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TSN's "Kings and Queens of the Court" campaign, by Leo Burnett, led Bell to the number three brand spot in the Creative Report Card.

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ON THE COVER: What a year it's been for Leo Burnett. The agency's Toronto office got worldwide recognition for leading the #LikeAGirl campaign for P&G's Always brand, which also happened to take home one of two Grand Prix at this year's CASSIES. It's no surprise that Leo and its creative leadership – namely Judy John, Lisa Greenberg, Anthony Chelvanathan and Steve Persico – topped this year's Creative Report Card. Even at the cover shoot with photographer Hamin Lee, the four of them couldn't stop working. Luckily it made for a great image. Congrats on a huge year, Leo. We look forward to what the next one has in store.

Canada's very big year

While we said goodbye to 2015 nearly two months ago, I like to think of the February/March issue of *strategy* as our true end-of-year edition. The Creative Report Card is an accumulation of a year's worth of award wins, and a chance to look back on all the work that came out of the industry. And the CASSIES is the last big Canadian show before everyone starts thinking about what to enter for the next awards season.

I'm not so naïve to think that award wins are the be-all and end-all in advertising. I don't assume an agency that wins zero awards is unsuccessful (some just choose not to enter), nor do I think an agency that sweeps the shows is necessarily the best there is. It's a bit more complex than that.

Some, like Leo Burnett's Judy John, have been long-time proponents of award shows (she wrote an op-ed for *strategy* back in 2011 on why awards matter); while others, like DDB's Amir Kassaei, have spoken out recently about the negative aspects of the industry's award system.

But if you're looking for a yardstick to measure how an agency – or a country, for that matter – is doing, awards are mighty useful. It's difficult not to look at them as some measure of success. And Canada had a truly excellent year.

We've always been that scrappy country that gets overlooked for our big brother to the south. We fight a little harder for recognition, and when one of us does well, the whole country celebrates. Just look at recent events – Justin Bieber, Drake and The Weeknd had simultaneous chart-topping hits, two Canadian co-productions were nominated for Best Picture at the Oscars, and our new Prime Minister went viral for a statement on gender equality. Suddenly everyone's talking about how Canada is

kind of a big deal right now. Because we are. And that includes in advertising.

While Cannes seems like a distant memory now thanks to our winter's sub-zero temperatures, it was tough not to get excited when Canada came away with the most Lions we've ever collectively won. And when agencies like Leo Burnett and Grey are suddenly right up there with the U.S. award-winning giants, you can forgive us for walking a little taller.

It's so easy to pop the champagne and bask in the warm glow of our collective success. But now that year is over. So what are we going to do this year? Are we going to fade back into the shadows, or have we set a new standard of excellence to beat going forward? Are we Cuba Gooding Jr. or are we Meryl Streep?

When I spoke to FCB's global CEO Carter Murray during FFWD Ad Week in Toronto, I asked for his perspective on Canada. He said, "When you see the creativity, the technology, the mindset of Canada – there's lots of opportunities here to take risks, to be brave, to try out new models, but it comes down to the talent."

It's very true that an agency is only as good as the people who work there, and a country is only as good as the talent it fosters – in film, in music and in advertising. So we need to keep nurturing that talent, and allow ideas the chance to become truly great.

The 2016 awards season is about to get underway. Time to prove we can be Streep.

Emily Wexler, editor



strategy

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Introducing... the Strategy Awards

I've been busy tidying, or sparking joy, as per Marie Kondo. When I first dove into *The Life-Changing Magic of Tidying Up* – just to see why over three million people bought the book – I laughed out loud, and then was quickly hooked by her genuine passion for how combing through possessions, and only keeping those that spark joy, had a transformational affect. Several weekends and many bags later, I can actually walk into my walk-in closet, and more importantly, I feel like I've created some mental space.

This minimizing zeitgeist – declutter your space to declutter your brain – seems to be creeping into more aspects of people's lives, from their intake of new stuff to shutting off their phones (see p. 12). And that makes marketing more difficult.

The work that planners do to whittle brands' intel baggage to a point where unique insights and opportunities are left on the shelf is not unlike the Japanese art of decluttering and organizing.



Creative ideas come and go, but strategy can be forever. Ultimately, a great strategy can be the eureka that changes how you look at everything your brand does. Over the years, having listened to marketers discuss the gamut of hot-button issues, what universally sparks the most interest are the brilliant strategies used to overcome challenges and click with changing consumers.

So, in the spirit of editing down to the fundamentals, we retired B!G and the Cause + Action awards to instead hone in on the

brilliant planning work going on in Canada. The Strategy Awards, developed in association with the Account Planning Group of Canada, will recognize the insights and ideas that strategists contribute to building brands' success.

The winners will benchmark the planning that solved specific problems exceptionally neatly. Categories range from Turnaround to Challenger Strategy, and since great planning leads to great work, there's an award for the planner who is the best Creative Catalyst.

Big thanks are due to our advisory board for all the poking, prodding and shaping of the program: Jason Chaney, Cossette; Jennifer Davidson, CIBC; Susan Irving, PepsiCo; Ricardo Martin, Unilever; Brent Nelsen, Leo Burnett; Mark Tomblin, Taxi; Mark Smyka, Vision7; Randy Stein, Grip; and Ann Stewart, Maxus.

The Strategy Awards open for entries March 1 and the first winners will be revealed at Agency of the Year. So put your best strategy (or your planner) forward. Spotting new needs to fulfill and more welcome ways to connect carries more of the marcom weight now, so the time is right to finally isolate the role of planning and put brilliant strategies centre stage. And you'll finally see planners on the Creative Report Card next year! After all, Leo Burnett COO David Kennedy attributes the shop's focus on strategy work, led by CSO Brent Nelsen, as the CRC-dominating agency's secret weapon.

Cheers,mm

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

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MILK WEST BITES INTO BRANDED CONTENT

By Mark Burgess

It's just a cartoon milk carton hanging out with some friends who happen to make good food pairings – a cookie, a donut, a marshmallow among them – but the “Snack Time” branded content series seems to be catching on with Western Canada’s teens. With the 50th episode released earlier this year, Milk West’s 30-second animated spots, which contain no milk branding, have established a strong online following among the hard-to-reach target.

The videos use basic animation and dry wit that’s big on food puns (a Halloween episode had characters dressed as Cuke Skywalker and Obi Wan Perogi) and stereotypes (a taco takes offence when he is greeted with “Hola”). At press time, “Snack Time’s” YouTube channel had more than 22,600 subs to go along with 7,600 Tumblr followers. The episodes had been viewed 8.6 million times, with six million Tumblr impressions.

Milk West, the marketing partnership for the four western provinces’ dairy associations, sought to make milk cool enough among teens to compete with highly marketed energy drinks and pop. “They’re looking for something to entertain them,” says Jason Brandes, market development director for the Dairy Farmers of Manitoba. “This is an opportunity for us to present milk in a relevant way to them but not in a way that was an obvious call to action or product shot.”

With an annual budget of \$2 million, the campaign by DDB Vancouver (Yeti Creative Farm did the animation and OMD Vancouver handled media) has used promoted YouTube video, skippable pre-roll, Tumblr posts and unique episodes in movie theatres. Milk West’s quarterly tracking shows teens who had seen the series drink one-and-a-half more milk servings per week than those who hadn’t, and more than 28% of “Snack Time” viewers said they would drink more milk in the future.

Brandes says they aren’t slowing down and they’re keeping the series fresh by incorporating viewer ideas from the comments into new episodes – one viewer who insisted tacos taste great with milk inspired that character, for example.

NISSAN WINS ICA CLIENT OF THE YEAR AWARD

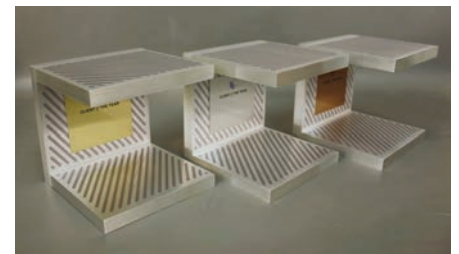
By Harmeet Singh

Agencies competing to win new business is a big part of the industry. But from time to time, having shops decide which clients stand out is important too. That, in part, is what led the Institute of Communications Agencies (ICA) to launch its Client of the Year Award, handed out for the second year.

“Although everyone looks at agencies for [great work], there’s an old saying that clients get the work they deserve,” says David Gibb, EVP and managing director of J. Walter Thompson Canada and chair of both the ICA’s board of governors and the Client of the Year Award.

“In this business, we always focus on agencies competing for clients,” he says. “[The award] kind of puts the shoe on the other foot and sets clients up as the kinds of organizations that agencies really are hungry to work with.”

Presented at the CASSIES on Feb. 19, the awards recognized clients deemed great to work with by their nominating agencies. This year’s Gold winner was Nissan Canada, nominated by Juniper Park\TBWA. Among the car brand’s work with the



agency is its Hollywood trailer-style campaigns, featuring drivers under siege by snow-throwing trees come to life, among other conditions.

