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**AGENCIES OF THE YEAR**

## LEO BURNETT SEES DOUBLE

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The follow-up to Leo Burnett's "#LikeAGirl" campaign for Always, "#Unstoppable," helped propel the agency to AOY Gold.

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Brands are becoming allies to female consumers by helping them toss aside perceived weaknesses

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The retailer fights the fashion wars with a new spokesperson and more youthful direction. Really.

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### Agencies of the Year

How the top creative, media, digital and PR shops reached the podium, plus the Media Director and Campaign of the Year

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**ON THE COVER:** Your eyes do not deceive you: Leo Burnett has taken the top Agency of the Year prize for the second year in a row. When the agency submitted its group photo in the form of many hanging glasses, it was just too perfect not to use. Like last year's cover, this one again pays tribute to the agency's namesake, focusing on his iconic black-rimmed glasses (read about how the shop managed a repeat win on p. 23). Well done, Leo, on doing your founder proud.

# Insights and influencers

**I** love Agency of the Year. I know I'm biased, but I get as excited about it as the winning agencies. Okay, almost as excited. Part of the excitement is guessing who the winners will be, as there's usually a surprise or two (though I always accurately guess at least one of the winners, if I may brag).

What I love most is that it's based strictly on the work. Some agencies have argued that there should be other criteria. They say, "Our work wasn't as strong this year because it was a transitional year for us. But we grew 20% and won these three huge clients." Well, to that I say, hopefully you enter and win next year.

Sure, there are a lot of factors at play to make a successful agency, but when it comes down to it, this industry is about output. Think your agency is great? Lay your work out on the table and prove it.

This year's second consecutive Gold winner, Leo Burnett (p. 23), proved it all over the world this year.

Leo seems to have a knack for the "aha" moments – tapping into insights we might know in the back of our minds, but never really thought about. Its work for Always is a prime example, but the agency is able to do it across a variety of brands. Look at its work for the Government of Ontario, which took a difficult topic – sexual harassment – and tackled it in a new way. Instead of sympathizing with victims or threatening potential perpetrators, it targeted the rest of the world – the bystanders. Brilliant.

The AOY issue is also a good time to reflect on industry trends, and in last year's issue, I wrote about the topic on everyone's lips: data. Many of our winning agencies were seriously investing in beefing up their data and analytics capabilities, and that momentum continues this year, especially with our Digital and Media winners.

But this year there's another big buzzword: influencers. The concept isn't new – brands have used celebrity spokespeople ever since they realized that people trust (and listen to) celebrities. But this new breed is different. They're not on movie or TV screens, because they live somewhere else – YouTube, or Instagram, or Vine. And working with them is different. You can't script a commercial and have them appear in it. You have to integrate into what they're already doing. They have a bigger seat at the table, and if you don't know how to navigate that world, you won't get anywhere with them.

That's probably why our winning PR shops this year, led by Gold winner MSLGroup, are positioning themselves as influencer experts. They've looked ahead to the future and realized that it's crucial to know how to fish where the fish are.

For example, while Leo Burnett's "#LikeAGirl" campaign was creatively brilliant, it was MSL's seeding of the campaign to influencers that gave it the push it needed to be seen by the world.

And that's what's great about this crazy industry. The way we talk to people is changing almost daily. New communication methods come and go, and what's hot today can become positively old-school tomorrow. But those brilliant insights – those "aha" moments – will be around forever. You just have to know how to get them out there. Congrats to all of this year's winners.

Emily Wexler, editor



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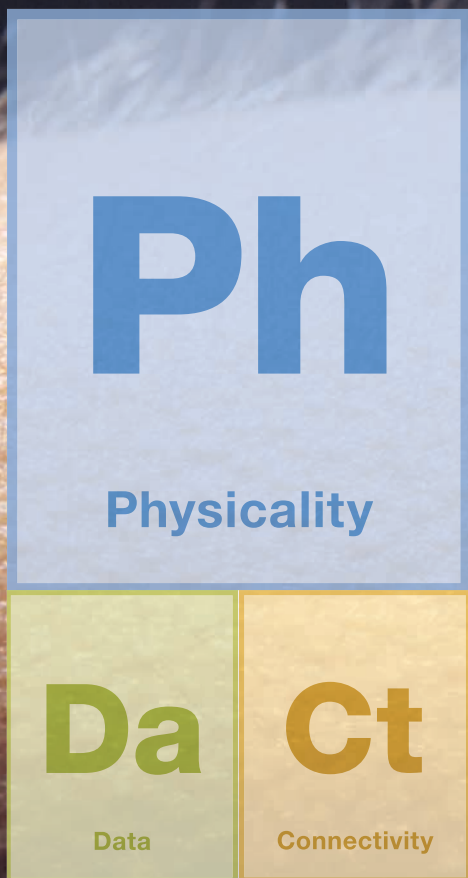
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**A**s I'm entering my scores for the Epica Awards this year, I don't feel guilty. Some years – like most Canadians judging an international show – I'm torn. Am I (too) biased? Am I voting Canadian work higher because I understand the challenge and the impact of the solution?

Leo Burnett's #LikeAGirl won an Emmy, and was also unstoppable at Cannes, contributing 14 awards to a record 43 Lions wins for Canada. The fact that Canada is making waves on the world stage with strategic and sustainable



Margaret Gould Stewart, director of product design for Facebook, likened what many advertisers are doing these days to blast fishing.

So kudos to the agencies and brands that built cultures that frown on mediocrity, and created campaigns that propelled AOY wins and cred on the world stage this year.

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



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## KIJIFI PUTS THE PEDAL TO THE FLOOR

By Josh Kolm

**K**ijifi believes it's the best source for finding a car, and it's letting Canadian rappers say it for them.

The online classifieds' new campaign, by Montreal agency CloudRaker, features radio, online display and out-of-home ads. But for a series of online videos in English and French, the agency engaged local hip-hop artists Meryem Saci, Wasiu, Jo RCA and 20some to rap songs about the site.

"The reason a lot of people don't like YouTube pre-roll is because so many brands push TV commercials there, not realizing people go there to be entertained," says Marc-André Hade, marketing manager at Kijifi. "Creating content that fits into that culture is how we want to use the platform. We don't want to be that brand that pushes something as pre-roll and disrupts an experience."

The spots were shot by Romeo & Fils director Martin C. Pariseau to feel more like mini-music videos instead of pre-roll ads. The songs also feature beats by audio house Cult Nation, which Hade says has experience working with hip-hop artists. Denneboom handled the media buy.

"We worked with people with experience in the music industry, and we briefed the rappers on the campaign and they came back with their own lyrics," Hade says. "That makes them more authentic songs, which helps us put out our message in a way that fits in with YouTube."

Half of the hip-hop videos are for Kijifi's offerings as a whole, but the other half are targeted specifically at the automotive category. It also has a different series of videos "hypnotizing" viewers with spinning tire rims to find the perfect convertible, pickup, minivan and more on the site. With over 350,000 listings up at any given time, Kijifi has Canada's largest auto selection, but Hade says the goal is to communicate that, as well as the quality of those listings, to the general population.

## HBC GETS ADVENTUROUS

By Harmeet Singh

After what some have called a historic Canadian election, our country's history is on many minds.

But recently, the HBC History Foundation went way further back than Trudeumania to the 17th century, with its first-ever TV campaign, "A Country of Adventurers." It's a collaboration between the marketing team at Hudson's Bay and the board at the foundation, whose mission is to advance knowledge and interest in Canadian history.

The campaign has been rolling out over the fall, and it includes videos profiling important figures in our history, with the stories told with the help of modern-day Canadian public figures.

The first video has *Survivorman* host Les Stroud tell the story of Dr. John Rae, a Scottish doctor and Arctic explorer who worked for HBC from 1833 to 1856. The second features the story of explorer and surveyor David Thompson, and is told by Canadian Paralympian and activist Rick Hansen.

At press time, a third video was being released, featuring the story of Maud Watt, who helped preserve the beaver population from overhunting.

Toronto's Red Urban led creative on the



campaign, with the media buy – including TV, digital and social – led internally at HBC.

"HBC is in such a unique position to tell those stories because we played such a [significant] role in the development of the country," says Michael Crotty, EVP and CMO at HBC.

"It's challenging to tell history in a really interesting way, to be honest," Crotty says. Pairing modern voices with the historic tales is a way to make the spots feel unique and engaging, he adds.

While HBC is known as a legacy Canadian brand, this campaign is not necessarily meant to drive sales for the retail business, Crotty says.

"This [campaign] enhances that, but first and foremost it's to tell these stories and continue to get people to think about the unique characters that helped develop and make Canada the great country that it is today."





## HOT AND COLD TRENDS OF 2015

While some trends eventually morph into long-standing parts of culture, others are short-lived or should never have started to begin with (we're looking at you, guy who started "planking.")

As we begin to draw the curtain on 2015, here's what industry folks think is set to heat up – or cool down – the marketing world's trend thermometer.

**🔥🔥🔥 GET READY FOR BRANDED TEXTING.** "Marketers are finding seemingly 'organic' ways to get into the conversation," say Chris Hirsch and Nellie Kim, partners and co-CDs at Lg2 Toronto. Ordering Domino's pizza via emoji was just the beginning. There's also now Inmoji, which creates clickable, branded emojis – basically monetizing messaging apps.

**🔥🔥🔥 MEN ARE HOT.** Especially millennials, and when it comes to the CPG world. "The principal grocery shopper is reshaping gender stereotypes and now men claim to make up 41% of all grocery shoppers in Canada," says Nancy Marcus, corporate VP, marketing at Kruger Products. "Does that infer that women and older demographics are 'out'? Not necessarily, but the shift is definitely occurring."

**🔥 GLUTEN-FREE IS HERE TO STAY.** Well, maybe it will die eventually. But for now, it's still the number one food trend in Canada, as Sara Reda, shopper marketing manager at ConAgra Foods, points out. She adds that the perception

of healthiness is what's maintaining such products' popularity, above anything else.

**❄️ #STOPWITHTHEHASHTAGS.** The trend of marketers getting into the #mcm #wcw #tbt #fbf game needs to end, say Hirsch and Kim. "Maybe there's a throwback we can do this Thursday across our social channels?" If this is what you're thinking, keep in mind it was probably hot with the kids about 104 Thursdays ago," they add.

**❄️❄️❄️ UGC-YOU LATER.** Oversaturation has led to fewer brands using user-generated content for their ads. "A few years ago there was a surge of spots, both on TV and online, that either relied on photos and video from real people, or on a style that simulated that look and storytelling vibe – think GoPro," says Jessie Sternthal, senior writer at Marketelle. "It was fresh and cool a while back, but in my opinion now it feels like a creative cop-out and uninteresting. Beautiful stories (the truer the better), artfully crafted writing, gorgeous film and production values are on their way back." **HS**

## OUTWARD BOUND'S JOURNEY TO MASS ADVERTISING

Outward Bound Canada, a non-profit that provides outdoor education and leadership courses in the Canadian wilderness, is going for realism with its first-ever mass campaign.

In a new TV spot, developed by Grip, a woman in the middle of her own Outward Bound trek keeps muttering to herself, "Why did I do this?" as she regrets trudging through the forest, sleeping in a tent at night or being hit in the face by rapids. But at the end, her voiceover changes to, "Why did I wait so long to do this?" as she looks out over a cliff and sees where her struggle got her.

"There's things we say about Outward Bound that all of our alumni nod their heads at," says Joelle Anderson, national marketing strategist at the organization, about acknowledging the negative as well as the positive. "What we wound up with is something that struck a balance between adventure and the personal discovery we are built on."

In addition to the TV spot, Grip has developed social videos featuring interviews with Outward Bound alumni telling their own stories of the moment they realized what they can accomplish.

Outward Bound had not had a marketing director for nearly 10 years before Anderson joined in the fall of 2012, and this is the first broadcast campaign in the organization's 47-year history in Canada. Before this, it was focusing primarily on trade shows and direct mail, as well as some promoted social posts in recent years. But an opportunity for donated media space came when it partnered with Shaw Media through its SKIP program, which assists non-profits working with youth. Then, when the organization put out an RFI for an agency to do pro-bono work, the partners at Grip, who are Outward Bound alumni, immediately reached out.

Anderson says now that Outward Bound has overcome the cost of mass media, it's looking to drive awareness and fight some misconceptions about it, such as that it is only for at-risk teens. Its courses are open to everyone, and the fees are used to run charitable programs not only for at-risk youth, but military veterans dealing with PTSD, women who have been victims of violence and abuse, and aboriginal youth and young adults.

"We're seeing a surge in popularity for adventure challenges like Tough Mudder and Spartan Races, which shows us that people are craving adventure," she adds. **JK**



# SCOTIABANK'S FACTORY FOCUS

The bank launches a Toronto tech hub to stay on the cutting edge in an increasingly digital category.



**S**cotiabank is opening a new technology hub, dubbed the “Digital Factory,” as the bank aims to improve its overall customer experience and compete with new innovations from competitors in the financial services industry.

The centre is set to be fully operational by the spring of 2016 in downtown Toronto. A new facility, separate from Scotiabank’s existing office locations, will have capacity for about 350 new jobs, such as user experience designers, data scientists and advanced analytics specialists.

While the bank won’t disclose its investment in the Digital Factory, it is “fairly significant,” especially given the sheer number of jobs and that the bank has made having the latest technology available a priority, says Michael Zerbs, EVP and co-head of technology at Scotiabank.

The Digital Factory will be a place to address changing financial services tech, such as innovations in customer authentication (like biometrics). Previously, Scotiabank had created three of what it called “Rapid Labs,” or groups working on new innovations for services, including a new mortgage application process being tested in select branches. Digital Factory is meant to take those developments to the next level – essentially having about 10 Rapid Labs operating at once.

“I think the overarching priority will remain the customer experience,” Zerbs says. That includes working on improvements to anything from Scotiabank’s mortgage business and credit cards to day-to-day banking needs.

Previously, the bank took a “waterfall approach,” with

the business side determining needs and the tech side responding to them with product development – a process that could have taken up to 18 months before consumer testing even began.

“What you’d find – and this is not Scotiabank-specific, it’s really an industry problem – is that those large projects become heavy and inflexible fairly quickly and if you don’t get the customer experience right the first time around, then it’s going to be very time-consuming and costly to fix it,” Zerbs says.

The Rapid Labs became a solution to that. With its mortgage onboarding solution, for example, customer testing revealed the team had missed some things that consumers thought were important. “We caught it really early and it cost us a week whereas in the traditional design approach, it would have cost us six to nine months,” Zerbs says.

Priorities for the new lab are being set from the top, he says. Leadership from the Canadian bank operations, its capital markets business and the international team, along with senior leaders on the technology side (including Zerbs and the other EVP, co-head of technology Kyle McNamara), meet on a regular basis to discuss areas of customer experience that can be influenced most.

The lab opening comes as the financial services industry at large is stepping up its digital game. Back in April, CIBC launched its own innovation hub inside Toronto’s MaRS Discovery District.

In September, TD partnered with mobile developer Flybits to improve its mobile banking experience. The bank has also partnered with PC Financial on the Ugo mobile wallet application (which allows for payments and loyalty reward collection and redemption). Meanwhile, new direct, digital-only players, like Desjardins Group’s Zag Bank, have launched this year as well.

Scotiabank’s own partnership with direct player Tangerine (which it acquired in 2012), is a differentiator for the big bank, since the Digital Factory will have people from both brands working on customer offerings.

“The ability to use Tangerine as a leading direct bank to test our new concepts and see consumer reaction at scale is something that’s really important to us,” Zerbs says.

For its part, Tangerine has already launched biometric authentication through Voice Banking and Touch ID for its mobile banking app, and it is now exploring facial recognition technology, according to Scotiabank. **HS**



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# FEMALE EMPOWERMENT (FINALLY) COMES OF AGE

Brands are moving away from tear-jerker creative toward sassier ads that diss judging and celebrate ditching insecurities.

BY JENNIFER HORN



**H**ave you seen the U.S. Army Ranger class of 2015? They're lionized in images you've likely seen in the news before. Tired bodies cloaked in camo, hunched over from carrying gear and artillery. They're moving through fields and marsh, some carrying their comrades and all displaying 61 days worth of gruelling training on their face.

But look closer, and you'll see something remarkably different in one of this year's graduating classes. Among the 94 (out of an initial 381) male soldiers is Captain Kristen Griest and Lieutenant Shaye Haver — they're the first two female soldiers to graduate from the army's Ranger School, one of the toughest combat leadership courses in the world.

A similar image recently came up in a U.S. commercial for Dodge and its Ram truck, created by Dallas-based The Richards Group. In the "Courage is Already Inside" spot, a woman is shown running side-by-side with men who are kitted out in army attire. There are other women climbing mountains, tackling monstrous waves and taming wild animals. The brand is there too, and it's talking about how women are defying social conventions and that it wants to be right by their side as they do.

Advertisers like Dove and Always have focused on self-esteem, with emotional ads that present a profound human truth around how women view themselves, and then challenge the viewer to overcome it.

But recently there has been a shift to creative that gives, shall we say, a collective middle finger to negative thoughts and societal barriers.

"Empowerment ads are really coming of age," says Diane Ridgway-Cross, EVP at Marketel McCann and Marketelle, a division of the Quebec agency set up to help brands speak to women. "Advertisers are really beginning to see that women have more emotional depth than the sappy tear-jerker ads that were being delivered."

This new evolution of female empowerment shows how women are taking a stand and shunning the notion that they're not good enough.

Take Special K, for example. The brand in Canada has finally shed its signature red dress, and weight

management image, to speak to women in a more realistic and empowering way. The “Own It” platform, created with the help of Leo Burnett Toronto, features an anthemic spot that implores women to focus on changing the things they can, and not what they

approach” over “quick-fix weight-loss fads to help get in shape,” says Natasha Millar, senior marketing director, breakfast cereal and beverages at Kellogg. She doesn’t calorie count or deprive herself of foods, and she doesn’t exercise to lose weight, she adds.

“I Will What I Want” campaign on the agency’s blog. Nike’s “Better For It” global campaign again pushes women to do their best, with spots showing how they’re able to banish negative “Inner Thoughts” that prevent them from finishing a race or yoga pose.

Today’s younger female cohort is more empowered than any other generation before them: they possess a “do anything, be anything” attitude that they’ve grown up with, says Ridgway-Cross. “[But] there are still those societal things that we’re wired with and that eat at us sometimes. It’s that tension space where [brands and agencies] can create some pretty provocative work that gets people talking.”

“There’s an evolution of how women see themselves. Now we’re getting to millennials (and even their younger siblings) and they’re already empowered and they know they can do anything, which is what I think this work is tapping into.”

She predicts the creative floodgates will not only stay open, but get wider, as more brands outside the obvious female-friendly categories find their own way to talk about empowerment (such as the aforementioned Dodge Ram campaign).

“Virtually every brand director with a product that appeals to women wants an empowerment campaign,” says Ridgway-Cross. And she doesn’t blame them: “It’s the kind of work that gets talked about, shared and loved by women.”

“When I look at the current trend, I definitely see it snowballing,” she says. “[Because] we’re seeing more female creative teams, female clients and more brands wanting to go after the female target. We’ve seen campaigns that have set the bar high, the question now is, ‘Where do we go to make it that much higher?’”



Brands like Dodge Ram (left and right) and Special K (centre) are creating advertising that celebrates female strength and confidence.

can’t. The video, which tracked more than one million views online after only one month, opens with the fact that “97% of women have an ‘I hate my body’ moment. Every. Single. Day.” The spot quickly cuts to real women who are perfectly imperfect and have had issues with self-doubt, with a narrator stating that they should rally together to celebrate “the good and the not so good, and proudly own it all.”

The campaign speaks to the “new feminine” — a group of women (identified by the brand through its research) that would rather achieve their own goals to build a personal sense of self, than do things to meet society’s expectations. She takes the “longer-term, overall health-oriented

There’s also Hyba, a new line of activewear from Reitmans (see more on p. 16) that entered the market with an equally empowering campaign, which is also based on an insecurity (that women don’t find fun in moving their bodies or being athletic for fear of being judged), but quickly rallies them to ditch the doubt. The “Movewear Movement” spot, by Marketelle, features real women unashamedly moving their bodies however they please, because they can.

In the U.S., Under Armour and agency Droga5 spoke to women “who do not wait for permission, advice or affirmation from others in order to go after what they want,” writes the team behind the





# REJUVENATING REITMANS

HOW THE MID-PRICED RETAILER IS STAYING IN THE GAME BY ASKING A NEW GENERATION TO RECONSIDER THE BRAND.

BY HARMEET SINGH

**“W**here’d you get that?” It’s a pretty simple question. But the answer, in one case, has sparked not only a new campaign for a legacy retailer, but a position as a purveyor of fashion that deserves a second look.

Reitmans has been working on a re-energized image for about the past four years, so it may continue to survive in

Canada’s dog-eat-dog mid-level fashion industry.

