of service is seen as the same across the board too, something she says is not true for Telus, which has invested billions into it since 2009.

By most available measures, both brands have performed well in customer service. From August 2014 to February 2015, the CCTS received 243 complaints about Telus (or 4.4% of the total received, down 46% from the prior year), while Koodo had 76, the least for a national mobile carrier.

Koodo’s new platform celebrates its place at the top. “Choose Happy” features colourful posters and trippy, energetic animated spots that mark the joy in things like goofy internet videos or a perfect parallel park.



“It’s about making Koodo synonymous with values,” says Paul Little, ECD at Camp Jefferson, the agency that worked on the campaign. “We’re creating a lot of messages, about prices or new services, so we’re establishing that feeling now so happiness is built into everything we do.”

Telus, meanwhile, is looking at the less-happy moments. “Expect More,” led by agency The&Partnership, launched with a spot showing people yelling in anger as they deal with mobile customer service – Telus included.

LaBerge says the idea is to be self-aware and admit the brand isn’t perfect. Some of the creative seems to boast about its satisfaction numbers, but it’s done while focusing on those that aren’t satisfied. Telus has also boosted its social media resources, responding to every comment it receives in a way that strips away the corporate talk. In some cases, it has even responded with personalized creative to show it is really listening. **JK**



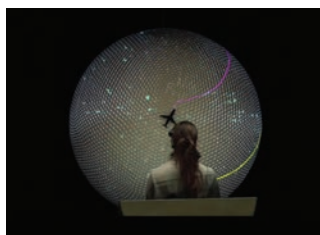
OOH GOES HIGH-TECH

Anything is possible. We've all heard this before, but it's really beginning to ring true for marketers with vivid imaginations, thanks to technology. Without it, innovative outdoor campaigns like these (which were first published on *strategy's* inspirational sister site *stimulantonline.ca*) wouldn't exist. And what would walking down the street be like then? Pretty dull, we think.

By Jennifer Horn and Josh Kolm

FREE WI-FI ON BEACHES

People love the sun, but the Peruvian League Against Cancer is betting people love free internet more. The non-profit and agency Happiness Brussels erected a wall that transmitted free Wi-Fi to beachgoers (pictured above) – but only if they were standing in its shadow. The wall's directional antenna delivered internet in the shaded area by tracking the sun's movement. Free internet that's free of skin cancer? Sounds like a good deal to us.



MIND-CONTROLLED TRIPS

If there's one place in the world you want to see the most, chances are you've visualized every aspect of the trip. So Russia's S7 Airlines and Wieden+Kennedy Amsterdam created a special installation, with help from tech co Tellart, that hooked shoppers up to biosensors and measured their EEG brain patterns

when they thought of their dream destination. They had to guide a virtual plane to any place in the world just by thinking about it, for the chance to win tickets if they nailed the flight path.



HAPPINESS BREAKS THE ICE

During the Toronto Maple Leafs and Montreal Canadiens season-opener, a Coca-Cola vending machine with only one button was set up in each competing city. The catch? If you pressed the button, you wouldn't automatically receive a Coke – it was actually dispensed in the rival city. The machine, created by Sid Lee and Mosaic, also had a live video link for people to use to convince their city counterparts to hit the button and return the favour. While the screen was used for a healthy amount of trash talk, the fans' humanity ultimately shone through, as both machines quickly ran out of Coke.

CIBC'S STRATEGY TO STAND OUT

By Harmeet Singh

CIBC has refreshed its look, mascot and language in an attempt to stand out in what consumers see as a homogenous banking landscape.

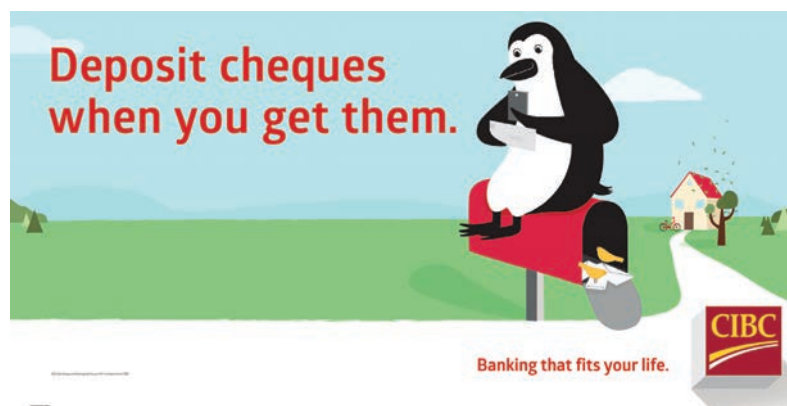
A new, more 3D logo, along with a fresh "Banking that fits your life" tagline will be seen in the bank's upcoming advertising and social media.

The refresh, led by creative agency Juniper Park, comes after two years of research, asking more than 15,000 Canadians (including current clients across business segments) what they look for in their bank. That research was part of CIBC's look at what banking will be like in the next 10 years, says Stephen Forbes, EVP of brand, corporate and client relationships.

The feedback suggested consumers couldn't necessarily differentiate among banks' marketing, Forbes says. "You're going to see the use of much clearer language with a bit of humour in it," he says of CIBC's new approach. Part of that will also include using more distinctive illustrations instead of photographs.

The bank is also expanding the use of its Percy the Penguin character. First seen with the launch of its Aventura rewards program roughly 18 months ago, the penguin received an incredibly positive response from consumers, and research showed the character had great "extendability," Forbes says.

A more realistic-looking version of Percy and his family are now being



used in a series of 30-second TV commercials. The first ad, which launched mid-May, features Percy's wife introducing him to the e-deposit feature (where customers can deposit cheques by taking a picture with their phones). More commercials will be coming this summer, with Mediacom leading the buy.

CIBC will also be using a "real-life" Percy mascot at upcoming activations, as well as working with Fuse Marketing Group for social media content centred on asking Canadians how banking fits their life.

"What we will be building at CIBC is what we're calling a modern convenient bank," Forbes says, meaning one that is easy to do business with, flexible and personalized. That entails emphasizing offerings like e-deposit. The shift toward "Banking that fits your life" came as CIBC was seeing more transactions through mobile and demand for simpler banking across all demographics.

The TV spots with refreshed branding will be rolling out this summer. Forbes adds that aligning the brand refresh with timing of the 2015 Pan Am/Parapan Am Games in Toronto, for which CIBC is the lead partner, will allow it to have more weight and visibility.

MOBILE USE BY THE NUMBERS

To help marketers keep tabs on what Canadians do on mobile, *strategy* (with the help of designer Sandra Tavares) put together an infographic using findings from Tapped Mobile, BrandSpark International and App Promo's 2015 *Mobile Personas Report*. The companies analyzed responses from 4,000 participants who own a smartphone and/or tablet (with data from last fall), dividing respondents into three target demos – moms, millennials and men. By **Jennifer Horn**

MOMS



80%
shop online



17% up 9%
from last year
use their mobile
to shop online

5% purchase
groceries online

23% purchase
personal care
products online



What are their favourite
platforms for video viewing?

51%



Desktop/
Laptop

47% up 10%



Tablets

Moms' time online is spent almost
evenly between desktop/laptop
and mobile devices.

48%



Desktop/
Laptop



52%

Mobile

MILLENNIALS



87%
shop online



28% up 10%
from last year
use their mobile
to shop online

7% purchase
groceries online

27% purchase
personal care
products online



Where do they consume
magazine content? (other than print)

23% down 5%



Desktop/
Laptop

35% up 6%



Tablets



Where do they consume
news content?

54% up 2%



Desktop/
Laptop

50% up 10%



Mobile

MEN



84%
shop online



27% up 14%
from last year
use their mobile
to shop online

3% purchase
groceries online

16% purchase
personal care
products online



Men downloading
coupons has increased.

35% up 22%
from last year

Unlike moms and millennials,
men are not glued to their
mobile devices for online content.
They consume online content via:

58%



Desktop

Laptop

MOMS GET MORE SOCIAL

YouTube, Twitter and Facebook app
use have increased among **MOMS**,
but they remained flat or even declined
among **MILLENNIALS** and **MEN**.

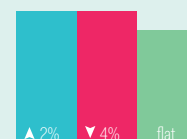
YouTube



41% 54% 54%



27% 30% 31%



75% 74% 63%



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Strategy is profiling the best opportunities for brands - not only with the top sports properties, but also up and comers - as well as the media companies and agency partners who are creating new content channels and new kinds of programs.

If you have a story to share about how brands can connect with fans, participate in this guide to sports marketing properties, platforms and partners.

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RISKY



BUS

VENTURING INTO UNCHARTED TERRITORY CAN SEEM TOO DAUNTING FOR SOME MARKETERS WHO MAY NOT WANT TO DISRUPT THE STATUS QUO, ESPECIALLY WHEN THE STATUS QUO HAS WORKED JUST FINE IN THE PAST. BUT WITHOUT INNOVATION, HOW CAN YOU EVER TAKE YOUR BRAND TO THE NEXT LEVEL? BRANDS LIKE KOTEX, PEPSICO AND SCHICK ARE PROVING THAT A (CALCULATED) RISK CAN REAP BIG REWARDS.

BY MEGAN HAYNES

In 1872, Sheridan Le Fanu wrote a novella about Carmilla, a vampire who becomes obsessed with a teenager named Laura, creeping into her room each night to bite her chest.

The story predates *Dracula* (and indeed, influenced its writing), and was considered risqué during the Victorian era for its lesbian and sexual overtones.

But *Carmilla* created a lasting legacy, influencing how female vampires are portrayed in literature and media over the next century and a half.

Today's *Carmilla* is equally risky.

The 36-episode web series was created in partnership with Toronto studios Shift2 and Smokebomb Entertainment, and Kimberly-Clark's feminine hygiene brand, Kotex, of all things.

It follows Laura, a university student who discovers her roommate is missing, only to be replaced by a dour, leather-clad Carmilla – who may or may not be a vampire (spoiler alert: she is). Instead of a one-sided obsession with Laura, today's *Carmilla* introduces viewers to a love triangle, with Laura in the middle, unsure of her feelings for the vamp while head-over-heels for her TA, who is also a woman.

And while a lesbian love triangle is a more mainstream story to tell today (compared to 1872), what's particularly risky is Kimberly-Clark's relationship to the tale. Not just because of the potential controversy courted by LGBT characters (an issue that is still prevalent in advertising today), but also because a branded content series of this nature is so untested.

INESS

But Denise Darroch, brand manager, U by Kotex, wanted an “out there” idea. She tasked her agency partner, Toronto-based Geometry Global, with a simple brief: bring her a marketing program that might get turned down for being too innovative, different or risky.

“It’s very easy to get caught in the place you normally play,” Darroch says. “But if you want to push boundaries, try different things, you have to move out of that comfort zone [because] that’s where you get the really juicy content you can move forward with.”

But getting out of a marketer’s comfort zone is difficult.

“There’s definitely issues around a lack of risk-taking in the market,” said Tony Matta, CMO of Kraft Canada, in an interview about what keeps him awake at night. “It’s not that surprising how Canada did at Cannes [in 2014, when our country walked away with only 15 Lions at the international award show, none of which were Golds]. You

have smaller countries that should have less impact in the marketing world setting the marcom agenda and are on the podium more often than we are. And you look at why – it always comes down to the same thing: risk-taking.”

Timid marketers aren’t just a Canadian phenomenon, of course.

Digital Roadblocks, a study from software maker Adobe, found 54% of marketers in the U.S. know they have to take more risks, but only 30% consider themselves risk-takers. The same study found that while 63% said they knew they had to try new things and 45% stated they needed to experiment with new technology in order to succeed, 65% admitted they only feel comfortable adopting new technology once it’s become mainstream.

In a global study, California-based agency RPA found that 76% of agency respondents said their clients were afraid of risks. But agencies who self-reported being risk takers were more likely to win more awards and grow revenue at a higher rate than their competition.

And there’s more demand for risky behaviour from the public. In its annual consumer behaviour trend report, Ford found consumers are ripe for trailblazing brands. “Society has always loved risk takers,” the report states. “But the marketplace has never been more receptive to them as it is today,” pointing to digital platforms like Kickstarter and Pozible as enablers. Nearly half of the global population under 35 gravitates towards brands it considers rebellious, the report adds.

Risk, of course, can take many forms – whether that’s a new product launch (see sidebar on p. 15), a new marketing campaign (such as Dove’s long-lasting “Real Beauty” push, which launched 10 years ago) or even experimenting on a new media platform (*The Lego Movie* comes to mind).

And overwhelmingly, when it comes to finding new ways to stand out on shelves or gain share of voice in a crowded social sphere, brands that aren’t resting on their laurels are the ones that are winning.

For Kotex, it wasn’t just the positive (and normal) portrayal of a same-sex love triangle that was risky (and Darroch says they went in knowing there would be backlash). It was also the branded content execution on YouTube that was a bold move from the brand.

Traditionally, if a company wants to try its hand at branded content, it would partner with a well-known entity like a TV show, banking on the show’s built-in fanbase to drive awareness.



But Kotex wasn’t partnering with a well-known show, and none of *Carmilla*’s cast members could be considered famous enough to draw in audience members. Instead, it relied entirely on the content to drive views.

What’s more, Darroch says they made a conscious decision not to integrate Kotex directly into the storylines, opting to maintain its “executive producer” status to avoid distracting from the story. In fact, as Laura navigates a school replete with kidnapping young girls (a key plot point), there’s no mention of periods at all. Instead the brand created a series of one-off videos utilizing the cast members, but living separate from the main storyline, and answering tough questions like “Do vampires get their periods?” (The answer is yes.)

Financing a series without baking brand mentions into the main storyline (with only subtle product placement) is almost unheard of in the branded content space.

And because this is totally new terrain for the brand, Darroch says it’s hard to tell if there’s a correlation

Above right: Kotex’s *Carmilla* web series was a major leap for the brand.



Left and above: Schick also took a risk by investing in a web series, *MsLabelled*. Opposite page below: PepsiCo stepped outside the chip box to partner Miss Vickie's with wine.

between watching the series and purchasing the product in stores, or converting new customers. That being said, though Kotex is still figuring out how to measure ROI, she says *Carmilla* can absolutely be considered a success.

Each episode has more than 300,000 views, while the branded content one-offs have at least half that. That's more than 17 million minutes of watch time, or more than 7.5 million views overall. What's more, Darroch says people are talking about Kotex alongside *Carmilla*, bringing up the brand unaided and unprompted on fansites and in the comment sections on YouTube.

For the 2015 season, Kotex has doubled the budget, she says, and extended the one-off branded episodes into their own 12-episode series with its own storyline to run on top of the 36-episode second season.

But possibly the biggest indicator of success is that other brands are following in its footsteps.

In March, Energizer-owned razor brand Schick Quattro for Women launched its own branded content comedy series called *MsLabelled*, focused on a fashionista trying to launch her career through a blog. The YouTube-housed show, also created by Shift2 and Smokebomb, and partially financed by Schick, was a testing opportunity for the brand, says Jennifer Carnevale, associate brand manager on women's systems at Energizer.

The brand had been looking for an opportunity to connect with fashion-forward women age 18 to 24 on YouTube because they're heavy users of the site, visiting it 21 times a month on average, Carnevale says. After reading the script internally, she says they felt it was a great fit for Schick because the main character was fun, flirty and loved fashion – which epitomized Schick Quattro for Women's target.

"Though it was a leap for the brand, the buzz and success that the previous Shift2 series [*Carmilla*] got made us comfortable that [*MsLabelled*] wasn't going to be a complete risk," Carnevale says.

And like its predecessor, *MsLabelled* is riding a wave of good tidings: at press time, the series has more than 530,000 views across 11 episodes, with more than 618,000 impressions on Facebook and Twitter, while visits to Schick.ca are up (a key indicator of success for the brand). What's more, TV channel Slice has picked up the series, though the premiere date hadn't been announced at press time.