Juniper Park\TBWA also put forth Silver winner CIBC, while Mondelez International picked up Bronze after being nominated by FCB.

The award, judged by senior members of the industry, is based on a client’s successful interface with an agency, organizational structure, measurement practices and data use.

“I would say that the first thing is true, deep-rooted will and intent to actually form a good partnership,” Gibb says of what makes a winner.

A Client of the Year win is also a testament to a company’s working environment and a way to recruit new talent, he says.



DON'T READ THIS KIT KAT STORY

Irreverent humour on social media can be a risky move for a brand, as it can result in eye-rolls and backlash. But Kit Kat has been dipping its toes into those waters lately with some success, most recently putting a reverse psychology spin on contests for its latest social campaign.

It comes on the heels of its recent response to a Kanye West-Wiz Khalifa Twitter feud, when Kanye mistook the latter rapper's reference to KK (a strain of marijuana) for a slight against his wife, Kim Kardashian. Kit Kat Canada jumped in with a nod to its own initials, employing the hashtag #BestWrapperAlive (that tweet was retweeted 2,000 times).

This month, the Nestlé Canada brand continued exercising its cheeky voice with the launch of the "#nontest," a Twitter and Facebook contest that asks users not to enter to win a trip to Costa Rica, among other prizes.

The campaign by Toronto's OneMethod encourages people to use the #nontest hashtag and share how they're not entering the contest (or, how they're having a break). A website does include a form to fill out, but anyone who tries is discouraged from continuing.

To drive participation, the brand

is using a two-minute video on KitKat.ca and social media featuring a young, quirky spokesperson explaining why you shouldn't enter the "nontest" while struggling somewhat to explain what a "nontest" actually is.

Fifteen and 30-second versions are also running on digital, along with separate 15-second spots of the spokesperson reading out winning tweets. POS materials in-store will also drive contest participation. Group M handles media for Kit Kat.

The idea is to target Canadians who may love Kit Kat but don't normally enter contests, Lily Wen, senior marketing manager at Kit Kat, told *strategy*.

The brand is also aiming to break through the clutter and continue reinventing how it speaks to consumers, she says.

The campaign is in line with the brand's overall "have a break" promise, in both its encouragement to take a break from contests and with the vacation grand prize, says Steve Miller, SVP and CD at OneMethod.

Overall, the brand is hoping to increase conversations on social with its "#nontest" campaign, Wen says. "We like to poke fun at ourselves in this space." **HS**

BOOMERS BY THE NUMBERS

Millennials and generation Z have been top of mind for marketers lately, but what about the demo with major purchasing power, the boomers? The post-war generation – those between ages 50 and 69 – make up roughly a quarter of Canada's population and have proven to be connected consumers. Here, we break down some recent numbers from Media Technology Monitor and Mintel on how boomers are getting their info and how they spend their dollars. **HS**

HOW THEY CONSUME

9 in 10

boomers have a paid TV service, either cable, satellite or fiber-optic.

16.6

The average number of hours boomers spend watching TV each week. The demo also spends roughly 15 hours per week on the internet.

76%

own an HDTV and more boomers have HD receivers and PVR sets than any other demo.

74%

watch online video but only 36% watch online TV.

92%

listen to traditional radio and about 20% listen to satellite radio. On average, they spend 10.5 hours per week tuning in.

25%

subscribe to a newspaper.

HOW THEY CONNECT

9%

of boomers own a tablet, with the iPad the most popular type.

61%

have their own smartphone (68% among younger boomers between 50 and 58).

75%

connect to the internet using their smartphone, compared with 92% of younger Canadians.

HOW THEY SHOP

74%

use the internet to buy products they can't find in stores, but 69% would rather buy in store if the price is the same and 72% prefer to buy expensive items in person.

41%

say they use their computer, tablet or smartphone to make an online purchase at least once a month, while 19% say they do so two or three times per month.

Sources: MTM's *A Profile of Boomers' Media Technology Adoption and Use* (January 2016); Mintel's *Online Shopping - Canada* (November 2015)

CONNECTING WITH DRIVERS

Chevrolet and Volkswagen are both betting on teched-out cars to stay ahead of the auto industry curve.

By Josh Kolm



Chevrolet's latest connected car, the Spark 4G, was positioned as the "ultimate mobile device."

Connected cars are fairly new to the automotive market, with most marketing portraying early forms of the technology as just another feature. But as the platforms become more sophisticated and prevalent, automakers are exploring how to best use them to reach their target driver.

At the beginning of the year, out-of-home ads, featuring what looked like a box for a phone, teased the "ultimate mobile device" in Canadian cities with clocks counting down to Jan. 14. That was when the Spark 4G was revealed as the latest model of the Chevrolet Spark, a compact car that also provides 4G LTE and comes with the Android Auto and Apple CarPlay platforms so passengers can connect their phones and use their apps from the driver's seat. Commonwealth McCann worked on the execution.

"When we start talking about connectivity, it made sense that this was more than a car, it was a mobile device," Paul Bailey, then-advertising manager for Chevrolet at General Motors of Canada, told *strategy* prior to the unveiling. "We know it's important to find messaging that breaks through in what's become a competitive car segment, so it's a bold statement."

The Spark's low price point, a size suited to city driving, plus the tech and network that appeals to millennials' desire to always be connected led the company to target the campaign to that demographic in urban centres.

"For the industry to be successful in Canada, it's important that we reach this next generation of car

buyers," Bailey said. "Folks don't tend to see Chevrolet aligning with a millennial buyer, as we're more well-known for trucks, performance vehicles and large cars."

The Spark unveiling wasn't the first time Chevrolet marketed a connected car to a millennial audience. A month earlier, it ran the "Best Cruze Ever" campaign, by McLaren Momentum and Isobar, in Toronto, promoting the Cruze's 4G connection to entice millennials to take a customized test drive, and featuring popular influencers in a video promoting the program.

Whereas Chevrolet has focused on individual models to reach one specific demographic, Volkswagen is taking a more mass approach with App-Connect, its connected car platform. Peter Blackwell, director of marketing at Volkswagen Canada, says the company's research has not only shown Canadians tend to be more digitally engaged than other markets, but that Volkswagen buyers are more digitally engaged than the average Canadian.

"We realized this is a feature that, for our brand, is not age-specific," he says. "Connectivity is something that's already in their life, regardless of if they're buying their first car or looking for something to transport their family."

A campaign created by DDB Canada follows a guy looking for his lost dog in his Tiguan SUV and a girl who helps him in a Jetta sedan. Along the way, they show how easy it is to use App-Connect to check maps and messages, make calls and play Spotify playlists. The two stories, which are told from each person's perspective online, are combined in the TV spot, while shorter videos spotlighting individual features are being used on Volkswagen's social channels, as pre-roll and in-dealership ads.

"The only part of life smart tech hadn't found its way into was the car, so instead of talking about how it works, we're just showing the usefulness and benefit of having it in this new space," says Blackwell. "The challenge was resisting the conventional notion to over-explain how everything works."

Blackwell says the marketing team was at the table during vehicle development and pushed for the platform to be available as a standard feature in every model, from compact cars to SUVs.

"We told the product guys there's a bigger story to be told here if the technology is model agnostic, because that allows us to tell it from a brand level," Blackwell says. "It would be difficult to say we're making life easier...but then complicate things by making consumers decide which model or trim level they want in order to get it."

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REACHING FOR RECONNECTION

Consumers are looking to switch off and live more “real” lives – and brands are listening.

BY HARMEET SINGH



Above: A neglected baseball from ParticipAction's latest campaign.

Opposite, from left: Scenes from Dixie's "Dark for Dinner," Ikea's "#EverySecond" and Toyota's "Connect to what's real."

Picture this: You're about to get on a plane for a two-week vacation, when you realize you've left your cellphone on the bed at home. Your place is too far from the airport – it's just too late. What do you do?

Curl up into a ball and panic about all the phone numbers you don't have memorized? Or maybe briefly consider just buying a new one?

Increasingly, it seems that many of us might view this scenario with relief – and may have even left our pocket computers at home on purpose. In this age of what may be peak personal tech, people are feeling the need to unwind in favour of quality time with loved ones, nature and ourselves.

One need only look at Indigo's in-store and social media campaign, which launched in January, around

wellness for the new year (think promoting books on mindfulness or adult colouring books) to pick up on the current desire for simplification.

Or take ParticipAction, an organization dedicated to getting kids to move more. Last month, it worked with Zulu Alpha Kilo on a campaign that featured lonely balls left idle on empty fields, complete with sad or angry emoji faces (a nod to one reason kids weren't out kicking and throwing them).

There are multiple challenges when it comes to getting kids (and even adults) to move more, but tech doesn't help. "In the modern era, with the proliferation of screens, it has become a much bigger issue," says Rachel Shantz, director of marketing at ParticipAction. "In one generation or less you've had this complete immersion in digital culture and a lot

of the time it's been fairly unbridled."