While stores like Jacob, Mexx and Reitmans-owned Smart Set have gone under against trendy fast-fashion brands and growing e-commerce, the Reitmans banner is working to evolve enough to stay fresh and relevant, while still maintaining its place in customers’ lives.

“We’re not dropping all the basics and classics, but we’re injecting a lot more fashion and styling into the assortment,” because customers are asking for it, says Jeannie Vondjidis Miller, VP of marketing and visual presentation, who joined Reitmans in 2014 after working agency side with shops including Cossette and Taxi.

But while Reitmans enthusiasts may have noticed the changes in its product line, not everyone had. That led to the “Reitmans. Really.” campaign, launched in September by the brand’s recently named AOR, Tank.

As part of the new campaign, the retailer took its clothes to the streets, asking passersby to guess where they originated, only to be incredulous at the answer. The surprised reactions to finding out that the clothes came from Reitmans, and not high-end or fast-fashion brands, were captured on camera for English and French TV spots and online videos.

“It’s rooted in a truth,” says Valya Kruk, EVP, partner and chief strategy officer at Tank. In other words, Reitmans was completely aware that people were genuinely surprised that a 20-something’s skirt or blouse came from the store and not from Zara or H&M.

“We found a way to make sure that the product speaks with no sort of advertising tricks around it,” adds Alexandre Gadoua, ECD at Tank. Rather than making bold claims that Reitmans is fashionable, letting real women respond to the clothes spoke for itself, he says.

As part of the more fashion-focused evolution, Reitmans also teamed up with actress Meghan Markle as the new face for the brand in out-of-home ads and a “Reitmans. Really.” TV spot, featuring a pair of friends in a restaurant craning their necks to check what the fashionista is wearing and surprised to learn the outfit is from Reitmans.

“She’s a great ambassador for the brand because she’s not just a pretty face,” Vondjidis Miller says of the



Reitmans hopes its new brand ambassador, Meghan Markle (pictured opposite page and bottom right), and its emphasis on the recently spun-off activewear line, Hyba (right), will help inject some youthful style into the brand, while still catering to its core base.

34-year-old star, who is also a UN Women ambassador. “She’s smart, she’s a fashion icon, but she gets it that women can’t spend a thousand bucks for a jacket but want the look.”

Injecting just the right amount of (practical) fashion and styling into the nearly 90-year-old brand is allowing it to reward its loyal core customer, but still skew to a slightly younger demographic and bring in new shoppers.

“Our first priority is still our core customer. We’re still focusing on making sure our base, our loyal customer, is happy,” Vondjidis Miller says, referring to women over age 30.

Continuing to offer business-casual lines and basics like its Modern Comfort Pants, for example, has been key to Reitmans’ continued success, she says.

Reitmans also has a diverse customer base, with its 337 stores across Canada ranging from small towns to major urban centre locations, meaning the brand has to appeal to a wide range of women, she points out.

Because of the diversity of the base, that also means its competitors are varied, she notes, ranging from Costco to Zara to Hudson’s Bay.

“I’m sure they have some loyalists but in all likelihood, the loyalists aren’t going to be the ones who will carry them forward,” says Jim Danahy, a retail analyst and CEO at consultancy firm CustomerLab.

“This positioning campaign, while useful, is still going to have to rely heavily on the goods,” he says of “Reitmans. Really.”

“The tale will be told in their assortment, since this is a retailer that doesn’t stock other people’s merchandise,” he says. “They’re a mid-market player with a specialized assortment and they’re going to have to hope that they can win with style.”

It’s working on it. In terms of product, Reitmans’ designer team travels worldwide for inspiration and it’s now moving from a more commodity-based store to one that’s collection-based, Vondjidis Miller says.



**REITMANS.  
SERIOUSLY.  
REITMANS.**

— MEGHAN MARKLE

**REITMANS.  
YOU HEARD ME.  
REITMANS.**

— MEGHAN MARKLE





**REITMANS.  
REALLY.**

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them in on our little secret!

For instance, in 60 stores, as well as online, Reitmans is also now offering a new line called Willow & Thread made up of more premium workwear.

Focusing on fit has also been important, with its range of sizes being a key differentiator, Vondjidis Miller says (the plus-size section in-store carries up to size 22, and size 20 is available online as well).

"If you're past a size eight, forget it," she says of mid-level competitors. "The fact that we have developed an offering that can fit so many women has put us in a different place."

Outside of workwear, Reitmans is also placing more emphasis on activewear, a segment where the retailer has seen growth. In September, Reitmans announced the spin-off of its Hyba activewear line, giving the brand its own store locations – with 17 set to open across Canada – along with continuing to support it in Reitmans locations and online (the retailer has offered online shopping since 2012).

To promote the line, Reitmans retained Montreal's Marketel, with the agency's marketing-to-women division Marketelle considered the perfect fit for the brand that aims to appeal to women of all sizes, Vondjidis Miller says.

A 60-second video spot, called "The Movement" is all about promoting fun alongside fitness, encouraging women to add the joy of moving around to their everyday lives. The Hyba campaign aimed to show its

variety of sizing and "regular" women, in the hopes of differentiating from competing brands.

Back in March, Reitmans also worked with Marketelle to launch its new line of jeans, focusing on the struggle to find the perfect pair and turning that into a cheeky, slightly risqué campaign about "#DenimLoveStories." That campaign included a TV spot featuring a 30-something woman making her way to the bedroom with her beau, only to not want to part with her jeans when the time comes.

Like the "Reitmans. Really." campaign, the jeans push skewed slightly younger, still focusing on making women feel comfortable, but with a humorous tone. The campaign was in part about positioning Reitmans as more style-centric, but still playing up its array of styles and sizes. "Overall, we're known for our great quality of fit for our pants but a little bit less for the 'fashionability' of our jeans," Caroline Pilon, marketing manager at Reitmans, told *strategy* when the campaign launched.

Reitmans has had a certain light-heartedness since launching its first major advertising campaign in 2004. "We're maintaining that that's part of the personality of the brand," Vondjidis Miller says.

But previously, under its "Designed for Real Life" tagline, the focus was more on practicality, poking a bit of fun at the fashion industry with its 'Armand and Albert' characters (created by then-AOR Taxi) beginning in 2007.

Back in 2012, some were sad to see Armand and Albert retire, but it did signal somewhat of a shift for Reitmans. "The beginning of what I would call the re-energizing of the brand did start then," Vondjidis Miller says.

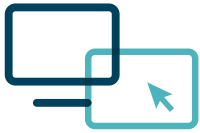
It seems to be working. While the brand didn't disclose specific numbers, Vondjidis Miller says traffic is up in-store and online and response to the "Reitmans. Really." campaign has been positive.

In the coming months, Reitmans will be focused on speaking to its customers in more modern ways, in part by investing more in digital, she says. For example, Reitmans-owned Thyme Maternity recently opened a concept store in Toronto's Yorkdale Shopping Centre, outfitted with iPads and animated videos. In the past few years, marketing spend has shifted more toward digital initiatives, although overall budget has remained steady, she says.

To further woo customers, Reitmans is planning to launch a loyalty program, which is currently taking shape and is expected to launch in the spring.

All of which is critical to keeping the legacy brand going. "It's very important that we keep injecting new energy into it," Vondjidis Miller says. "By elevating our fashion and our styling, I think we have a winning formula." 🍷





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## DOMINIC MERCURI'S NEW DIRECTION

As he prepares for retirement at the end of the year after over two decades at TD, we ask the EVP and CMO to reflect on the changing banking landscape.

BY HARMEET SINGH

**A** lot changes over 23 years. Since joining Canada Trust as a marketer in the early '90s, now-EVP and CMO at TD Bank Group Dominic Mercuri has witnessed the shift from knowing your bank teller's name to instantly transferring thousands of dollars via the phone in your pocket.

But through that, those who have worked with the long-time financial services marketer say he's always kept the big picture in mind, using words like "balanced" and "thoughtful" to describe his approach.

"Consistency in marketing, especially from a brand marketing standpoint, is probably the least sexy thing in advertising and probably the thing that people get wrong a lot," says John Boniface, currently president and partner at Toronto agency Central Station. The two worked closely for 13 years, some of which while Boniface was at TD's then-AOR Drafftcb.

"I think one of the hallmarks of Dom is doing the homework up front and getting the strategic part of it right, making sure that it's right, and then sticking with it consistently," Boniface says.

Mercuri had stints at CIBC and Royal Bank before joining Canada Trust as assistant VP of direct marketing in 1992. Joining TD Bank Financial Group in 2001 (when TD and Canada Trust merged), Mercuri took the CMO role in 2004 and now oversees roughly 525 employees globally.

During this time at TD, the bank introduced its iconic comfortable green armchair, along with its "Grumpy Old Men" characters, focused on touting its longer-than-usual hours. More recently, the brand has had much success with its "#TDThanksYou" and "#MakeTodayMatter" platforms, created by Leo Burnett and Diamond Integrated Marketing, involving real customers in its advertising. Last year, Mercuri was named the Canadian Marketing Association's Marketer of the Year.

"His understanding of the institution is unmatched," says David Diamond, managing partner at Diamond Integrated Marketing. "I'd say that Dom always offered a very rational perspective and a very balanced approach as well."

"A really strategic, smart marketer takes a very rational view," he goes on to say. "It's not about jumping for the shiny new thing, it's about trying new things but not losing sight of who you are, and I think he's kept that at the helm."

Diamond and Boniface both credit Mercuri with leaving the TD brand in excellent health as he prepares for his retirement at year-end – the bank took the top spot on Interbrand's ranking of Best Canadian Brands in 2014, and in July, it was awarded the customer satisfaction award from J.D. Power.

Meanwhile, Mercuri himself says he looks forward to what incoming CMO Theresa McLaughlin – who he calls a "great leader" – and the team he leaves behind will do.

We talked with Mercuri about his time in the industry as he prepares to sit back and relax in retirement – maybe even in a comfy green chair.

**You've credited your beginnings in direct marketing roles as the reason why you favour quantifiable, measurable marketing. Is that still your focus?**

The more quantifiable you can be, the more confident you can be that you're making the right kinds of decisions. I've found that facts do matter and the more facts you can bring to the table, the quicker the decision is made and the quicker [you can get] others to support and buy into your decision. I wish all marketing activities could be driven from very tightly measured activities, we know that's the Holy Grail. I don't think we've gotten



there yet, but we keep getting closer to that.

Every employee [at TD] has some component of their variable compensation linked to the customer experience. We measure that daily, so we'll do hundreds of thousands of checkpoints with consumers randomly throughout the year to see how we're measuring against those deliverables. That's how we use analytics to understand what consumers are looking for in the organization.

**How has TD applied that to its marketing specifically?**

I'd say all of our campaigns start with a heavy dose of analytics to determine what the opportunities are with a potential strategy. Even with our branding activity, you start with intense analysis around what consumers are looking for and how TD actually performs against those high priority areas. Then we look at how we communicate and reach those consumers, and then we measure how well we've done. I'd say pretty much everything that we do is grounded in that philosophy.

**"I'D SAY ALL OF OUR CAMPAIGNS START WITH A HEAVY DOSE OF ANALYTICS TO DETERMINE WHAT THE OPPORTUNITIES ARE WITH A POTENTIAL STRATEGY."**

For example with cross-border banking, we did a lot of work to understand the needs of consumers when they're doing business in the U.S. We used analytics to really segment the customer base. On one hand, you've got snowbirds, who have very specific and different needs than the shopper/traveller segment. For snowbirds, you may see us at events in Miami targeting Canadian consumers, which is a very different tactic than we would have with shoppers/travellers. Cross-border sounds like it's just one product but it's actually

meeting the needs of different segments, and we communicate differently to those segments.

**What do you think is the biggest challenge facing financial institutions now, especially in terms of marketing?**

I don't think it's only financial institutions that have this challenge – there's fewer direct interactions with consumers because they deal with us in so many ways today.

So, how do you represent what your brand personality is when you're dealing with customers whose main point of interaction 20 years ago would have been in the branch or over the phone? Now, it's using their mobile app.

We have to find other ways to [have] personal interactions with consumers. I'd say that's the biggest challenge that we've had for several years and I think that will continue to be the challenge for organizations – to make your brand the brand of choice as you go forward.

**What has TD been doing to meet that challenge?**

We've looked for different ways to engage and interact with consumers. A few years ago, we began with our service where consumers could connect with us through social media and we could answer questions where traditionally they would have had to call or go into one of our branch locations.

One of the areas that I'm also responsible for is Ugo, which is an open mobile wallet application. We saw there may be interest [among] consumers to have a mobile app where they can carry more than one payment mechanism, more than one loyalty card, and do a number of other things that really replace the traditional wallet.

I'd also say we've become a lot more active in experiential marketing than we were many years

ago, and we try to leverage our TD Music program quite a bit.

We've tried to really bring music out into the communities which we serve to actually create an experience where consumers can interact with TD outside of their typical banking environment.

Last summer, we had a pop-up concert just outside of Roy Thomson Hall in Toronto where we had live performances and attracted hundreds of lunchtime passersby to experience TD Music. We've done things with the Junos, where we've created comfort lounges where some of our clients could interact with artists at the show. So we try and build events around the various music venues and try and make them very specific to the neighbourhoods we're in.

The same with the environment. TD has had the Friends of the Environment Foundation for over 25 years. Those are very locally driven activities. There's local decision-making around what types of programs that we want to have to help make the environment better in those local communities.

**What would be your advice to the next generation of marketers?**

I think the key is to always be looking forward, and to understand what's changing in the environment that you work in and where consumers are going. But the biggest thing that I've found is to have a strategy and then evaluate what you want to do. [Look at] things that you see that are coming into the market or that others are doing, and evaluate whether copying something or moving in that direction makes sense when compared to your strategy. Don't be afraid to walk away from something if it doesn't fit the direction you want to go in. It's really having a vision as to where you want to go and then just being dogmatic about getting there. ✎

# AOY

2015

AGENCY OF THE YEAR

**WHAT DOES IT TAKE TO WIN AGENCY OF THE YEAR?** Well, it's not rocket science. All you need is a celestial constellation of work that has the judges seeing stars (okay, we'll stop with the space puns, for now).

This year's winning creative, media, digital and PR agencies entered the AOY arena with work that had judges praising their multidimensionality and ability to showcase talents across the board. Leo Burnett, for example, took home Gold in our agency competition for campaigns for clients big and small, across categories from financial to retail, and CPG to government. The work was also creatively distinct, from an emotional spot for Always to promotions that rely on Ikea's functional benefits.

DDB/Tribal Worldwide showed digital diversity, picking up the

top prize in the category for work that ranged from innovative new app tech for McDonald's, to a dynamic website for Volkswagen and social videos for Canadian Tire. Over in media, Touché! activated across various channels, from real-time transit boards to street furniture to in-call Skype ads for three different retailers. And finally, MSLGroup, the Gold-winning PR agency, showed a multifarious mix of promotions to reach both traditional and unconventional media, from print journalists to online influencers.

These winners, plus Silver and Bronze in each category, picked up their awards at a gala in Toronto on Nov. 4 (to find out how they were selected, see p. 60). Read on to learn about this year's 12 winning agencies' not-so-secret success, and what they're doing to create out-of-this-world work.

BY JENNIFER HORN





## Leo Burnett's winning vision

BY HARMEET SINGH

### **"WITH THIS LION, I'M GOING TO CHANGE THE WORLD."**

So said Leo Burnett Toronto CEO and CCO Judy John, fresh off several wins for Always' "#LikeAGirl" campaign in Cannes this past summer. It was a line in a three-second video, part of a YouTube series asking Lions winners from around the globe what their metallic cats mean to them.

Three seconds isn't a lot of time to get a point across. But the work out of the agency (which takes AOY Gold for the second consecutive year) has spoken volumes over the past 12 months.

Anyone paying attention has seen a thread of work that aims to challenge norms and make people think twice about everyday societal issues.

The "#LikeAGirl" phenomenon – which also picked up a Creative Arts Emmy in September – along with its follow-up film, "Unstoppable," from this past summer are perhaps the most obvious examples.

But following that work for the Procter & Gamble brand came a tough assignment from the Ontario Women's Directorate, part of the Government of Ontario,

to get people to speak up about the (often casually dismissed) sexual harassment and violence they might witness (see case on next page).

"We were really excited to win this assignment because I think everybody's been in that [witness] scenario," John says. "Our planning group does a great job of digging into [questions like] 'What are the perceptions right now? What do people think about sexual harassment? How are they feeling about it?'"

She goes on to say that even internally, looking at resources from the client, the Leo team was surprised to see how many things constitute sexual harassment.

On the somewhat lighter side, the shop recently helped move Kellogg's Special K brand from weight management-focused marketing (with its notorious "red dress" goal) to having more of a focus on accomplishment, encouraging women to "#OwnIt."

The main TV spot for the campaign showed mirrors literally shattering as women came to the conclusion that common perceptions about physical beauty are nonsense and there are better things to focus on.



**NEW BUSINESS**  
Kraft, Mastermind  
Toys, Bulk Barn,  
Museum of  
Contemporary  
Canadian Art  
(MOCCA).

**KEY HIRES**  
Fernando  
Hernandez, group  
CD; Matt Foulk,  
VP, group planning  
director.

**STAFF**  
**209**

While not all the feedback has been positive, the campaign, which also had more product-focused elements in print, managed to strike a chord with some women who were clearly tired of the same-old and were moved to respond to Kellogg.

"The stories people tell are just really touching," John says. For instance, one woman who had battled an eating disorder said that for the first time in decades, the Special K campaign spoke to her in a meaningful way.

It was a similar experience with "#LikeAGirl." "My daughter called me...and she said, 'Mom, they're showing your commercial at an assembly at school,' and that was so cool," John says.

"That's when you go, 'That's really meaningful, we're doing something,'" she says. "We're selling products but we're putting out a message that is positive."

Occasionally, that's in a more provocative way, as seen with Leo's pro-bono work for charity Raising the Roof, getting people to question their perceptions of the homeless (its life-sized donation boxes helped Leo earn AOY Gold last year).

This past March, it launched "Humans for Humans," which included a heartbreaking play on the popular

"Celebrities Read Mean Tweets" segments on *Jimmy Kimmel Live!*

Instead of using pop stars and NBA players, Leo asked people who have experienced homelessness to appear on camera and read comments from Twitter users – things like "I hate when it gets cold out, because all the homeless people get on the bus."

Those video spots were capped off with a microsite where the same currently and formerly homeless Canadians responded to common assumptions about people like them.

"We all kind of recognized that 'Humans for Humans' was different from anything we'd ever done here," says Caitlin Boros, marketing and communications manager at Raising the Roof, which has worked with Leo for the past five years.

"Working with Leo Burnett, they're a team that certainly loves to push boundaries," she says. "There's tons of messaging all around us all the time and to really cut through that noise, you need to do something that's going to catch people's attention."

That certainly was the case with another activation for Raising the Roof last month, where Leo captured

## AOY | GOLD | CASES



### The Government of Ontario asks #WhoWillYouHelp

In March 2015, the Ontario Government launched "It's Never Okay: An Action Plan to Stop Sexual Violence and Harassment." To support the plan, a public awareness campaign, "#WhoWillYouHelp," was launched online, on TV, in print and in bars.

Rather than victimizing the survivor of sexual assault or taking issue with the abuser, "#WhoWillYouHelp" spoke

directly to the bystander: those who avoid helping in situations because they would rather not get involved, or want to mind their own business. The campaign encouraged people to take action the next time they witness sexual assault and to join the conversation to stop it.

The campaign videos were viewed more than seven million times within the first 10 days, and have so far generated 120 million social media impressions. There have been more than 39,000 tweets, reaching more than 84.5 million people, and Facebook posts have reached over 1.9 million, the highest ever for the government.

### Always proves it's Unstoppable

The 2015 follow-up campaign to "#LikeAGirl" had big expectations.

In July, the agency launched the "#Unstoppable" video that inspired girls to smash boxes that represent their limitations. Young girls were

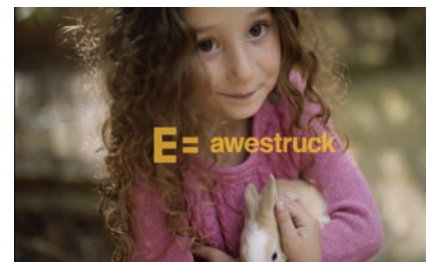


asked to write on a box things they've been told they cannot do because of their gender, such as "girls can't be pretty and smart."

The video was launched with activations in 27 markets (with 700 unique media placements) and the brand held nine simultaneous

#Unstoppable conferences in partnership with TED.

In just one week, the campaign tracked more than 19 million global views. At press time, video views sat at nearly 60 million.



### Enbridge fuels life with energy

Public opinion and perception of the energy and oil sector – including Enbridge – is more negative and neutral than positive. So the company decided to reposition itself, starting with the role it plays in people's lives. The brand needed to



**“THAT’S WHEN YOU  
MAKE SOMETHING AND  
YOU GO, ‘THAT’S REALLY  
MEANINGFUL, WE’RE  
DOING SOMETHING.’”**

reactions to a sign saying that a homeless shelter would be coming to a Toronto neighbourhood.