With so many pressures to deliver on sales or brand metrics, it can

be hard for marketers to step out of their day-to-day comfort zone to try things that are innovative, says Christine Kalvenes, CMO, PepsiCo Canada.

Kalvenes started at the Canadian arm a year ago, having previously been VP of innovation at PepsiCo in Texas. And while she thought the brand was doing well in Canada, she says there were a lot of missed opportunities in the digital space to engage consumers in a more one-on-one manner. "And when I looked at our plans, we weren't moving in that direction," she says. "We were focused on traditional TV spots and not nearly enough on emerging consumer spaces.

"When you're a large company, trying to drive and grow scale across your product lineup can create challenges, so sometimes I worry we are going to miss opportunities," she adds. "Are we going to be able to capitalize on a niche opportunity to grow something big, or is that just a niche opportunity that's going to come and go?"

To balance those concerns, the CPG co introduced a new way to manage marketing resources – one that's been tested by some of the world's most innovative companies, like Google.

The 70/20/10 approach involves devoting 70% of resources to "tried-and-true" methods, 20% to incremental innovations (improving upon existing methods), while dedicating 10% to pure experimentation.

The 10% experimentation piece of the pie is small enough that if things fail, they won't have a huge impact on the company's bottom line, Kalvenes says, but if it succeeds, the experimentation can have a huge payoff. (One study by the *Harvard Business Review* found this technique often had the inverse effect on sales: the 10% experimentation often drove 70% of the revenue

growth, while the 70% tried-and-true efforts often only resulted in 10% of the revenue growth, across all industries. In the CPG space specifically, that was inversed, however, as 70% of the tried-and-true efforts drove 80% of the business, innovation only drove about 2% of sales.)

PepsiCo's new policy is only now moving into place, and joins the likes of Kraft, which implemented a similar program a year ago. (Kraft's Matta came from PepsiCo and did stints in the U.S. and U.K.)

"I expect to see transformational merchandising in stores, new partnerships to elevate the equity of our brands or even throwing the traditional media mix out the window," Kalvenes says.

She points to a Miss Vickie's marketing push launched in 2012 as an example of a ground-breaking idea. Based on the insight that chips are often consumed over a glass of wine, the marketing team for the PepsiCo brand strategically placed its merchandising displays alongside

wine in grocery stores (in Quebec) and occasionally in Wine Rack retailers (in Ontario). This led to a partnership with Australian vintner Woodbridge to do a co-branded marketing campaign on TV, social media and in stores. Thanks in large part to its wine focus, since 2012, the brand has increased sales by \$10 million.

Kalvenes says they're still in the process of trying to figure out how to tie the new 70/20/10 system into job performance, and she doesn't expect to see particularly risky moves from PepsiCo until the 2016 marketing season kicks off

(as 2015 activity was planned last year).

However, some experimentation is starting to trickle out. She points to an upcoming partnership with a national grocery retailer. A pilot program, rolling out in the next few weeks, with details embargoed at press time, will feature PepsiCo leading a multi-company breakfast push designed to deepen the retailer's presence for the most important meal of the day.

Kalvenes says the new push involves working with some of its competitors and creating an entirely new way of displaying and packaging food around the meal, rather than as components.

She says the 70/20/10 system is great for employee



BCAA DRIVES INTO UNCHARTED TERRITORY

Attempting new marketing tactics seems downright safe compared to new product launches, which have a 75% to 85% chance of failure (depending on the study cited).

But that didn't dissuade the British Columbia Automobile Association (BCAA), which launched its own car-sharing service in March called Evo, with a campaign by Vancouver-based agency DDB.

Some may consider it strange that an auto club – best known for its towing services or hotel discounts – would delve into the car-sharing space, especially considering there are at least four other players in B.C., including Car2Go and Zipcar.

But Eric Hopkins, SVP and chief new ventures officer, BCAA, says he felt they have British Columbians' "permission" to try a new business venture.

Post-recession, consumers are smarter about how they spend their dollars, while concerns for the environment continue to grow. Add to that a millennial who is less likely to drive, and you've got a recipe for a declining car market. And, if the car ownership market declines, so could the auto clubs.

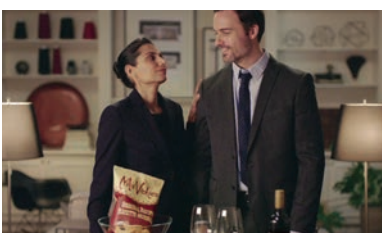
Though BCAA's membership was at an all-time high, younger consumers travelled 23% fewer kilometres in 2009 than they did in 2001, he says, while there has been a 35% dip in teens getting their licence today than in the late '70s.

There was a niche to be filled, he says, and it was a way for BCAA to get ahead of the trend: rather than fight the inevitable by encouraging people to own more cars, BCAA embraced the disruption.

Hopkins wouldn't divulge a timeline for expected financial solvency of the car-sharing service, but says it's already a "success." He adds it is important that Evo have its own operating budget because the program wasn't simply something that could be "done off the side of a desk."

retention as well – "Who doesn't want to be stimulated and think bigger and come up with the next big thing?" – especially among younger cohorts, adding that encouraging risk-taking can be a useful tool to allow them self-expression and keep them engaged.

"This approach isn't new," she says. "But systemizing it [at PepsiCo] is. If I don't encourage people to think about using 10% of their plan towards risk-taking, transformational ideas, we'll continue to do things the way we always have. If you don't experiment and set yourself up to try new things, you could really become antiquated and out of date. Things are changing way too rapidly for us not to get on the train." 🚗



GAMIFICATION IS EVERYWHERE

We've been trained from an early age, when teachers would reward us with stickers and stars for good grades, to work hard for achievements. That doesn't stop as we get older. We're bred to search for recognition, and brands have identified this primal urge as an entry point to engage with us. Some marketers are bringing the satisfaction of winning to everyday, menial tasks, like dining and shopping, while others are going to more extreme lengths with elaborate campaigns that require high levels of engagement and participation from ambitious consumers.

BY JENNIFER HORN



A futuristic utopia, in which every part of our lives could be turned into game, was famously described by Carnegie Mellon University prof Jesse Schell back in 2010. In his presentation-cum-rant at the DICE Summit, the gaming guru suggested we could one day be hooked up to sensors and cameras that track, measure and reward the completion of mundane tasks. Imagine a toothpaste brand dishing out discounts to people for brushing their teeth or a brand using eye-sensors to track and reward

points to someone for watching their ad on TV, he postulated.

Fast-forward five years, and we're starting to see a version of this "gamepocalypse" come to life, with more brands adding a layer of gaming to consumers' everyday tasks, from eating in a restaurant to driving to purchasing a new phone or car.

"When you add a layer of gamification to otherwise unplayful [activities], you make what might ordinarily be ignored into something special and memorable," says Dré Labre, partner and creative director

PHOTO COURTESY OF JD HANCOCK/FICKR CREATIVE COMMONS

EXTREME GAMIFICATION

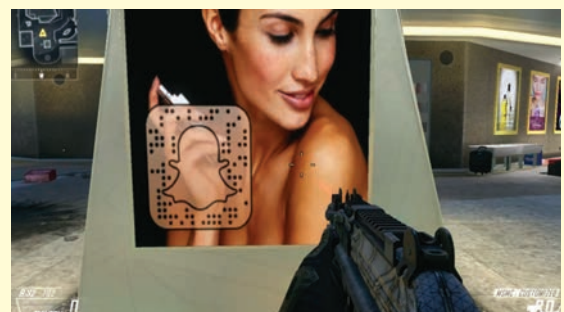


OLD SPICE GOES ON A NATURE ADVENTURE

To introduce its new Fresher Collection, Old Spice in the U.S. put a twist on the whole *Survivorman* scenario with a branded game in April. It dropped a regular guy into a massive forest to fend for himself, and invited the public to chime in and command him to do whatever they wanted via the chat feature on gaming portal Twitch. "Nature Man" was "contractually obligated" to do whatever millions of internet users bid him, and for three days, people commanded him to bury a pizza, joust a "bear" and eat strange berries, among other bizarre things.

ACTIVISION AND SNAPCHAT'S HIDDEN MESSAGES

Creating a game inside a game — you can't get much deeper than that. Working with Edelman Digital, AKQA and game developer Treyarch, Snapchat and Activision in the U.S. programmed various worlds within videogame *Call of Duty: Black Ops 2* with "Easter eggs" (or hidden messages) in April. Items, such as posters, within the game featured Snapchat's ghost symbol, and each time a player approached the "Snapcodes" a short, cryptic video clip would play. Gamers had to search for the clips, which they could use to piece together a teaser trailer for the franchise's upcoming *Black Ops 3* game.



at Rethink Toronto, who has spoken at conferences on the subject of gamification. “[Marketers have] started to realize that you can deliver low-barrier achievements that don’t take a lot of effort [from the consumer], but provide a lot of satisfaction.”

Turning simple tasks into rewarding activities builds loyalty, says Labre, but it can also help train new behaviours. “There’s a distinct difference between showing someone a demo of your product, and gamifying it and giving them tasks to learn how to use your product,” he adds. “And today we’re able to use technology to our advantage [and gamify micro-interactions] to mine data, model behaviour and train people to think and act in certain ways.”

Beyond brands using gaming tactics to amplify everyday tasks, there has also been an influx of brands creating rich elaborate worlds that take a more extreme approach to get consumers engaged. Such was the case with Ubisoft’s “Watch_Dogs Live” app, which turned phones into “hacking” devices and had ordinary people hack targets such as ATMs, nightclubs and airports around the country (see more on p. 20).

This extreme gamification can yield the top level of engagement, but brands beware, says Cory Eisentraut, VP, creative director at Havas Worldwide (and one of the creative brains behind the SickKids “Pain Squad” app, which saw hospital patients log their pain through a mobile game). What’s asked of the consumer has to be commensurate with the benefit they receive, or marketers risk losing their attention. “Too often what we’re finding is [brands create] these worlds that people don’t want to participate in [because] they overestimate the interest level of their consumer base,” he says.

“If you don’t already have a built-in audience [like Ubisoft’s gamer community] and the experience has two or three steps to it, I think the fall off can be tremendous, and the investment’s not worth it in the end.”

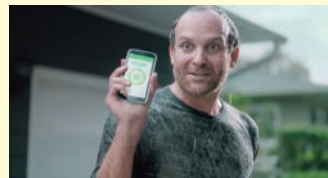
KEEPING IT SIMPLE



Ontario restaurant chain Turtle Jack’s Muskoka Grill and agency Union created a “phone block,” which people could use to stash their phones while at the eatery from April to June. If they picked up their device, an alarm would set off, but, if they managed to make it to the end of their meal without giving in, they received 20% off their bill.

TURTLE JACK’S BLOCKS PHONES

It seems you’re more likely to find diners’ heads buried in phones than their meals these days. So, in an effort to get people to relax and reconnect,



SAFETY FIRST WITH DESJARDINS

Canadian insurance co Desjardins wanted to help drivers be safer, so in April it created the Ajusto app, which measures how smoothly a driver

brakes, accelerates and takes a corner, as well as tracks speeds, the time of day they travel and typical trip duration. The app (created by Cambridge Mobile Telematics), used the data to compile a score to determine the discount they could receive on an insurance package. As their driving improved, so did their discount, with users receiving up to 25% off their premium.



SAMSUNG TAKES THE CROWD OUT OF LINEUPS

There’s nothing exciting about standing in line to purchase a product. Samsung Canada, however, managed to make the act of waiting

for its new Galaxy S6 line of mobile devices an engaging experience with a contest dubbed the #S6Lineup (created with the help of Wright XM in April). People could avoid crowds and lineups at malls when the device launched earlier this year by sharing Samsung-created content (from photos to videos) with their social networks. The more they shared, the more points they earned, moving them up on a virtual list of people lining up to purchase the new phone.



VOLKSWAGEN REVERSE-AUCTIONS ITS CARS

It was “opposite day” when Volkswagen decided to auction off its vehicles online in early 2014. Instead of having Canadians participate in a

bidding war, the brand did the reverse and had the price of its new Volkswagen Golf and Golf GTI decrease by one cent each second (the “Countdown to a Golf” would discount the price by up to \$1,000 per day, with the potential to fall to \$0). People could lock in the discounted price before someone else, and each time a vehicle was reserved, a new one would appear at the original price.



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AN EXPLOSION OF IDEAS

Strike an atom with a neutron? Prepare for a big bang. Put marketing, media and production bodies in the same room and you can count on an (equally fiery) explosion of ideas.

The AToMiC Awards was developed by *strategy* in consultation with a pan-industry advisory board to identify the ideas and programs across Canada's mediascape – from networks and prodcos to agencies and brands – that break new ground. The result is a curation of collaborative work that a diverse jury of digital, TV, agency and marketing execs believe show the way forward with new ways to engage audiences.

Such is the case with our Commercial and Cause Grand Prix winners, Ubisoft and SickKids, immersive programs that put people in the middle of the action, in ways they had never done before, taking advantage of the latest tech and real-time engagement.

While the judges gave these brands top marks for their bravery to disrupt traditional thinking, the winners include some ideas that should be a shoe-in for Canada on the global creativity stage (see sidebars on Cannes Lions contenders).

So turn the page to learn more about the top new trends for getting attention, building buzz and changing behaviours, and start planning your own path to transformation.



JENNIFER HORN AND TANYA KOSTIW



Getting in on the action

BRANDS ARE UPPING THE ANTE ON IMMERSIVE EXPERIENCES, PUTTING CONSUMERS IN THE DRIVER'S SEAT AND BRINGING THEIR BRANDS TO LIFE.

By Tanya Kostiw

Above, from left: Ubisoft, Warner Bros., Ikea and Louisville Slugger struck a chord with consumers by taking interactivity to the next level.

Every brand wants to get its product in front of consumers (no surprise there). But a few savvy brands are challenging the status quo when it comes to drumming up interest, creating highly immersive experiences for consumers by bringing their offerings to life.

For the average person, their exposure to hacking is typically within the entertainment world – be it in film or a videogame.

But Ubisoft and Publicis helped the act of hacking transcend the boundaries of fantasy and reality by creating an experience with real-world implications.

The brand announced its new game, *Watch_Dogs*, in 2013, but it wasn't being released until a year later. To make sure gamers didn't forget

about it while they wait, Ubisoft created a game that used phones as weapons.

Consumers became virtual hackers via the “Watch_Dogs Live” app, which enabled them to hack into nearby targets such as ATMs, hospitals, nightclubs and (ironically) police stations.

Hacking paid off in data, money and skills, which helped them climb the leaderboard. To defend their high position against other players, they had to complete daily tasks. And they were rewarded for playing with weekly challenges and prizes, plus in-game incentives.

But the initiative really broke into the real world with its cooperative hacking missions, which resulted in a car being blown up, an ATM releasing money to unsuspecting shoppers, players breaking into

a secure cargo container to steal what was inside, as well as gaining control over a sports talk show during a live broadcast.

App downloads hit 200,000, exceeding the goal twice-over, and saw an 80% engagement rate, with 8.7 million hacks in total. “Watch_Dogs Live” also became one of the Apple App Store's top five games. Moreover, the initiative garnered 10.5 million unpaid media impressions and 500,000 YouTube views.

Similarly, Warner Bros. found a way to bring its latest action flick to life for consumers in a fully immersive experience.

From trucks and planes being tossed around by savage winds, to people clutching on for dear life to avoid being sucked into an abyss, the film *Into the Storm* depicts a town facing cyclones.

3D tech has ramped up the film experience, but Warner Bros.' agencies wanted to deliver full-blown immersion for the premiere of *Into the Storm*.