But families are beginning to pay more attention to the effects of too much sedentary activity, she says. While kids might not be willing or able to detach from tech completely, taking more breaks from screen time in favour of real play is an issue that's come to the forefront lately.

Concerns about overabundant tech time have been around for several years, even in advertising. In 2010, Thai telecom brand DTAC created an ad called "Disconnect to Connect." It featured people of all ages looking down at their phones, while crayons coloured by themselves and umbrellas levitated in the rain. Miraculously, once the phones were put away, the invisible people holding the objects reappeared, reminding us to look up (if only once in a while).

Closer to home, a 2014 holiday campaign for Telus by The&Partnership featured a magical fairy getting a family to step away from tech and share some quality time (the end of the spot reveals the fairy to be a little girl imagining that her magic helped the family unplug). And a 2015 J. Walter Thompson trend report found that 87% of millennials were losing human qualities by spending too much time with technology, leading to the prediction that taking a break from tech would become more common.

As the mindfulness trend takes hold, we're seeing more advertising focused on experiencing "real life."

Last year, General Mills' Nature Valley brand encouraged Canadians to "#RediscoverNature." In a video spot by Cossette, the brand interviewed people from three generations about what they did for

fun as children. Unsurprisingly, the contrast between the nostalgic stories of fishing and blueberry picking versus kids today talking about video games was jarring.

In the U.S., a campaign by Droga5 last summer for Georgia-Pacific's Dixie brand showed people going "Dark for Dinner" and putting their phones at a distance to have real conversations.



Or take Toyota's Yaris brand, which introduced its 2016 sedan model with a spot this past December calling on young drivers to "connect to what's real." In the ad, created by Saatchi & Saatchi, a pair of millennials goes on various mini adventures, using literal versions of emojis and hashtags to narrate their experience (for example, they give a food truck a cardboard "like" symbol).

For that campaign, Toyota Canada did ethnographic research with its 30- to 45-year-old target to find out what resonates most with the highly connected demo.

"Right away, we realized experience is playing a far larger role in terms of influencing decisions," says Jamie Humphries, director of marketing at the auto company.

That insight aligned well with the automobile category, and the Yaris brand in particular, which is all about getting outside and having some freedom, he says.

"The irony is that as much as we're encouraging our target to get out there and experience things

first-hand and to fulfill those dreams, we relied heavily on an online buy because we realized that it's not so much about giving up or leaving behind technology or connectivity, it's about complementing it with real-life experiences," he says.

As Humphries and ParticipAction's Shantz point out, completely de-teching isn't an entirely realistic move for most people, so just highlighting moments of connection (the old-school kind) can have an impact.

While it doesn't specifically feature tech, Ikea's "#EverySecond" campaign by Leo Burnett last month was about finding those moments – however brief – to share with loved ones at home (in other words, it only takes a few seconds to have a valuable moment with people at home).

"We didn't really set out to make '#EverySecond' to be about disconnecting from technology,"



says Morgan Kurchak, group CD at Leo Burnett Toronto. "It was really more about [how] there's lots of stuff to pay attention to in life and because that time is finite, you should really value those seconds you're spending at home."

Of course, the 25-and-older crowd is more likely to understand the importance of imagination sans screen time, and be nostalgic for the days before all their friends got dial-up internet.

"I think digital natives like generation Z probably view disconnection as punishment because they've grown up



connected," Kurchak says. "I don't think they ever think that connectivity is overbearing and intrusive."

But for older millennials and generation Xers, painting a picture of more "real" moments resonates.

"I think we'd be lying if we said [the message is] resonating with 19-year-olds," says Jessie Sternthal, senior writer at Marketelle and a proponent of what she calls the "look up movement."

But 30-somethings, who remember life before devices, are "a little nostalgic for it," she says.

She points to work like Go RVing's "Bring Back Wildhood" campaign by DS+P, which encouraged parents to let their kids be more adventurous, as just one example of advertising that uses that "simpler time" narrative well.

The effort to be more present and prioritize quality time over screen time relates to a general trend toward simplicity and going back to basics, Kurchak says. Even trends like artisanal products and natural ingredients speak to that desire, he notes.

So while we likely won't all be embracing a modern-day Luddite movement, brands that can speak to the need for a bit of calm in the communication storm might have a better chance at connecting with consumers on an emotional level – even if that connection is still made through Facebook and YouTube.



GETTING CANADIANS TO LOVE IT

WITH NEW RESTAURANT FORMATS AND CAMPAIGNS THAT HIGHLIGHT HOME-GROWN QUALITIES, MCDONALD'S SVP OF MARKETING, **ANTOINETTE BENOIT**, HAS BEEN FIGHTING THE PERCEPTION OF THE CHAIN AS A FACELESS CORPORATE GIANT AND PORTRAYING IT AS PART OF THE CANADIAN FABRIC.

BY JOSH KOLM

McDonald's SVP of marketing, Antoinette Benoit, has been bringing a bit of European flair to the company's Canadian arm.

The French expat started her career in CPG at Unilever and Colgate Palmolive in her home country, and took on her current role in Canada in March 2014 after 17 years in various marketing positions with McDonald's in Europe. She started here soon after the launch of the successful "Our Food. Your Questions." campaign, aimed at increasing

transparency and dispelling rumours about the QSR's operations and food sourcing. She spearheaded a similar transparency campaign in Europe and says she was immediately struck by the two regions' like-mindedness.

Benoit brought with her the practice of doing what she calls "dynamic brand audits" every four months: post-testing all of McDonald's marketing activity, with a heavy focus on consumer insight, while also examining ideas from other markets to evaluate whether they could work here.

Global CEO Steve Easterbrook "has described us as being a 'progressive burger company,' which means you always have to improve and look at yourself and be critical about what you're doing," Benoit says. "That keeps you from being complacent, and it's pushing us to have more consumer-centric research and have more interactions with customers, which is going to be an important element of the new stores."

In addition to a stand-alone McCafé location launched in Toronto last year, McDonald's Canada has begun piloting self-serve kiosks, customizable burger options and table service, with plans to roll the options out to 1,000 of its 1,400 restaurants by the end of 2017. Benoit believes the revamped stores provide more opportunities for direct interaction with customers, which allows the company to learn more about their preferences.

"We're a company that can always invent new things if we can show that thing is a good idea, but it's not trying to [create] a new McDonald's – it's about a better McDonald's," Benoit says. "We're finding out how to not provide the same experience for everybody, without losing what they already like about us. When we first started testing [the new stores], people said they loved it, but also not to stop what they already love, like their Big Mac. You really have to

Top right: McDonald's Canada president and CEO John Betts sits in a stand-alone McCafé in Toronto's Union Station.

Bottom right: McDonald's has been pushing its connection to Canada by focusing on where its food comes from.

understand the DNA of the brand so you can stretch it, but also respect it, or else it breaks.”

Understanding the McDonald's DNA has led to focusing on its Canadian connections. McDonald's is not the restaurant that tends to come to mind when thinking of a Canadian QSR, but Benoit has spent the better part of the last two years trying to change that.

“I've never felt like a stranger here. The insight team has simulated some of the concepts and ideas that have come out of Europe, and Canadians have responded very well to them, especially things that strongly root the business in the country. That made as much of a difference with consumers here as it did when I was in Europe.”

Since Benoit arrived in Canada, the company has run campaigns across the spectrum, from a trendy, urban park-side pop-up to promote new additions to its salad menu, to enlisting Calgary cowboys at the Stampede to prove it uses bona fide beef in its Mighty Angus burger. That's not to mention campaigns for seasonal, limited-time offers, as well as the anniversary of the McFlurry, a digital “Fry Defender” app or standards like its breakfast menu, the Big Mac and the annual Monopoly contest, just to name a few.

That may seem like a lot going on at the same time, but for Benoit, the image that ties all of the company's Canadian marketing together is the country itself. And while that “Canadianness” may be true from a business perspective – from the top, where each region has its own centralized office and executive leadership, down to the local franchisees operating locations in Canadian communities – Benoit acknowledges the preconceived notion of McDonald's as a faceless, international corporate behemoth.

The brand is focused on changing that by telling stories about how it does business in Canada.



“What is nice is when we do tell that story to consumers, they've recognized it and liked it, especially when we tell [it] through something they can relate to, since that lets them see it's the truth,” Benoit says.

That guiding principle is most apparent in its larger campaigns, like the “Welcome to McDonald's” platform that told the stories of customers and staff. Last summer, that campaign was refreshed with a focus on young workers whose first jobs are often at the restaurant.

But Benoit says sourcing is the restaurant's biggest connection to Canada. Last summer's “Great Canadian Taste Adventure” campaign featured a rotating roster of limited-time menu items with ingredients sourced from different regions of the country. It also refreshed the “Our Food. Your Questions.” campaign last fall by showing what would be missing without Canadian farmers.

“When people see the food comes from Canada, they understand why that's important because they see it supports their economy,” Benoit says.