After a couple of days of recording the often negative reactions, the charity responded that it didn’t want a homeless shelter there either, asking

Canadians to be as passionate about fighting the issue as they had been about their NIMBYism.

But Leo’s not setting out to be the social change agency in Canada.

“It happens organically,” John says of creating messages like Special K’s “#OwnIt.” “What we’re really doing is answering the brief.”

She points to the agency’s work for Ikea and campaigns such as “House Rules” and “Long Live the Home” that tapped into emotional insights but were still mostly about selling products, not changing society. “There are functional reasons and there are emotional reasons why people buy things and it really is a balance,” John says.

For a shop that seems to like work that aims to create changes, on the agency business side, Leo has continued to have a great deal of stability, still counting longtime leaders like SVP, CD and head of art Lisa Greenberg and Brent Nelsen, EVP and chief strategy officer among its 209-person staff.

Among the changes this year, though, was the exit of president and COO Dom Caruso, who moved to lead BBDO in March. David Kennedy, then general manager, took the COO and EVP role at Leo.

Despite losing one of its top staff, Leo maintained its awards-magnet status in 2015, with work for clients like Always, Bell Media and TSN, TD Bank Group and Raising the Roof picking up awards domestically and abroad.

Still, awards aren’t the only impetus for creative work that shakes things up. “Personally, I think that it’s important for brands to be part of doing good things or having a positive impact in some way on the world,” John says. “I think that’s good business.”

But when it comes down to it, John says the shop’s attitude is a bit simpler than wanting to change the world. “We just want to do kick-ass work.”

connect on an emotional level, not a functional one.

Leo Burnett found a strategic connection between Enbridge’s purpose and people’s needs in the new “Life Takes Energy” positioning.

The campaign uses real, human moments to demonstrate the essential nature of energy and the direct benefits it brings to people’s lives. In TV, print and online ads, Enbridge states that it doesn’t cook the holiday dinners, drive the kids to skating practice, or heat the water for a newborn’s first bath, but it does help provide the energy that makes all these things possible.

Within six months, Enbridge tracked a 14% increase in people perceiving the company to be “reliable,” a 17% increase in people thinking of it as “safe” and a 21% increase in people believing that the company is “trustworthy.”

### **Ikea samples its threads**

To help ease people’s fear of decorating with textiles, Ikea and Leo Burnett created two-minute TV episodes that showed people how easy it is to experiment with fabrics. The “Quick & Easy Room Makeover Show” featured real couples working with designers to demonstrate how to transform a room with Ikea textiles.

The agency also created a freestanding street-level board with life-size paper samples of rugs, curtains and cushions, and people were encouraged to try them out at home.

An expandable masthead takeover on YouTube allowed consumers to decorate a virtual room using 28 textiles,



and once it was transformed, they could share their design via social media or download a shopping list with the products.

The brand saw an 11% sales increase in textiles versus the same period a year ago, as well as a 10% increase in store visitors. The webisodes garnered over four million impressions, and over 8,900 textile samples were given out on the street.

### **TD engineers a thankful ATM**

In four cities across Canada, TD and Leo transformed ATMs into “Automated Thanking Machines” to thank customers in a memorable way.

The agency, with the help of Diamond Integrated Marketing, brought the ATMs to life and had the machines engage customers in conversation before thanking them with gifts — from cash to help a young boy buy a musical instrument, to plane tickets for a mother to visit her sick daughter in Trinidad.

The moments were captured on hidden cameras and then turned into a four-minute YouTube video with the hashtag “#TDThanksYou.” The videos were launched on TD’s annual Customer Appreciation Day, and coincided with local appreciation events at branches. The brand also thanked customers in full-page print ads.

Within a week, the video had 5.2 million views, and within a month it became the most watched video ad in Canada, with over 20 million views.



➤ To see more images and video, go to [aoy.strategyonline.ca/2015](http://aoy.strategyonline.ca/2015)



DAOY | GOLD



# DDB/Tribal Worldwide takes Gold for the team

BY JENNIFER HORN

**ONE SLIP OF THE PAW OR OPENING OF THE JAW** and those trepidatious pups (in the above image) could lose their precious stick. It's up to these furry friends to work together to stay afloat and successfully make it to shore with their prize. What can an agency possibly learn from this touching image, you ask? It's simple: "When you work well together, good things happen," stated DDB/Tribal Worldwide when it put its name in the hat for this year's Digital Agency of the Year competition. In the image, the Gold-winning agency sums up exactly what it stands for. President and COO Lance Saunders elaborates:

"We have an analogy that says most agencies operate like a relay race – the strategist will hand a brief to a creative person, and they will come up with ideas, that then goes to the digital guys, or the CRM guys for more ideas," says Saunders. "What we're trying to do is operate our business more like a rugby scrum. We're all intertwined, and we're all pushing the ball together,

rather than individuals running the leg of a race."

The industry has certainly heard this talk before, and both Saunders and CCO Cosmo Campbell are aware of how "airy fairy" it may sound (as the latter creative describes), but now they say they're done just talking about becoming a true collaborative shop, they're starting to actually do it. And how exactly? By leaning on the outside world to teach them. They're working with startups, entrepreneurs, universities, thought leaders, behaviourists, and even their own clients to gain new perspective.

For example, the agency has partnered with Singularity University out of California, which teaches companies how to use cutting-edge technologies (among other things) and, for DDB specifically, ways to align themselves with institutions, think tanks and startups to offer new insights, says Saunders. It's also been learning from Professor BJ Fogg at Stanford's Persuasive Tech Lab, where he's been teaching the shop about a new

## NEW BUSINESS

Energyizer (TracyLocke), Volkswagen Canada (DDB), Investors Group (DDB), Adidas (Tribal Worldwide and DDB PR), Vancouver Aquarium (DDB), Capital One (DDB), Lotto MAX (DDB).

## KEY HIRES

Etienne Bastien, VP creative director; Dan Biggs, director of analytics; Dylan Dempsey, technology director; Matt Rogers, creative director; Zak Usher, associate director, social; Jeff Vermeersch, creative technology director; Sean Walsh, senior experience architect

## STAFF 288

behavioural model that shows how to “change behaviour beyond great communication.” DDB also invests in startups (like MyBestHelper, an online babysitter and nanny service), and embeds them into the agency’s offices to give live demonstrations of what it means to work as a team to get to a smart idea, faster.

“You can see how young people in startups talk about ideas. They don’t have a couple people go into a big, black box after being briefed and then somebody comes up with an idea,” says Saunders. “They have six or eight people in a room working 14 hours a day talking about ideas, reiterating and building on each other’s ideas. They get to solutions faster than the way agencies operate.”

“We’re also [looking at] people who we admire, spending time with Netflix [a DDB client] and learning about how they reinvented how people watch television, or Nordstrom [another client] about their customer focus,” adds Saunders. “You can be influenced by these companies when you think about how you can do things differently.”

This gung-ho attitude toward collaboration isn’t a foreign concept for Campbell and Saunders. They’ve been attempting to practice a more synergistic approach for some time in the Vancouver office, before they recently (within the past year) moved to their current place of residence, Toronto. They both left the west coast to take on bigger roles, ones that were previously held by David Leonard, who left his president and COO post to head McLaren McCann, and Kevin Drew Davis, who relocated to DDB’s Chicago office to lead the McDonald’s account from there. And since then, they’ve been implementing their learnings from Vancouver, starting with the Toronto office and moving outward to Montreal and Edmonton.

Saunders and Campbell believe there is also the need to be less reactionary, and more proactive. “You either take a victim mentality and wish for the good old days, or you seek out new opportunities and new ways of working,” says Saunders, alluding to how the Vancouver market had to learn this first-hand, with more and more

clients decoupling from their agencies and subscribing to a more project-based model.

“Most of the business on the west coast is project-based,” he says, “and so you don’t have the long-term and long-standing relationships that a lot of agencies and brands have here [in Toronto].” Because clients in Vancouver are spending varying amounts on projects in a more sporadic fashion, agencies are having to contract and expand constantly as they’re being dictated by market conditions, he adds. But DDB is hoping to get ahead of this by actively pursuing new opportunities and

showing clients new ways to solve business problems. “We feel that we’re more in charge of our own destiny than what the market is dictating. You have to embrace new thinking.”

“DDB was created in the west and grew to the east, but it’s four strong entities. We share a lot of thinking between those offices, but we want to make sure each of those offices stand for one thing within DDB Canada,” adds Saunders, while thinking out loud about the qualities of each office, from Toronto’s digital prowess to Montreal’s young startup spirit. “We draw strength from each other, versus

being a smaller version of the mother ship. We want each to have their own vision that helps the entire DDB vision to succeed.”

Every now and again, DDB sees a glimmer of proof that its efforts to become more streamlined through collaboration are starting to pay off, says Campbell. One example of this is when the agency was preparing submissions for the AOY competitions. Saunders says the team got into a debate over where the idea for a campaign came from: was it digital first, or was it a creative idea with digital later tacked on? “All of a sudden a lightbulb went off and I said, ‘This is it. This is the perfect debate to be having.’ We don’t care where the idea came from, the fact that we’re debating which group owns the genesis of the idea proves that we’re figuring out collaboration.”

“WHAT WE’RE TRYING TO DO IS OPERATE OUR BUSINESS MORE LIKE A RUGBY SCRUM. WE’RE ALL INTERTWINED, AND WE’RE ALL PUSHING THE BALL TOGETHER, RATHER THAN INDIVIDUALS RUNNING THE LEG OF A RACE.”





### McDonald's defends fries

McDonald's fries inspire a fiery passion amongst people who love them.

To help protect their fries, the brand and DDB developed the world's first French fry security system. Using motion detector technology and a person's smartphone camera, the "Fry Defender" alerts a person the moment a theft occurs. It lets out alarm sounds and a flashing screen, all while capturing photos of the thief. The images could then be reported on social media from the app – shaming the fry thief and preventing future thefts from occurring.

The campaign (which was promoted online, in-store and on social media) featured an introductory online video, a Tumblr page on fry thievery and social content on all McDonald's channels. The Fry Defender was developed as a fun and easy-to-use feature for the original McDonald's Canada mobile app, which provides customers with menu, nutrition and store location info.

The brand tracked a 288% lift in McDonald's Canada app downloads, over one million video views on YouTube, 80% positive social engagements and 12 million organic PR impressions from around the globe.

### Canadian Tire shovels it forward

Canadian Tire wanted to lend a helping hand by tapping into the simple gesture of clearing a neighbour's driveway.

So DDB took the retailer's highest-rated snow shovel and cleared the driveways of 100 unsuspecting Canadian families in seven cities across the country. Shovels were left on the cleared driveways, along with instructions to "Shovel It Forward" and pass on the kindness. The brand captured footage of surprised Canadians, which was then shared across Canadian Tire's owned media channels.

Shovel recipients could share their experiences on the brand's website and via the hashtag #ShovelItForward. A launch video, posted on social media, showed a father and his daughter shovelling their driveway, and also their elderly neighbour's.



On the website, users were encouraged to check-in with their own "Shovel It Forward" experiences using a Google Maps dropper, which tracked the acts of kindness across the country. A partnership with The Weather Network also used weather-triggered ad units (dependent on local snow levels) to drive users to the site.

Canadian Tire experienced a 24% increase in snow-removal related sales. There was an overall 11 point lift in ad recall and 16 point lift in campaign awareness, and "Shovel It Forward" generated 13 million impressions.



### Where's the Volkswagen Sportswagon?

Simply talking to potential buyers about adventure was not enough. Volkswagen needed an idea inherently built around the notion of adventure and that would showcase the Golf Sportswagon's utility and performance.

A completely mobile-optimized microsite was created by DDB, which transformed a vehicle sell-sheet into an interactive and informative experience. The cross-country "Where's Sportswagon?" scavenger hunt allowed consumers the opportunity to virtually interact with the vehicle. It split Canada into regions, and hid a Golf Sportswagon and bonus items within each. The brand then asked visitors to explore the country and find the vehicle, as well as discover its features. "Where's Sportswagon?" users could learn more on VW.ca and to sign up for a test drive.

There were more than 18,000 unique referrals to the Golf Sportswagon model page, where users could build, configure and price the vehicle. It also tracked 2,773 test drives during the campaign period (85% over objective and 6.7 times the national average). The referrals and test drives led to 1,190 Volkswagen vehicles sold to those who saw the campaign, leading to incremental revenue of over \$26 million, which translated to a campaign ROI of 43:1.

➤ To see more images and video, go to [daoy.strategyonline.ca/2015](http://daoy.strategyonline.ca/2015)

# ***The Best Line-up in the Business.***

*TAXI*

*Touché!*

*DDB / Tribal*

*Rethink*

*North Strategic*

***Congratulations from Your Biggest Fans***

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MAOY | GOLD

**NEW BUSINESS**  
Desjardins, Metro,  
Cogeco, SiriusXM,  
Tourism Québec,  
Ministère de  
la Santé et des  
Services sociaux  
(Quebec Health  
Ministry).

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## Touché!'s walk-on win

BY VAL MALONEY

**THE PAST YEAR HAS BEEN A TUMULTUOUS ONE** for media agencies. Dubbed “reviewmageddon” by some outlets, many agencies are leaving 2015 with fewer clients and a little worse for wear due to the sheer number of accounts that are under the microscope.

Then there’s Touché!

Karine Courtemanche, president at the Omnicom

agency, which has offices in Toronto and Montreal, admits it’s tough to complain about the current environment when her team is riding a winning streak. “We have had a really good run over the past couple years, so it’s tough for me to say that it’s more difficult.”

This year marks the first Media Agency of the Year Gold for the agency. So what makes 2015 special?





## “WE MADE IT MORE CLEAR AROUND THE BOUNDARIES, AND WHAT EACH TEAM SHOULD BE DELIVERING. WE HAVE SO MANY BIG, DATA-DRIVEN CLIENTS NOW.”

In the past year Touché! has increased its revenue by 35%, which was fuelled by account wins, including Desjardins, Metro, Cogeco and SiriusXM, all handled jointly by the Toronto and Montreal offices. Montreal also picked up the Tourism Québec and Ministère de la Santé et des Services sociaux (Quebec Health Ministry) accounts.

A focus on being hyper local in its approach, especially for retail accounts, is one piece Alain Desormiers, CEO and founder at Touché!, says has helped his team continue to generate new clients, noting the agency has doubled in size over the past three years.

“Like almost everyone, we have found 2015 to be special in terms of the intensity of the pitches,” he says. “Although honestly the last three years have been quite something in terms of business development. We have been called on for a lot of new business opportunities. And there is almost always a pitch on the burner.”

Courtemanche says that constant growth is necessary. “Everyone realizes that with business growth comes growth opportunities internally,” she says. “So we have tried to rally everyone behind the vision of growth that we have, there isn’t the option of keeping with the

status quo anymore. We have found that we are different, we believe that we are very oriented towards creativity and how data can fuel creative – that’s our positioning.”

What’s impressive about Touché!’s run is the relatively short amount of time the agency has had a presence outside of Montreal. Opening its doors in Toronto in 2013, the team has since grown from a staff of 15 when it opened in 2013, to 50 now. That growth meant moving to a new larger office this spring.

“We are starting to look and feel like a real agency in Toronto,” she says.

The move was timed alongside an internal reorganization at Touché!, creating a business intelligence unit to focus more concretely on data. The agency took its entire digital unit and divided it into three categories: strategy, buying and business intelligence.

“We made it more clear around the boundaries, and what each team should be delivering. We have so many big, data-driven clients now,” says Desormiers. “I think 2015 has been a big one in terms of putting data at the core of everything we do.”

The new business intelligence team, which is made up of eight people, has more of an emphasis on accountability and buying, says Courtemanche, focusing on buzzword areas like viewability and ad fraud. Each of the business intelligence unit members reports results to the entire team so that the strategists can use the data to inform future campaigns.

“Our restructuring is more about the requirements of the new business,” she says. “The clients are, as they should be, obsessed with data. And we want to be structured in a way where we can move where they need us to go.”

Though Touché! used existing staff to reorganize the digital team, the agency also grew overall last year, adding 22 new people. The agency also boasts about its small turnover rate, noting it was 15% last year.

What’s next for Touché! as it closes out 2015? Desormiers expects the current level of account reviews to continue. And talking with Courtemanche it sounds like there is no chance the Touché! team will be slowing down.

“We truly believe that there is growth, or you’re declining, there’s no in-between,” she says. “If you’re not growing, then you’re declining.”



### Sport Chek celebrates basketball stories

Canadian sporting goods retailer Sport Chek wanted to establish its credibility in the emerging basketball market. Amateur basketball players live in a microcosm, where passionate rivalries are defined by neighbourhoods. There are nine such neighbourhoods in Toronto and the “no outsider” rule is in effect at all times.

Sport Chek’s “#MyNorth” campaign and apparel line (a nod to the Raptors’ “#WeTheNorth” tagline) celebrated each neighbourhood. The retailer partnered with the Raptors’ broadcaster TSN to produce documentaries featuring the neighbourhoods and player stories, and working with Touché!, it executed a guerrilla campaign that had creative representing each community’s colours.

It used 500 media locations, like basketball boards, bleachers and street furniture, to install detachable posters and magnetic stickers. By making the campaign creative detachable, each person was able to take home and proudly represent their neighbourhood’s colours.

At night, digital projections celebrated each area and the retailer dominated the subway path. Sport Chek invited players to share their personal stories using the hashtag #MyNorth, which were broadcast during the Raptors games and on the arena jumbotron. To encourage social sharing, an entire section was offered to fans at each of the 41 Raptors home games.

In the end, the campaign generated 15 million shares on social media and the apparel line sold in less than two months.

### Mark’s literally freezes its prices

In the winter of 2015, Canada was hit with extreme weather, which had a negative impact on retail. So Mark’s launched a weather-triggered campaign, with the idea to promote in-store discounts linked to that day’s temperature, using real-time weather feeds. The lower the temperature dropped, the deeper the discount.

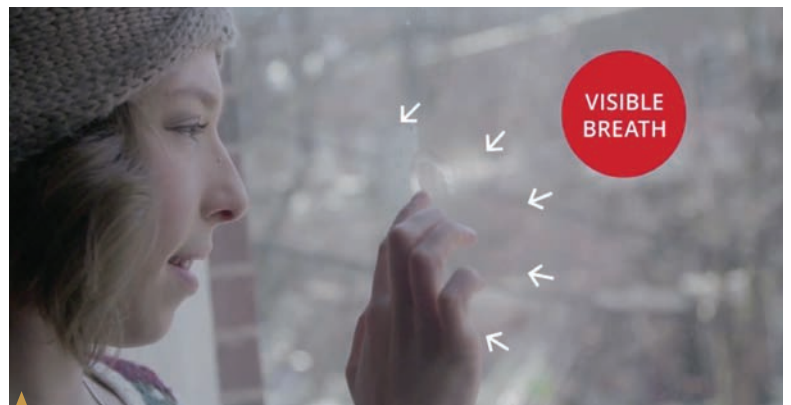
Touché! and the retailer partnered with The Weather Network to be the first advertiser to access the network’s weather feed. The brand was able to automatically activate weather-triggered ads in outdoor and mobile media, as well as on Facebook and weather websites across Canada.

In another media first, Mark’s dominated city pages of The Weather Network. Page dominations are usually bought for a full 24 hour rotation and reserved months in advance. But Mark’s



set up weather triggers, such as the first snow storm of the season, and at any time during the day, page dominations were activated when triggers took place.

Discounts were different in each market and more than 67 million impressions were delivered. Where weather was active, sales were up 21% over the previous year.



### Canadian Tire motivates motorists

Every year, Canadians wait until the first snowfall to change their vehicle’s summer tires to winter tires. Almost everyone rushes to the store to get their tires changed, and business is lost as Canadian Tire can’t meet the compressed surplus demand.

The idea behind “Winter is coming” was to communicate to motorists that when temperatures dip below 7°C and their breath becomes visible in the cold air, then it’s time to make the switch to winter tires.

Canadian Tire and Touché! partnered with Skype and placed ads on the program. In the ad, users were invited to “exhale into your microphone for a winter tires reminder” and when the microphone picked up the action, the screen frosted up, mimicking the frost on a cold window. It also supported the Skype ads with an online campaign.

Canadian Tire experienced an 11% increase in snow tire sales year-over-year, and 38% of the tires were installed in the three weeks preceding last year’s schedule. Microsoft awarded the concept a “Best Of” Award in recognition of the innovative use of technology and for doubling previous engagement benchmarks on its network.

► To see more images and video, go to [maoy.strategyonline.ca/2015](http://maoy.strategyonline.ca/2015)





MAOY | MEDIA DIRECTOR OF THE YEAR

# Joseph Leon: the data junkie

BY SONYA FATAH



**JOSEPH LEON IS A SELF-PROCLAIMED “DATA NERD.”** The president of Vision7 Media is happiest when on a diet of ratios, probabilities and fractions, and he’s now leading a team to understand the true power behind numbers.