So, stopping short of throwing consumers into an actual tornado, the brand, Omnicom Media Group out of L.A. and Canadian production co Thinkingbox created an experience to mimic what it was like to get “into the storm.” A custom glass booth was constructed with four industrial-sized fans, air and audio compressors (the latter placed under the seats to spur body-shaking bass rumbles). Sporting an Oculus Rift DK2, users entered the booth to take in a scene inspired by the film, complete with wind gusts, bass rumbling and VR content. It was also shareable on social media



– the headset recorded their reactions, which were overlaid with footage from a webcam.

“Into the Storm” kicked off at San Diego Comic-Con, and made its way to Mexico and Europe, with thousands of users taking part in the experience. It received widespread press coverage, while the hashtag #IntoTheStorm has garnered more than seven million impressions to date. And the opening weekend of the film netted US\$18 million at the box office.

But bringing a product to life doesn't necessarily require help from the latest technology.

Imagine the chaos on the streets of Montreal during its annual Moving Day, when about 225,000 residents relocate. Ikea had previously got in on the hustle and bustle,

but working with its agency, Leo Burnett, the brand took it to the next level in 2014. They tapped into the fact that movers are often tired, hurried to relocate and getting used to their new surroundings, making decor decisions difficult. This led to the insight of “seeing is believing” and its application to furniture – people are curious about how it will work with their space.

So they created inspirational boxes that were replicas of actual furnishings (with the proper dimensions and colour), yet functional and conducive to moving. They allowed movers to test-drive pieces, such as the Malm nightstand. To distribute the boxes, the retailer set up street-level boards downtown. And within hours, all the boxes had been claimed.

Similarly, Lanctôt Ltée's

Louisville Slugger brand of softball bats and its agency Taxi hit a home run with an interactive experience to excite consumers about a product.

With the knowledge that the softball community is competitive, interested in premium bats and “geeks out” on new gear, the idea was to offer slo-pitch enthusiasts a shot to compete and get their hands on its new prime bat (the Z-3000) before it hit the market.

ThePricelessBat.com was a batting-simulator game, where users could swing their smartphones as they would a bat, while a video of a pitcher ran on a computer screen in front of them. An accelerometer in their smartphone recognized their swing to determine how far they virtually hit the ball. After three swings, the best hit determined a player's position on the

leaderboard, establishing how much they would have to pay for the Z-3000. The best hitter would win the bat at no cost.

The day the bat launched, the game was attributed to 23% of the limited supply sold in Canada. ThePricelessBat.com generated about 8,500 views, with users spending an average of more than three minutes on the site. During the peak of the campaign, brand mentions increased 100%.

As these winning cases demonstrate, marketing can be anything but passive – all it takes is a little genius to bring a brand to life.

THE HARDWARE Ubisoft “Watch_Dogs Live” Publicis **Grand Prix – Commercial, Gold Transmedia, Gold Tech Breakthrough, Gold AToMiC Collaboration, Gold Experiential Engagement, Gold Digital Engagement, Silver Brand Integration, Silver AToMiC ROI, Silver Niche Targeting** // Ikea “Inspiration Boxes” Leo Burnett **Gold Print Engagement** // Lanctôt Ltée (Louisville Slugger) “The Priceless Bat” Taxi **Bronze Niche Targeting, Bronze Tech Breakthrough** // Warner Brothers “Into the Storm Oculus 4D Experience” Omnicom Media Group / Thinkingbox **Silver Tech Breakthrough**

Shock and awe

SURPRISING AND DELIGHTING CONSUMERS IS CHILD'S PLAY. CHECK OUT THE BRANDS THAT HAVE TAKEN THE SURPRISE FACTOR TO THE NEXT LEVEL.

By Tanya Kostiw



to get consumers to purchase its Breathe Right nasal strips. Working with Grey, the brand wanted to give snore deniers actual proof, so they developed a mobile bedside sleep monitor to track a sleeper's bed noises, including the decibel level and peak snore.

The program could give snorers the ultimate, personalized surprise. If their partner placed the app beside the snorer when they fell asleep, the sounds could be recorded and transmitted to a server to turn them into an actual radio ad. Partners could shock their offending bedmates the next morning with an ad on their favourite station that shared not only their nightly noises but their name and location. Similarly, snorers could get called out via digital ads, and consumers were encouraged to head online to download the app and receive a free trial of the product.

More than 90% of couples who downloaded the app opted in for a product sample in the first month. For those snorers who saw a customized digital ad, the click-through rate was 30 times higher than the national average of 0.09%. The click-through rate on these ads for anyone other than the snorer also exceeded the national average – by nine times.

GSK might have gotten into the most intimate places in consumers' lives, but TD also found a way to turn personal knowledge about its customers into meaningful (and shareable) surprises.

Does banking today conjure up images of greedy tycoons in suits or caring folks who are concerned about your experience? Since the banking crisis, people associated banks more with corporate greed than the latter, which was an issue for TD, as it branded itself around the notion of comfort.

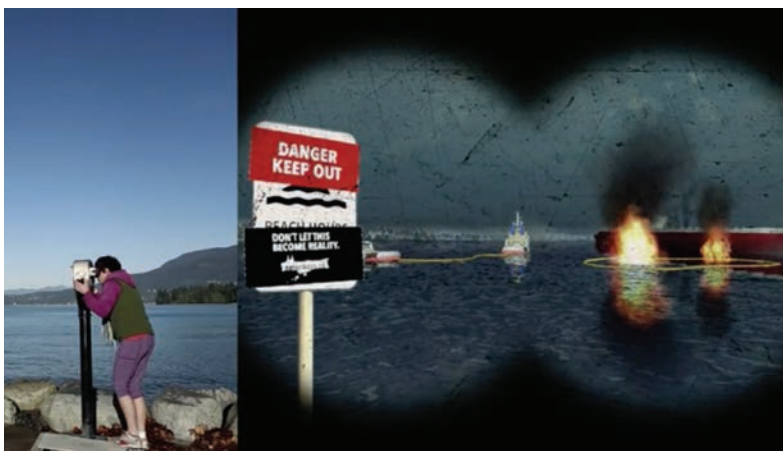
So it decided to get neighbourly by transforming an ATM (with the help of Leo Burnett and Diamond Integrated Marketing) into a thank-you machine that dispensed customized gifts to consumers in four branches across the country. In one case, a woman who wired money monthly to her daughter with cancer in Trinidad was surprised with a trip to visit her. Another highly personalized gift was a Disneyland trip for a hard-working, single mother and her children. And the day the video of the stunt launched, every customer interacting with the brand at 2 p.m. (at a location, online or on the phone) received \$20 in their account.

The four-minute video, an edited version of the more than 200 interactions captured on camera, has since garnered more than 19 million YouTube views.

Nice surprises are certainly a way to engage consumers, but this tactic can also be an effective strategy for brands trying to communicate a more serious message.

They say a picture can be worth 1,000 words. So an image overlaid with VR reality is probably worth at least double that.

It's a tactic the Dogwood Initiative and Rethink used to demonstrate how an oil spill could transform the B.C. coastline – no



The market today is noisy, making it tough for a brand to be heard. Some have turned to sneaky surprise tactics, catching consumers off guard to get their attention.

Take GlaxoSmithKline (GSK) and its Breathe Right brand. No matter how much you love them when they're awake – it can be hard to resist the urge to knee your bedmate when they're snoring. And after counting sheep all night, dealing with their denial the next day ("Don't be ridiculous, honey, I don't snore. You were probably dreaming.") can be the icing on a cake of exhaustion.

GSK knew all about snore denial. In fact, people not realizing they snore or how it affects their bedmate was one of the biggest barriers

CANNES PICK

TD "#TDThanksYou"

"This was the talk of the town for a few weeks. It's a really emotional activation for a banking institution, but it's also a real simple execution: it shows the generosity of the brand for communities, and we get the message easily."

- Charles Etienne Morier, VP of digital media at Touché!

words, just powerful, 3D imagery shown to unsuspecting people.

Traditional, coin-operated sightseeing binoculars along the shore of the English Bay were outfitted with a VR headset. When viewers leaned in to observe the scenery, they were faced with the scene of an oil spill, including a dying whale, sand soaked in bitumen, flaming pools of oil, black smoke, 500 tonnes of crude leaking from a tanker and vessels trying to contain it. The 3D rendering responded to the user's movement as they panned the scene.

The execution garnered attention from outlets such as *City News*, the *Huffington Post*, *Fast Company*, *Reddit*, blogs across the world and social chatter. Plus, even Vancouver's mayor, local politicians and policymakers tried out the VR experience.

By throwing consumers curveballs, these brands proved the power of a surprise.

Opposite, clockwise from left: GSK helped victims of snoring shock their bedmates with evidence; TD served up gifts via a fun twist to its ATM; the Dogwood Initiative revamped sightseeing binoculars to show unsuspecting people what an oil spill could do. **This page:** Tim Hortons launched a pop-up home-restaurant hybrid and kept consumers "in the dark" for the launch of its Dark Roast.



Tims doles out its own surprises

The Canadian QSR immersed consumers in a couple unique experiences of its own in 2014.

One morning, Calgarians woke up to see a neighbour's home turned into an actual Tim Hortons coffee shop.

With work by Taxi, the aim was to highlight the role of the QSR (which was

celebrating its 50th) in Canadian communities and the sense of neighbourhood it offers. So it literally moved into one to create a pop-up restaurant (complete with the classic signage), for six hours.

The brand delivered personalized invitations, and staffers did more than serve up breakfast, they helped neighbours with chores, like yard work. Guests were encouraged to share the experience with the hashtag #TimsNextDoor.

More than 500 people visited the pop-up, which generated more than 200 news stories, 78 million earned media impressions and 14 million earned social media impressions.

But it wasn't the only

surprise Tims had in store (or at home) for consumers.

If you're Canadian, you likely know Tim Hortons has a strong hold on our QSR brewed coffee market – 78% to be precise. But it had to keep up with changing preferences, so Tims' Dark Roast was born.

They say removing one of your senses heightens the rest. So working with JWT, the brand removed one sense to bolster another – taste.

A Tims was completely blacked out and turned into a "Dark Store." Curious customers entered, and made their way to the counter amidst the darkness, with some help from a staffer in night vision goggles. They were given the new Dark Roast to try, unaware of what it was, and asked for

feedback. After the trial, the lights came on and the new roast was revealed.

The "Dark Experiment" was filmed and put on YouTube, while shorter versions ran on TV. Among other initiatives, select Tims stores got mini, on-theme makeovers with blacked-out façades.

Within four months of the Dark Roast's launch, the QSR had already served 52 million cups. The YouTube video has garnered nearly three million views to date, and #TimsDark garnered more than 156 million social media impressions.

Despite its 50 years, Tims certainly showed not only its bake goods can stay fresh.

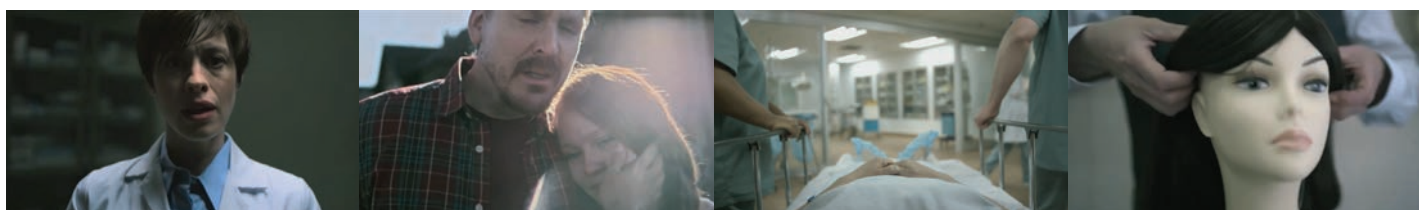
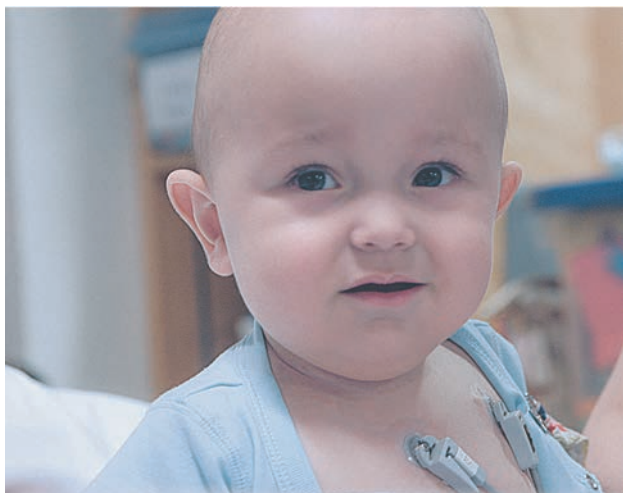
CANNES PICK

Tim Hortons "Dark Store"

"Yes, it was a stunt – a very good one actually. But it was also much more than that. By creating a completely blacked-out Tims location, they invented a taste-test unlike any other. My hunch is the juries in Promo and Direct will end up loving this campaign as much as our country did."

– Cory Eisentraut, VP, CD, Havas Worldwide Canada

THE HARDWARE Tim Hortons "Tims Next Door" Taxi Canada **Bronze Niche Targeting, Bronze Experiential Engagement, Bronze AToMiC Idea** // Tim Hortons "Dark Store" JWT **Silver AToMiC Engagement** // TD Canada Trust "#TDThanksYou" Diamond Integrated Marketing/Leo Burnett **Bronze AToMiC Idea** // GlaxoSmithKline "Breathe Right SleepWise mobile app" Grey Canada **Bronze AToMiC Engagement** // The Dogwood Initiative "Oil Spill Virtual Reality" Rethink Canada **Bronze Tech Breakthrough**



Documenting life in another's shoes

BRANDS ARE USING FLY-ON-THE-WALL TECHNIQUES TO GALVANIZE PEOPLE TO GIVE BACK.

By Jennifer Horn

With enough promotion, a cause can have all the awareness it needs. But it's getting people to truly understand the nuts and bolts of an organization that moves them to give back. Documentaries have the power to do this. They open the public's eyes to what's happening around them, and some charities have taken this fly-on-the-wall approach to storytelling to educate people on what it's like to live with a debilitating disease or illness.

Not much is left to the imagination with a name like SickKids. It's a place where sick

kids get better. But does anyone really know what it's like for the roughly 100,000 children who receive treatments at the Toronto hospital each year? SickKids has become a household name in the city, but most can't comprehend what it's like to be in the shoes of its ailing patients. That's where the "Better Tomorrows" campaign comes in.

For 45 days, people got to see what was happening inside the hospital (almost in real-time). The fundraising campaign, developed by JWT, opened the doors to the hospital's various wards and showed how patients deal with their day-to-day treatments in 45 emotional 30-second videos.

One video was released each day. People got to meet patients by visiting the campaign microsite, which was designed to look much like a calendar of daily videos. The vignettes showed Taylum, a two-year-old boy born with chronic kidney failure who needs a dialysis machine to live, as well as a boy named Wahaab in the middle of a nine-

hour surgery to remove his colon cancer.

Not only were the videos released online, but they also appeared on TV, thanks to donated media from more than 20 different companies. Even the campaign theme song "Fix You" was donated by Coldplay. The campaign, which carried the message "Help make tomorrow as good as your today," achieved 88 million impressions (a record for the organization). And while a picture may be worth a thousand words, the 45 moving visuals produced over the two months ended up being worth \$37 million in donations. That's more than SickKids has ever raised in a single month, exceeding the previous year by \$8 million.

The SickKids campaign educated outsiders by letting them into the lives of children combating crippling afflictions. But, there are other victims of illness and disease. Moms and dads are rendered helpless as they watch their sick brood from the sidelines, sometimes far away from the

CANNES PICK

SickKids "Better Tomorrows"

"It's an ambitious production that I can only assume took a significant emotional toll on all involved. But the silver lining is the blood, sweat and tears that people put into this project definitely shows in the film and stories told. It may have a shot in Film, but I think it's better poised for a Lion in Cyber's online content categories."