Going forward, she says she plans to continue beating back preconceived notions of the brand.

“Sometimes marketers do something nice and immediately want to jump to the next thing, forgetting what we just did and if the problem has really been solved,” Benoit says.

“I think we have a few years to tell those stories, and once those are really clearly known, we can move on to something else. But for now, we still need to focus on those. When you are as big a company as we are and 85% of your sourcing comes from the country's own farmers, or [you] are planning to add 15,000 jobs, that still takes people by surprise and gets their attention.”

BRANDED CONTENT GETS REAL (AND PAYS FOR ITSELF)

BY MEGAN HAYNES

It's been two years since Kotex bowed its acclaimed YouTube series *Carmilla* and three years since Volkswagen and Red Urban released their half-hour TV documentary, tracking the origins of a particularly old Beetle. Four years ago, Kokanee and Grip's *The Movie Out Here* hit the silver screen. And five years have passed since Loblaw, Temple Street Production and Capital C broadcast the first episode of cooking competition show *Recipe to Riches*.

Have we finally moved past the test-and-learn phase of branded content?

Much like the advent of social media a decade ago (and largely because of it), the branded content sphere continues to evolve rapidly. But many marketers are no longer content with throwing their (shrinking) budgets at the space for the sake of experimentation. Yes – good,

compelling content can make people like your brand, but are those people going out and buying your product? What good is sinking money into something if the answer is no? Marketers expect results.

One study by *Ad Age* and the Custom Content Council in the U.S. found 58% of marketers polled believed their content should be measurable, yet 50% said difficulty tracking ROI remained the biggest barrier.

So how are brands justifying their spend in a space that's still struggling to pay off? For L'Oréal,

not creating content meant it was missing out on obvious sales opportunities, while Marriott Hotels created an entire revenue stream out of its content studio.

These brands are doing more than using content to build brand affinity – their content is actually making them money.

L'ORÉAL'S INFLUENCER ASPIRATION

Beauty videos have attracted 45 billion views on YouTube, yet branded videos only account for 2.1 billion of those views, according to a 2015 study by YouTube research firm Pixability. That's only 4% of all hits on the YouTube beauty scene.

While prominent influencers are a valuable way to reach audiences, brands aren't doing enough to carve out their own influence on the platform, says Ekaterina



L'Oréal's in-house studio can quickly turn around social media content, with a limited spend.

Dobrokhotova, consumer engagement manager at L'Oréal Canada.

"We said, 'Why aren't we creating our own influencers in that field?'" she says. Considering it's a growing category (views on beauty videos grew more than 50% between 2014 and 2015, according to Pixability), L'Oréal can't afford not to be on the platform.

This was part of the justification for opening the brand's in-house content studio in November 2015.

The studio, in L'Oréal's Montreal office, operates as a mini-agency within the company's eco-system, Dobrokhotova says. It retains the services of freelancers, who work for a flat, pre-determined rate, and brands can book out services to create photo and video content. (She says it considered an in-house staff model, but because the social space changes so rapidly, L'Oréal wanted flexibility when it came to the skill sets it could tap into. It also looked into hiring an agency, but found it too costly to have it turn content around quickly.)

The studio doesn't replace the traditional agency model, she says. However, it gives the L'Oréal brands more flexibility – at a lower price point – to fill their growing social channels.

"We noticed we weren't able to address a lot of the searches [happening online]," she says. "We created content because we had content planned, but we weren't creating content that people searched for."

While this didn't necessarily hurt L'Oréal brands in terms of sales compared to the competition, it meant they weren't able to capitalize on SEO opportunities that

could help drive up those sales. If "how to do cat eyes" was suddenly a popular search, why wouldn't L'Oréal want to use it as an opportunity to get its liquid liner in front of viewers with a relatively simple "how to" video?

The studio currently has the capacity to create roughly 30 images and a two- to three-minute video per day. It hit capacity within the first month, she says, requiring more freelancers in 2016 to help meet demand (including a product stylist, she adds – styling Instagram photos is an art).

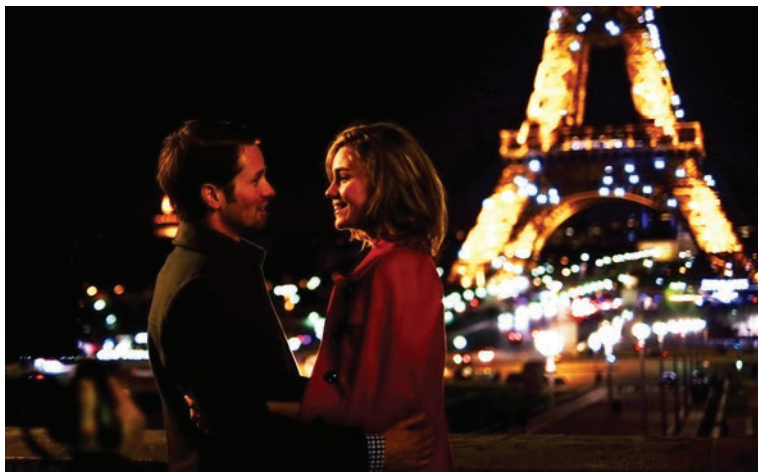
Because it's still early days, results have only just started to roll in.

ROI remains an important aspect the company is exploring, and one that remains a challenge.

"The market is lacking a consistent methodology in media and lacking in measurement and accountability," L'Oréal Canada CMO Stéphane Bérubé said in a 2014 interview with *strategy*. "Since we don't have a real sense of measurement, [we don't know] how to move into this new world of reaching the new multi-screen consumer in an efficient way and making sure that every dollar we invest brings back ROI."

As such, the studio is also acting as a testing space for ROI, says Dobrokhotova.

The goal right now is to increase engagement on each piece of content by 20%, with plans to monitor how that affects sales. Engagement can mean a number of different things: did more people like the post than the previous one? Did it lead to more clicks to the e-comm site? Did more people watch the video all the way through?



Marriott's short film *French Kiss* not only drew in viewers, it boosted room bookings.

The team is carefully tracking website traffic and SEO results, as all content from the studio will be housed on brands' individual sites, which should – in theory – drive traffic and search-engine placement.

"It's obvious that how we consume media has changed," she says. "We're experimenting in having more content in various formats because we have more places where we can play with those formats. We don't want to settle on having one piece of content going to one channel and hoping that works. We have this amazing story we can spread across more platforms, so we need a way to get it out to all these platforms."

MARRIOTT HOTELS: FROM BRAND TO MEDIA COMPANY

For Marriott International, the decision to invest in its content creation studio was a result of traditional advertising's decreasing effectiveness.

Nearly 87% of Americans were skipping commercials in some capacity, says David Beebe, VP of global creative and content marketing at Marriott International.

"The way brands and consumers engage has been completely flipped on its head. So why are we continuing

to invest all that money in television if all those people are skipping the message?" he says.

Taking lessons from Red Bull's playbook, in 2015 the hotel conglomerate built its team of roughly 65 people, who are dedicated to creating content for various brands under the Marriott banner. By the year's end, the chain had created a TV show, *The Navigator Live*; two short films, *The Two Bellmen* (5.1 million views on YouTube, with plans for a sequel starring Freida Pinto) and *French Kiss* (six million views); a customizable digital magazine; and a handful of YouTube series, while also venturing into VR.

The goal of the studio is to create value for customers and would-be customers, Beebe says – whether that's through entertainment, information or problem solving. And while the brand wants to drive affinity, it also wants to use the studio to drive revenue growth.

He points to *French Kiss*: the film, with a plot that kicks off at the Marriott Hotel Champs-Élysées in Paris, follows a romance between two people at a business conference as they traverse the city. While the film fared well online and in hotel rooms, the brand created an incentive to watch it. At the end of the flick, viewers were invited to check out a special deal, which included tours of the city sites where the film took place, as well as a special rate on a hotel room.

Within 60 days, the sales package generated more than \$500,000 in room bookings at that particular hotel, Beebe says. And that doesn't account for the longer-lasting brand affinity the video itself might have generated.

In the comments sections of the video, "people said 'I understood that was an 18-minute commercial from a brand, but I watched it all the way through because they didn't talk about themselves,'" Beebe says. It has similar packages in the works for its next two planned short films.

Beebe adds that beyond sales packages, Marriott plans to derive revenue from IP licensing and distribution.

With so many content distributors on the market these days – from broadcasters hoping to populate their online portals, to digital-first subscription sites, to new players – there's a wealth of people potentially interested in buying the second-window broadcast rights to the content, or even commissioning the brand to create longer-format versions of its short-form films, he says.

While nothing has been announced yet, Marriott is already in talks to sell some of its IP, opening up a new revenue source that didn't previously exist.