Leon came to Vision7 in April 2013, landing in the role of chief digital officer before becoming president in June this year after David Jowett vacated the post and returned to the U.K.

During his time at the company, Leon has adapted it to align with digital- and data-based transformations in the media space. Following Vision7 International’s restructuring of Cossette and Jungle under the Vision7 Media umbrella, the co has picked up two big accounts: Government of Canada and Yellow Pages. Vision7 is growing fast, and under Leon, it is meeting current-day challenges by being nimble, adaptive and innovative.

How is Leon doing this? To begin with, he has instituted an always-on digital program that pulls from the strengths of a combination of areas: business strategy, programmatic buying, data science and custom tech to drive revenue for clients. (One client saw a 2.5 times increase in acquisitions after its campaigns went live using the Leon model.)

That model involves unearthing the resources of big data. Vision7 teams now provide advanced analytical services (think attribution modelling, data discovery and custom measurement). And under his guidance, they

extract relevant data from the company’s proprietary data infrastructure, a numbers treasure chest better known as D-Mart. Through it, they pull apart aggregated information, drill down to deliver rich insights and develop predictive customer models, as well as data visualizations for clients.

A central focus of his leadership is on building the right team. He was instrumental in shifting the company’s recruiting process to expand the skillset of its entry-level employees.

“It’s no longer about just having media experts,” says Leon. “That is naturally what we do, but it has to be supplemented by people who understand business strategy, people who understand analytics, people who understand technology.” Vision7 candidates undergo personality and numeracy testing, respond to a strategy case study and sit through structured interviews – only 2% to 3% of the total applicant pool receives an employment offer. And Leon has “dramatically increased” the pay structure to give the best talent what they deserve (and to ensure they stay).

Vision7 hosts a weekly Digital Insights program (talks by industry execs), and employees, including the boss, undergo a regular Google certification process.

That process began two years ago, and Leon feels the company he presides over today embodies what the 21st century media agency should be: a service delivery company that is agile and adaptive to data.

To understand how Leon arrived here begs a little walk down memory lane.

As a student of literature and language at King’s College in London, England, he made the most of “hacker startup territory” by flogging personal website services to residents of upscale neighbourhoods outside tube stations. “There was a novelty to it,” says Leon. The income from that effort paid his way through college.

In addition to rising and crashing with the dot-com bubble – developing business strategy for a product that helped deliver media over narrow band connections – he established a startup focused on online credit lending (Lloyds Bank bought the co) and co-founded digital agency Essence.

He eventually crossed the Atlantic (Leon’s better half is a Canuck), bringing his life lessons to Vision7.

“Media is about evolution,” he says with confidence. “It’s not about turning off the light in one room and turning it on in another.”





PR AOY | GOLD

# MSLGroup gains influence

BY JOSH KOLM

**NEW BUSINESS**  
Fresenius Kabi Canada, French's, Mazola. New brand mandates with existing clients P&G, Rona and PayPal.

**KEY HIRES**  
Victoria Caruk, influencer relationship specialist; Ian Giles, social digital leader; Hilary Lawton, account supervisor; Monika Rola, VP; Nare Tutundjian and Robyn Hunt, senior account executives; Rebecca Lewis, Justin Gaul, Marni Zaretsky, Lissa Mangano and Audrey Ann Laurin, account associates.

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**MSLGROUP CANADA, AND THE PR INDUSTRY AS A WHOLE**, isn't immune to forces at play at agencies in other disciplines, especially when it comes to the demand from clients for comprehensive programs that hit all platforms.

Across MSL's PR counterparts big and small in Canada, developing in-house creative services has become an increasingly popular way to provide the one-stop offering clients are looking for. But MSLGroup is facing this demand by teaming up with its sister agencies instead.

In June, holding company Publicis Groupe added global leadership of MSLGroup to the duties of Arthur Sadoun, CEO of creative agency Publicis Worldwide, in an effort to create a stronger integrated offering. The alignment was strengthened by bringing on Guillaume Herbette shortly after, as both CEO of MSLGroup and EVP of Publicis Worldwide.

Gayla Brock-Woodland, president of MSLGroup Canada, says the effects of that move are already being seen in Canada, but that could be because the agency has had a bit of a head start. Brock-Woodland says she "must have had a crystal ball" when she spoke to *strategy* in May, just as the agency brought on former BCP director of reputation management Isabelle Dubé-Côté following BCP's merger with Publicis Montreal. At the time, MSL had already been collaborating more with Publicis Toronto, and she said she hoped her new hire would help to continue that trend with its Montreal office.

"The key factor to our success is being more strongly integrated with our sister agencies," Brock-Woodland says. "Yes it's about scale, but it's also about having expertise on every part of an integrated offering. They're going to have best-in-class creative solutions and assets

in big data, insights and all the other spaces that are part of crafting an effective strategy for the client. But it's a two-way exchange, and ad agencies in general want what we've got, because what we bring is just as essential to the customer journey."

Rising to the top and grabbing the second-ever PR Agency of the Year Gold is no small feat. But Brock-Woodland is familiar with taking steps to stand out in crowded environments.

"Competition for business is intense right now, mostly because there are more people than ever involved in competing for it," Brock-Woodland says. "What's changed in PR is our clients, more and more, are in the marketing departments, and they measure our value in a very different way. They want to understand our unique value and our impact on the brand and commerce."

While PR is primarily an earned media game, paid social is an increasingly important part of its purview. For MSL, much like the industry at large, that has meant increasing its digital expertise, including specialists and a new social and digital lead, former Harbinger VP Ian Giles. But for Brock-Woodland, becoming experts on social media influencers and utilizing them across paid,





**"I THINK PR IS BEING CALLED UPON MORE AND MORE TO GENERATE CONVERSATION AND ALSO TO MAKE A REAL IMPACT ON CONSUMER DECISION-MAKING"**

earned and owned channels has been key.

"The whole industry is focused on [influencers] right now, and that's great for us, because that's our home base, and it's given us increased value in the marketing mix," Brock-Woodland says. "Influencers have exploded and become the rock stars of PR. They have this grassroots social currency that makes them the best at commanding

attention from the right demographic, and specializing in finding exactly the right influencer for the right brand has made us just as valuable."

MSLGroup's U.S. arm took home a Grand Prix in Public Relations at Cannes this summer for the blockbuster "#LikeAGirl" campaign for Always. Here in Canada, the agency reached out to individual influencers as well as non-profits focused on women, getting "#LikeAGirl"

trending in Toronto by 9 a.m. on the day of the campaign's launch, before it had done so anywhere in the U.S. And for Pantene, the agency showed it not only understands who the best Canadian influencers for their clients would be, but also how they create their content and connect with an audience (see cases on next page).

"[Influencers are] very powerful tools but also very independent, so understanding how to identify that right influencer is just about experience," Brock-Woodland says. "We just do a lot of it, and that has made us leaders in making that relationship work for both the influencer and the brand."

Between makeup tutorials, new product unboxings and fashion advice, the lifestyle, health and beauty categories are tailor-made for social influencers. That's why MSL has made a point of bringing in new hires this year who not only have backgrounds in those categories, but proven understanding of the mechanics and strategies that are effective in influencer relations. The agency has been able to stay on a path of double-digit growth in its lifestyle and beauty business over the past three years, resulting in expanded mandates with existing clients like P&G.

While traditional media relations might be less sexy in a world of social influencers and integrated campaigns, MSL is still seeing huge demand for more traditional programs, especially in B2B as the tech sector continues to boom. A growing marketplace and crowded media landscape means it's getting harder to stand out, so Brock-Woodland expects to see more of its consumer-facing tactics used in B2B. That means the same expertise it has been cultivating, for lifestyle brands or with influencer relations, is just as applicable to those spaces.

"I think PR is being called upon more and more to generate conversation and also to make a real impact on consumer decision-making," Brock-Woodland says. "It's not enough that you're spreading a message and creating awareness, you have to make a really strong connection with consumers, and that's what we've proven we can do. Now that we've developed that reputation, we're a magnet for that kind of work."





## PR AOY | GOLD | CASES

### Always rallies influencers

P&G's Always inspired a self-esteem movement with the 2014 "#LikeAGirl" campaign. MSLGroup was tasked to enlist media and influencers to help make it viral.

The agency targeted leading women's lifestyle publications and news organizations and partnered with prominent Canadian women and girls' advocates to share the #LikeAGirl message – from powerful NGOs to social influencers with engaged teen and female audiences. It invited Canadian personalities, celebrities, parenting experts and athletes to support and share what they proudly do #LikeAGirl.

The campaign surpassed its goals and contributed to a significant shift in the conversation. It was supported and



endorsed by influencers and celebrities (YouTube star Lilly Singh called it "The best thing to happen. Ever." on Twitter). As a result, it generated more than 105 million earned media impressions, as well as 35 million earned social impressions in Canada.

The campaign triggered 50-plus stories, including coverage in Huffington Post, *Elle Canada*, *Fashion*, *Glow*, *Toronto Star*, *Canoe*, *TVA*, *Chatelaine*, *CBC*, *TSN*, *Yahoo* and *MSN*. Also, more than 40 social influencers posted about #LikeAGirl with a call-to-action to watch the video.



### Media step inside Indigo's gift guide

To drive holiday sales for Indigo, MSLGroup transformed the retailer's headquarters in Toronto into product vignettes for 160 journalists and bloggers. Inside the office, MSLGroup showcased Indigo's product line in areas such as Kids and Toys, Tech Gifts, Home Decor and more.

The Toronto event was recreated in Vancouver and Montreal. To drive Quebec coverage, the team selected five media for a VIP dinner, giving them an opportunity to discuss Indigo's offerings.

To sustain media interest throughout the season, MSLGroup developed weekly targeted pitches focusing on various

themes, and the team worked closely with media and bloggers to customize content, like product placement in themed spreads.

Indigo had a successful holiday season with 30,000 new customers shopping at the retailer, as PR messaging reached beyond Indigo's regular customers. Transactions were up 3% during the period, revenue was up \$7 million during the last quarter and media relations efforts generated 862 million impressions through 1,401 stories.



### Pantene encourages women to #ShineStrong

P&G brand Pantene created a new global platform called "Shine Strong" to empower young women. To promote it, the agency enlisted 13 influential Canadian beauty and lifestyle YouTubers to produce videos sharing how they #ShineStrong. They included a Pantene testimonial and a link to a coupon.

The PR shop worked with ad agency Grey to develop a dedicated #ShineStrong tab on the Pantene North America YouTube channel, showing the best videos

from the campaign. These videos were also used to produce a 30-second spot for digital banner ads and pre-roll.

The team also identified the opportunity to sponsor the charity Lean In Canada, and had members post a #ShineStrong message on social media.

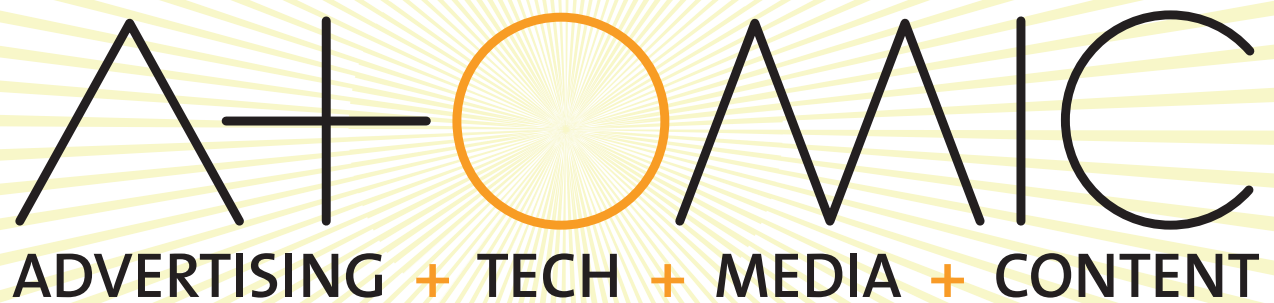
The campaign delivered more than 875,748 video views, as well as 1.8 million Instagram impressions and 61,268 likes. The program also encouraged sales, as downloaded coupons exceeded the norm.

► For more images and video, go to [praoy.strategyonline.ca/2015](http://praoy.strategyonline.ca/2015)



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AOY | SILVER



# J. Walter Thompson perfects the art of collaboration

BY JOSH KOLM

**FINALLY. BY TAKING HOME SILVER,** J. Walter Thompson Canada finds itself on the Agency of the Year podium for the first time. It's fitting that the win comes now because, despite its near 86-year history in Canada, the past few years have brought big changes to JWT.

In October 2012, Susan Kim-Kirkland was promoted to president and CEO to fill a role vacated by long-time leader Tony Pigott after he took a global position with CSR arm JWT Ethos. Three months later, the agency hired Brent Choi as chief creative and integration officer as ECD Martin Shewchuck moved into the creative chairman role (both Pigott and Shewchuck would officially retire by the same time a year later).

The next year was one of growth at the agency, with Kim-Kirkland and Choi adding new creative staff across specialties, as well as creating new VP of integrated broadcast and VP of creative services positions. Many of the senior hires made that year remain with JWT today.

"No question, we took on our roles because we intended to grow [the agency] and establish a way of working that was grounded in becoming the best creative problem solvers," Kim-Kirkland says. "What keeps this momentum going is the constant change."

It seems like change has again come to JWT. It has been on another self-described hiring spree over the last 12 months that has included four new CDs and six new VPs, plus the creation of new positions to lead its experiential and content marketing practices. It's also prioritized strengthening its data and strategic planning teams.

The agency's past has a huge influence on the changes it's made in recent years. Kim-Kirkland describes its legacy as one of effective storytelling, which it carries forward today. For JWT, like many other agencies, that has meant thinking about messages in an integrated way and organizing its staff to effectively collaborate and make the most of every platform and tool at their disposal. But JWT's philosophy is being "artful" in



**NEW BUSINESS**  
Alzheimer's Society of Canada, Awake Chocolate, Johnson & Johnson (U.S. projects), Kids Help Phone, Tourism Toronto, Yokohama.

**KEY HIRES**  
Ari Elkouby, Matt Syberg-Olsen, Gary Westgate, VP/CDs; Rebecca Brown, executive director, content marketing; Yen Chu, CD of design; Dean Foerter, VP head of integrated marketing strategy; Craig Hum, director, business insights and analytics; Martin Lachance, VP experiential marketing; Sarah Stringer, VP strategic planning director; Stuart Thom, director of UX; Ian Westworth, strategic planning director.

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storytelling, so knowing what tools not to use, and which paths to avoid, is just as important.

"Collaboration doesn't mean consensus, and that can be a difficult principle to acknowledge," Kim-Kirkland says. "At the end of the process, decisions must be made, so there still must be leadership and stewardship. When collaborative processes elicit 'protect my territory' or 'I need to win this debate' responses, or a practice believes they can flourish on their own independent of the overall agency vision, everyone loses."

The agency has been investing in leaders and experts in particular areas, like design, digital or, more recently, the aforementioned experiential and content marketing, to make those big decisions. Today, its creative process is to bring those experts to the table based on which business problem JWT is solving for a client, so they can then figure out which approaches serve them best.

"Having a clear expectation for staff about what collaboration looks like ensures that organizing around subject matter expertise does not become siloed," Kim-Kirkland says. That expectation is for experts to trust each other's talent enough to be energized and contribute when an idea that's not theirs is brought forward, instead of being territorial or deciding it's easier to let it pass by.

"Our belief is that [traditional] collaboration processes have yielded 'going through the motions' behaviours, because at the end of the day it makes achieving consensus simpler and less of a headache,"

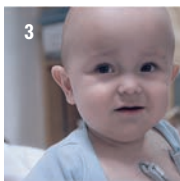
Kim-Kirkland says. "When collaborative processes yield breakthrough ideas, it's because our subject matter experts have debated the issues, understood the business problem and know what success looks like at the heart of the debate."

Changes are also happening across the global J. Walter Thompson network, ones that suggest it has been taking notice of what's happening in Canada. JWT added CCO duties for its New York City headquarters to Choi's duties in Canada this October, which he said would allow his home office to collaborate even more with its U.S. counterparts. When that announcement was made, worldwide CCO Matt Eastwood said he had been trying to get Choi to take on a larger role within the network "for some time."

It seems he wasn't the only one in the network looking to replicate some of the Canadian magic. In the summer, Kim-Kirkland's responsibilities were also expanded to include leadership of the agency's Chicago operation.

These new developments might bring changes to the agency, but then again, that's something the agency has set itself up to capitalize on.

"It takes more guts to make choices and be ready to pivot or course correct," Kim-Kirkland says. "If you just do everything at once, there is no artfulness involved. And in fact, momentum really comes from those moments when you think, 'We got this figured out,' only to realize you need to push forward again."



#### CASES

1. Air Canada sent Canadian ex-pats home for the holidays with "Gift of Home."
2. Film tropes got skewered in "Escape the Cliché" for the Canadian Film Fest.
3. SickKids' "Better Tomorrows" also won Campaign of the Year, see p. 41.
4. Positive and negative tweets controlled a rainbow flag for PFLAG's "Raise the Pride."
5. "Into the Dark" invited Tim Hortons customers to try its new Dark Roast with a truly "blind" taste test.

► To read the full cases, go to [aoy.strategyonline.ca/2015](http://aoy.strategyonline.ca/2015)



INTACT INSURANCE IS PROUD TO PARTNER WITH  
**COSSETTE** AS OUR AGENCY OF RECORD

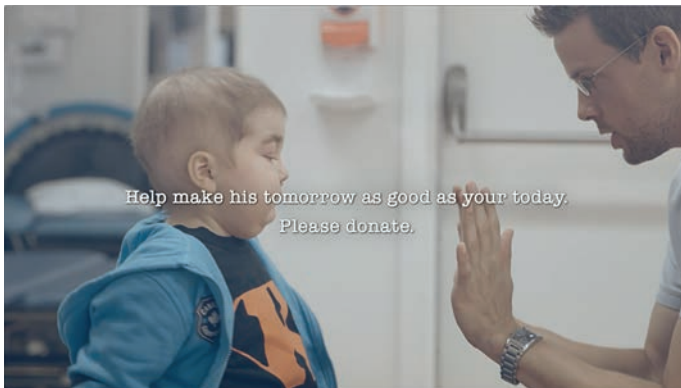


BEST OF LUCK FOR STRATEGY'S  
2015 AGENCY OF THE YEAR AWARD





AOY | CAMPAIGN OF THE YEAR



## SickKids' Better Tomorrows

**LIKE MANY CHARITABLE ORGANIZATIONS**, SickKids Foundation can be overlooked during the holiday season. People are thinking about gifts and loved ones, and they're not necessarily thinking about the life-and-death battles that are being waged at The Hospital for Sick Children.

With "Better Tomorrows," J. Walter Thompson helped show the world what patients (and staff) were dealing with on a daily basis, and challenged people to make the hospitalized kids' tomorrows much better than what they were going through that day.

The agency documented a personal story each day for a total of 45 stories in 45 days. It ran a new commercial every day to remind people what was happening in the hospital. As viewers watched on television or online on Nov. 10, for example, they learned how Taylum, a two-year-old boy, was in need of a kidney transplant. Or, on Dec. 4, they learned how 12-year-old Wahaab was in a nine-hour surgery to remove his colon cancer.

The agency also ran print ads in local and national newspapers, developed a website to house all of the daily content and gave updates when they happened. It also ran ads in cinema before movies.

"Better Tomorrows" achieved a one-month donation record of \$37 million in December 2014 (23% higher than the previous record) and research showed the campaign drove a 13% propensity to donate. The videos garnered more than 560,000 views on YouTube, 8,000 new Facebook followers (an increase of 7%) and 1.3 million website page views.

The campaign won a Silver Lion at Cannes, a White Pencil from D&AD, as well as an AToMiC Grand Prix, among other awards. It takes home Campaign of the Year after receiving the highest score of any individual campaign judged by the AOY jury.

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the baggage allowance)**

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DAOY | SILVER



# Grip redefines branded content

BY JENNIFER HORN

**GRIP HAS BECOME A CHAMELEON.** It's not only a creator of ads — it's also a publisher, a perfumist, a brewer and something of a baker. The Toronto shop has published a coffee table book for Honda and a magazine for Lindt, all while brewing beers, baking taco shells and blending aromas for Kokanee, Taco Bell and Pizza Hut, respectively. Why? Because when you can create a physical extension of a brand, which people can take home and be with for longer than a 30-second commercial, "that's way more powerful," says Grip's partner, creative, Randy Stein.

Almost all of these branded products were digitally-driven via social video. For example, a series of behind-the-scenes videos were created when Taco Bell treated 12 Canadians to a firefighter-inspired photo shoot (with

the images published in the QSR's "Fiery DLT calendar") earlier this year. And when KFC introduced its "Bucket Science" program, Grip produced an online video showcasing how the brand is transforming its signature packaging into things like the "Memory Bucket," which took Polaroid-style photos with a built-in camera.