- Patrick Scissons, CCO at Grey

Opposite, clockwise from left: SickKids and CIBC used storytelling to educate the public about the realities of crippling illnesses, moving them to give back.

hospitals where they're being treated.

Many Canadians aren't aware that Ronald McDonald House Charities (RMHC) helps reunite families, providing a place to stay while their child receives treatment. People know its name, but when it comes to what RMHC actually does, they're in the dark. So, taking a similar approach as SickKids, the charity created a short film to educate the public on its role in the community.

First, the charity and its agency Cossette found a family living in a Ronald McDonald House in Edmonton. Marc and Angela Grimard are the parents of Joel, a young boy with a congenital heart condition, and are separated for long periods of time as the father lives and works in Saskatoon. So, RMHC turned to airline partner WestJet to help surprise Marc with a trip to Edmonton to visit his son. Not only was the flight paid for,

but one WestJet employee also went through days of training so that he could take over Marc's job for the five days he was away.

The "Father's Day Surprise" was captured on film and shared online. The charity and airline made a promise that, for every 100,000 views the video received, another family would be reunited. The brands promised to do this five times until it reached 500,000 views (which it did), and then extended this by reuniting an additional nine families. To date, the video has seen more than one million views. To add to this, 186 news stories helped generate roughly 72 million more impressions for the organization.

These types of personal stories connect people to a cause, which is why CIBC took a similar approach with the "In Her Shoes" campaign for its annual Run for the Cure fundraising event.

People tend to give back to causes when they feel personally touched by them. This led the brand to reach out to an actual breast cancer survivor and tell her story.

The brand attached a special body-mounted camera to the woman so the footage could show a first-person perspective of what it's like to battle breast cancer. The patient's journey, from being diagnosed with cancer, to telling her family, to treatments and eventually surgery, was cut into a two-minute video and placed online as well as on the W Network.

The piece (created by Cundari) tracked more than one million views, as well as increased awareness and attendance for the run, which had been impacted by a growing number of charity events. In the end, Run for the Cure had more than 125,000 participants and raised \$25 million for the cause.

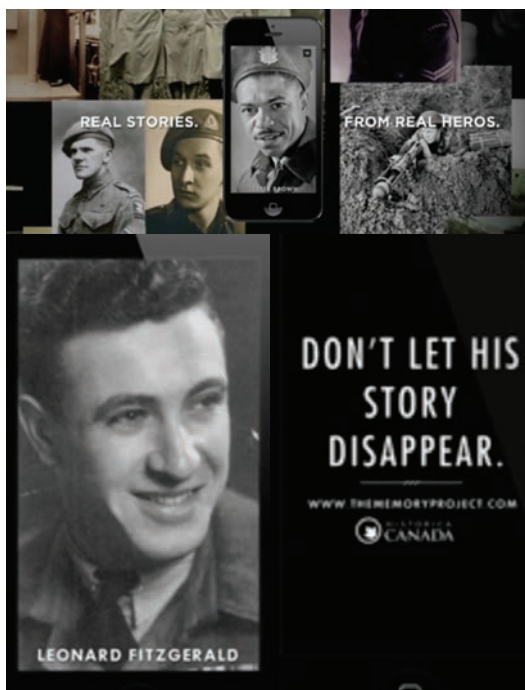
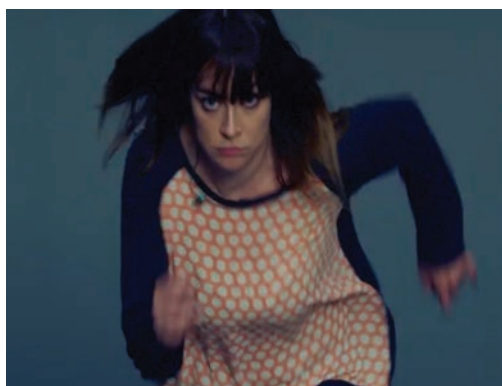
THE HARDWARE The Hospital for Sick Children "Better Tomorrows" JWT **Grand Prix – Cause, Gold AToMiC CSR, Gold AToMiC Idea, Gold AToMiC ROI, Gold Broadcast Engagement, Bronze Transmedia** // CIBC "In Her Shoes" Cundari **Silver Broadcast Engagement** // Ronald McDonald House Charities and WestJet "Father's Day Surprise" Cossette **Bronze AToMiC Collaboration**

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Old brands, new tricks

YOU CAN'T TEACH AN OLD DOG NEW TRICKS, BUT BRANDS LOOKING TO REACH A YOUNGER AUDIENCE ARE PROVING THIS ANALOGY DOESN'T ALWAYS APPLY.

By Jennifer Horn

Above, clockwise from left: Always' social experiment helped the brand champion girls' confidence; Historica implored teens to not let history be forgotten; the Vancouver Opera's blunt poster to get youths' attention; U by Kotex repurposes a cult classic for a modern audience.

It's not easy for a well-established, set-in-its-ways brand to look itself in the mirror and recognize that maybe it's time for a change.

For years, ads for maxi pads typically painted "that time of the month" in a gentle manner, using an innocuous (and puzzling) blue liquid to demonstrate how its products work. But that's no longer the go-to strategy for some of today's fem care brands.

U by Kotex, for one, took a content-heavy approach with its online branded series *Carmilla*. The 36-episode, four-minute scripted transmedia series puts a modern spin on a vampire classic novella, and was created to reach the digitally-savvy millennial audience.

During each episode, Kotex products were subtly integrated into the show, and vlogs featured two characters from *Carmilla* debating questions around whether or not vampires get their periods. Since the launch of the series, the show has tracked more than 17 million minutes of viewing, as well as nearly 11 million earned impressions (for more on the brand's strategy, see p. 12).

CANNES PICK

Always "#LikeAGirl"

"This campaign is about more than just rallying for gender equality; it's about re-evaluating and re-defining language in a positive way."

- Martine Levy, managing director at DDB PR

And then there is Always and the viral and multiple award-winning campaign, "#LikeAGirl" the brand created last year after realizing that it too was losing its grip with the newest generation of girls.

Society does things to undermine a girl's confidence, like the schoolyard expression, "You throw like a girl." Always wanted to inspire and champion girls' confidence. So, working with Leo Burnett, the brand turned the age-old expression on its head with a social experiment. It interviewed girls, asking them what it meant to do something "like a girl," with responses from an older group interpreting it to mean doing things pathetically, while a younger group had the opposite reaction.

Bloggers as well as celebrities were invited to share the video, and #LikeAGirl generated more than 76 million video views worldwide. It also drove brand purchase intent post-campaign from 42% to 46%. And with teens, it grew from 40% to 60%.

Fem care brands aren't the only ones changing horses midstream.

Historica Canada, a charity dedicated to educating Canadians about their country's history, also needed a new approach to reach a younger audience, and so it decided to jump on a platform that very few brands have used before.

The foundation's Memory Project is an initiative that chronicles Canada's military history. It documents first-hand accounts of veteran stories and invites young Canadians to engage with the content so that the conversation can continue. To get teens to visit its site, Historica Canada and its agency Rethink realized it needed to be where they

were spending most of their time — on popular app Snapchat.

The mobile platform is used to share moments that, after viewed for a few seconds, are deleted forever. So, on Remembrance Day, Historica sent Canadian teens a 12-second video message from a real veteran, telling them about his World War II experience. But before he could finish, the veteran was abruptly cut off and his story was gone forever.

All that was left was a message that asked them to not “let his story disappear” and invited viewers to visit Thememoryproject.ca to help preserve veterans’ stories. It did just what the organization hoped it would do, bringing more eyes to its website and increasing page views by 500% compared to the previous year.

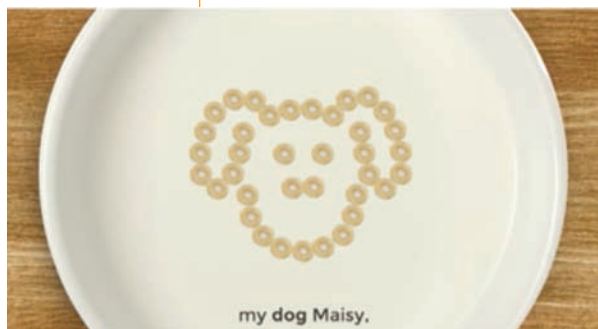
And just as Historica was looking to do an about-face to reach a younger audience, so was the Vancouver Opera when it launched a

fresh, more contemporary show called “Stickboy.” With its patrons getting older (and literally dying off), the company modernized its offering, but the challenge was convincing a younger audience who might be interested in the new work to buy tickets.

Opera originated as a movement for artists to share political and topical issues, so the company and its agency DDB ran with this insight, partnering with four artists to create murals that spoke to the play (about bullying) as well the artists’ own personal stories. Each mural was tagged with the line, “There’s a monster in all of us” and included aggressive statements from the libretto, like “Time for a diet Fatty.” In the end, “Stickboy” generated three times the amount of social conversation than previous shows, and reversed the company’s declining ticket sales (exceeding the goal by more than 200 tickets).

THE HARDWARE P&G (Always) “#LikeAGirl” Leo Burnett/Holler **Gold AToMiC Idea, Gold AToMiC ROI, Silver Digital Engagement** // Kimberly-Clark (U by Kotex) “Carmilla” Geometry Global **Silver Brand Integration, Bronze AToMiC Collaboration, Bronze Brand Content** // Vancouver Opera “Stickboy” DDB Canada **Silver Print Engagement** // Historica Canada “The Memory Project” Rethink Canada **Gold Niche Targeting, Silver Digital Engagement**

Change is good for the (brand) soul



Above, from left: Cheerios demonstrates its effect on people; Mattel pictures a new approach to marketing its games.

General Mills and its cereal brand Cheerios recently made some changes of their own. The food category had become fiercely competitive with organic and natural players. So Cheerios rejigged its thinking to have all of its sub-brands marketed under a single campaign, as well as become more purpose-driven.

The brand and agency Cossette came across a phenomenon, fortuitously called “The Cheerios Effect,” in which small floating objects attract each other. This became the campaign’s basis – creating powerful human connections.

Pairs of people of different races, same-sex couples and those with disabilities were represented in a series of long-form videos as well as 30-second spots, telling their personal stories of connection. Anyone could share their own personal connections through an online tool, which assembled pictures (using Cheerios “o’s” in a virtual bowl of milk) that related to some of the words in their written stories.

The brand reported a volume jump of 5% in the first three months of the campaign. It also saw more than three million video views, thousands of personal stories shared online and generated millions more media impressions.

Shaking things up means having to push boundaries and figure out what connects with today’s consumer, which is exactly what Mattel Games did when it had found that audiences today tend to favour new-age video and online gaming over good old-fashioned board games.

Even though it has had an impact on

the category, Mattel decided to use digital technology to get people to play with one of its best-known titles, Pictionary.

The virtual world isn’t able to deliver a live, physical experience that traditional games provide. So Mattel created an immersive experience that allowed shoppers to play a live game of Pictionary with a man in a digital out-of-home poster.

The activation, which saw people guessing what the actor was drawing in real-time and being rewarded with prizes (like a giant teddy) and experiences (like a live marching band), was filmed and placed online where it received more than one million views in less than a month. It also generated 7.3 million social, and more than five million media impressions, proving that change really is good for the (brand) soul.



THE HARDWARE General Mills “The Cheerios Effect” Cossette **Gold Brand Content, Bronze Digital Engagement** // Mattel “Pictionary Mall Surprise” TrojanOne **Silver Experiential Engagement**

2015 Canada goes to Cannes

Meet the stellar advertising executives heading to Cannes to represent Canada

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Power to the people

CSR IS TODAY'S NORM. BUT HELPING CONSUMERS ENACT SOCIAL CHANGE TAKES IT UP A NOTCH.

By Tanya Kostiw



Above, from left: Rather than simply demonstrating their own positive initiatives, TD and PFLAG put the power in consumers' hands – helping them to make a difference.

The era of brands just talking to the masses is a thing of the past, and consumer influence is stronger than ever. Smart brands are not only tapping into this strength, but further empowering consumers and even helping them to incite social change.

Take TD, which asked customers how they would improve their community today, and surprised a few with the resources to make it happen. The brand had seen success with its idea to make banking comfortable (such as extending hours), but other banks were honing in on the approach. So TD wanted to take comfort to the next level.

Research suggested that people love brands that provide actual human warmth. So working with Leo Burnett and Diamond Integrated Marketing, the financial co surprised 24 people (deemed local heroes) – and empowered them to make a difference in their community. They

were given a TD Comfort Card with at least \$30,000 to use to provide comfort in a memorable way. The hitch? They only had 24 hours to bring their vision to life – which ranged from Inspiration Gala Day for girls in foster care to Accessibility Reno Day, where a ramp was installed into the home of a woman in a wheelchair.

The stories were documented on the #MakeTodayMatter microsite and on social media, while the brand also developed five long-form videos. The videos gained nearly 300 million impressions, and more than five million views across North America.

But inspiring consumers to make a difference doesn't need to be tied to a monetary figure – which Toronto PFLAG (Parents, Families and Friends of Lesbians and Gays) showed with “#RaiseThePride.”

Equality for the LGBT community had come a long way, but there were still haters out there, and nasty slurs could be seen on Twitter. So working with JWT and ShantyTown, the non-profit found a way to not only expose the hate on Twitter, but empower people to challenge it.

The team crafted a unique flag for WorldPride – perched on a regular flagpole – but connected to a computer, enabling it to respond to comments made on Twitter in real time, from festivalgoers and anyone in the world. Negative tweets lowered the flag, while positive ones, including the hashtag #RaiseThePride, would elevate it.

The initiative was responsible for 6% of all Pride discussion (exceeding those of the festival's major sponsors), including pickup from celebrities, the NFL community and major national media.

And like TD, PFLAG showed how empowering consumers can be a powerful means of engagement.

A race for equality

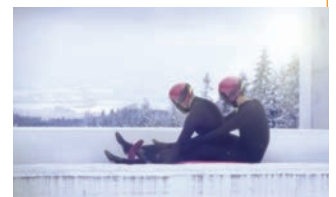
Fighting oppression with satire has been a tactic of authors and artists for centuries. Similarly, Rethink crafted a clever and cheeky way to get the Canadian Institute of Diversity and Inclusion's (CIDI) point across on the subject of gay rights in Russia – an issue leading up to the Olympics it was hosting in 2014.

With a budget of about \$5,000 and no paid media support, the idea was to generate mass awareness for the struggle for gay rights in the country and show support for human rights through a targeted PR plan.

To break through the Olympic clutter, the idea needed to be simple and

clear. And to demonstrate the laws' absurdity, the spot, “Luge,” approaches the serious topic lightly. It depicts two lugers preparing to take off – positioned one over the other and rocking the sled. A message later reads, “The games have always been a little bit gay. Let's fight to keep them that way.”

The video garnered more than 10 million views on YouTube in two weeks and became Canada's most



watched ad that year. The brand's social interactions spiked by more than 30,000%, and Facebook users were able to change their profile picture to a supportive image.

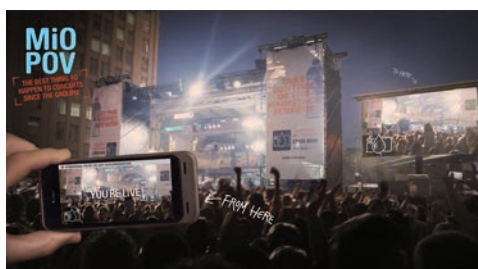
THE HARDWARE TD Canada Trust “Make Today Matter” Leo Burnett/Diamond Integrated Marketing **Silver AToMiC CSR, Bronze Broadcast Engagement** // Toronto PFLAG “#RaiseThePride” JWT/ShantyTown **Bronze AToMiC CSR** // Canadian Institute for Diversity & Inclusion “Luge” Rethink Canada **Silver AToMiC Idea**

Participation is king

WHEN A CAMPAIGN IS DEPENDENT ON PEOPLE'S INVOLVEMENT, BRANDS BETTER BE SURE THEY'RE ALONG FOR THE RIDE. THESE EXAMPLES PROVED HARD TO RESIST.