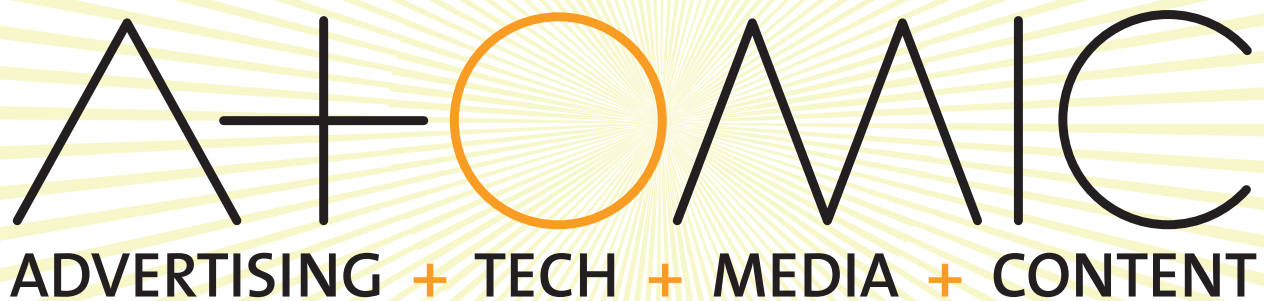
"Everyone today is a media company," Beebe says. "[We] all develop content every day and are basically publishers. So we should act like it." 📺



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CREATIVE REPORT CARD

We at strategy like to play a game when it comes to the Creative Report Card. When we're about to enter the last few scores into the CRC database, we like to guess which names our algorithms will churn up. Going through more than 1,500 awards usually gives us a good sense of where to place our bets, but never has it been easier than this year.

To put it bluntly, Leo Burnett obliterated the Report Card. The agency, its creatives and one of its top clients all capped their respective lists. You probably already know which campaign led to the sweep. Almost everyone in the industry likely witnessed Leo's Judy John (#1 CD) or a marketer from P&G's Always (#1 brand) pick up a trophy for "#LikeAGirl" from one of the regional, national and international awards shows we count in the CRC (see more about the methodology on p. 35).

This year, we packaged the report a little differently, and highlighted the top five agencies (Leo Burnett, Lg2, DDB/Tribal Worldwide, Grey and Rethink), their star creatives and some of their award-winning clients. We also looked at the new brands on the block, as well as who's been climbing the CRC charts. So go ahead, turn the page to read about the players who are on top of their creative game, and why.

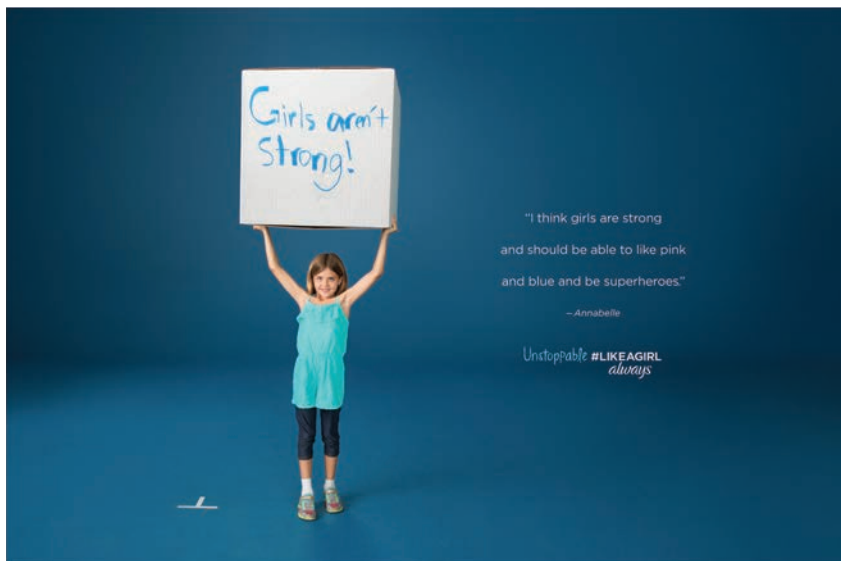
BY JENNIFER HORN



TOP BRAND

Always shifts generational gears

BY JENNIFER HORN



TOP BRANDS	
1	P&G (Always)
2	Moms Demand Action for Gun Sense in America
3	Bell (TSN)
4	Farnham Ale & Lager
5	SickKids Foundation
6	Netflix
7	Ikea
8	Tim Hortons
9	Ubisoft
10	Société de l'assurance automobile du Québec
11	General Mills (Cheerios)
12	Molson Coors (Molson, Coors Light, Coors Altitude, Rickard's)
13	Mars (Snickers)
14	PFLAG
15	YWCA
16	Uber
17	Canadian Safe School Network
18	Kraft (Nabob, Mio, Kraft Peanut Butter)
19	Raising the Roof
19	TD

The last time P&G claimed the CRC's top slot (back in 2013), it was after creating award-winning ads that responded to a changing consumer profile. Some of its household cleaners, like Tide, were eschewing stereotypes by showing men doing the laundry on TV, while Cheer created shoppable music videos in an effort to speak to millennials. Small tweaks to the brands' marketing led to it cleaning up the Report Card, and the CPG company has done it again.

This time, the brand is Always, and the shifting audience is the incoming generation Z.

"Gen Z were developing their personalities and life skills in a socio-economic environment marked by chaos, uncertainty, volatility and complexity," New York-based agency Sparks & Honey stated in a report on the cohort. "They intend to change the world... Gen Z are determined to make a difference and make an impact."

Therein lies one of the main reasons Always created the "#LikeAGirl" video that attempts to do just that – change the world by "championing confidence" in girls, and simultaneously win the hearts of gen Z.

"This younger generation is a lot more socially conscious, and they're looking for what a brand stands for," says Julie de Ferron, global communications manager for Always, on a call from her Geneva outpost. "Where we want to take an intentional stand with Always is to explain [our brand purpose]... We want to showcase and highlight what we're doing with our brands, on top of our products."

Many don't know that, for 30 years, Always has been communicating with adolescent girls going through puberty by sending menstruation information (as physical brochures in the post and digital booklets via email) to their parents, teachers and guardians. Along the way, the brand has helped 15 million girls each year, in 65 countries, to

understand the changes to their bodies, says de Ferron.

"We have been doing education programs for years, but we weren't talking about them much," she says. "We were talking to anybody who was asking a question, and if you were looking for the information, you could find it [online] – but we never really explained all of [our initiatives to a mass audience], it's just not something that we [did]."

After a 2013 study showed that girls' confidence plummets during puberty, Always decided to become more vocal and use digital to communicate its brand purpose – and, in turn, move away from only being focused on showing product performance in its advertising. The result was the "#LikeAGirl" video by Leo Burnett.

One year (and 60 million views) later, the brand released a second spot, called "#Unstoppable," which showed girls destroying boxes displaying negative words, along with the announcement that the brand would "revamp its content" around body and cycle education to also include content that supports confidence-building in young girls, says de Ferron. The brand's website is now a hub for videos of real girls proudly playing sports, like a girl. The brand is also sending Always P&G nurses to developing countries to speak to students about their changing bodies, and it has set up a TED-partnered Confidence Summit, with talks from experts on how to tackle the issue.

By combating the societal pressure young girls experience, Always is communicating its brand purpose to the next generation of girls who have a "stronger tendency to want to understand what a brand stands for," adds de Ferron. "Our objective was to create a movement in the sense of having more girls participate in the program, and we've had overwhelmingly positive [emotional, as opposed to just functional] interactions with the brand. That, honestly, we hadn't seen before."

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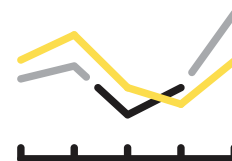
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TOP AGENCY

Anything's possible at Leo Burnett

Clockwise from left: Judy John (#1 CD), Lisa Greenberg (#3 CD), Anthony Chelvanathan (#1 AD/#12 CD) and Steve Persico (#1 CW/#12 CD).

Walk the hallowed halls of Leo Burnett Toronto, and you'll notice the agency's mantra on the wall. "We are on a mission to show the world a level of creativity, design excellence, digital innovation and teamwork that will blow people's minds," reads part of the sign.

"'Blow people's minds' — what a beautiful turn of phrase," Leo Burnett's global CCO Mark Tutssel said as he rhapsodized about the Canadian arm during Toronto's FFWD Ad Week. "To blow people's minds, you've got to do something that fucking registers on the Richter scale, and that's what [Toronto Leo Burnnetters] do on their best days."

Work that registers on the Richter scale. That's a pretty accurate description of the monumental impact the shop had on the awards circuit in 2015. Not only did it top the agency, CD, AD, and CW lists,

it did so in record-breaking style. The shop managed to rack up the highest total score in CRC history, doubling this year's #2 agency's points, and then some.

Judy John started 2015 by calling it "The Year of What's Possible." The CCO and CEO very quickly discovered that pretty much meant anything. The masterstroke year saw Leo step away with grand prizes from CASSIES to Cannes, and even picking up Canada's first-ever Emmy for Outstanding Commercial. Much, but not all (see opposite page), of the shop's success can be attributed to the "#LikeAGirl" work it created for P&G's Always brand.