Of course, since Grip's roots are in the beer biz (Labatt was its founding client) it's no surprise the shop is pushing ad limits in this space — even if that means having a man jump out of a plane and land thousands of feet below on a mountain peak to collect snow for a Kokanee brew. Grip approached the brand with the idea to scale seven mountains and collect snow from their peaks and then infuse it into a new brew (which the shop invented), aptly named "Peak Brew."



It was also one of the three projects that Grip entered into Digital Agency of the Year, helping the shop land its first-ever top prize in the awards competition (however, it did walk away with a DAOY Honourable Mention back in 2011). The brief from Kokanee didn't include crafting a new beer. It was much more simple than that. Essentially, the brand wanted Grip to promote the partnerships it has with seven ski hills in Western Canada.

"The brief was just to do a promotion, and we could have said, 'Hey, let's do a party at each hill,'" says Stein. "It was a fairly traditional brief, but certainly the expectations from the client, and from ourselves, wasn't to have a traditional response." The agency took on the role of product developer, and came up with the idea to tap into a sort of subgenre of branded content, which goes beyond the ubiquitous online video and brings the brand into consumers' homes with a physical product.

"It goes back to the idea that everything is an ad," says David Chiavegato, partner at Grip. "Anything that's communication, that has contact with a consumer whether it's a Facebook post, someone in customer service, a piece of packaging, a napkin or tray liner [is advertising]. And I think these extensions are just creating a larger sense of the brand's story."

Chiavegato believes that clients, like Kokanee, are open to these types of ideas (where the product is the content) because they are, for the most part, born as a social idea and this space has become a sort of "experimentation lab" for brands. "I think clients are more comfortable approaching it in a more experimental

way in the social space, but I also think that they are getting closer to applying that sort of thinking to larger campaigns. Kokanee certainly has been a leader in that space, going back to [*The Movie Out Here*], because they're a challenger brand. And being a challenger brand, you're more open to trying things differently because the rewards can be that much greater."

As for how the agency gets to these ideas, Chiavegato says it's because Grip is "attuned to the social space" and has learned to listen to what consumers are saying online. For example, for the Pizza Hut Perfume, which was created in 2012, the brand's community managers wondered what it would be like to bottle the smell of its pizza and, as a joke, posted the idea to its Facebook page. Thousands of people chimed in, asking how to get their hands on a bottle. So the agency created a perfume.

"We're listening to what our consumers have to say," says Chiavegato, "and as a result we end up creating these products, programs or non-traditional approaches as a way to deepen the engagement and make them feel like they have a voice, that they're informing the brand and becoming a part of what the brand is doing."

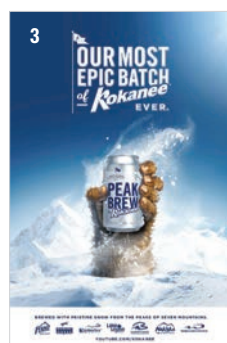
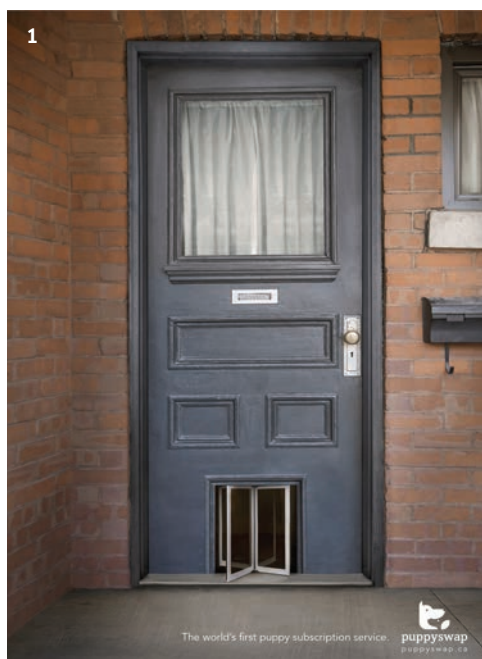
"It's also a cultural thing," adds Stein. "[We're] listening to the consumer and trying to find insights and ways to connect with them, and that's really pretty much a part of who we are at Grip. I think this product development, or whatever you want to call it, is part of the culture now – it's finding remarkable, non-traditional ways to reach consumers."

## CASES

1. Grip launched "Puppy Swap," a mock online puppy subscription service, for the Toronto Humane Society to get people to take pet ownership seriously.

2. "Peak Brew by Kokanee" was created when Grip scaled seven mountains and gathered snow to infuse the new brew, all captured and shared via online videos.

3. A portal for Expedia helped fans follow the Blue Jays on the road with comprehensive travel packages.



► To read the full cases, go to [daoy.strategyonline.ca/2015](http://daoy.strategyonline.ca/2015)



MAOY | SILVER



## Starcom's silver lining

BY VAL MALONEY

**THE ONLY CONSTANT IS CHANGE**, and that's certainly been true this year at Starcom Mediavest Group.

This year saw the departure of Bruce Neve, who had been CEO of the Canadian team since 2011, and Starcom president Alexandra Panousis promoted to the role. Anne Myers was also promoted, becoming COO at the shop, from her previous role as president of Mediavest.

In a note on the move, Iain Jacob, CEO, EMEA, at Starcom Mediavest called Panousis an "agent of positive change," adding "I cannot think of a better person to build on the momentum that Bruce has started."

The shop also grew in the Quebec market, folding the media operations of BCP into the agency there. That move followed a December 2014 merger between the media agencies' creative arms, BCP and Publicis Canada.

However, just last month SMG lost the North American business for Mondelez, which moved to Aegis as part of a global split between the two agencies. That move takes effect at the start of 2016, and the staffing implications have not yet been made public. Mondelez spends an estimated \$200 million a year on media in North America.

Yet in the midst of those changes, SMG picked up a handful of new clients, adding NAPA, King Digital Entertainment, Brown-Forman and Duracell to its roster. Jeff Thibodeau, SVP of digital media at SMG, says the agency has been focusing on how it can add value to clients rather than just pushing costs down.

"All the big agencies can deliver on costs – that's table stakes now," he says. "And with programmatic, costs are becoming democratized anyway. Our focus



**NEW BUSINESS**  
NAPA, King Digital  
Entertainment,  
Brown-Forman,  
Duracell.

**KEY HIRES**  
Laurie Ashton,  
account director;  
Andrea Miliuskas,  
strategy director;  
Avishag Regev,  
digital director; Janet  
Thompson, VP group  
account director.

**STAFF**  
**160**

is on how we're reshaping our media partners to add value. Whether it's access to data or unique content partnerships, rather than negotiating another five or 10 cents off a CPM."

The data side at SMG is being developed in part with the help of the agency's global acquisition of demand-side platform Run, which Thibodeau says is slowly being integrated into the Canadian office.

Content at the agency is built out through Content@Scale, Starcom's proprietary offering that gives clients live access to evergreen content through media partnerships.

To keep it all running smoothly, new CEO Panousis is focusing on differentiating at a staff level while making sure employees are happy. The agency participated in Starcom Mediavest's global Pledge to Lead initiative, in which each staffer created a Vine talking about the agency and later watched as one video by the group. And rather than sending the upper management to California

to meet with Facebook and Google, the company paid for 20 junior staffers to go and learn about the businesses first-hand. Panousis says those sorts of initiatives may seem small, but they show the management team is listening, add to the internal culture, and make for a better work environment overall.

On the other end of lifestyle enhancers, like weekly yoga and board games, is a two-day mandatory programmatic seminar taught by Thibodeau along with a group trip to Google, with an accompanying quiz. Panousis says the initiatives are all about helping staff to enjoy their jobs, while also training in tough areas.

Increasingly, Panousis says she sees a need for people that force the team to think and act in different ways, calling for more "southpaws" that push the limits.

Though the pace of industry change shows no sign of slowing in 2016, Panousis says the lack of a playbook for the media industry is what keeps the team excited and challenged.



## CASES

1. Kellogg's Rice Krispies' "#TreatsForToys" campaign videos were placed around holiday baking-related content on publishers' sites.

2. The Mondelez "#RUReady" campaign put a spotlight on hockey fans and their rarely seen rituals.

3. The Foundation Fighting Blindness blurred screens and blackened copy to give the feeling of blindness.



► To read the full cases, go to [maoy.strategyonline.ca/2014](http://maoy.strategyonline.ca/2014)





PR AOY | SILVER

# Citizen Relations' adaptation

BY HARMEET SINGH

## NEW BUSINESS

Loblaws, PC Financial, Mattel, Kijiji, Topdeck Travel, Accor Hotels, Alcatel, YMCA, Yellow Pages, McArthurGlen/YVR, Emirates Airlines, Tourism Australia, Kumon Math & Reading Centres.

## KEY HIRES

Sherry Boisvert, VP; Mark Carpenter, VP digital; Sabrina Kandasamy, VP strategic planning; Rob Moore, GM, Toronto; Stephen Smart, senior account director; Morgan Todd, manager, analytics; Anik Trudel, SVP and GM, Quebec (Citoyen Optimum).

STAFF  
80

## THERE WAS A TIME, NOT TERRIBLY LONG AGO,

when one standard press release and a couple of photos would have done the job of getting a brand a good deal of media attention.

As it's become more and more difficult – and arguably less impactful – to get traditional media impressions, four-year-old Citizen Relations has been on a path of adaptation, investing in its analytics and digital teams, especially this past year.

"I don't think [traditional media has] become any less influential, people just have more choice," says Nick Cowling, president of Citizen Relations in Canada, which has offices in Toronto, Montreal, Quebec City and Vancouver, and takes PR AOY Silver this year.

Storytelling is still a key skill, but so is understanding emerging platforms and knowing who the influencers are. "We no longer need someone who can just get our clients on *Breakfast Television* or *Canada AM* and in the *Globe and Mail*," Cowling says.

"We also need people who have an exceptional pulse on who's really hot in different industries, who is setting some of the trends, who's trying something new and also have a perspective of the type of content they want."

Among the agency's key hires this year was Mark Carpenter as VP digital. "Mark joined us from the advertising world because we wanted to take a much broader approach to the digital landscape in general," Cowling says. Carpenter had previously been with BBDO as group digital director before shifting to the PR side. Previously, Citizen had a social media team and leader, but the VP of digital role was created to help

enable better planning, according to Cowling.

"Ad agencies are great at crafting the brand narrative and tying it to a human insight or a behavioural truth and we're great at not only distributing it but getting different people to tell that story for us," Carpenter says.

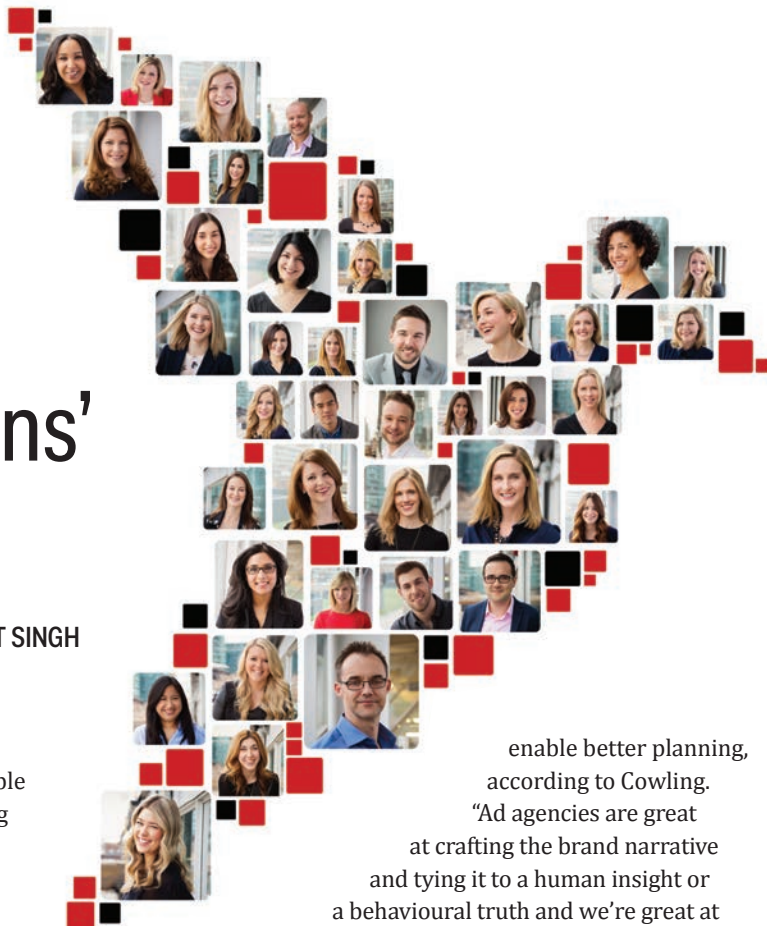
Take the agency's work for Destination British Columbia and "The Wild Within VR Experience" project. The VR experience, using Oculus Rift and Samsung Gear technology, was created by ad agency Dare to immerse users in the province's Great Bear Rainforest, and Citizen helped bring the experience to the media.

To get travel and trade writers talking, Citizen created "virtual trips" in New York City and Washington, D.C. Going beyond VR alone, Citizen created full experiential settings, including a campfire and complete campsite, which led to over 100 pieces of editorial content and over 49 million impressions for Destination British Columbia.

Earlier this year, the shop – part of the Vision7 network – also created its new Insights & Innovation business, a working group based in Toronto, after seeing more client demand for strategy from the outset and quantifiable results.

"One of our 2015 goals was to adapt and transform the way that we approach insight and strategy," Cowling told *strategy* at the time.

"We're not becoming an ad agency by any means, but [clients] do want to know – if we're going to be a lead strategic partner – that we can bake in that



## CASES

**1.** A WestJet employee surprised one father by taking over his job for a day so he could be with his family, as part of the Ronald McDonald House Charities Canada & WestJet's Father's Day Surprise campaign.

**2.** Citizen helped take a virtual reality experience of the Great Bear Rainforest even further with an experiential campground in New York for Destination BC.

**3.** Interior decorator and TV host Jillian Harris talked with guests as part of the Ikea House of Kitchens influencer program.



To read the full cases, go to [praoy.strategyonline.ca/2015](http://praoy.strategyonline.ca/2015)

consideration," he also said, adding that Citizen would take more of a lead on strategic thinking while still working with other agency partners.

"Content marketing is now about fishing where the fish are, and making sure you're placing the right content in the right place," Cowling says. "Today, we have this awesome ability to say 'Forget about the impressions, let's look at who's impressed.'"

"With access to that kind of data, it makes what we do way more valuable and frankly gives us a much better conversation to have [with clients] about what's working and what's not."

Outside of Insights & Innovation, Citizen is hoping to continue growing business across its Canadian locations.

In part, Cowling hopes to do that with strong leadership in each of its offices. Recently, the shop brought on Anik Trudel as SVP and GM for Citoyen Optimum in Quebec. Previously VP of corporate communications at Gildan, Trudel replaced Isabelle Perras, who left the agency for SNC-Lavalin (which is still a client).

Out west, David Brodie was promoted this fall to SVP and GM of the firm's Vancouver office, after helping build out its business there (Cowling says that both the team

and the business out of that office has doubled over the past four to five years.)

"It's no secret with many of the companies in Canada, a high proportion are based in Toronto but that doesn't mean they always want a Toronto-based firm, so our expertise in Western and Eastern Canada is as important," Cowling says.

What's more, he believes in treating Western Canada as a region as distinct as Quebec is to English Canada. Barring language differences, Western Canada is as culturally different from Toronto as it is from Montreal, and Brodie is an advocate for treating it as such, he says.

Not that the Toronto team is being neglected. In May, the agency also brought in Rob Moore – who has held SVP and VP roles at OLG, Loblaw's and Hudson's Bay – as GM for that office.

Investing in strong leadership is key for the agency as it continues to take on rapidly changing media platforms, and consequently, the fast-morphing PR universe.

After all, even a big media budget for spreading crappy content isn't going to cut it, Cowling says. "It's not going to do any better, just a lot of people are going to see it and hate it."





AOY | BRONZE



# Taxi bounces back

BY JENNIFER HORN

## NEW BUSINESS

Taxi Toronto: Casino Rama, EthoSolar  
Taxi 2: Kraft Dinner, Campbell's soup, Leon's  
Taxi Montreal: Cogeco, Saputo (Nutrilait), Les Ensembliers  
Taxi Vancouver: YVR Airport, Phillips Beer, TransLink, SaskTel

## KEY HIRES

Jordan Doucette, ECD; Shawn James, ACD

## STAFF COUNT

162

**ROB GUENETTE'S VOICE**, as he talks over the phone about the year in retrospect, sounds curiously the same as when *strategy* interviewed the president and CEO in 2013 – the last time his shop, Taxi, placed in Agency of the Year. Back then, the team was studiously making finishing touches to T3, a custom offering located within its Toronto office and solely dedicated to the Telus brand. He was positively bubbly.

Less than a year later, Taxi lost the account. And yet Guenette sounds equally as bullish today as he did back then. Why? He chalks his good mood up to the agency's rebound – it's been crushing the pitching process this past year, with teams across offices winning around 60% of the work that's being pitched (even as it deals with losing a major long-standing client). Some of these new clients include Leon's, Casino Rama, YVR Airport and Campbell's soup. "Instead of coming back into 2015 depressed and self-doubting because of the massive loss, we immediately got out of the gate with a bunch

of pitches and won new business," he says, "and that energy fuelled morale and confidence."

It certainly helped to maintain the creative spirit in the office, because today it takes home the Bronze Agency of the Year title (incidentally, it's the fifth time in the show's 25 years for the agency to do so, not to mention the five Golds and four Silvers it's also picked up along the way).

"We really have a great stable of clients, not the size of Telus, but a very large growing group of clients," says Guenette. His strategy at the start of 2015 was to ramp up business activity through "organic growth and new incremental clients." He made sure the agency was in front of clients like Kraft, Campbell's and Canadian Tire, so that discussions were constantly taking place and leading to accumulative business. The agency reorganized the network, both in terms of structure and people (with staff being expatriated and repopulating other offices to keep cuts as low as



## CASES

**1.** Taxi created TV spots featuring Boston Pizza "Fan Stories" such as this self-proclaimed "professional trophy model."

**2.** Canadian Tire's "Unexpected Gifts" campaign promoted the nifty presents shoppers can buy at the retailer during the holidays.

**3.** This ad promoted the Mio POV app, which allowed concert-goers to take over, and project personal images on, the screens at NXNE.

**4.** Kraft teddy bears were used in the brand's "Lifelong love" TV spot to tell the story of growing up and staying connected to loved ones.

**5.** To show that Tim Hortons is part of the neighbourhoods that it serves, Taxi helped the QSR transform a suburban house into a fully functioning Tims restaurant.



➤ To read the full cases, go to [aoy.strategyonline.ca/2015](http://aoy.strategyonline.ca/2015)

and promotions at offices across the Taxi network since the loss in June 2014. New staff are coming in almost every month – some are even coming back, like Jordan Doucette who, after one year at Edelman, rejoined the agency as ECD, or Shawn James, who returned as ACD after almost 10 years at Cossette, BBDO and Zulu Alpha Kilo.

Taxi's bounce-back was one of the reasons Peter Stringham, global chairman of Young & Rubicam Group chose to fold Y&R Toronto into the agency when the parent company decided to retire the brand in English Canada in July.

There were a number of client losses at the now defunct Y&R that led to its closure, but Taxi was able to absorb Pfizer, which helped bolster its health and pharma side of the business (with the shop having famously worked with Viagra for many years before), as well as Mattel and dermatology company Galderma. The shop also took on about 25 new staffers from Y&R.

"Our organization was already set up to absorb that kind of business," adds Guenette. "It wasn't really a situation where it dragged and distracted us. We did it quickly and smartly, and we got on with it. We made sure to be client-conscious and focused, and that they were the net benefactor in this move."

Because it's gone through periods of expansion and contraction over the past 22 years in business, Taxi has

learned not to get ruffled by change. There are going to be ups and downs, says Guenette, but overreacting to the downs can be "a rookie mistake to make."

"If you lose your confidence in your people and your brand, you start to look for a new positioning or a whole new approach, and that can be very hollow and disappointing if you already have a strong offering," adds Guenette. "If panic sets in, you want to reinvent yourself, and sometimes you forget who you are. We made sure not to do that."

*With files from Josh Kolm*

possible), so that it wasn't "distracted by being too bloated and in desperation mode" to recapture the lost revenue from Telus.

There have been key staff departures, like when Nancy Beattie stepped aside as president of the agency when her role became redundant by the executive changes (Guenette took on the dual role of president and CEO to create a smaller leadership team). *Strategy* reported that Taxi had laid off eight staff around the time Beattie stepped down. Guenette couldn't say exactly how many people were let go in total, as the agency was also winning new business, hiring freelancers, and transitioning staff to other offices at the time.