By Tanya Kostiw

There's a lot of value in offering up more than a good product. So to resonate with consumers, some brands are wisely bringing them on board, and making them the central part of the story.



Above, from left: Kraft's MiO helped consumers live-stream their concert perspective; Ikea asked consumers about the rules of their homes; the Beer Fridge took on a new patriotic twist for Canada Day.

It can be tempting as a brand to simply sponsor an event and hand out product samples – but it's not the most novel idea. This could've been an easy option for Kraft's liquid water enhancer, MiO, which had racked up awareness but needed people to try it. Instead, it added a whole new perspective to an already entertaining experience.

Working with Taxi, it brought its new platform, "Make It Original," to life at Toronto music festival NXNE. Concerts usually only have four or five cameras capturing the action, but the

brand was prepared to change that and hand fans the reins – literally equipping them with their own camera. The "MiO POV" app let festival-goers live-stream concert footage they captured on their phones onto the mainstage screens to share their perspective of the event and become participants, not just viewers.

"MiO POV" was downloaded and used by nearly 10% of the audience, despite being offered for just a night, which translated into more than 45 minutes of footage, repurposed for promo videos. The brand also distributed nearly 64,000 samples at NXNE.

Similarly, Ikea engaged a desired demo with a campaign focused on their participation.

Purchasing Ikea furniture can be seen as almost a rite of passage for many young people moving into their first apartment. But once they reach 35, many feel they've outgrown the retailer, and that it just doesn't understand families.

Working with Leo Burnett, Ikea launched a campaign to show its relevance by demonstrating it knows how modern families live.

After examining the relationship the 35+ crowd had with their homes, an idea emerged around how each household had a set of unwritten, but known rules. Enter the "House Rules" campaign, which asked consumers to share their

house rules on a microsite and social media, spurring responses around room-specific behaviour or policies around things like leftovers and pets (such as, "Try not to laugh every time the dog runs into the screen door").

Divisive rules like "Shoes off at the door" were used on social media, setting a record for the most engagement the retailer generated through a post, while it also incorporated the most popular ones into mass advertising, like "Laugh often."

Ikea saw a 12% same-store sales increase versus the prior year (the home furnishings category only grew 1%), plus an additional 5% during the retailer's Holiday #HouseRules period. Top-of-mind and spontaneous awareness for the brand increased 10%, while there was a 12% spike in those who had made a recent purchase, versus a year ago. And the program generated more engagement than any of the retailer's social campaigns.

But Ikea isn't the only brand to encourage consumer participation based on something they hold near and dear.

Molson Canadian's Beer Fridge had gained attention for its international exploits from Europe to Indonesia and its distinct breed of Canadiana (only Canadian passports could be used to open the fridge to indulge in a taste of home, namely a fridge full of

Molson). But for its homecoming, the program's passport concept lost its relevance.

Working with creative agency Rethink and media agency MEC, the idea was to build off prior Beer Fridge programs and continue to tap into consumers' national pride. So for Canada Day, the Beer Fridge was set up with a new twist to showcase Molson's roots and connection to the country – the key to unlocking it was to sing the national anthem via a built-in speaker. Belt out a



spot-on rendition of "O Canada," and the beer inside is yours. Not patriotic enough? No beer for you. (Heck, go buy an import!)

The fridge was set up in public places four weeks before Canada Day, with the initiative garnering more than 1.9 million views in the lead up to and on Canada Day long weekend, with year-to-date views surpassing 2 million.

Like MiO and Ikea, Molson demonstrated how winning consumers over isn't hard when you put them at the heart of a smart campaign.

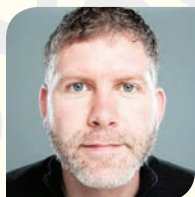
THE HARDWARE Molson Canadian "O Canada Beer Fridge" Rethink/MEC **Silver Experiential Engagement** // Kraft "MiO POV" Taxi Canada **Gold Tech Breakthrough**, **Silver ATOMIC Collaboration** // Ikea "House Rules" Leo Burnett **Bronze ATOMIC ROI**, **Silver Transmedia**

2015 AToMiC jury

JURY



Stéphane Bérubé, chief marketing officer at L'Oréal Canada has close to 20 years of experience in the beauty industry, and has held marketing and brand innovation roles at L'Oréal since 2002.



Chad Maker, president at Agency 71, is a creator, illustrator, designer, director and musician. He has over 20 years of industry experience, and is also an advisor for programs at the Canadian Film Centre.



Barbara Smith, partner at Aprais Canada, has more than 30 years of agency and client-side experience. Previously, she was the president at the IAB and director, brand engagement at the *Globe and Mail*.



Denise Darroch, brand manager at Kimberly-Clark Canada, has more than nine years of brand and shopper marketing experience, and prior to her current role, she spent seven years at Nestlé Canada.



Michael Milardo, executive creative director at Cossette Vancouver, oversees work for clients such as McDonald's, Telus, Arc'teryx and The Gap. Prior to joining Cossette, he was creative director at Noise Digital.



Tessa Sproule, co-founder, CEO, Vubble, is a digital innovator, and before co-founding the content discovery service, worked with the CBC in interactive producer and content director roles for nearly two decades.

CO-CHAIRS



Mark Childs, chief marketing officer at Samsung Canada, leads the organization's strategic brand and marketing initiatives, and is the former chief marketing officer of Campbell's.



Daniel Dutesco, VP of digital at Publicis, is a technologist and creative with more than 20 years experience transforming brands into market leaders. He currently works with brands like Coca-Cola, Garnier, Vichy and Metro.



Charles Etienne Morier, VP of digital media at Touché! oversees the digital team and has worked with clients such as Canadian Tire, Via Rail, Desjardins and Tourisme Montréal.



Randy Stein, partner, creative, Grip, has nearly 20 years experience and recently led the team behind Kokanee's "The Movie Out Here." Over the years he has worked with brands like Honda, Bell and KFC.



Gaye McDonald, director of content marketing, CBC Revenue Group, leads the team that links brands with CBC's programming, and once helmed Branded Entertainment Management.



Shannon Hosford, VP marketing and communications, Maple Leaf Sports and Entertainment, oversees communications for MLSE brands such as the Toronto Maple Leafs, the Raptors and the Marlies.



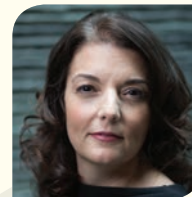
Helen Pak, president and chief creative officer at Havas Worldwide Canada, has almost 20 years of experience in integrated branding, and previously worked at Facebook as a global creative strategist.



James Stewart, director and founder at Geneva Film Co, has created work in live action, VFX, stop-motion and CG animation. His most recent projects include 3D cinema commercials for Samsung, Toyota and Lexus.



Lauren Richards, principal at Pollin8, connects clients and agencies, as well as buyers and sellers to innovative media thinking. Prior to launching her consultancy, she led the global product group for SMG.



Christine Kalvenes, chief marketing officer at PepsiCo Foods Canada, has 18 years of marketing, innovation, research, design and corporate strategy experience. She currently leads a team of 50.



Kari Skogland, director, screenwriter and producer at Skogland Films, was named one of *Hollywood Reporter's* "Ten Directors to Watch," and most recently worked on the mini-series *Sons of Liberty*.



Jon Taylor, VP, digital at Bell Media, leads the company's TV, radio and digital properties. Previously, he was a senior director for Canada's Olympic Broadcast Media Consortium and an exec producer for CTV.



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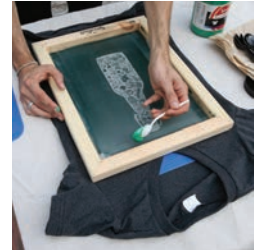
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GROLSCH'S CREATIVE CONNECTIONS

DON'T LET THIS EUROPEAN BEER'S 400 YEARS FOOL YOU. IT'S MANAGED TO REMAIN FRESH IN A MODERN WORLD, THANKS TO COLLABORATIONS WITH CONTEMPORARY ARTISTS AND FORWARD-THINKING PARTNERS, LIKE VICE.

BY JENNIFER HORN

Dave Murray's phone rang one early September day. On the other end, the Canadian illustrator was met with the voice of Sarah Waldock, director of marketing for SABMiller beer brand Grolsch, asking if he had any plans in the next three weeks. Having just come home from his honeymoon, he was wide open. Waldock and the global Grolsch team were planning a workshop in Amsterdam for the brand's 400-year anniversary, and she was hoping he would go and represent Canada. Once there, Murray would spend

four days inside a massive Dutch shipyard with nothing else to do but paint, drink beer and mingle with hundreds of artists from 10 different countries. Naturally, he said yes.

Approximately 400

canvases filled the room, with creatives being asked to paint their own interpretation of Grolsch's iconic swing-top bottle. One artist molded bottle caps to look like eyes, while another used cable ties to create a serpentine skeleton of the bottle. Murray used his love of cubism to create an art piece that was chosen as one of only nine works of art featured on the brand's limited edition anniversary bottles and cans, which hit Canadian shelves mid-May.

The event was documented, with each artist

Opposite page, clockwise from left: Canadian illustrator Dave Murray's tribute to Grolsch's iconic swing-top bottle; the brand celebrates its anniversary with a four-day Amsterdam workshop that saw hundreds of artists create art, drink beer and mingle. **Right:** Grolsch co-produced a doc with photographer Tyrone Lebon.

interviewed on camera, to be edited into short vignettes, which were recently uploaded online for a global audience to view. And now, the public is also being asked to try their hand at designing their own, with the brand providing a digital stencil of its signature bottle (which can be downloaded and printed) to be used as a template for their creations.

The consumer-designed bottles will later be judged, and one person will win a trip to visit the brewery in Amsterdam. But it's only when the top 20 best pieces are chosen to be showcased on Canvas – a Grolsch platform for editorial-style content relating to contemporary culture, and a major part of the brand's global positioning – that the brand will really reveal its MO.

While most beer brands typically use their website as a marketing and educational tool, showcasing their product portfolio, ingredients or perhaps a commercial from a new campaign, Grolsch did something a little more interesting. Last year, it stripped and rebranded its website to become Canvas, a content-heavy platform for news relating to the arts.

The platform was born out of a partnership with Vice Media, which collaborates with the brand to populate the site with reviews on films, profiles on photographers and news about musicians and designers. Canvas is centred around supporting contemporary culture, which is why there's barely any Grolsch branding, save for a discreet logo and some historical milestones in its "about" section.

"We learned from Vice what it takes to build strong, digestible content that people are going to want to share and come back for," says David Schmid, global marketing manager at Grolsch in the Netherlands. "You have to look a bit deeper to find how many calories are in Grolsch or what pack sizes we have, because, at the end of the day, that's brochure stuff that people aren't that interested in."



The brand (which was acquired by SABMiller in 2007 for \$1.2 billion) has banked on its innovation, tradition and marketing around collaboration and creativity to help set itself apart from competitors, not only in Europe, but in international markets like Canada too. If you take a map, and draw a line down from Copenhagen to Paris, you'd find a swath of Germanic-style Pilsner beers that share the same heritage and provenance, Schmid explains. "Many of those brands [from Heineken and Becks to Carlsberg] built global businesses long before we did," he adds. "While we're the oldest, for many years we just existed in the Netherlands. We were a relative latecomer, and so we had to become a challenger brand."

But in Canada, which is ranked the sixth-largest beer importer in the world (with the Netherlands being the largest supplier of that beer, according to Statistics Canada), Grolsch has grown to become the third largest European import (sitting behind competitors Heineken and Stella Artois). It's been able to grow its market share and compete against the hordes of more established

GROLSCH'S "CHEERSCH" WORTHY CAMPAIGN



Sean Connery would've made a great spokesperson for Grolsch back in 2005. That was the year the beer came out with its very first Canadian campaign that played with the "-sch" in its name (and made drinkers

reading the ads aloud sound arguably like the Scottish actor).

Produced by DS+P (then Doug Agency) after more than a decade of no advertising (with the brand having relied mostly on word-of-mouth), the ads included taglines like "Take it easchy," "Cheersch," "Thirschty" and "Happy Holidaysch" (with the latter adorning posters during the festive months). The creative could be seen on almost every outdoor surface, from TSAs to billboards to wild postings near Beer Stores, LCBOs and restaurants. It also looked to its

iconic swing-top bottle, using the "popping" sound of the cap in regional radio ads.

The idea was to create a recognizable identity unique to Grolsch, as well as bring sociability and approachability to the brand, which it did, leading to a substantial increase in sales and a Bronze CASSIES award along the way. While it had been losing market share to better-known brands like Stella Artois and Heineken in 2004, the "It Could Only be Grolsch" campaign helped the brand reverse the decline in share to grow by 0.5%.



A HISTORY LESSON ON INDEPENDENT THINKING

The hair on Peter Cuyper's skin probably stood on end the minute he added a second hop to his brew. By adding one hop for taste and another for aroma, the brewmaster had defied 100-year-old beer brewing traditions.

It was the year 1676, a time when the first fossilized bone was discovered in England, a war between colonists and Native Americans was underway and blending multiple hops in the beer brewing process was unthought-of. Some say Cuyper did it for love, as Grolsch founder Willem Neerfeldt promised his daughter's hand in marriage if he could brew a perfectly balanced lager (he got the girl in the end). But for whatever reason, his stroke of genius made an impact, leading many brewers to adopt his method, which is still used today.

And so goes the story of Grolsch, a brand that has made many interesting choices over its 400-year history.

For example, in 1897, when almost every other beer had retired the swing-cap in favour of the more cost-effective cork and crown caps, then-brewmaster Theo de Groen decided to reintroduce the "clip and clamp" caps. He believed "a special beer deserves a special kind of bottle," and ever since then, it's helped differentiate Grolsch and position it as an unconventional, creative brand. In fact, the packaging has become so iconically Grolsch that Google searches of "swing-top caps" yield results referring to them as "Grolsch-style bottles."

And back in 1918, when raw materials for beer production were scarce, Grolsch literally made lemonade out of lemons. It did the unthinkable and launched lemonade brand Groli, which was profitable until its factory burned down in 1972 and the brand decided to put all its focus back on beer. And interestingly, it was also the first beer brand to advertise on television in Holland in the late '50s.

foreign beer, in addition to Canada's saturated market of homegrown brews, within a few short decades since its arrival in the early '90s, notes Schmid.

Canvas is just the tip of the iceberg of the brand's strategy to collaborate with the artist community – targeting men and women between 25 and 35 years of age, with the bull's eye being people who work in a creative field, but not forgetting those who enjoy the art world from the outside.

The site also provides a place for Grolsch to house its FilmWorks platform, launched in 2011, which sees the brand commission the production of independent films, as well as host screenings and workshops all over the world. Earlier this year, Grolsch co-produced the documentary *Reely and Truly* with U.K.-based photographer Tyrone Lebon and hosted a premiere screening at the Gladstone Hotel in Toronto.

"If we're going to support film, we need to know what it takes to make one," notes Waldock, who also helped lead the development of Grolsch's Open House, a Canadian-born collaborative and artist-driven program the brand first introduced during the Toronto International Film Festival (TIFF) two years ago.

Not everyone can go to the film screenings and exclusive celebrity parties during TIFF. So, for the past two festivals, the brand has essentially taken over an entire parking lot and (using the talents of people Waldock refers to as "creative consultants") built all-inclusive artscares and public lounges for anyone to enjoy. She and her team work with art collectives and "people with an ear to the ground" in areas of music, design and film to develop the look, feel, tonality and content of each Open House. One night, for example, the brand asked Brendan Canning from the band Broken Social Scene to curate the evening's events, which he did, inviting some of his friends (one of whom happened to be Feist) to play '80s covers.