"A client recently asked someone at the agency, 'You've had a few great years. Now what? Are you going to be one of those agencies that's hot for a few years and that's it?'" John says. Her answer to that question is simply no: "We have our foot on the gas all the time."

Yes — the shop is being challenged with "big agency growing pains" more than ever before, as it rides the wave of recent global success, says EVP and COO David Kennedy. But that's not to say the momentum can't be maintained. He believes its secret weapon lies in the work processes his team, specifically pointing



to Brent Nelsen (who was promoted to EVP, chief strategy officer, alongside Kennedy, when then-CEO Dom Caruso left a year ago), have developed over the years.

While strategy isn't the only thing that can lead to great creative, Kennedy says the exec team has purposely created a working system that encourages teams not to give it the short shrift. Leo Burnnetters spend equal time on strategy as creative. "Our creative people would rather spend less time working on a brief if they know they're being delivered a business problem or brand purpose that's clear...And that's rare. I think sometimes there's a tendency [for agencies] to say, 'Well, let's get the brief to the creative department as fast as we can — we've only got so many weeks.'"

Some might argue that taking time away from creative is folly, especially in today's "Walmart-ification of the world" (as Kennedy likes to call it). But Leo has experience perfecting how it manages time, assigns teams and classifies projects, ever since it was thrown in the deep-end in 2008. That was the year it picked up its first retail client. "Before then we were primarily a CPG agency, but then we were fortunate to pick up the Bell business," he says. "It was a fast-moving piece of business, with tight timelines and high volume. And that, to me, was a really big moment for us in changing our culture and the way we work." The agency not only came out unscathed, it succeeded, and has picked up just as many retail clients as CPG over the years, from Ikea to TD to Earls Kitchen + Bar.

"I don't believe people look at Leo Burnett and think to themselves, 'Oh, that's a creative-driven agency, or a client-service agency, or even a strategic-driven agency.' I like to think all three are equally represented," says Kennedy. That cohesiveness doesn't go unnoticed, with Tutssel remarking how, every time he visits the Toronto office, he has no idea who does what, rather meeting a "body of people" who all "walk in-synch with each other...Everybody adds something, they operate as a circle as opposed to a triangle, and I think they've done a great job." **JH**

TOP AGENCIES	
1	Leo Burnett
2	Lg2
3	DDB / Tribal Worldwide
4	Grey
4	Rethink
6	J. Walter Thompson
7	BBDO / Proximity
8	Taxi
9	Cossette
10	Publicis
10	Zulu Alpha Kilo
12	Juniper Park
13	John St.
14	TBWA\Toronto
15	Sid Lee
16	Anomaly
17	Grip
18	Diamond Integrated Marketing
19	Saatchi & Saatchi
20	Bensimon Byrne / OneMethod

TSN GIVES TENNIS THE ROYAL TREATMENT | #3 BRAND

Campaign: "Kings and Queens of the Court" | **Some of the wins:** D&AD Wood, One Show Gold

Good things take time. For Leo Burnett, it took almost two years before its idea to squeeze 15,000 tennis balls into a fence on a local Toronto court came to fruition.

Before "Kings and Queens of the Court" was a trio of murals for Bell's TSN channel (with thousands of yellow balls sketching the faces of pro tennis players, such as Serena Williams), it was an idea submitted to the National Advertising Challenge. It was originally planned for another brand, which was not a client of Leo and which decided not to execute the idea in the end. But the team didn't give up. After a long search, they realized that TSN would be a perfect match (pun not intended). "They wanted to promote coverage of the U.S. Open. We had a love of tennis balls," says copywriter Steve Persico.

Everyone on the team pitched in to design the grids, lug bags and climb ladders to place the balls in the fences. The idea was to inspire people to play tennis during the U.S. tournament and, of course, to watch the games on TSN, which many did, with the channel reporting a viewership jump of 24% (an increase of more than two million) compared to the previous year.



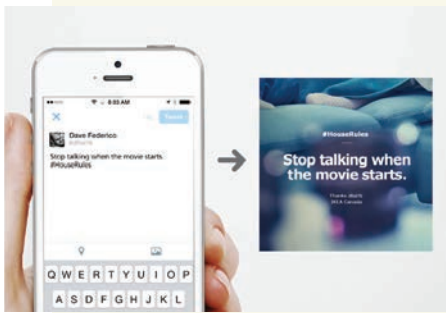
IKEA PULLS CONSUMERS IN | #7 BRAND

Campaigns: "Quick & Easy Room Makeover" and "#HouseRules" | **Some of the wins:** CMA Gold, AToMiC Silver, Shopper Innovation Awards Gold

It wasn't just one Ikea campaign that hit it out of the awards park last year. The brand managed to pick up a plethora of trophies for creative from "Quick & Easy Room Makeover" and "#HouseRules." These two campaigns did particularly well on the circuit, and they were both meant to create a dialogue between the brand and consumers.

The room makeover campaign saw Ikea recreating a home renovation show. But instead of showing makeovers that tend to be "expensive and full of nightmares," says creative director Morgan Kurchak (#19 on the CD list), the team decided to do the complete opposite and showcase "inexpensive, fast and easy" renos, which meant they could create multiple two-minute spots rather than the typical 30-minute home reno show. The campaign, which featured real couples getting tips from a designer to transform their rooms with Ikea products, led to an 11% sales increase in textiles and a 10% increase in store visitors compared to the same period a year ago.

The "HouseRules" campaign also saw Canadians interacting with the Ikea brand, but on a much larger scale. The idea was to illustrate that Ikea understands how Canadians live at home, says Kurchak. The brand asked people what their own house rules were on social media, and then featured their suggestions in TV spots, while showcasing how its products bring their rules to life. "#HouseRules" led to a 12% same-store sales increase from the previous year.



RAISING THE ROOF HUMANIZES HOMELESSNESS | #19 BRAND (TIE)

Campaign: "Humans for Humans" | **Some of the wins:** Communication Arts, CASSIES Bronze, Epica Silver

If the team at Leo Burnett hadn't taken the time to meet the people who Raising the Roof help on a daily basis, they might not have come up with the idea for "Humans for Humans."

"We've had the opportunity to meet people living with homelessness in a way that most don't," notes Steve Persico. "Sitting with them on the edge of their bed in shelters, grabbing a coffee between shots, giving them rides." He says that by hearing their life stories, they were able to see them as individuals (which people tend to forget they are).

The campaign encouraged "people to act as humans and help other humans in need," creating 50 videos that showed homeless people reading and reacting to mean tweets (a social trend initiated by Jimmy Kimmel). The videos each received thousands of views, while the main campaign video, featuring snippets of homeless people reading the tweets, tracked nearly 1.4 million views.



TD SHOWS ITS APPRECIATION | #19 BRAND (TIE)

Campaign: "#TDThanksYou" | **Some of the wins:** CMA Best of the Best, AToMiC Bronze

The financial category has its own awards season, which tends to leave magazines filled with ads of award-winning banks congratulating themselves for a job well done. But TD wanted to go beyond the "standard, self-congratulatory" print ad and instead focus on showing its appreciation for customers, says creative director Josh Budd.

The idea to create an "Automated Thanking Machine," where the brand gave away surprise gifts to long-standing customers, came after the agency team looked at "banking conventions," says Budd, eventually landing at the ubiquitous bank machine that tends to have a very static role in the banking experience.

"The turnaround was fast and expectations were high, bringing multiple agency partners [including Diamond Marketing] together to pull off something special," he adds. "Sourcing the stories, setting up the ruse, building the executions — it all came together in just over a month." The video tracked nearly 23 million views.





Lg2 packs a punch



From left: Jean Lafrenière (#3 CW), Nicolas Boisvert (#2 CW), Luc Du Sault (#2 CD/#2 AD/#4 CW) and Vincent Bernard (#20 AD).

Anyone can appreciate the maxim “dynamite comes in small packages” after watching Lg2’s 30-person Quebec City office basically bogart the agency’s trophy cabinet in 2015. It’s only a fraction of the size of its sister shop in Montreal (one-fifth to be precise, with the latter office employing 200 people), yet it managed to claim 82% of the points Lg2 as a whole scored in this year’s Creative Report Card.

So what are they doing right in the French province’s capital city? The answer isn’t just what they’re doing, but also what they’re not.

They’re not becoming bloated with bodies: they’ve kept the team small, partially because of smaller budgets and brands, but mostly because it works for them. The same four creatives, including Luc Du Sault, partner and CD (who landed at #2 on the CD list), and the remaining 26 support staff work on every piece of new business that comes in.

This leads to more open communication, says Du Sault, and in some cases, craft swapping — one day a copywriter could be working on taglines, while the next he/she could be designing print ads (such as when #3 AD/#6 CW Laurent Francoeur-Larouche wrote and partially designed the animated beer casks in the Farnham Ale & Lager posters that picked up a couple of Bronze Lions, see p. 34).