On the other side of the coin, there have been 11 hires



DAOY | BRONZE



# Rethink's crafty ideas

BY MEGAN HAYNES

## NEW BUSINESS

Earls, Slack, Shomi, Uni-Select, Coors Light, Coors Altitude, Scotts, Sport Chek, Toronto Star, Uber, Canadian Museums Association.

## HIRES & GROWTH

Rethink added 16 people in Vancouver and 21 in Toronto. It's also opened a Montreal office, led by partner Nic Quintal. Three staff have joined that location.

## STAFF

125

## RETHINKERS LIKE CRAFTS.

We're not talking about the crafts that need glue guns, papi r-m ch  or glitter (though Rethinkers may enjoy that kind of hobby as well). Rather, we're talking about C.R.A.F.T.S., which stands for "clear, relevant, achievable, fresh, true and shareable," says partner and CD, Dr  Labre. Rethink staffers try to apply that filter to all advertising ideas, he says – it's how they remove the bullshit, or the ideas that might be great creatively, but don't do much for the client, which is particularly necessary when it comes to digital ideas.

"The biggest challenge to face creative teams [is] finding insights that are unique, relevant – that people truly give a shit about – and staying focused on that idea," he says. "That becomes more of a challenge as it becomes easier to get swayed by technological gimmicks."

And that focus seems to be working for the agency, which nabs 2015's Bronze Digital Agency of the Year title. This year alone, it won 14 new clients across all its locations (including big name brands like Sport Chek and Coors Light), and opened a new office in Montreal.

Founding partners and national CDs Ian Grais and Chris Staples landed on the top spot of this year's Creative Report Card (not to mention the top-ranked AD, Joel Holtby also hails from Rethink and the number one copywriter, Matt Antonello, freelanced for the company), while the agency itself sat in third place on the ranking.

Rethink picked up a bevy of hardware from the award circuit, including a Cyber Lion at Cannes, a trophy from the digital-focused Mashies and a couple of Clios (among others), as well as this year's CASSIES Grand Prix for the campaign that seems to keep on going: Molson's Beer Fridge.

To continue the shop's trajectory of success, Labre says there are huge opportunities to influence products and the way companies do business, as well as help clients future-proof their marketing in this increasingly digital era.

"Clients have a hunger for wanting to stay on top of things," he says. "But it's hard to keep up with what's happening three years from now, when you can't think beyond the next couple of quarters."



To help address this need to stay on top, he says the shop has always looked for people who have a genuine interest in technology, but are also willing to break out of their comfort zones and study the worlds of science, academia, art and startups to come up with innovative integrated ideas.

The agency has also been playing around with the traditional copywriter/AD model, he says, breaking up the pairing when needed.

“There’s a preciousness to an art director/copywriter team – it’s a time-tested way of coming up with new ideas. But can you solve new problems with old tools?” he asks. “I feel as creative departments grow, and demand for modern, break-through ideas increases, we’re going to need to start expanding that role to include more technically- and strategically-minded people who are practitioners of various things to come up with more unique ideas.”

To that end, he says the agency has brought in people with backgrounds in everything from policy writing, anthropology and psychology to complement those with traditional advertising backgrounds.

Staples adds that great ideas aren’t just a creative function anymore. “It’s not just the creative people who come up with good ideas that lead business,” he says. “It’s our account people, our strategists, our digital people – they all have a voice at the table.

“But silos tend to creep up unless you’re very vigilant about always stamping them out,” he adds. He says for Rethink, maintaining a single P&L across all offices helps foster a unity among the different locations. “What that means is we can shift resources back and forth fluidly, and have people from different offices working remotely on a project without anyone ever saying, ‘Who’s paying for my time?’” he says. “And having worked with a huge multinational, I can tell you it’s a huge obsession. They don’t collaborate because it’s too complicated to figure out who will pay for it.”

Finally, finding the right client mix is equally important when it comes to agency growth and success, Labre adds. And while the shop signed a number of new clients and projects this year, it doesn’t say yes to just anybody.

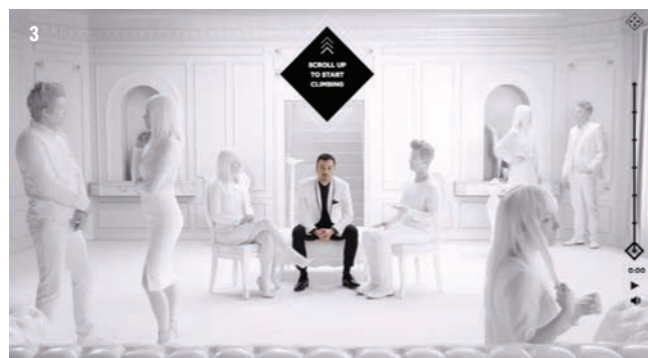
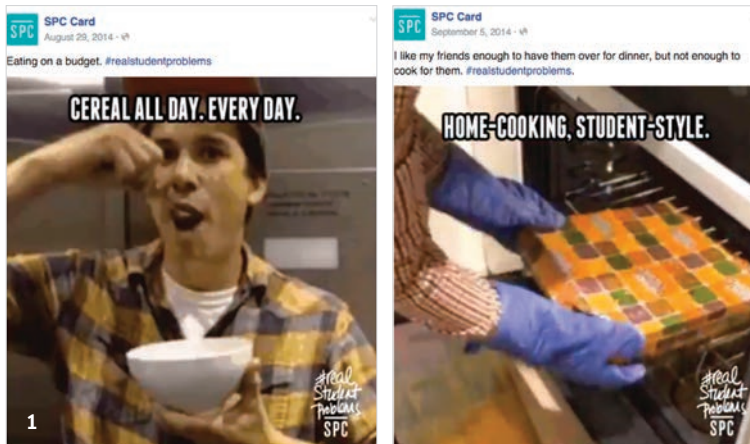
“I think Rethink is a little more critical with whom we work with,” he says. “We’d rather work with nice, smart people, than just take on any project for no reason.”

## CASES

**1.** SPC spoke to students about things they actually care about by highlighting real student problems in Instagram posts.

**2.** The Dogwood Initiative demonstrated what could happen if an oil tanker had an accident by placing virtual reality binoculars along B.C. shores.

**3.** To launch its new Altitude beer, Molson Coors created an interactive music video experience with Toronto band Young Empires.



➤ To read the full cases, go to [daoy.strategyonline.ca/2015](http://daoy.strategyonline.ca/2015)





MAOY | BRONZE

#### NEW BUSINESS

Chartered Professional Accountants, Cirque du Soleil, Gowlings, Le Château, Lilydale, Little Caesars Pizza, Mastermind Toys, PokerStars (Quebec), Quebec Breast Cancer Foundation, Télé-Québec, TIFF, Yellow Pages.

#### KEY HIRES

Andrew Grant, media supervisor; planning: Emily Feist, media planner; Julie LaPlante, Tessa Laviolette, Stephanie Michaud, Gabriel Peland, Andrew Perugini, Gina Dynes, assistant media planners; Isabelle Fournier, account manager.

#### STAFF 30



## Jungle Media's nimble advantage

BY SONYA FATAH

**EVER BEEN TO THE WATER TAXI BALLET?** Thanks to Jungle Media, if you happened to be in Victoria Harbour on a Sunday afternoon not so long ago, you might have seen such a spectacle: four water taxis, wrapped in blue campaign creative, performing a synchronized feat for photo-snapping tourists.

The media agency's Destination British Columbia team worked on the campaign with an objective to grow the tourism organization's reach. Data insights suggested a social approach, since almost 50% of travellers share their experiences with their social networks. The team got cracking on a strategy that would highlight the best of B.C., and promoted it with the hashtag, #ExploreBC. The water taxi ballet was one of several activations, and by the end of the campaign, Jungle had more than achieved its targets, growing Destination BC's social media following by 20,000.

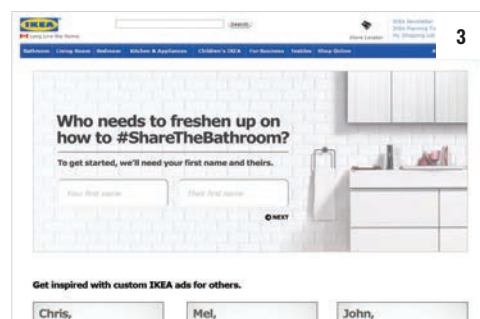
That kind of nimble, on-the-ground approach is endemic to the Jungle Media mold, which changes based on the demands of each campaign and client. In the relative scheme of things in the media world, the agency is still a baby, though some may call it the child prodigy

of its time. In a five-year window this innovative shop has cultivated a growing clientele through its data-driven, strategic approach to media.

Recently, the focus has been on growing the Vision7 agency's digital value. "The last couple of years we've built our digital offering under [Vision7 Media president] Joseph Leon's lead and that is a key ingredient to any brand's success in this day and age," says Sheri Metcalfe, SVP and co-managing director at Jungle Media. "We understand and push for strong ROI insights and implications – we help clients see the value of their investments."

It owes some of its success to its age, of course. With youth comes flexibility. "With the media agencies we still see a model that's very driven by tonnage rather than tailoring," says Metcalfe. "A lot of agencies feel that that's where media is, a one-size-fits-all model, and we just don't believe that."

For evidence of its diverse approach, look at Jungle's "#ShareTheBathroom" campaign for Ikea, which marries creative, technology and media. The team brainstormed by sharing their own family bathroom woes and



➤ To read the full cases, go to [maoy.strategyonline.ca/2015](http://maoy.strategyonline.ca/2015)

## CASES

**1.** To help Nike reach young, urban women, Jungle Media teamed up with Lg2 Toronto to place contextual messages in high-impact areas around the city.

**2.** The shop created a new medium by wrapping water taxis in Victoria Harbour with messaging for the "#ExploreBC" tourism campaign.

**3.** For Ikea's "#ShareTheBathroom" campaign, Jungle used real-time dynamic IP marketing to help families send targeted messages to their housemates.

determined possible targets, such as dads abusing their toilet time or anonymous culprits leaving wet towels on the floor.

To personalize the messaging around that campaign, the team formed a new relationship with technology by using a real-time dynamic IP remarketing approach. That means a household member could head to Ikea.ca and develop a custom ad targeting someone else in the home. While enjoying a trending video or reading the latest news, the target would get served an ad from a family member asking them to buy new towels, for instance, and "#ShareTheBathroom."

The campaign got 17,000 Canadians to the ad-creation page to send out 800,000 custom banners. It also led to a 12% increase in Ikea bathroom product sales.

The Ikea example illustrates Jungle Media's belief that its focus should be less on planning and buying, and more on the business strategy. "[We have to consider] the complexity of the landscape, technology and the way consumers interact with technology, how it is so iterative and how relationships are so iterative," says Metcalfe. "Understanding that piece makes a huge difference in the way businesses can go to market and engage their clients."

To produce the best possible outcomes for its clients, Jungle makes the most of its network resources, working

closely with fellow Vision7 agencies Camp Jefferson and Camp Pacific, as well as Citizen Relations. In Vancouver, the agency's office shares accounts like Destination British Columbia and MTS, and with Citizen in Toronto it shares Sleeman and Ikea.

"Unfortunately, media is viewed as a commodity business when none of us are really showing value beyond what appears to just be developing media plans and booking ads...For the clients who are smart enough to see that true value can be derived out of a relationship, cost is not the only thing that they look at."

While small and nimble, Jungle Media is growing. In June this year the agency won the Yellow Pages account, which is now among its three largest clients, along with Ikea and Capital One.

Being a smaller shop, Jungle doesn't get invited to the big global pitches, says Metcalfe, but that's not something she's too worried about. In fact, the company has picked up a host of new accounts, which include Cirque du Soleil, Mastermind Toys, Le Château, Cirque du Soleil and Chartered Professional Accountants (CPA).

"We will volunteer at events, we'll give a lot of time to brainstorm on future brand vision – we do whatever it takes," says Metcalfe. "That's how trust builds. It's organic as it's sort of 'off script' but we've always approached our client relationships this way."





PR AOY | BRONZE



# Media Profile's winning partnership strategy

BY MEGAN HAYNES

**LAUREN RIIHIMAKI LOVES ALL THINGS GLITTERY.** And to promote the new Teavana Sparkling Tea Juice at Starbucks ("It's like glitter in your mouth," she said), the Toronto YouTuber bedecked a plastic tumbler in, you guessed it, glitter, while wandering the city and showing off her favourite ways to spend a summer day.

The resulting video, which has more than 700,000 views, is super upbeat and on par with Riihimaki's others. Comments are almost universally positive, calling it (and her) "super cute," "adorable" and "beyond perfect."

The video was followed up with events at Starbucks shops in Vancouver and Toronto, in which thousands of consumers were invited to add a bit of sparkle to pretty much anything, such as hair, nails, sunglasses and to-go cups, with the help of Riihimaki and Starbucks "sparkle specialists" (yes, that's the technical term).

The push was orchestrated by Toronto-based Media Profile and is a shining example of how the small independent PR shop plans to navigate the crazy new world of earned media: partnerships.

"We've always been a bit scrappy and creative," says John Thibodeau, VP at the 30-year-old agency. "We've never taken a paint-by-numbers approach to things. We've always been focused on relationships – whether that's journalists and editors or influencers."

The shop also partners with a number of other companies, such as marketing agency Think 33 and research company Crop, as well as industry heavyweights like former Global Television president Kevin Shea, on an as-needed basis to help fulfill client needs.

And that approach seems to be working for the agency, which picks up this year's Bronze PR Agency of the Year trophy for its work for YouTube, Cancer Care Ontario and a Starbucks campaign introducing the new La Boulange offering.

Thibodeau recognizes media is changing: traditional media is losing relevance to social media and digital content creators. And that's changing the role of PR



agencies, but he's not worried about Media Profile's place in that mix.

"A lot of these campaigns, while they have components of media buying, media planning and digital creative – at the end of the day, [digital marketing] is about having real conversations in a very authentic voice," he says. "I think that's something PR does better than any other piece of the marketing mix."

As traditional media companies and brands delve into this space, he says Media Profile is well-poised to take advantage of this new social media, influencer marketing reality. One of its key clients, Google, happens to own the site where the vast majority of these influencers are housed (YouTube, of course), making it easy for the shop to partner brands with content creators.

That being said, the company isn't strictly relying on growing its digital influencer base or expertise. More and more, there is a demand placed on PR agencies for traditional media roles, such as media buying and planning, he says, so the shop has been staffing accordingly, as well as beefing up its ability to create in-house video, infographics and motion graphics.

The preference, however, is still to hire people who are knowledgeable and skilled in lots of different areas, he says, rather than specialists (though, he's quick to point out that the agency doesn't necessarily shy away from hiring people with very specialized skill sets).

"You need to be prepared for anything, and I find really smart generalists who are curious about the world and are really engaged, probably [have] the strongest skill set," Thibodeau says.

One of the reasons for this is the shop is very "flat" in structure, with few silos, he says. It's not unusual for a staff member to work on a campaign for a food client one day and then shift to a tech client the next.

As for helping brands navigate this new media world, he says the key for success is to create PR and media plans that move at the client's pace, rather than set changes that happen too quickly and are unattainable.

"It's a pleasure to work with clients who are engaged with where things are going in terms of digital and content creation," he says. "There's a real opportunity to do really great work with them because they're willing to take calculated risks.

"But we also take a lot of enjoyment and pride in helping clients navigate these waters [for the first time]. Sometimes I think clients can feel pushed into taking new approaches that maybe they're not ready for. [Our] clients are often relieved to know you can offer a tailored approach that works for them. And that's incredibly rewarding too."

**NEW BUSINESS**  
Longo's, Grocery Gateway, Metroland Media Group, State Farm, Starbucks Canada, Groupe Média TFO, Vicinity.

**KEY HIRES**  
Caitie Wallman, senior consultant; Robert Ayre, Mariana Bilbao, Georgia Boutsalis, Jill Lindsay, Julia Ranalli and Katherine Sheppard, account coordinators.

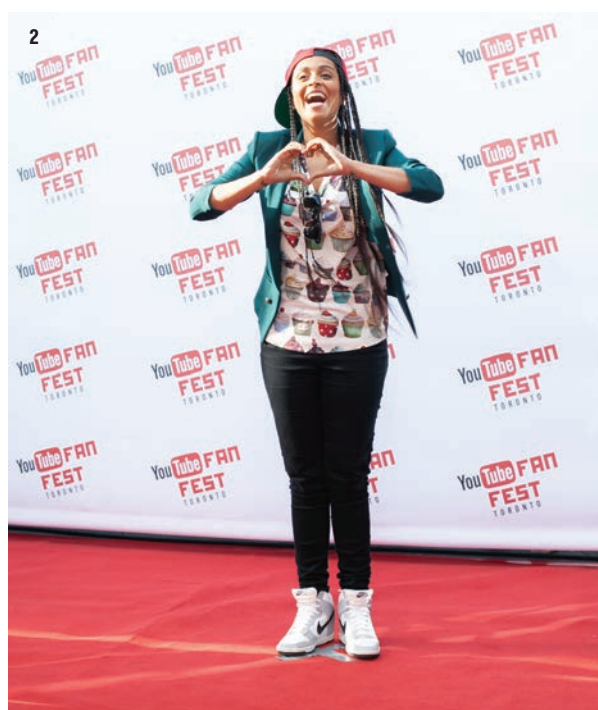
## STAFF 40

### CASES

1. Cancer Care Ontario's My Cancer IQ (a tool that helps people determine their cancer risk) was promoted with the help of health minister Eric Hoskins, who showcased the tool at events.

2. YouTuber Lilly Singh gave fans some love on the red carpet at Google's YouTube FanFest in Toronto.

3. A Starbucks barista shares a selection of French-inspired pastries from La Boulange as part of the coffee shop's partnership with the bakery.



► To read the full cases, go to [praoy.strategyonline.ca/2015](http://praoy.strategyonline.ca/2015)



## Agency of the Year | JUDGES



DAVID BAGOZZI, director of marketing, Post Consumer Brands

Bagozzi has 15 years of experience at CPG cos and has helped reinvigorate brands like Becel, Caramilk, Dentyne, Special K and Shreddies. He currently leads brand marketing, consumer promotions, media and PR at Post Foods.



STÉPHANE BERRANGER, director of marketing, Sleeman Breweries

Berranger has been director of marketing for Sleeman since 2012. He has held various sales and marketing roles within the company after starting his career at craft brewer Unibroue (purchased by Sleeman in 2004).



TRACY CHIN-SAM, marketing director, Burger King

Chin-Sam leads marketing and communications for Burger King, from innovation development to market strategies. She also spent 10-plus years at former agency Capital C and created award-winning work for clients like Unilever, Hallmark and Toshiba.



JENNIFER DAVIDSON, VP, marketing communications, CIBC

In June 2015, Davidson moved to CIBC from Six Pints Specialty Beer Company. At the bank, she is responsible for brand strategy, marketing planning and the development of integrated marketing communications.



CORY EISENTRAUT, VP, CD, Havas Worldwide

Eisentraut began his career at Cundari, and went from intern to group CD over 15 years. He has created award-winning work for BMW, Dempster's, Maple Leaf Foods and SickKids. Eisentraut joined Havas Worldwide earlier this year.



MATTHEW LITZINGER, president, CCO, Red Lion

Litzinger has 18 years of experience in the industry, and has held his current role at Red Lion for the past year and a half. Previously, he worked at Cossette as the CCO for close to seven years.



LYRANDA MARTIN EVANS, group CD, DentsuBos

Martin Evans is an award-winning CD, recently picking up international awards for her work on World Vision and SurfEasy while at KBS. She co-authored a book based on her comedic mommy blog, which is now a bestseller published in three countries.



BRETT MCINTOSH, CMO, Publicis

McIntosh joined Publicis in its early days in Canada and has risen through the ranks on the accounts side to his current role. He has managed large accounts such as HP, Nestlé, Rogers and The Home Depot.



JEAN-SÉBASTIEN MONTY, senior partner, president, Bleublancrouge

Monty began his career at Cossette in the 1990s. He founded digital agency CloudRaker in 2000 and was co-president until 2012. Monty has almost 20 years of experience, and recently joined Bleublancrouge, where he is enhancing its digital portfolio.



CONNIE MORRISON, SVP marketing, Canada Bread Company

In her current role, Morrison leads all marketing and innovation for Canada Bread. Since joining the company in 2002, she has helped it win numerous awards. She spent more than 28 years in the CPG industry, working on brands like Maple Leaf Foods' Olivieri.



TRINA MOUSSEAU, CMO, Tourism Victoria

Over the last five years, Mousseau has received over 15 awards locally and internationally. She leads the marketing, content and PR departments at Tourism Victoria, and also spent 10 years at Inventa, working with clients like Coca-Cola, Cadillac Fairview and Nintendo.



STEVE MYKOLYN, creative, writer and author

Mykolyk joined Taxi (the only agency he has ever worked at) in 2001. He held the ECD position in 2007, became CCO in 2009, and took over thought leadership as the chief brand officer in 2013. He left the agency and retired from the industry earlier this year.