Open House was such a success that the brand took the concept to other events, like music label Arts & Crafts' Field Trip festival. And now Grolsch plans to recreate a similar space it developed in conjunction with artists at the festival for a second year, as part of this year's anniversary campaign.

During the 2014 event, attendees were invited to have their photograph taken at the Faces of T.O. booth, which were then printed and manipulated by visual artists to create an artful mosaic of people in Toronto. While Waldock wouldn't reveal exactly what this will look like for the anniversary, she did say it would involve a similar art-oriented activation, created in partnership with the Project Gallery collective – a group of visual and digital artists from a gallery in Toronto's East End. It also works with a collection of agencies, from creative shop Me&Lewis, experiential

agency GMR Marketing and media company PHD to consultants Chiara Lacey Productions and Wiseman Creative, to bring the Grolsch brand to life in Canada.

Waldock believes co-creation runs deep with the brand and has been a part of its DNA right from the start. Almost every activation today is tied to the idea of celebrating and collaborating with the creative community because it “creates a richness and authenticity that really connects back to our brand, and has yielded the most interesting and engaging content.”

The development of programs like Open House and FilmWorks would not be possible without that collaboration, but the brand has also demonstrated, much like the filmmakers and artists it supports, a sense of independent thinking. It went against the grain when it diversified its portfolio to create a fruit-flavoured beer before it became mainstream, launching Zinniz, which included labels such as Crispy Lime, Tropical Red and Orange Twist, in 2002 (folding a year later, however,

as a result of declining sales). It’s also one of only a few beer brands that still uses the swing-top bottle cap. “You can find some European beers with a swing-top cap, but nobody exports them because they’re too expensive,” says Schmid. And while Waldock says not all of the choices the brand has made over the years (like keeping the costly cap) have been popular with the industry, they have, however, contributed to Grolsch’s individual expression.

There’s only so many European imports that retailers want to stock and that people will want to try, Schmid says, “so we need a unique story to show how different we are from others. We’re authentic and what we do, when we have artists help create our creative, helps us stand out in a sea of sameness.

“The strategy we’ve taken is a bit more unconventional, creative and original, while at the same time maintaining the tradition that people expect from a European import and doing it with an audience that appreciates it.”



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Mykolyn's new ride

On the eve of his retirement from the ad biz, long-time Taxi creative leader Steve Mykolyn talks to *strategy* about his achievements in advertising, the thrill of doing good and being the dumbest guy in the room

BY JOSH KOLM

The secret to a happy ending is knowing when to roll the credits. Better roll them now before something else goes wrong.

— Drive-By Truckers, “A World of Hurt”

Those are the lyrics Steve Mykolyn, Taxi’s current chief brand officer and former creative lead, quotes when he’s asked for an explanation as to why he’s retiring from the advertising world after 14 years.

Despite being from a country song that’s ostensibly about facing the world with optimism following massive heartbreak, for Mykolyn it’s also about how life’s challenges make it great. And now just happens to be the time to devote his energy to some challenges he hasn’t seen before.

“Sometimes, people will refer to their life story as being in chapters,” he says. “I need to start a new book.”

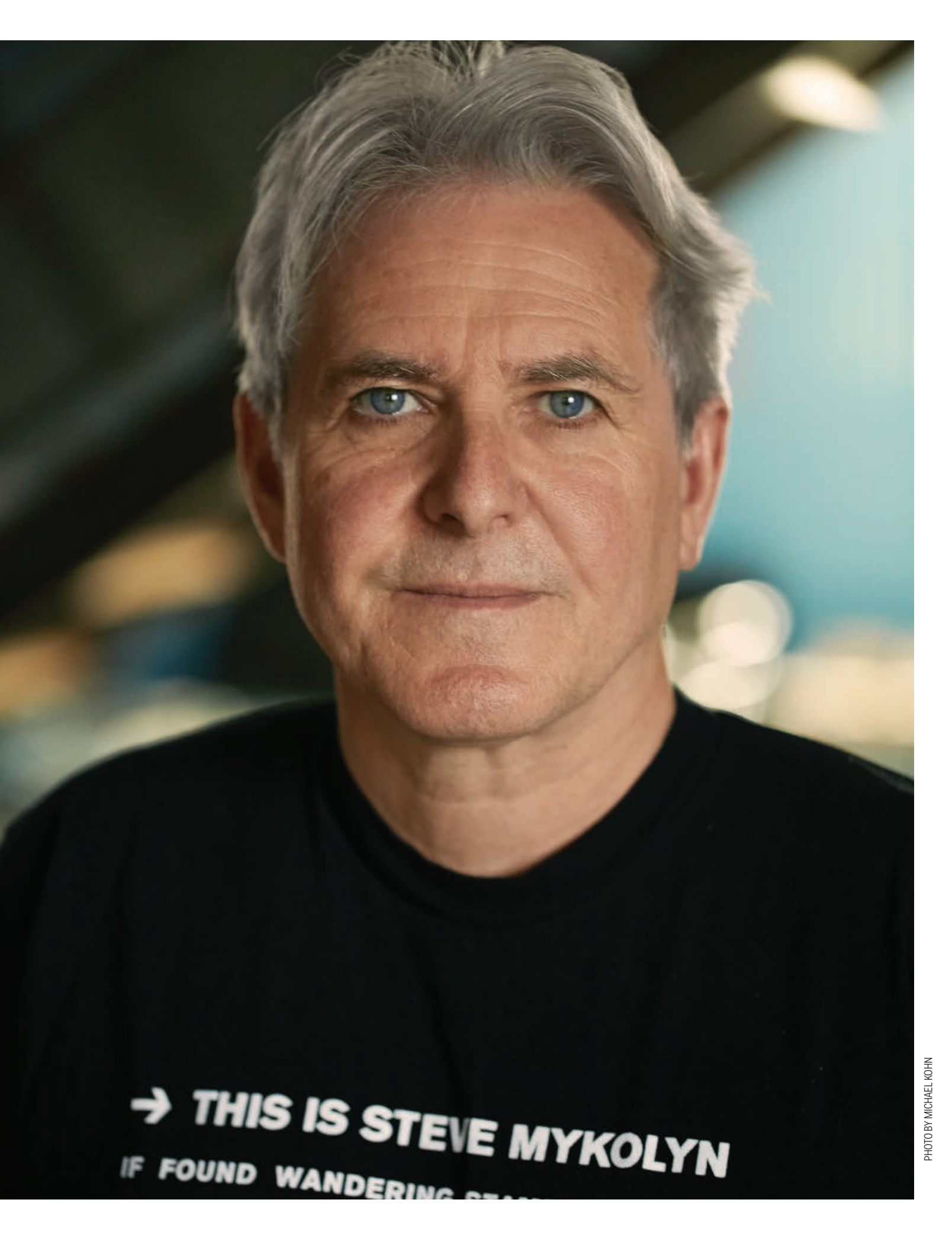
“I’M NOT SURE WHAT YOU HAVE PLANNED FOR THIS,” Mykolyn tells me when we sit down to talk. “But I think you should probably keep it short.”

That sentiment is apt, considering how much he’s accomplished in a career that’s been relatively short

compared to others who have left agency life, and can often tell stories of watching the advent of the internet and social media take over dominant platforms in the industry. Although it seems that, even if he could, Mykolyn wouldn’t be too interested in dwelling on how things have changed.

“The challenge today is the same it was 10 years ago or 30 years ago,” he says. “Coming up with great, creative ideas is just as important as selling products. Today, shrinking budgets, diminishing timelines, a fractured media landscape, all of that’s just the conditions we have to work in. Get over it.”

Taxi is the only agency he has ever worked at; Mykolyn came on in 2001 as associate creative director in charge of design and interactive, joining right before the then-independent agency (it was bought by multinational holding company WPP in 2010) went on a four-year winning streak at *strategy*’s Agency of the Year awards and began its expansion across Canada, as well as internationally into New York and Amsterdam. He took on the executive creative director position at Taxi in 2007, moved into the chief creative officer role in 2010, just in time for the shop to be named Agency of



→ THIS IS STEVE MYKOLYN
IF FOUND WANDERING STAY



the Decade by *strategy*, and took over thought leadership at the agency as its chief brand officer in 2013.

"I'm the poster child for 'Anybody can do it,'" he says. "It doesn't matter who you are or where you work, if you make the most of the experience while you're there, you'll get to do all these different things. I got to be ACD of interactive and design and ultimately CCO at an agency I felt privileged to even be hired at. That's pretty cool."

Mykolyn was at the helm when the agency created the iconic El Tabador mascot for mobile provider Koodo and when it developed some of its most well-known work for Viagra. During that time he's also won, among other prestigious industry awards, a Gold Lion at Cannes, a pair of Gold Pencils at the One Show and dozens of CASSIES for creative effectiveness.

"We've been known for the longest time as a creative shop winning a lot of creative awards, but I'm proud of the fact that our effectiveness record is just as impressive," Mykolyn says. "We have the most CASSIES in Canadian history, which makes us the most

effective agency in Canada. What client wouldn't want effectiveness as their secret weapon?"

When Taxi won Gold at Agency of the Year in 2008, CEO Rob Guenette told *strategy* the agency's recent "design renaissance," which was largely responsible for its creative track record, could be traced to Mykolyn.

"The world is changing, and there are more stories to tell in more places, and he is one of the original 360-degree thinkers," Guenette said.

"I'M A CREATURE OF HABIT. It would be really easy if someone wanted to assassinate me," Mykolyn says, referring to the Italian bistro we meet at, where he regularly gets the dinner special on Mondays. It's a statement that seems antithetical to the reputation he's built as one of the top creative minds in Canada with an eclectic set of artistic tastes (though he'd never describe himself that way).

Prior to diving into the agency world, Mykolyn was no stranger to varied creative pursuits. In 1995, he self-published *Metal Leather Flesh*, a book of photos and text exploring motorcycle culture, complete with Harley-shaped 3D glasses. In 1997, he wrote and directed *El Dia, La Noche Y Los Muertos* (translation: The Day, the Night and the Dead), a short documentary about the Day of the Dead festivities in Mexico. In 2002, he provided the words and design for photographer Russell Monk's book, *Amusing World*.

Even before that, his career path diverted from the standard. When he was a fresh graduate from Ryerson University's School of Journalism in the 1980s, Mykolyn took his experience running design, layouts and photos for *The Eyeopener*, one of the country's top student newspapers, and parlayed it into a career as a graphic designer. After working at a now-defunct magazine, he started design firm MDI and later sold it to King West Communications, running it as a division of that company focused on publication design. He was later part of a three-person team that helped Integrated Communications & Entertainment launch its graphic design department, which had grown to 30 people by the time he left in 2000 to join pure-play interactive firm Organic in its newly launched Toronto office.

AS HIS PATH TO TAXI – and his work ethic during his early days there – shows, Mykolyn is a fan of taking risks and coming up with ideas that solve a business problem, leaving a lasting impact on people's lives. He says he'll miss those challenges once he moves on to what's next.

"Creative people want to solve a challenging problem that demands the most from both the creative side and the business side – especially when that means they get to come up with a cool or unique approach that will make people either engage, act or get involved," he says.

Opposite, clockwise from top: Bombardier's all-weather Olympic Torch; Mykolyn provides support to Taxi CEO Rob Guenette on *strategy's* November 2008 cover; delivering the 15 Below jacket to the Salvation Army; artist Gary Clement "futures" a headshot for *strategy's* February 2014 issue, which Mykolyn guest edited; hosting the AToMiC Awards with flair in 2014; promoting Canadian Tire's House of Innovation; receiving an AToMiC Award in 2013 from co-host Lauren Richards.

He points to things like Canadian Tire's House of Innovation (an actual house the retailer bought in 2011 to show off its products, which it then sold, giving the money to its charity, Jumpstart) and Bombardier's Olympic Torch (which could withstand Canadian weather for the 2010 Vancouver Games) as examples of Taxi growing into an agency that solves challenges beyond simply selling things, touching a chord with the wider population.

"That's when advertising is really effective," he says. "You do these cool things that reach only a small group of people, but because it's something that's important for everybody, everyone eventually finds out about it and it becomes its own news story."

As much as his creative pursuits have been varied in terms of what he has done outside the industry, Mykolyn's activities within advertising have been almost as far-reaching. He has sat on the advisory boards for OCAD, Humber College and The Creative Circus (a creative advertising education program in Atlanta), has been part of the executive committee for D&AD and served on the board of directors for the One Club since 2009, during which time he helped establish a grant to assist post-graduate students with their living expenses.

In those experiences lie what Mykolyn will miss most about the industry: the people he's worked with, both inside and outside his agency, and the lessons they've taught him.

"That's my biggest piece of advice: learning to collaborate and finding people smarter than you to work with is the secret to success. I've made it my mission to be the dumbest person in the room, mostly by design," he says. "I've learned so much from everybody else that I've always been the beneficiary of their knowledge in one way or another. You can never know what the best idea is, so you either have to figure it out by doing it or listening to people who know better."

ABOVE EVERYTHING ELSE, Mykolyn singles out his work on the 15 Below jacket as one of his proudest accomplishments. As part of a challenge to find a way to give back to the homeless in Canada, Mykolyn and fashion designer Lida Baday created a lightweight windbreaker that could be stuffed with easily-obtainable materials, like newspaper, to be turned into an insulated winter parka. After testing the concept himself by spending a night in a meat locker, Mykolyn and Taxi worked with the Salvation Army to distribute more than 3,000 jackets across Canada. The project also won a Gold Cube from the ADC for outstanding pro-bono work for non-profit clients, the first time a Canadian campaign has won that award.

"I really liked doing it," Mykolyn says. "Some of Taxi's best work over the last few years has been that kind of

work, and I think Canada as a whole really punches above its weight in that [cause] category. Aside from 15 Below, there's Raising the Roof [which works with Leo Burnett], [Grey Canada's work with] Moms Demand Action for Gun Sense in America, the Pain Squad app [by SickKids and Cundari], the list goes on. Not one of them have any relationship to another but they are all consistent in their excellence, and that's something all of us can be proud of."

Things that make society better are a source of passion for Mykolyn, but despite how well he has seen Canadian advertisers perform in that realm, he feels there is one big issue the industry still does not devote enough time to solve.

"The gender gap in advertising is getting a ton of attention right now," he says. "There's been some positive traction thanks to things like the 3% Conference led by Kat Gordon, and [ADC executive director] Ignacio Oreamuno's 50/50 initiative that have led to more balanced juries at some award shows. But the work of getting more women into senior positions and hiring in general, there's still lots to do."

For Mykolyn, the importance of tackling the gender gap and the good it will bring is self-evident.

"It's one of those things that's just important because it is. Think of the word 'inequality' and you see why it needs to be addressed."

DESPITE THE AWARDS HE'S WON and the attention his agency has received while he's been part of its creative brain trust, there is a mountain of ideas that never went to market, which is where his second piece of advice comes in.