“Everyone is involved in so many levels, from creative thinking to strategy to execution,” says Du Sault, adding that the close-knit nature of the group means the entire office is constantly communicating with each other about projects, which sometimes results in someone pitching in to do something that others may have thought was outside of their usual realm.

The office houses an AD who is also a carpenter on the side, a

copywriter-cum-singer/songwriter, a producer who moonlights as a fashion designer, and even a Mac artist who builds electronic devices. The coadjutant environment allows the agency to be resourceful and make the most of their sometimes miniscule budgets (“advertising culture in Quebec City is almost non-existent,” Du Sault says). For example, the aforementioned AD/carpenter, Vincent Bernard, personally custom-built a “trick” bus shelter billboard, where a magician hid and surprised bystanders, for a recent Quebec Magic Fest stunt.

While the Quebec City office did exceptionally well on the awards circuit for brands like Farnham and the SAAQ, the Montreal arm also had a good awards run for clients Bell, Quebec Cinema and Reviveaphone. And the freshly-opened Toronto office picked up accolades for its work with Nike. Du Sault describes the offices as being a family of “brothers and sisters” — especially since the agency is 100% employee-owned. Back in the early 2000s, the founders set up Lg2 to remain independent by selling shares to staff who they believe will maintain Lg2’s indie philosophy.

Today, there are over a dozen staffers who own shares in the agency, across all three offices, says Du Sault. “In Quebec right now, there are few bigger agencies that are independent,” he adds, pointing to Sid Lee being purchased by Japan’s Hakuodo, Bos bought by Tokyo’s Dentsu and a majority stake of Cossette being purchased by China’s BlueFocus Communications. “We’re one of the last big Canadian independent agencies in Quebec...For us, independence is when you can stand by the quality of your product [without having to answer to anyone else]. And the quality of the product is the guarantee of growth.” **JH**

FARNHAM’S BITTERSWEET POSTERS

#4 BRAND



Some of the wins: Cannes Lions Bronze, Clio Silver, Créa Grand Prix

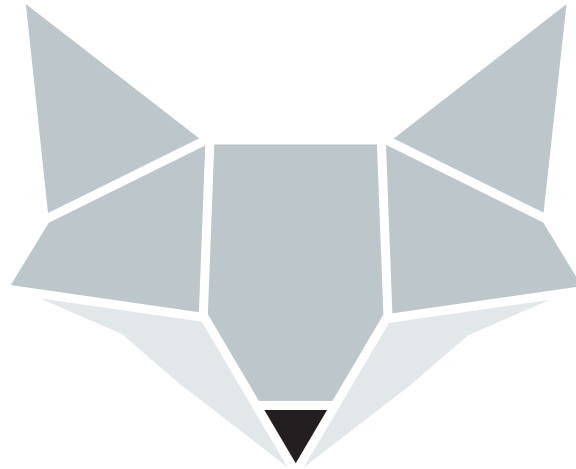
There are only so many jovial ways to market a bitter beer. “Bitterness could easily suggest drinking when you’re sad, which is a trap,” says the Lg2 creative team that worked on the Farnham Ale & Lager “A Bit Bitter” posters, which helped the beer land at #4 on the brand list.

The print ads used the clever play on words to describe both the taste of the ale and the bitter relationship dynamics between a man and woman, a fisherman and the sea, as well as soccer teams.

“We happened to find some beer-making diagrams and saw the [beer brewing] tanks, which had a Fisher-Price [look and] shape,” says the team of the process behind the illustrations that show four out of five tanks with the same happy image (a woman gleefully holding a diamond ring, for example), while another tank reveals a slightly more bitter image (a woman holding a whisk), indicating the beer’s slightly more bitter taste compared to its competitors.



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DDB's constellation of specialties

BY MARK BURGESS

From left: Daryl Gardiner (#7 AD), Dean Lee (#14 CD), Geoff Vreeken (#10 CW) and Cosmo Campbell (#13 CD).

DDB Canada/Tribal Worldwide doesn't think of itself as a "ta-dah" agency. It tends to bring clients in early in the creative process, involving them from the beginning.

"We don't close the curtain and squirrel away and work and then open up the curtain and go 'ta-dah,'" says Dean Lee, DDB's ECD.

There are exceptions, though. The creative team doesn't limit its field of inspiration to what's on a client's brief, and those conversations can lead to a campaign taking an unexpected route, Lee says. One example is the multiple award-winning posters for Netflix, which CW Geoff Vreeken says the creatives were working on in a "semi-clandestine fashion."

Inspired by artist Saul Bass's iconic minimalist movie posters, ACD Daryl Gardiner and artist Jack Curtis covered the agency's walls with posters they created before the work was commissioned. They made the pitch on the set of the final TV spot in the campaign, presenting the ones for *Ghostbusters*, *Life of Pi* and *Orange is the New Black*.

"We were like, 'You have to buy these. They're done and they're great,'" Vreeken says. "And they did."

DDB Canada brands itself as a "constellation of specialties," Lee says, aligning the various niches within its network to work together depending on an advertiser's needs.

"It's really up to the individual groups to foster their own sense

of culture, purpose and drive," CCO Cosmo Campbell says, but the agency can then tap into each specific talent pool across the country and they'll come together for the team. To make it work, he says, the agency is "constantly nurturing and constantly talking about" the benefits of the collective.

The approach has worked, producing award-winning campaigns last year for the Strategic Milk Alliance, the Vancouver Opera, Volkswagen and the Toronto Jewish Film Festival.

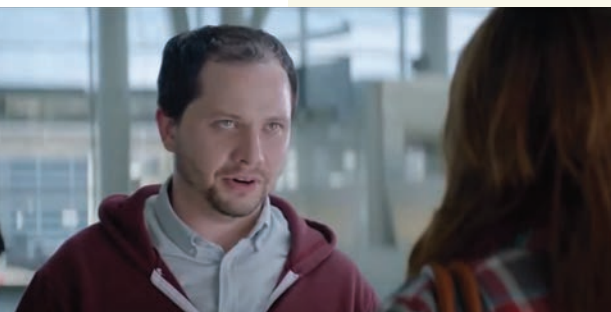
DDB is also differentiating itself in its approach to awards, which could impact its place in future Creative Report Cards. DDB Worldwide chief creative officer Amir Kassaei wrote a piece early this year for *Campaign* in which he called on the industry to "stop the madness" of putting award wins ahead of effective campaigns for clients, and said the agency would be submitting less.

Campbell says DDB Canada already adjusted its approach to awards in the last five years so there wouldn't be a major change this year, but he agreed that awards were the industry's "dirty little secret." There are two types of agency, he says: those interested in building their clients' brands and those interested in building their own, and clients are "seeing through this ruse."

"There needs to be a coming clean," he says.

AD-LIBBING THE NETFLIX CAMPAIGN

#6 BRAND



Campaign: "You gotta get it to get it" | **Some of the wins:** One Show Bronze, Lotus Awards Gold, Marketing Awards Gold

One of Dean Lee's favourite parts of the Netflix "You gotta get it to get it" campaign wasn't even written by his team. During casting for the "Airport" TV spot, where a man desperately races through a terminal to catch a woman as she prepares to board her flight, only to ask for her Netflix password, the actor who was cast, Gary Smith, ad-libbed a line at the crucial moment: "It's all lower case, one word?"

"We just loved it. That helped seal the deal of who we wanted to choose as the actor," Lee says.

For the 16-hour shoot, the production team took over a section of Toronto's Pearson International Airport that covered two floors, populated with about 70 extras. "It was a very odd feeling to kind of have free reign walking around an airport," Vreeken says.

Director of photography Dion Beebe was fresh from the set of the Tom Cruise and Emily Blunt action movie *The Edge of Tomorrow* and made the most of the space, using dollies, rickshaws and steady cams.

"It was pretty amazing to see him just going whole hog," Vreeken says.

Grey taps into culture to change it

From left, top to bottom: Graeme Campbell (#8 CW), Logan Gabel (#4 AD), Dave Barber (#9 CW), Patrick Scissons (#4 CD/#5 CW), Raul Garcia (#8 AD), Sue Kohm (#13 CW) and Rob Trickey (#6 AD).

Grey Canada's rebound began with a new CEO and a change of scenery. After floundering for a few years, Stephanie Nerlich took over the agency in 2012. Within six weeks, she had convinced the bosses in New York that the Toronto office needed to move from the staid Yonge and Eglinton headquarters it had occupied for 32 years to a hipper downtown location that would encourage what she calls "radical collaboration."

"Moving allowed us to signal a culture shift internally," Nerlich says. "You get to throw out a lot of crap. And it's liberating in a lot of ways."

The agency tested the new collaborative approach with its Milk Carton 2.0 campaign, which Nerlich calls "a rallying cry for the agency." The multi-platform and multiple award-winning 2013 work for the Missing Children Society of Canada showed Grey how getting as much input as possible for an idea leads to different ways of solving problems, and that sharing the credit creates pride in the work.