SHAILESH SHUKLA, CMO, Reckitt Benckiser

Shukla's experience across Asia Pacific and North America includes marketing and sales, with leadership roles in the U.K., India, Indonesia and New Zealand. He has been instrumental in the growth of Reckitt Benckiser Powerbrands, such as Lysol, Finish and Durex.



SARAH WALDOCK, director of marketing, SABMiller

Waldock leads marketing for SABMiller's premium imports portfolio, including Peroni, Grolsch and Pilsner Urquell. She has spent more than 15 years in marketing, with the last 10 years in the premium and luxury segment in Europe and Canada.



LOUANNE WALLACE, marketing manager, Quaker at PepsiCo

Wallace has been with PepsiCo for the last four years and has worked on the New Business, Ethnic and Quaker portfolios. Prior to joining the CPG co, she started her career at P&G, working across its Snacks and Fabric Care businesses.

## Digital Agency of the Year | JUDGES



JEFFREY CORCORAN, executive director of marketing, OLG

Corcoran joined OLG in 2008 and has held various positions until becoming executive director of marketing in 2012. In this role, he handles corporate marketing communications, insights/research, sponsorships, events and community relations. Previously, he was a strategic planning advisor at FedEx.



RICARDO CORREIA, ACD, Cheil Canada

Correia has 18 years of experience, working in various roles at some of the top agencies in Brazil. He has held positions at Mood/TBWA, Y&R, J. Walter Thompson, Momentum and ABC Group. He has won more than 120 awards at shows like the Cannes Lions, One Show and IAB Mixx Awards.



CYNTHIA DYSON, director, marketing communications and brand strategy, BC Hydro

Dyson leads a diverse marketing communications and outreach team, bringing integrated communications, education and branding campaigns across digital, traditional and owned channels. She has worked her way up the ranks at BC Hydro, from communications advisor to director of marketing.



CHRIS GOKIERT, president, Critical Mass

Gokiart oversees key client relationships, development of service offerings and operations at Critical Mass. He joined in 1998 and has helped grow the company from one office in Calgary to seven globally, as well as launch programs for Nissan, Infiniti, Budweiser, Adidas and AT&T.



NIKKI HELLYER, director, global marketing, Rocky Mountaineer

Hellyer leads tour company Rocky Mountaineer's consumer and trade marketing efforts around the globe. Recently, she helped reimagine the company's digital experience and redefine its creative approach. Previously, she was the director of marketing at Future Shop.



MEG KERR, social media strategist, Community

Kerr is responsible for social media strategy and planning at Community. She has a background in experiential marketing and has worked with brands including Coca-Cola, Diageo, Hershey and Rogers. She has also guest lectured at Sheridan College and is currently studying creative writing at U of T.



CANDIDA NESS, director of marketing, Dairy Queen

Ness leads marketing for DQ and Orange Julius Canada. She started her career in media, and has held marketing positions across various sectors including retail, technology and CPG. She has been in her current role since 2008, and previously worked at Fallsview Casino Resort.



ANDREW OOSTERHUIS, director of marketing, Labatt Breweries of Canada

Oosterhuis' career began at Anheuser-Busch InBev, and he later moved over to Labatt Breweries in 2008. His focus is on millennial marketing, and he has held several positions at the company for various brands like Budweiser, Alexander Keith's and Stella Artois.



LEENA PATEL, VP of innovation, technology and performance, MacLaren McCann

Patel helped build MacLaren McCann's Contextual Intelligence application, which uses data to provide context to performance and strategy. She was previously the chief customer officer at software company Kneebone, and has held several roles at companies like Sprint, Canada Life, J.D. Power and Purolator.



SHELAGH STONEHAM, SVP marketing, Shoppers Drug Mart

Stoneham is responsible for brand, consumer and marketing strategy, development of brand identity, customer experience and digital development, among other duties. Prior to joining Shoppers in 2014, she was SVP and general manager, brands & marketing communications at Rogers Communications.



CAMERON WYKES, marketing strategist and startup advisor

Wykes is a communications executive with a focus on growth strategy and technology innovation. He has over 20 years of experience across agency leadership, strategy, creative, business growth, talent management and technology at agencies like KBS, CP+B and Push Interactive.





## Media Agency of the Year | JUDGES



STÉPHANE BÉRUBÉ,  
CMO, L'Oréal

Bérubé has more than 17 years of experience in brand and marketing management. He began his career at P&G, and later joined L'Oréal in 2002, moving up the ranks from GM to CMO. He also currently sits on the board of directors for the ACA, BBM and PMB.



JENNIFER BLACKBURN,  
director of marketing,  
Campbell Company of  
Canada

Blackburn is responsible for the portfolio strategy and integrated marketing plans for the Campbell's soup, meals and sauce categories. She has 14 years of CPG marketing experience. Previously, she spent 10 years with PepsiCo on brands such as Tropicana, Quaker and Pepsi.



IAIN CHALMERS, VP  
marketing and innovation,  
Diageo

With 25 years of experience, Chalmers has led the strategic turnaround of several Diageo brands including Crown Royal and Guinness. After cutting his teeth at Wrigley in Northern Ontario, he worked in Canada and the U.S. with Unilever, Braun and P&G.



DAVID DIAMOND,  
president, CCO, Diamond  
Integrated Marketing

Over the past nine years, Diamond has led the growth of his agency from a small, independent startup to a marketing organization with 80-plus employees in two countries. His agency's clients include TD, LCBO, General Mills and Canadian Tire.



MAURA HANLEY, VP,  
Havas Media

Hanley is an advertising industry veteran with over 20 years of experience. At Havas Media, she provides leadership on key accounts and the evolution of the agency's digital offerings. Previously, she worked at BigReach Learning and MediaCom, and she currently sits on the board of the Canadian Media Directors' Council.



MICHAEL JOFFE, brand  
activation lead, Google

Joffe works with Google and YouTube's top advertising clients and partners. Prior to his current role, he helped establish Blue Ant Media's branded content business. He was also a judge on the Cannes Lions Branded Content and Entertainment jury earlier this year.



KEVIN JOHNSON, CEO,  
MediaCom

Johnson has over 20 years of experience across media planning, strategy and new business. He was previously at Havas Media and Carat, and has worked with brands like Adidas, P&G, Subway and Intact Insurance. He has participated on judging panels for the MIAs and Cassies and currently serves on the Canadian Media Directors' Council.



NATHALIE LACHANCE,  
VP brand and marketing  
communications,  
Desjardins

Lachance has worked in marketing for over 25 years. She currently leads Desjardins' marketing communications, as well as strategies across business units and networks, and the development of its brand portfolio. She previously worked at agencies Cossette and Sid Lee, and Microsoft's Softimage, Jazz and McCarthy Tétrault.



GARRY SCOTT, VP  
marketing, Moen

With a marketing career spanning 20 years, Scott has managed more than 40 brands at several CPG companies. He currently leads the marketing, digital, loyalty, ecommerce and new product development efforts for Moen Canada.



SAMANTHA TAYLOR, VP  
of marketing, Indigo Books  
and Music

Taylor has an extensive background in retail sales, brand management, marketing strategy and consumer goods. She began her career as a market research analyst at Hallmark Cards. At Indigo, she leads the planning and execution of cross-Canada marketing initiatives, as well as the brand's repositioning.



AMRUTA VAIDYA, director  
of marketing, The Hershey  
Company

Vaidya has been with Hershey since 2014. She is responsible for the development of brand and portfolio strategies. Previously, she held marketing roles at companies like Nestlé and Elizabeth Arden in several global markets.



CATHERINE YUILE, SVP,  
insights and analytics,  
Edelman

Yuile has more than 20 years of market, media, and advertising research experience. Currently, she leads the national insights and analytics team at Edelman, and prior to this, she spent 10 years at Ipsos ASI. Yuile has also been published in industry magazines such as *strategy* and *Grocery Business*.

## PR Agency of the Year | JUDGES



RICK BYUN, VP, strategy and business development, Maverick

Byun's career spans over 15 years of working with agencies, not-for-profits and media. He is a former political advisor to Queen's Park cabinet ministers, and worked at Veritas and High Road before moving to Maverick a year ago.



YANIK DESCHENES, PR consultant  
Deschenes is an

independent consultant in PR, marketing communications and issues management with 20 years of experience. He has worked at agencies including Sid Lee, Cossette and National, at Walmart, as well as the Association of Quebec Advertising Agencies and the Canadian Space Agency.



SELMA FILALI,  
director, marketing communications, Air Canada

Filali leads Air Canada's global advertising, digital marketing, social media and content marketing, among other areas. She previously worked at agencies Cossette, BBDO, Newad and Lowe Roche, as well as brands Reebok, MEC and Aeroplan. She also sits on the marketing strategy committee of Star Alliance.



ANDREW FINDLATER,  
founder and partner, Select Public Relations

Findlater has 15-plus years of experience covering corporate reputation, issues management, as well as internal and external communication campaigns. His experience ranges from corporate work for American Express, Equifax and Front Street Capital to consumer communications for Adidas, Black & Decker, DeWalt, Stihl and Walmart, among others.



LISA HURLBUTT,  
director, marketing and communications, Canadian Cancer Society

Hurlbutt has 25-plus years in communications, marketing, advertising and public relations. She currently helps the Canadian Cancer Society to raise brand awareness and maximize donations through earned media, and she previously worked as director of marketing at real estate sales and marketing company Playground.



SARAH LAZAROVIC, CD,  
Pilot PMR  
Lazarovic, who is currently a

creative director at Pilot PMR, has worked as a writer, illustrator and designer for 15 years, producing content for a host of Canadian and U.S. publications like the *National Post*, *Maclean's*, CBC and *Torontoist*. She is also a filmmaker, and last year, she released her first book *A Bunch of Pretty Things I Did Not Buy*.



CAROLINE LOSSON,  
VP marketing, Agropur,  
division Natrel

After a few years in sponsorship and communications at Just For Laughs, Losson moved to the food industry, where she has been for the past 20 years in various brand marketing and innovation roles. She has worked at Coca-Cola and Molson, and for the last six years, Losson has led marketing for Agropur.



NANCY MODRCIN, senior director, marketing, Metro  
Modrcin joined Metro in

2012, and she currently leads brand strategy, advertising, shopper marketing, consumer promotions, PR and in-store experience, as well as helps build integrated marketing solutions for the brand in Ontario. Prior to this, she managed brand and product portfolios at companies like Mattel, NBC Universal, Harlequin and The Walt Disney Company.



JAMES PELLETIER,  
director of brand marketing, Best Buy

Pelletier leads Best Buy Canada's marketing, digital, CRM, loyalty, events, sponsorships and promotions for brands Best Buy, Best Buy Mobile and Geek Squad. He previously spent 11 years at agencies DDB and TBWA, where he worked with clients such as the Canadian Tourism Commission, Mercedes-Benz and BC Lottery Corporation.



SUSAN WILLEMSSEN,  
founder and president, The Siren Group

Willemssen creates communications programs for clients, such as Fuse Marketing Group and the ICA. Prior to founding Siren Group in 2001, she was with Cohn & Wolfe for eight years and also spent four years at Strategic Objectives. With more than 25 years in PR, she has also worked in the U.K. music industry as well as in talent management and promotion.



## Agency of the Year | Process & Shortlists

Strategy's 2015 Agency of the Year awards began the same way as in years prior, with an open call for Canadian agencies to submit their best campaigns from the past 12 months.

All eligible creative, media, digital and PR agencies entered with comprehensive case studies (five for AOY and three for MAOY, DAOY and PRAOY) for campaigns they had executed over the past year. From there, separate cross-industry and cross-country judging panels marked the work online and in isolation.

Each campaign for the agency, media and digital competitions was given two marks from one to 10 based on strategic insight and

creativity, while judges scored the PR agency campaigns based on the same criteria, in addition to a separate score for impact.

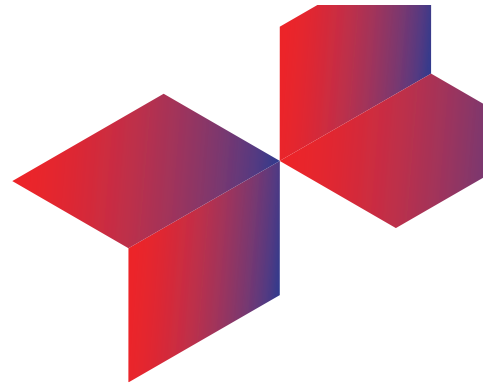
Judges who declared conflicts were omitted from the scoring process on the applicable cases or agencies. The top-scoring agencies in each category made up the shortlists, based on a natural drop-off point in the scoring. The MAOY jury also chose the Media Director of the Year.

The scores were totalled and averaged with equal weighting, and the agency with the highest final score was the winner. The shortlisted agencies, in winning order, are listed below.

AOY	DAOY	MAOY	PRAOY
Leo Burnett	DDB/Tribal Worldwide	Touche!	MSLGroup
J. Walter Thompson	Grip	Starcom Mediavest Group	Citizen Relations
Taxi	Rethink	Jungle Media	Media Profile
BBDO	Zulu Alpha Kilo	UM	DDB PR
Rethink	Cossette	Maxus	Narrative PR
Zulu Alpha Kilo	Lg2	OMD	Edelman
Ogilvy	Proximity	MEC	Paradigm
Cossette	KBS	Carat	High Road
DDB/Tribal Worldwide	OgilvyOne	Mindshare	Weber Shandwick
TBWA	Olson	PHD	North Strategic
John St.	Anomaly		
Sid Lee	FCB		
Cundari			
Grey			

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## Agency of the Year | HALL OF FAME



Judy John and her team at Leo Burnett claimed AOY Gold in 2014.

### 1990

Gold: McKim Advertising  
Silver: Cossette  
Communication-Marketing  
Bronze: Baker Lovick Advertising

### 1991

Gold: Chiat/Day/Mojo  
Silver: Baker Lovick:BBDO  
Bronze: MacLaren:Lintas

### 1992

Gold: Chiat/Day  
Silver: Ogilvy & Mather  
Bronze: MacLaren:Lintas

### 1993

Gold: Geoffrey B. Roche & Partners Advertising  
Silver (tie): McKim Baker Lovick/BBDO, Taxi  
Bronze: BCP

### 1994

Gold: MacLaren:Lintas  
Silver: BBDO Canada  
Bronze: Geoffrey B. Roche & Partners Advertising

### 1995

Gold: MacLaren McCann  
Silver: BBDO Canada  
Bronze: Leo Burnett

### 1996

Gold: Leo Burnett  
Silver: Palmer Jarvis Communications  
Bronze: BBDO Canada

### 1997

Gold: Roche Macaulay & Partners Advertising  
Silver: Palmer Jarvis Communications  
Bronze: Leo Burnett

### 1998

Gold: Roche Macaulay & Partners Advertising  
Silver: BBDO Canada  
Bronze: Palmer Jarvis DDB

### 1999

Gold: Palmer Jarvis DDB  
Silver: Ammirati Puris Lintas  
Bronze: Young & Rubicam

### 2000

Gold: Palmer Jarvis DDB  
Silver: Taxi  
Bronze: MacLaren McCann

### 2001

Gold: Palmer Jarvis DDB  
Silver: Ammirati Puris  
Bronze: Taxi

### 2002

Gold: Taxi  
Silver: Bensimon-Byrne  
Bronze: Zig

### 2003

Gold: Taxi  
Silver: Palmer Jarvis DDB  
Bronze: Downtown Partners DDB

### 2004

Gold: Taxi  
Silver: Zig  
Bronze: DDB

### 2005

Gold: Taxi  
Silver: Rethink  
Bronze: BBDO Canada

### 2006

Gold: Rethink  
Silver: DDB  
Bronze: Lowe Roche

### 2007

Gold: DDB  
Silver: Ogilvy & Mather  
Bronze: Taxi

### 2008

Gold: Taxi  
Silver: BBDO Canada  
Bronze: DDB

### 2009

Gold: DDB  
Silver: Rethink  
Bronze: Zig

### 2010

Gold: DDB  
Silver: Taxi  
Bronze: Sid Lee

### 2011

Gold: BBDO  
Silver: DDB  
Bronze: Taxi

### 2012

Gold: DDB  
Silver: John St.  
Bronze: Taxi

### 2013

Gold: John St.  
Silver: Taxi  
Bronze: BBDO

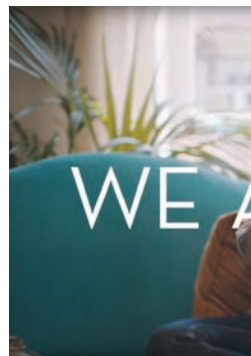
### 2014

Gold: Leo Burnett  
Silver: Rethink  
Bronze: DDB









# CAMPBELL TAKES SOUP INTO THE NEW AGE

IN ITS 85TH YEAR, THE CPG CO IS ROLLING OUT NEW PRODUCTS AND A CAMPAIGN MEANT TO APPEAL TO A YOUNGER CROWD, BUT WILL MILLENNIALS WARM TO IT?

BY ERIK HEINRICH

It's a gorgeous fall day that feels more like summer, but without the humidity that normally hangs in the southern Ontario air like a wet towel in a Turkish hammam. Moya Brown, VP marketing at Campbell Company of Canada, is on the phone from a corporate retreat in Guelph, ON, just days before the launch of a campaign that could usher the brand into a new era.

"I'm thrilled about the new direction," says Brown, who has been with the Toronto-based food and beverage giant since 2002.

"We're at a point in time in the food industry where the Canadian consumer is so aware and engaged. Expectations are high

and that's a great thing. It requires companies like ours to listen and meet needs in a different way."

Doing things differently means that for the first time ever the emphasis of Campbell's new marketing campaign in this country will be on millennials.

The 18-to-34 demo is about as tough to decipher as Egyptian hieroglyphs, but Campbell Canada, a wholly-



Campbell's new campaign is centred around a universal truth that unites us globally – the fact that “We all Soup.”

owned subsidiary of New Jersey-based multinational Campbell Soup Co. with annual revenue of US\$7.7 billion and operations in 120 countries, will need to find a way to read them like an X-ray machine or risk becoming irrelevant.

That's because the company, which celebrates its 85th anniversary in Canada this year, is facing a fundamental shift in North American eating habits that has eroded its condensed soups' sales. Probably the single biggest challenge for Campbell's is that people are eating healthier than ever and emphasizing fresh and organic ingredients in their diet.

Mass produced food suffers from the fact that it often contains additives, preservatives and sodium. Campbell Canada began to address this problem head-on in 2008 by rolling out TV spots featuring an actual employee (named Hilton) who had concerns about the amount of sodium in Campbell's soups. These spots emphasized the fact that Campbell's was reducing the amount of salt in its products, while it also introduced healthier options like soups with brown rice and Omega 3.

Now they're going after the younger generation, which may seem daunting for an older, established brand, but Brown is confident that the smarts behind her latest marketing blitz – launched under the banner “We All Soup” – will be an important first step to winning the hearts and wallets of millennials. “We want to make sure we're talking to them in a relevant way,” says Brown, “and providing the transparency they demand.”

“Lots of things make us feel pulled apart,” she adds. “People want to be recognized as individuals with a shared sense of belonging.” The TV and video spots, ranging in length from five to 30 seconds, make the point that people all over the world have different eating habits, but soup is still a common denominator that brings everyone together.

Campbell's new agency Taxi is leading the campaign (the company previously worked with BBDO). Gravity is handling social media, following its recent “#TheMotherhood” campaign for Campbell's (which features three women in videos talking about the people who “help them mom”). OMD is the media agency.

Campbell is a lot more than soup – a category in which it sells more than 100 flavours. The company also has large snack and beverage divisions led by the Pepperidge Farm and V8 brands respectively. It doesn't divulge Canadian market share data for all its products and segments. Nevertheless, soup has always been the company's most important revenue and profit engine and is the focus of “We All Soup,” a made-in-Canada, for Canada, marketing initiative.

So will its new approach make millennials sit up and take notice, and more importantly make them feel that Campbell's is not their parents' or grandparents' soup?

To reach that crowd, Campbell Canada plans to harness TV, digital, social media and in-store promotions with roughly equal weight. The new creative will be showcased using targeted ad posts on Facebook, Instagram and Twitter, as well as with a programmatic buy and pre-roll.

One aspect of its digital campaign is a web portal and Facebook page that went live at the end of October. It allows consumers to interact with the company and its brands by asking questions about ingredients used in Campbell's soup.

That's an important part of the equation because the new generation demands transparency and want to know what they're eating is healthy.

Campbell has taken steps in recent years to improve the ingredients and health profile of its products, such as the aforementioned sodium reduction. Also in Canada, there are no artificial flavours or colours in Campbell's soups. Wherever else they exist, Campbell promises to phase them out by 2018.

Campbell Canada's marketing team, a group of 30 people led by Brown, has a major competitive hurdle it needs to overcome with “We All Soup.” The company wants to find a way to make itself relevant to a growing movement away from prepared and processed soups to natural homemade chowders and Asian specialties such as Thai tom yum and Japanese ramen.