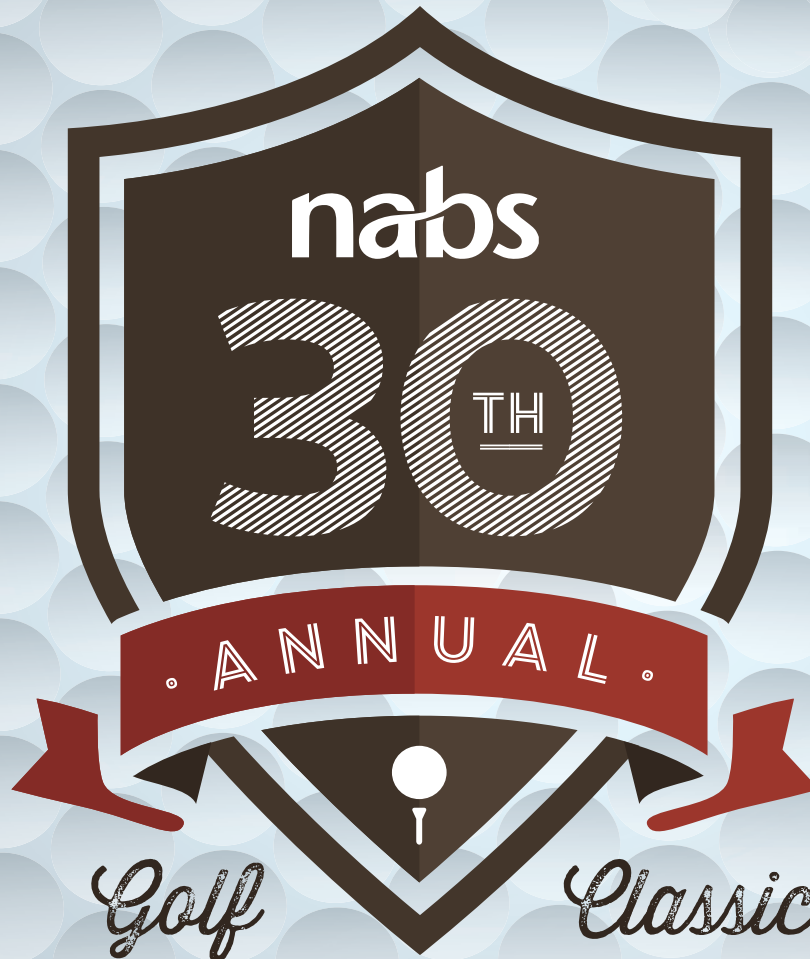
"There's a lot of ideas I've had that died for various reasons, but I think everyone in the industry has dealt with that," Mykolyn says. "What I learned early on is you'll have a lot more ideas. It's easier to move on when you realize the next one might be even better."

In terms of what's next, Mykolyn has an interest in award-winning interior design and architectural company Castor, run by the same people behind Toronto restaurant/punk rock venue Parts & Labour. Some of the products Castor makes are the kinds of creative ideas that excite Mykolyn about the future. These are things like the company's induction lamp that uses magnetic fields to transfer electric currents, or a light powered by soon-to-be-obsolete MagSafe MacBook chargers, or, outside Castor, things like Tesla's Powerwall (a rechargeable home energy source). Mykolyn thinks ideas like these are not only cool innovations, but will have a positive impact on the way people live their lives.

And one more thing – he's also invested in a farm.

"I can guarantee you I'll be the dumbest person in the barn," Mykolyn says, "including the cows." 🐄

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Thinking differently is an effective business strategy

GETTING CREATIVE MAKES GOOD business sense. Just look at last year's Cannes Creative Effectiveness Grand Prix winner "Guilt Trip" for V/Line by McCann Melbourne, encouraging parents to buy pre-paid train tickets and send their kids guilt-laden messages to encourage home visits, resulting in \$4 million additional revenue, exceeding the target by 167%.

But we're not just talking about out-of-the-box advertising or really clever executions - though creative marketing has, consistently, proven to be successful. Thinking differently in all aspects of a business can drive results.

Just look at this year's featured Creative Agencies, such as Zulu Alpha Kilo, which tries to get creative about everything it does, from the way it works with its clients, to how it approaches taglines. And it's seeing continued growth for itself and its clients.

Or North Strategic, which has captured a bevy of "PR Agency of the Year" titles for being an atypical PR shop.

Or TAXI, which puts strategy first, knowing great creative will follow (and it's working, winning the shop new biz across the country).

These creative shops are proving that marching to the beat of your own drum doesn't just differentiate you from the pack, it makes smart business sense.



Zulu Alpha Kilo

Creative to the core

"THE WORLD NEEDS MORE CREATIVITY," says Zak Mroueh, chief creative officer and founder of Toronto-based creative agency, Zulu Alpha Kilo. Creativity permeates every aspect of the shop's approach to business, whether that's thinking differently about how ideas can be inspired by mother nature (such as the recent work for Corona or Interac – check out the opposite page), finding a unique take on strategic planning or even the way Zulu works with clients (such as inviting them to be part of the creative process).

Mroueh points to a recent ParticipACTION campaign as a prime example of Zulu's creative approach. The videos, highlighting the issue that screen time takes away from playtime, feature a group of kids playing as the black screen encroaches on their physical space. The call to action at the end states, "Don't visit our website," bucking the convention of directing people to find more info online.

Ironically, website visits were up 344% as a result of the campaign, proving that twisting a convention can be a smart strategy.

One of the secrets to the agency's success is the fact that it's highly versatile. From full brand transformations to creating rapid-fire continuous content for social platforms, Zulu is rethinking how brands connect with people, no matter what medium. "Our agency is truly set up to deliver across a multitude of platforms," says Mike Sutton, president of Zulu Alpha Kilo. "To break through the clutter in today's world,

content and content distribution need to become an essential part of any sophisticated marketer's toolbox."

It's that versatility and the agency's creative reputation that helped Zulu pick up Silver Digital Agency of the Year at strategy's annual awards show.

"Zulu is hard to pin down," Sutton adds. "People have a hard time putting us in a box." The 70 staffers have expertise across multiple disciplines including digital and social media, strategy, design, branded content (through its recently launched Zulubot content division) and advertising. And it's an approach that's working, allowing the shop to count some of Canada's biggest advertisers among its top clients, including Bell, Interac and Corona. In fact, a recent study by Seevibes recognized Audi Canada as the number one most engaging brand on Twitter in the country, thanks to the Zulu team who manages Audi's social platforms.

"We like working with brands that want to challenge the status quo of their category," says Mroueh, pointing to a launch campaign created for the Aequitas NEO Exchange, a new stock exchange opened in Toronto, which competes against established players such as TSX and DOW. The launch campaign featured a hidden camera stunt in a grocery store, in which customers were prompted to pay more for bananas the instant they showed interest, mimicking what investors experience in

equity markets due to high-frequency trading, a practice Aequitas curbs. "We pride ourselves on being an agency that can affect real change in an organization," he says. As a result, the shop continues to attract clients who are seeking radical change or to be mavericks in their respective categories.

Another thing that sets Zulu apart is its commitment to a set of uncompromising core values. Mroueh gives the example of saying no to speculative creative work – a contentious issue in the industry, as it is often an expensive undertaking for agencies during a pitch. But the decision to say no to spec work was set forth five years ago, and is something Zulu hasn't wavered from since then.

Of course, that's meant having to walk away from potentially lucrative business, but he says potential clients respect that and often return with a real brief. "We believe it's irresponsible for an agency to redirect all of their resources to a spec creative pitch. Core client work suffers because of this industry-wide practice. We've made a promise to our clients that we won't do that", says Mroueh. And that dedication to client's business has helped the shop continue to grow annually.

Reflecting on all the change the industry has seen since Zulu opened its doors, Mroueh says "We live in an age of ideas. With all the media options and technology, there's never been a better creative canvas."

And you can tell, seven years in, that Zulu's only just begun to hit its full stride.



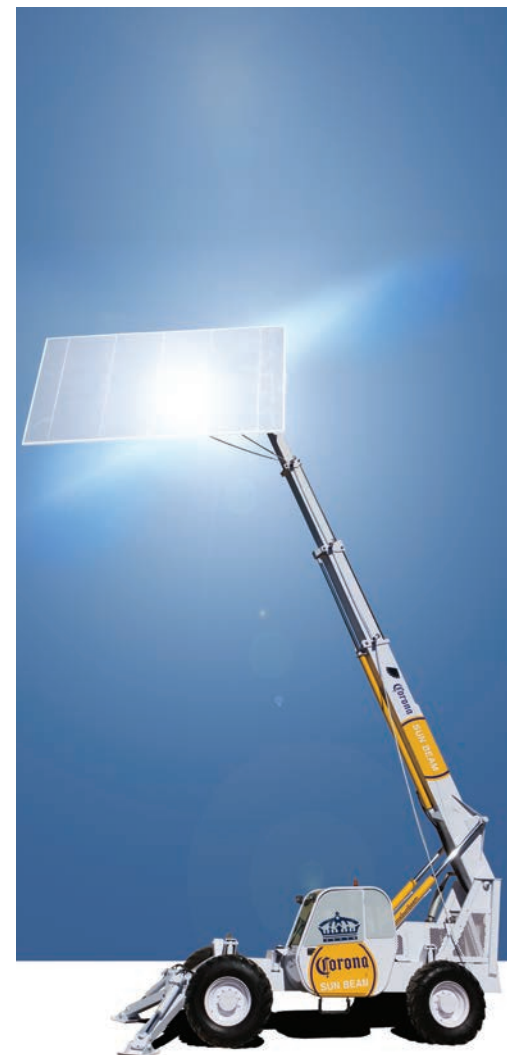
AUDI's "Tight Parking" viral film, showed off the agility of the Audi Q3, racking up more than 3.5 million combined views on YouTube and Facebook, getting shared by hip hop legend Ludacris along the way. **AEQUITAS** used hidden cameras and bananas to demo the practice of high frequency trading. When someone tried to buy a banana, the price went up, just like the real stock market. **JACK ASTOR's** "Tan Yourself Discount" encouraged people to linger on the patio with a discount that only revealed itself once patrons got properly tanned.



INTERAC capitalized on the first snowfall of the season with a series of ambient executions that used Mother Nature to stop Canadians in their tracks with a giant snowball. Another execution featured a melting snowman with the line "Don't get burned by credit fees".



ZULUBOT led by executive producer Shaam Makan, is Zulu's new content division. Four in-house edit suites, a sound recording studio and photography studio support brand-driven content as well as original programming. *Bollywood Star*, a six-part docu-reality series on OMNI, is Zulubot's first production.



CORONA's "Sun Beam" used a giant telescopic arm and light reflector to provide some needed sunshine on otherwise shadow-filled patios.

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TAXI Fuelled by Doubt

TAXI IS ON A ROLL.

The agency network has picked up new business across all its offices, which include Montreal, Vancouver, New York, and two in Toronto (no TAXI agency can have more than 150 staff members, which explains why there is TAXI and TAXI 2 in Toronto).

"We've reorganized the company," says Rob Guénette, CEO and president of TAXI Canada. "We flattened it out, and by flattening it out, we've increased our agility. We've got Paul Lavoie, co-founder and CCO, and myself closer to the product, closer to the client – and into the pitches.

"And we didn't change our core values," he adds. "We've stuck to our mantra of 'Doubt the conventional, create the exceptional' and being maniacal about results."

As a result, the shop has picked up Casino Rama, Kraft Dinner, and Leon's in Toronto, Cogeco in Montreal, and Phillips Brewing in Vancouver.

Guénette attributes the agency's 20-plus years of success directly to its passion for driving results for its clients' businesses. "If we get that right, everything else falls into place," he says.

As a result, he says the shop works very closely with clients to determine exactly what they look for from the agency. "We never assume anything," he says, harking back to the shop's mantra.

Mark Tomblin, chief strategy officer, points to a recent campaign for Kraft Peanut Butter in which the agency dug out data going back almost 50 years. "We think far too many marketers and

advertisers can get hung up on little points of differentiation – to the exclusion of more important things" he says. "But there's a huge opportunity to understand the deeper emotional need being addressed by the brand."

For Kraft Peanut Butter, historical data pointed to the fact that the brand has long played a huge role in the lives of Canadians. "For many people, it's a brand they have grown up with, something you give your kids because it's an excellent source of protein," he says. "So, for many people, it has come to represent home." The agency also identified a cultural tension playing out in that Canadians feel more disconnected than ever in today's hyper-digitized world. "Connecting on Facebook is wonderful, but it isn't the same as human connection," Tomblin says.

So the agency saw an opportunity to make the brand stand for something greater, fulfilling that feeling of home by encouraging Canadians to "Stick together," leveraging the brand's iconic teddy bears as the mascots for the campaign (and the push has been hugely successful, significantly

growing household penetration in a category that is in decline).

"It's going to be one of our CASSIES entries this year," Tomblin says.

The CASSIES, which measures advertising effectiveness, are a huge metric for the agency's success, says Guénette. He points to TAXI's recent Gold win in the Sustained Success category for its work with Boston Pizza. The marketing campaign has featured multiple executions since its launch in 2010, including the recent Rib Stain Camo, a shirt designed to conceal stains from eating ribs that was actually available for sale, and the launch of the "Pizza Burger," one of the restaurant's most successful new product launches of all time. As a result of work like this, Boston Pizza achieved 11 straight quarters of sales growth.

"Sustained Success as a category means your campaign wasn't just a one-off – you didn't just have a lucky year," Guénette adds. He also points to the Canadian Tire "Ice Truck" execution, which built a real truck out of ice to show how effective the MotoMaster Eliminator AGM battery is in cold weather. The truck went on to win Gold at this year's CASSIES, and is currently up for an Effie Award.

"We are Canada's most effective agency," says Guénette, attributing much of that to their distinctive and unconventional creative product, and to the maturation of strategic planning at the shop under Tomblin, who joined the agency two-and-a-half years ago. "It's not that we didn't have it before," he says. "But it's world class now."



From darts to unicycles to editing suites to graffiti, **TAXI**'s offices live up to its mantra of "Doubt the conventional, create the exceptional." Anyone want to go for a ride?



KRAFT PEANUT BUTTER's "Stick Together" campaign put the much loved icons front and centre in this touching celebration of the unique place the brand holds in Canadians' hearts and minds.



WHAT'S THE BEST WAY TO TEST A BATTERY FOR LIFE HERE IN CANADA? Get 11,000 pounds of ice and build an ice truck. Then hook up a MotoMaster battery and see if it will start.



BOSTON PIZZA picked up Gold at this year's CASSIES in Sustained Success for, among other things, a t-shirt that camouflages stains and a burger made out of a pizza.



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North Strategic

The connection agency

HOW DOES A FOUR YEAR-OLD PR FIRM WIN strategy magazine's inaugural PR Agency of the Year award? Or pick up the Holmes Report 2015 SABRE Award for Canadian PR Agency of the Year? Or *Canadian Business'* Small Business of the Year?

By not being a traditional PR agency, that's how.

Founded in 2011 by Mia Pearson and Justin Creally, the duo have since grown the shop to more than 50 employees across four offices, working with some of Canada's biggest companies, including Canadian Tire, Cadillac Fairview and Samsung.

Pearson says they founded North with the vision of offering fully integrated PR and influencer strategy, rooted in consumer insight and fuelled by a desire to break creative ground to help build brands and drive sales, moving away from transactional media relations programs, which is becoming more crucial in this super fragmented, yet content-obsessed media space. "Creativity is built into our DNA," adds Creally. "At North, we're proud of the role we play in continually bringing big ideas to the table – ideas that are often selected as the creative foundation for entire integrated campaigns."

Creally points to a recent campaign for Canadian Tire as a prime example of this fully integrated campaign approach.

The brand tasked the agency and its digital content creator community Notch Video (founded in 2012, as a marketplace of more than 800 creators, producers and editors who are made available to clients) to create content for the retailer's "Tested

for life in Canada" platform. Notch is producing more than 500 videos of real Canadians across the country providing unscripted, authentic user reviews of products in the Tested program.

North also developed a PR program that saw the retailer go to Terrace, British Columbia, one of the rainiest cities in Canada, to hand out more than 1,000 wiper blades to locals, as part of a more traditional PR push.

"Brands are, more and more, coming to us and saying 'I'm not going on TV,'" he says. "They're saying 'I want more content, that's less expensive to produce and is always on.' And the North/Notch model is set up to deliver that."

The agency also plans to introduce a new millennial- and Generation Z-focused arm of the company in the coming weeks, which will help brands determine the best approach to reach the coveted target demographics. The new venture launched in partnership with youth mentorship company Ten Thousand Coffees, comes as a result of the success of Notch and was conceived to address a consistent demand from clients looking to figure out how to talk to young adults.

This partnership will allow senior marketers at brands to talk one-on-one with key influencers in the Gen Y and Gen Z demographics, while the scope of the community's 20,000 members will

allow brands to segment out niches within the audience, such as entrepreneurs or early tech adopters.

"Connections are the new currency," says Pearson. "Brands want to engage millennials and Gen Z consumers, but need to stop guessing or using outdated research. We see value in bringing CMOs and marketing teams together with young professionals to create strategic conversations, insights and ideation."

One of the key drivers for the agency's success is the deep relationships staffers have with its clientele.

"We love building high-growth, disruptive companies," Creally says. "And we're lucky that our clients are willing to take risks, and are some of the first to try new things."

Creally points to work done for Sport Chek, in which the company did away with a traditional print flyer in favour of digitizing the content on Facebook. The same store sales saw a 12% year-over-year increase, while Facebook's Sheryl Sandberg called out the execution in an investor call, highlighting it as a successful way of experimenting with the platform.

And social media work will continue to be a high-growth area for the agency, Pearson adds, with the last couple of account wins coming as a direct result of the agency's expertise in the space.

Successful campaigns, be it traditional advertising, social or PR, are newsworthy and inherently shareable, she says. As a PR firm, it's got the expertise in what makes things newsworthy, and as for the social part, she says "North was built to be social by design."

And that's a strategic foundation for the years to come.



SPORT CHEK's "#MyNorth" celebrated the robust basketball community across Toronto. **SAMSUNG's** "Gear Fit" launch brought on celeb fitness expert Tracy Anderson for a media push. **UBISOFT's** Assassin's Creed launch brought the French revolution to life in Toronto. **CANADIAN TIRE** handed out 1,000 wiper blades in Terrace B.C., one of Canada's rainiest cities.



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Forget big ideas

BY SCOTT SUTHREN

Although many don't want to admit it, creative is currently under threat from twin barbarian enemies, and is poorly positioned to defend itself.

On one side it faces a frenemy who masquerades as a benevolent helping hand. This Judas is the fevered pursuit of big ideas tied to big proof, where the attempt is made to predict the efficacy of creative through data. It always brings to mind an image of marketers leaping through the streets of Pamplona to beat the consumer bull to the stadium and slay it with a pivot table sword while yelling, "I told you so!" Sadly, in truth, we are generally just getting gored and lying there on the filthy street, gasping for breath with a bloody consumer journey clutched in our fist.

On the other side are distributed content and the new engagement models that digital channels are forcing on brands. This Wild West of snack-sized consumer engagement eats well-thought-out creative for lunch.

Complicating the issue is that creative has become too precious, and is now in such a monstrous state that it is an exceptionally easy target. Seeking the perfect idea, the big "aha," means huge exposure with

lower class berth. A ticket to Cannes Lions in steerage class? No f'n way.

In order to escape the foes that threaten to topple it, creative needs to face up to the way it currently operates and seek a new identity and means to express itself.

To find a possible solution I followed the model set out in the book *Grand Strategies* by Charles Hill, which shows that an understanding of the roots of statecraft

sad stories and now cries for no one.

Flummoxed, the Golux has an "aha" moment: what if she cried from laughing? He sings her a stupid little song, barely knowing if it will work. But it does, and she cries more than enough gems to free the princess.

To me, Hagga is the modern consumer, the jaded audience. They no longer engage with the big ideas, the big stories. The duke is a predictive model, asking for

the impossible. Creative aims to be the prince, but now it must be the Golux, as his novel, bottom-up approach is the answer to the threats it faces.

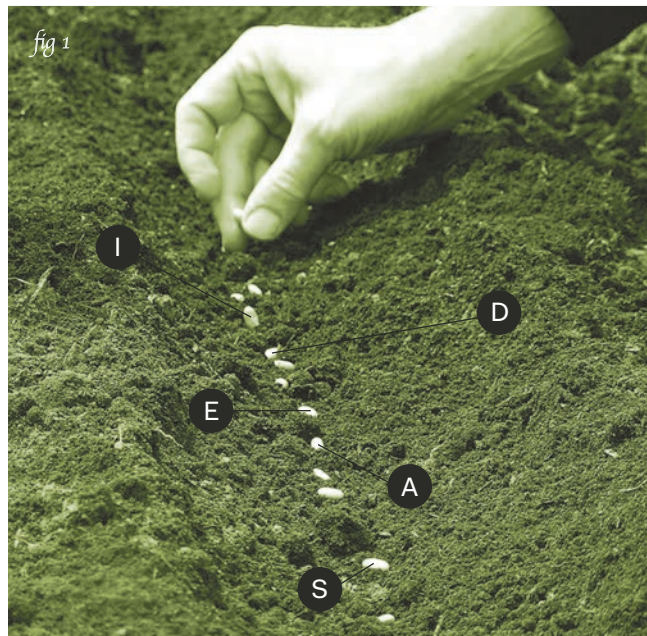
Forget big ideas. Try a lot of little ideas to see what sticks. Experiment. Start from the bottom, and play with a creative product that is emergent. Instead of starting with the intent to wow, aim to start with nothing. Put it out into social and digital and see what gains traction. Test many little ideas, at low cost, as rapidly as you can.

Once there is consumer momentum and proof that a concept will drive results, then invest in it and turn it into a bigger idea. This will negate the need for a predictive model

or proof that a campaign engages consumers, because the proof is there that it already has.

It is important to note that I am not talking about agility. What works in software development does not work in the creative world. I am talking about being more like the new BFF content-creating group at BuzzFeed, where they rapidly put ideas out to sink or swim.

Only by embracing many small ideas, and by putting them in market as seeds to grow into big ones, will creative have a chance to face down the twin hordes at the gate.



can be found in great works of literature. For the roots of creative I reached to the top of my creaking bookcase to pull out a book I regularly turn to for deep insight into the human condition: *The 13 Clocks* by James Thurber.

In the book, Thurber writes about a whimsical character, the Golux, who helps a prince free a princess from a cruel duke by being his guide on a quest. He counsels the prince to challenge the duke to send him on a quest for gems, which will appeal to the duke's greed and his habit of asking for the impossible.

They head off to find a woman named Hagga who was given the gift of tears that turn into gems. Unfortunately, by this point in her life, Hagga has heard all the



SCOTT SUTHREN is digital strategy director at The&Partnership in Toronto.

Rethinking the agency model

BY FRANK PALMER

For almost as long as I've been in the business, agency leaders have talked about creating a new and unique working model.

They've gone through contortions trying to change. They've specialized in digital, media, direct, PR, shopper marketing – you name it – in order to look different. But inevitably, they morph back a few years later to their former full-service offering.

So, what model is best for today? What are the winning ingredients?

First, let's look closer at the current state of our industry. Like so much in our society, it's governed by the need to have everything right now. Many clients oblige agencies to play jump ball for each assignment, because they think the hungriest one has the hottest idea.

That's a sad state of affairs. For one thing, if you're successful at playing jump ball it doesn't guarantee further assignments. However, I understand the clients' reasoning: there's not a lot of great creative being produced these days.

How did we sink to this level? First, understand that lack of creativity isn't solely the agencies' fault; clients must also share the blame. Why? Because many of their marketing executives don't hold their jobs long enough to understand their own brands, let alone properly brief the agency they've retained.

about it: you can't gain trust by playing jump ball.

As for the agencies' share of blame, they've placed a huge emphasis on being lean, mean and agile, and rightly so. But whatever happened to experience? There's a whole new generation of leaders who think they know it all, but their outcomes prove they don't.

Be as skinny and quick as you want, but experience knows and understands how

they will attract, and so forth.

But can this be achieved? I think so. Maybe clients simply need to understand that the grass isn't always greener on the other side of the hill. The best relationships (and results) come from maintaining and watering the grass.

They should also ask themselves the following question: "Does the agency leadership responsible for my brand have the necessary experience to grow it?"

Agencies can change their thinking too. Yes, the new breed of leaders needs to be lean and mean, as well as hungry, curious and determined. But in addition, they need to check their egos at the door and start listening to colleagues with more experience. It would do them wonders personally, as well as professionally.

It would also kindle their creativity, and that's one of three ingredients I think are of supreme importance to being a successful agency. Agency leadership needs to be brave, entrepreneurial and creative.

You can break agencies down into all sorts of disciplines or a one-stop shop, but when all is said and done, what they need to be is remarkable – and having brave, entrepreneurial leadership that makes superior creative the core of its business will guarantee success.

The advertising business has been, and always will be, about creating big ideas that get results. And in my mind, productive client/agency relationships are about brave people giving it all for the clients, who in turn say "thank you."



FRANK PALMER is chairman and CEO of DDB Canada.

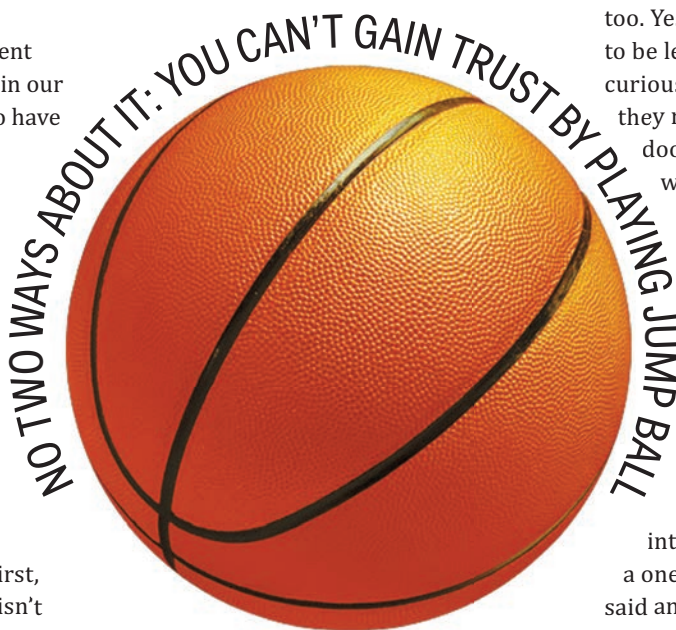
Gone is the idea of an agency being a valued business partner. Concurrently, there seems to be less and less time available to build trust, which comes about only after years of delivering proven results.

No two ways

to attract consumers and build a brand. It's the difference between doing an okay job and going the extra mile – which is key to winning the race.

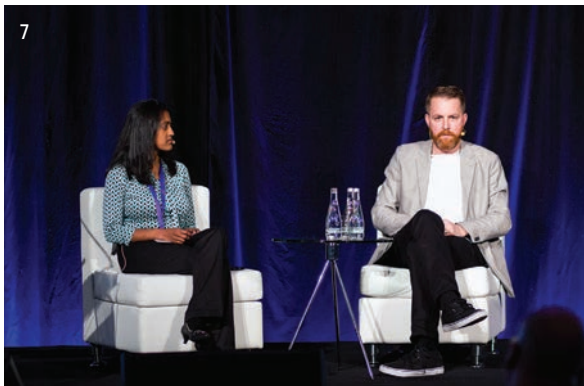
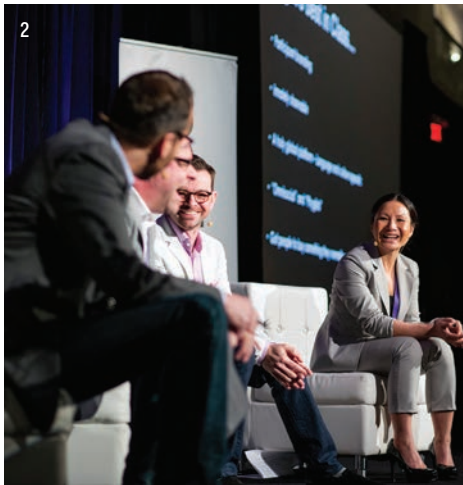
So, back to my original question: what model is best for today? I don't have the answer written in stone (yet), but I can reply by stating that even though we're living in an age of constant flux, our purpose is still the same: to motivate people to purchase a product or service.

To get there, agencies and clients have to develop a mutual trust, which in turn stokes the creative juices and results in winning campaigns. The more winning campaigns an agency has, the more experience its employees gain; the more experience they gain, the more clients

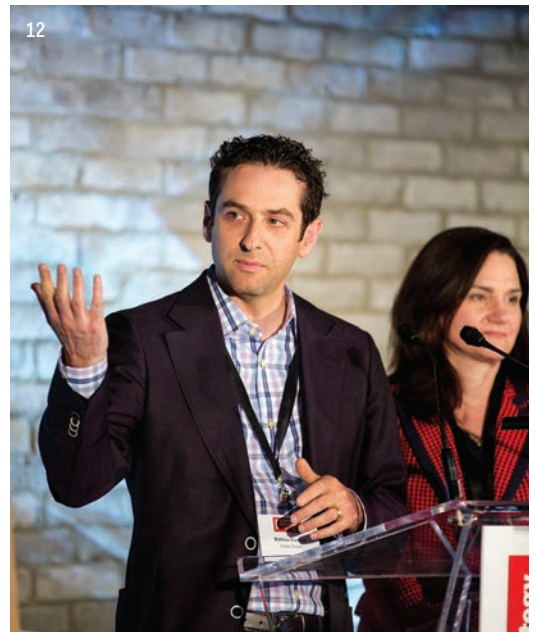


SHOPPER MARKETING FORUM AND INNOVATION AWARDS | 2015

This year's Shopper Marketing Forum, held in April at Toronto's Arcadian Court, tackled a diverse range of topics, such as best-in-class tactics and emerging tech in retail, as well as leveraging big data, cultural insights and shopper psychology. To cap off the event, the Shopper Innovation Awards recognized a host of successes, including the Grand Prix-winning "Ice Truck" from Canadian Tire and Taxi.



1. The audience takes in the Shopper Innovation Awards winners | 2. Siew Tan from Hershey takes part in a panel on best-in-class shopper marketing | 3. Dunnhumby UK's Simon Hay talks big data | 4. Loblaw's Wes Brown addresses the crowd | 5. Catalina Leyva (right), Johnson & Johnson, and Maria Maynard, Shoppers Drug Mart, discuss their partnership | 6. Claud ric Saint Amand from Montreal agency Bob, Unilever's St phanie Lombardi and Bob's Dominic Prigent discuss how to win in Quebec | 7. Suthamie Poollogasingham, J.C. Williams Group, and clothing retailer Frank & Oak's Scott Adel address omni-channel | 8. Seth Stover, Wishabi (which merged with digital flyer co Flipp), takes part in a panel on emerging tech in retail | 9. Nielsen's Carman Allison weighs in on retail trends of the future.



10. Unilever's Dickie Martin reveals a Shopper Innovation Award winner | 11. Shoppers Drug Mart's Shelagh Stoneham takes the podium | 12. Awards jury co-chair Matthew Diamond of Acosta Mosaic Group with SIA co-host Nicole Bleiwas of Kraft | 13. Caroline Fletcher, The Sound Research, discusses reaching consumers of varying generations | 14. L'Oréal's Stéphane Bérubé presents SIA awards | 15. The team at Leo Burnett show off their winnings | 16. Taxi's Daniel Shearer and Jeff MacEachern with their agency's awards, including the Grand Prix | 17. SMF co-chairs Nancy Modrcin, Metro, and Kimberly-Clark's Denise Darroch address the room | 18. MBA Recherche's Maxime Bourbonnais talks about where Target went wrong in Canada.

PHOTOS BY RIANWALKERPHOTO.CA



Wearable wisdom

Taxi's retiring chief brand officer **Steve Mykolyn** (see story on p. 38) imparts some final bits of knowledge, which fit conveniently onto these T-shirts...





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