An anchor product for the campaign is a new line of homemade soup kits launched in August. This is a radical departure for Campbell's because these kits contain only dry vegetables and spices that flavour a soup. The consumer needs to buy the broth and fresh ingredients such as beef and chicken to complete the meal. “Homemade soup kits are the jewel of the campaign,” says Brown.

Campbell's already purveys a number of carton broths

**“EXPECTATIONS ARE HIGH AND THAT'S A GREAT THING. IT REQUIRES COMPANIES LIKE OURS TO LISTEN.”**



## KEY CAMPBELL MOMENTS

**1930:** Campbell Soup Company incorporates in Canada.

**1935–present:** The most significant development in Campbell's marketing history came with the "M'm! M'm! Good!" tagline. First introduced in radio jingles in the 1930s, it has since been the soup company's signature in all advertising media.



Campbell's soup cans. The series became the foundation of the artist's signature silkscreens of

**1962:** New York celebrity and artist Andy Warhol produces a series of canvases featuring

famous personalities such as Marilyn Monroe, Elizabeth Taylor and Chairman Mao.

**1970s:** McCann-Erickson introduces a new jingle: "Bring on the Campbell's. Soup is good food." The ads created a more adult and modern image for the brand. The "Soup is good food" campaign continued into the 1980s. Campbell

agreed to change its advertising in 1992 after running into trouble in advertising issues around its sodium content.

**1997:** Campbell introduces frozen soups under the tagline "Now this is great soup." The company targets time-starved and quality-hungry grocery shoppers, driving home the point that frozen soups, like

**"LOTS OF THINGS MAKE US FEEL PULLED APART. PEOPLE WANT TO BE RECOGNIZED AS INDIVIDUALS WITH A SHARED SENSE OF BELONGING."**

targeting younger users and ethnic groups, but it's hoping the addition of soup kits – which contain the ingredients needed to make old standbys like beef and barley soup alongside new Thai and

Mexican flavours – will be a home run, particularly with consumers who make their own broths.

Is it realistic to expect people to turn to Campbell's spices over those found in specialty shops, and

increasingly in the ethnic aisles of chain retailers like Loblaws and Sobeys? The short answer is maybe, because part of Campbell's success has always been predicated on offering shortcuts in the kitchen. It's betting it can still offer that with healthier and more creative products that appeal to a more educated and international palette.

The other anchor product is Campbell's Healthy Request, preservative-free soups mainly targeting a 40-plus demographic. This line of soups was relaunched and refreshed this year after 10 years on the market.

"Consumer education and habits are changing, but



Happy 85th anniversary from your friends at **T2XI**

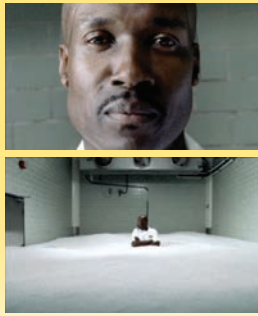


frozen vegetables, tastes fresher than canned. Toronto's Young & Rubicam creates 30-second TV spots to support the campaign. The spots feature two female friends, who like to finish each other's sentences, in a kitchen chatting about the soup.

**2003:** Campbell Soup Company changes its name to Campbell

Company of Canada to reflect that it's more than just soup. That year, Gardennay soups launched as well as lower sodium broths.

**2008:** Toronto-based Campbell Canada rolls out unusually risky TV spots featuring an actual employee with concerns about the amount of sodium



in Campbell's soups (it starred Hilton, pictured, a factory worker who still works there today). The spot was shot documentary-style with tight shots of the employee's face. It emphasized that Campbell's is reducing the amount of salt in its products. It also introduced healthier options like soups with brown rice and Omega 3.

**2011:** Campbell's launches Nourish, a nutrient-dense meal in a can meant for food banks, to address the issue of hunger in Canada.


**2015:** Campbell's rolls out "We All Soup," created by Toronto's Taxi. It shows people around the world enjoying different kinds of soup in different scenarios.

Campbell's and companies of the like all have a great opportunity to evolve, invent, segment and position their products to fit the changing needs," says consumer products expert Rob Linden at Toronto's SampleSource, an online distributor of product samples. "Many of the new SKUs from Campbell's, for example those positioned around ethnic tastes and needs, or those with lower salt, are fantastic starts."

Back at Campbell's headquarters on Birmingham St. in the west end of Toronto, Brown is ruminating over what she has learned after nearly two decades of marketing packaged goods, including a five-year stint at P&G.

"Always listen to what the consumer has to say," says Brown, who grew up on Campbell's soups. "But at the same time trust your gut."

Brown knows that comes off as contradictory, but she's unapologetic. "That's what makes marketing more art than science," she explains. "But when it comes to food, taste comes first, you can't compromise that."

These days you also can't compromise the messaging around food if, like Campbell's, you want to remain a household name. Brown is not a millennial, but can she speak to them? She's about to find out. 



# Happy 85<sup>th</sup> Campbell Canada!

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## Marketers look to one-stop cross-channel solutions

**A**DVERTISERS NEED SCALE, particularly for large campaigns. In the past, the answer was TV. Now they need a mix of properties to deliver that mass. Which means fragmentation is a bigger challenge than ever, making consistent messaging difficult, and driving the need for cross-platform strategies to unify communications and extend reach.

Mitch Dent, VP Rogers Media, says, "Increasingly, marketers are looking to us to come up with creative strategies, content integration and media strategies all blended together, to have the best shot at achieving their objectives, whether that's brand

health, awareness, clickthroughs to a website or whatever their successful campaign looks like."

The silver lining for cross-platform campaigns is the magnifier effect. In its Q1 2015 *Convergence Quarterly*, Extreme Reach reported that a Nielsen study found campaigns that include both TV and digital video are more effective than those that only include one or the other – generating up to 8% greater reach when combined with an appropriate cross-platform advertising strategy.

Here's some of the ways one-stop media companies are helping advertisers maximize their cross-platform campaigns in Canada.





**JOHN ROLAND**, CEO, co-founded Boston, Mass.-based Extreme Reach in 2008. **EARLY LAST YEAR**, the company purchased Toronto firm MIJO to add to its network of 21 offices across North America and the UK.

# Extreme Reach

## Eliminating the wall between TV and digital advertising

When John Roland co-founded Extreme Reach back in 2008, cross-platform multi-screen video advertising was a great concept but not easy to execute. At the time, the TV and digital market were quite separate, beyond the hand-over of TV ads when needed for digital campaigns.

"We had a different vision," says Roland. "We saw these two markets were going to fuse together. That's why we created our platform to accommodate both TV and digital commercials, and not only enable them to work together but to become a video platform where we could get them to any screen or to any device."

Extreme Reach takes its promise of 'any screen or any device' beyond simply serving video ads, the platform also provides the deep analytics needed to optimize those campaigns in real time. And now there's more. In August, the company launched TRUST, its Talent and Rights Usage Safety Tracking Tag. The TRUST Tag enables real-time verification that video ads running

to run on the internet, leaving advertisers and their agencies open to being fined. Because we have experience in talent and digital markets, we were able to fuse those two together to come up with TRUST tags. If a company is serving a commercial – as long as

they use Extreme Reach TRUST Tags – in milliseconds before that commercial is shown, it pings our data centre and we let the company know if it is running in compliance or not."

In Canada, Extreme Reach was previously known as MIJO. It was acquired in February 2014 by its Needham, Mass. parent company, which now has offices in 21 locations across North America and the U.K. The Toronto HQ has a staff of 85 working in both English and French and provides additional offerings that include

production, talent payment and creative services along with advertising preclearance. The company provides in-house final preclearance approval ensuring that ad copy complies with all



**OVER 5,000 VIDEOS** go into the Extreme Reach platform every day for delivery to some of the 20,000 media destinations in its system.

Over 10,000 advertisers and agencies use the platform, including all of the *AdAge* 100 largest advertisers, and it contains 20,000 media destinations

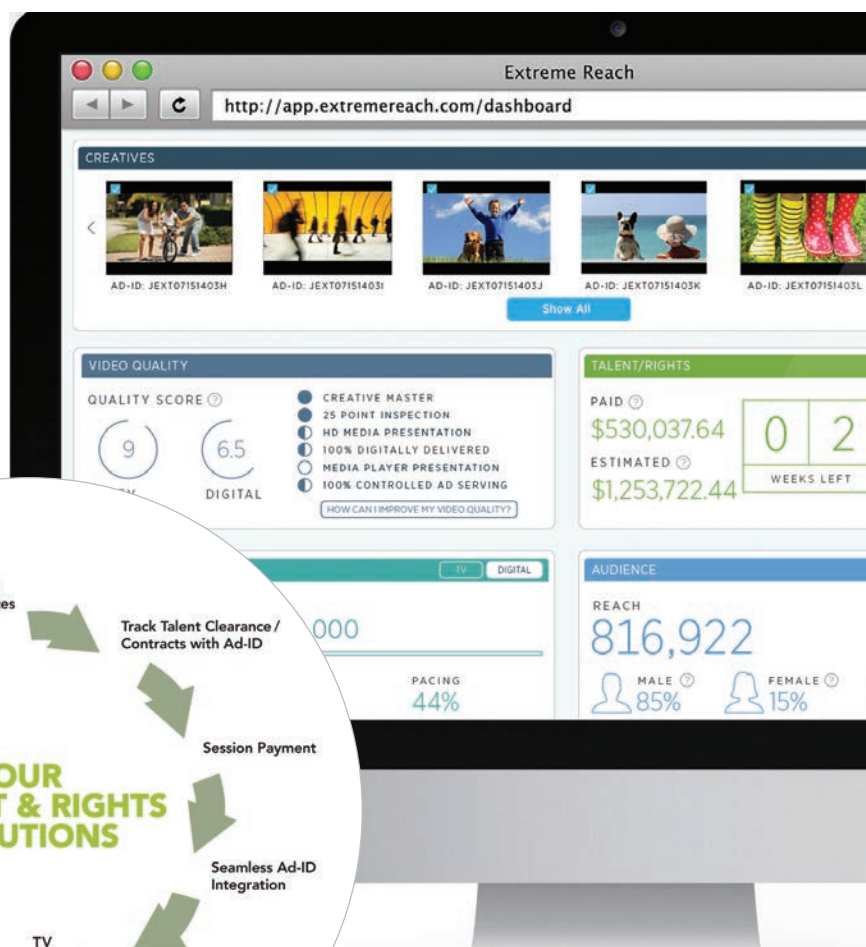
applicable guidelines and regulations. Extreme Reach's approval numbers are recognized nationally by all Canadian television broadcasters, print media and radio stations.

The Extreme Reach platform is 100% cloud-based so advertisers just have to login to easily get info about their campaign or talent rights management. Analytics is a big part of the platform. In July, The Media Rating Council (MRC), the New York-based industry group that audits and accredits media measurement capabilities, granted accreditation to the Extreme Reach suite of video ad viewability services.

The platform's convergence dashboard eliminates barriers between TV and digital by unifying real time insights across the channels. It shows how a commercial is performing across any screen and gives users the ability to drill down into the campaign on any level. For example, Deutsch used the platform for an insurance client's digital video campaign for the first time last year. The agency was surprised by some of the metrics revealed by the dashboard, including low viewability rates for some of the in-stream video placements and, having used Extreme Reach tools to monitor impressions by player size, a high number of in-banner impressions on video players smaller than 400x300. The delivery of impressions to sites with undesirable content was also found.

The agency then used the data to obtain make-goods on 100% of the wasted impressions and increase viewability by 670% through mid-flight optimization. In addition, using the platform's survey technology tool, Deutsch was able to report 104% brand lift on this campaign.

Today Extreme Reach operates at a pretty significant scale. Over 10,000 advertisers and agencies use the platform, including



**THE TRUST Tag** - Talent Rights Usage Safety Tracking - enables real-time verification that video ads are compliant with talent and rights contract terms - and can be monitored as part of the convergence dashboard.

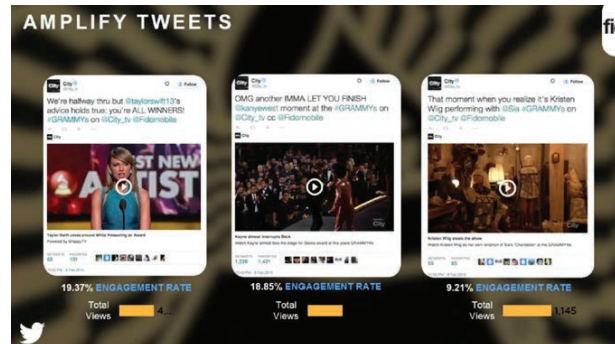
all of the *AdAge* 100 largest advertisers, and it contains 20,000 media destinations (7,000 TV, 10,000 radio and 3,000 digital publishers). Every day the platform ingests 5,000 video ads in North America, and does over 40,000 transcodes to get the spots into the right format for their ultimate destination.

"We started Extreme Reach to power the world's video advertising," says Roland. "We think our vision was right, and see the evidence in the growth of our company. It's been a very successful seven years."



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# Rogers

## Delivering content and context across media channels

One of the biggest challenges that advertisers face today is one that has plagued them for decades – breaking through the clutter while still achieving significant reach. That challenge is even greater today. To help overcome that, media companies are making it easier for brands to stand out by developing creative integration strategies and cross-media applications. Rogers Media is doing that by putting the focus on content and context.

“The whole issue of content, branded content, directed content is exploding,” says Mitch Dent, VP Client Solutions, Rogers Media Business Unit. “From a Rogers perspective, we believe we have a significant market advantage in terms of asset mix. We have opportunities to talk to every type of consumer, whether a mom with kids or a young man watching sports and reach them through different media, at different times of the day in different ways. No matter what their media habits are, we have the power to deliver our message to them.”

The content comes from Rogers’ category-leading radio and TV broadcasting, sports entertainment, publishing, and digital media properties while the context is amplified by its experienced team of editors and integration specialists. They work with advertisers to create cross-platform campaigns in addition to producing custom content that is synergistic with the branding goals of the client and fits exactly with the editorial mandate of the properties.

Dent says, “We strive to deliver the best results for our clients, whether that would be inclusive of one particular media platform or content integration or social strategies. Sometimes we talk about the multiplier effect. They hear a message on radio in the morning, on Facebook when they open their computer, or on *Breakfast Television*. At night, they might read something in *Today's Parent* magazine or watch something on TV. Our integration specialists don't have budgets by media. All they want to do is solve the clients' problems.

**ROGERS** offers one-stop solutions that are not just print, broadcast, radio, online or a cool mobile app, they are all the platforms working together for customized integrated cross-platform and branded content campaigns.

We also have an in-house ad agency that works the same way, so they aren't worried about whether somebody buys radio or TV or print. They're only worried about delivering the solution that works for that client.”

Rogers is also putting more resources behind being flexible in its content and dissemination strategies rather than having its content only reside on Rogers' sites. For example, a collection of content about feeding teenagers might be developed under a brand like *Today's Parent* or *Cityline*. Then in partnership with a food retailer, the content would also be branded and available on the retailer's website and distributed through its social channels

The media company has long been involved in the custom content side of the business. It does websites for Airmiles, magazines for Wal-Mart and a variety of programs for Canadian Tire. Increasingly, Rogers is partnering its brands with clients who have CRM needs such as an insurance company needing *Moneysense* content about RSPs for their customers or for social sharing.

Rogers doesn't have a one-size-fits-all attitude towards campaign measurement. It customizes research to the needs of each advertiser and those needs can range from real-time monitoring to a mechanism designed with Rogers' insights group to confirm that the advertiser's goals were achieved.

“Most of the time advertisers know what they want to achieve and they've got internal goals. In some cases, we've done very complex research studies. Within our digital group, we've been able to use our Audience Intelligence Platform to improve online targeting as well as to fine tune campaigns and research effectiveness.”

“It's an exciting new world and we think Rogers is very well positioned for it,” adds Dent. “We really understand the power of content and content dissemination, and can reach scale in a variety of target groups because we have such a unique blend of assets.”



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# The future of advertising is non-linear

BY MAX VALIQUETTE AND JON CROWLEY

**G**reat marketers are great storytellers. That's because humans are story machines: we love stories. We especially love our own stories. We love to make sense of our own senselessness by ascribing a narrative to almost everything we do – including our own decision-making processes – which extends to the way we connect with brands.

Our industry is built on responding to this, creating messaging conceived to drive people through a linear path to purchase (in fact, we called it exactly that). If it's not truly reflective of the chaotic nature of the human decision-making process, it is reflective of the linear nature of the marketing business. It worked for us, even if it wasn't honestly the way things work.

Now consumers chart their own path, sometimes without knowing it. In fact, there is no prescribed path anymore. There are only places where customer experiences start and end, and exist in between. Those stages don't have to work as the brands we market would like them to. It's linear

that lays out how consumers should engage with a brand, usually starting with little or no connection and ending with a purchase (or other business goal). As our advertising and media environment has become less linear, we've responded paradoxically by overlaying a more structured process. The term "customer journey" is barely a decade old, reaching peak popularity (so far) in 2015.



That's because it works for us – for the marketer who needs to book media in advance, who wants lead times for creative development, who has to justify spend against a particular moment for the eventual micro-dissection of ROI.

But it doesn't truly represent the way consumers connect with brands anymore. We engage, disengage and re-engage; we enter into the final stages of a purchase process without having gone through the first few. Branded communications appear whenever and however consumers want – and disappears the same way. Brands that try to impose where they want us to be on that "journey" stop marketing to us in our true context.

We love the idea of mapping out how a customer engages with a brand, but a linear customer journey in a non-linear time may not be the right way to do it. Look for "customer journey" plans to start reflecting this, and to evolve.

**BEHAVIOUR NUDGES:** 2015 has also seen peak activity around the concept of "nudges." Rooted in behavioural theory and economics, the idea of a marketing nudge is that every activity can provide a gentle push towards a defined business goal – an activity that isn't fundamentally dependent on what comes before or after on the "journey," and always works to affect behaviour rather than attitudes. We will see more and more of this in the near future, as we focus on moving people to change how they act, rather than only what they think or feel.

**THE BRAND PURPOSE:** Lastly, in this evolving environment, defining what the fundamental purpose of a brand is more important than ever. Non-linear advertising means that each and every piece of a brand's marketing needs to express a singular, clear mission. Defining that mission as a brand purpose can be incredibly difficult – you'd better love meetings where people discuss the meaning of a word for 45 minutes! – but it is also incredibly important.

So for us, right now, the shorthand for "brand purpose" reads like this: if your brand falls in the forest, and no one can hear it, what sound does it make? What is your brand's reason for existing before it proposes something to its user, or before they demand proof? Without getting too first-year-theatre-schooly, if your brand could speak what would it tell you is its reason for being?

Headly stuff, and it ventures close to parody if we don't take it seriously. So we say: take this very seriously. There is no linear journey. We are no longer in control of how we deliver our proof points to consumers. We can no longer predict when or how they ask us for our brand proposition. So we'd better know what our brand purpose is, and we need to see it in everything. If the path is that much darker, the purpose has to shine that much brighter.



**MAX VALIQUETTE** is VP, head of planning and  
**JON CROWLEY** is connections planner, both at Publicis.

versus non-linear advertising, and in 2015 we may have reached the tipping point, as shown in a couple of growing trends.

**THE CUSTOMER JOURNEY:** This can be the most linear of marketing concepts. Journeys have a beginning and an end; they follow a path. If you've worked from a "customer journey" document, that's what it usually is: a sort of pathy flowchart



# Agency of the Year Emojis (Quick Reference Guide)

BY JACKNIFE



THE VIDEO WE MADE FOR THIS  
AWARD SHOW IS TOTALLY GOING  
TO WIN US AWARDS IN OTHER SHOWS



WHEN IS THIS OVER SO  
WE CAN GET TO THE BAR?



NOT ANOTHER  
'VENDING MACHINE'  
CAMPAIGN



NOT ENOUGH DIGITAL  
AGENCIES IN THE  
DIGITAL CATEGORY



HOW DO THEY KEEP  
COMING UP WITH THIS STUFF?



CONGRATS!  
WANNA SEE MY BOOK?



CREATIVE DIRECTOR  
MUSICAL CHAIRS



CONGRATS!  
I'M SO HAPPY FOR YOU



NOT ANOTHER  
'EMOTIONAL SURPRISE'  
CAMPAIGN



WE'RE TOTALLY GOING  
TO WIN AOY THIS TIME



WE TOTALLY SHOULD  
HAVE WON AOY



WE WON AOY!

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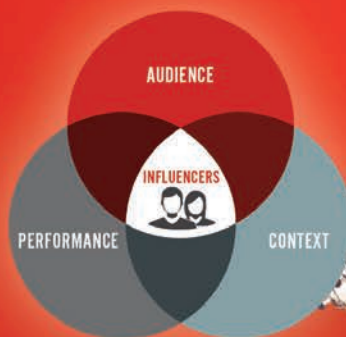
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