The campaign gave the agency the confidence to get out in front of problems and show clients there are different ways to solve them, an approach that COO Patrick Scissons calls "solvartizing." It's reflected in some of Grey's award-winning work from last year, such as GSK's "Sleep Clinic" and Volvo's "Six Billion Hours."



To advertise attributes of Volvo's latest XC60 model, Grey Canada partnered with media agency Havas to create hundreds of videos and match them to six billion hours of YouTube content to run as pre-roll. Meanwhile, the "Sleep Clinic" campaign for Breathe Right developed a mobile app that catches snore deniers in the act.

Clients demand a team of "chameleons" able to think across platforms and tap into cultural conversations, Scissons says.

"Just really being on the cusp of pop culture and bringing brands into that discussion and capitalizing on what's happening in the world is something that we understand very well and have had a lot of success with," he says.

"Brands that talk to themselves, about themselves, in a vacuum, without acknowledging what's happening out there in the world, and without listening to their customers, just aren't relevant anymore." **MB**

MOMS CONTRAST ABSURDITIES IN GUN POLICY

#2 BRAND



Campaign: "Groceries Not Guns" | Some of the wins: Cannes Lions Gold, Communication Arts, CASSIES Grand Prix

To target Kroger and highlight the hypocrisy of allowing patrons to carry weapons in its stores, Grey Canada senior copywriter Sue Kohm and her colleagues dug through the grocery chain's employee and wellness policies, training manuals, and even scoured chat groups frequented by current and former workers.

"We just focused on finding the best truths of the company and flipping them on their head," she says.

That research was central to the agency's plan in its work with Moms Demand Action for Gun Sense in America, which has used visuals and radio spots to "contrast the absurdity" of gun policies, Grey's COO Patrick Scissons says.

"It's very hard to ignore the notion that an

eight-year-old girl can be denied entry to a grocery store while a guy with an AR-15 cannot," he says.

Emphasizing the contrast as simply as possible was crucial, art director Logan Gabel says. For the prints ads, both people – the girl with the ice cream and the man with the assault rifle, for example – were "looking down the barrel into the lens." The typography was straightforward and clean, in red and black for a harsh, urgent tone.

For the videos, there was some discussion about going with a stark, silent, realistic feel, Gabel says, but director Tamir Moscovici ended up using a more menacing soundtrack.

"At the end of the day we felt like the score added something that was a little more emotive and really drew the viewer in," Gabel says.



Rethink, where ideas don't die

Clockwise from top left: Dré Labre (#9 CD), Ian Grais (#7 CD), Chris Staples (#7 CD) and Aaron Starkman (#10 CD/#17 CW).

Rethink CD and partner Aaron Starkman was at home in his robe in the fall of 2014, about four weeks before the agency would produce its planned interactive video for Coors' new Altitude beer brand, when his colleagues called to tell him that Honda had just launched a campaign that did exactly the same thing.

Honda's "The Other Side" ads, created by Wieden + Kennedy London, featured a video allowing viewers to alternate between a man picking up his daughter from school in a white Honda Civic by day, and the same man thwarting a robbery in a red Civic Type R by night, just by pressing 'R' on their keyboards.

"It was mind-boggling how similar they were," says Rethink CD Mike Dubrick, right down to the language and art direction. The team behind the Coors campaign (also built around an alter-ego, with the higher-alcohol Altitude as the nighttime answer to Coors Light for young millennial men) even considered using the Alt key to switch between day and night. It was too close to continue without looking like "copycats."

"We weren't looking forward to having an awkward conversation with [Coors] about changing the thing they bought two months ago," says Starkman. "But we had it."

It turned out to be the kind of rethink the agency relishes, or is at least able to look back upon fondly when it all works out. The team adjusted its concept in 24 hours, ditching some of the gimmicks that were already being praised in Honda's campaign. The result was the "Climb the Other Side" website, featuring a video for Toronto band Young Empire's song, "So Cruel," which won Silver and Bronze at the Lotus Awards and a merit from the Advertising and Design Club of Canada. The Altitude campaign – which led to more than 124 million



digital impressions across multiple channels and roughly 950,000 views of the SoCruel.ca website – and Rethink's other work with Molson Coors helped make the beer company the #12 brand on this year's Creative Report Card.

"We always say here that no matter how great your idea is, somebody else in the world is probably thinking the same thing and now it's a race to the finish line," says partner and CD Dré Labre.

The agency came second that time, but was able to adjust enough to keep its idea. Rethink is a place where "ideas don't die" could be written on the wall, copywriter Joel Holtby says. This can mean stubbornly looking around for a client when the agency feels it has the right idea, as it did with its huge PSA for the Canadian Institute for Diversity and Inclusion during the 2014 Sochi Winter Olympics, reminding the Russian hosts that "The games have always been a little gay."

"Ideas come first," Holtby says. "That way you don't have the medium overriding what the idea is. The idea comes first and if it's a big idea and it's strong, it can live 1,000 different ways."

In the past couple of years, those ways include a travelling beer fridge that only opens with a Canadian passport, veterans' stories that vanish on Snapchat, and a breathalyzer that calls Uber for those who blow over the legal limit (see below).

Simplicity is prized in an execution, distilling the concept down to its most basic form, with writers often starting with headlines, envisioning how a campaign will be covered in the press and how it can be shared on social media.

That multiple award-winning Molson "Beer Fridge" campaign? Holtby and Dubrick wrote the idea as a press release on a napkin. **MB**

UBER OFFERS A SAFE RIDE #16 BRAND

Campaign: "Uber Safe" | Some of the wins: Cannes Lions Bronze, Communication Arts, Clio Bronze, ADCC Gold

"Uber gets more bad PR than any company I can think of, on the planet," Starkman says. "We wanted to change that."

The agency needed to do something for very little money that generated a lot of headlines. But it started with the "big, hairy goal of, 'How do we get Uber to save lives?'" he says. Then-Rethink writer Francesco Grandi, came up with the idea for the "Uber Safe" breathalyzer kiosk in time for St. Patrick's Day in Toronto. Users would blow into disposable straws for six seconds and the machine would automatically order a free Uber ride to those over the legal limit. Roughly 50 people used the kiosk, and it has now been replicated in Uber markets around the world, including Montreal, Denver, Copenhagen, Hong Kong and cities in Brazil and Portugal.

The campaign resulted in more than 50 million estimated impressions, from over 200 articles and hundreds of social media posts.



New brands on the block

Take a look at the campaigns that put two new brand entrants on the Creative Report Card map.

BY JENNIFER HORN

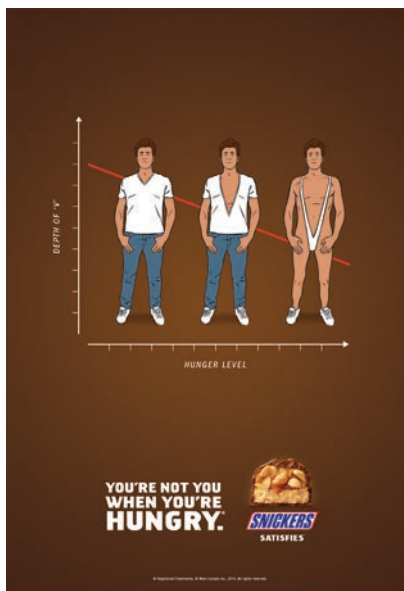
#13

SNICKERS PLOTS SHODDY DECISIONS

A bunch of guys go out, one of them forgets to eat and decides to get a heinous dolphin-and-rainbow tattoo... on his skull.

You've likely seen this type of irrational thinking before in Snickers' six-year global campaign, "You're Not You When You're Hungry." Ever since the Super Bowl in 2010, the brand and its agency BBDO have been creating jocular spots that put, mostly famous, people in the place of famished Joes and Janes to show the hostile effects of being hungry.

While television has typically been the chocolate bar brand's medium of choice for global-led creative, in February 2015, the Canadian arm of the Mars-owned product opted to create some local content and had BBDO Toronto craft OOH ads (with cartoons of men against bar graphs, demonstrating the placement of things like piercings and tattoos as they relate to their hunger level). The posters later went on to win at multiple award



shows, from ADCC and Applied Arts to Marketing and One Show, leading the brand to enter the list at #13.

Derek Fukui, senior brand manager at Mars, who works on other bar brands like Twix, Bounty and 3 Musketeers, says the "Hunger Scale" posters met the brand's 2015 goals to take more of a local bent and be seen as more relevant to consumers in urban settings, using a grittier tone of voice than the brand is used to.

"I think [the edginess of the male-targeted creative is] one of the key drivers of the campaign's success," he says, adding that the brand currently has a 1.5% share in the market, and has ranked #21 in the category over the last 52 weeks. "This [creative] found a nice way to take [the global tagline] and twist it, and generate a level of humour which you see in the TV spots...I think it's some of the edgier stuff we've done, at least in Canada, in a long time."

#15

YWCA'S MISSION TO ERADICATE SEXUAL VIOLENCE

Ann Decter vividly recalls her parents and their friends offering each other "one more drink for the road" when she was a child. "[Having a drink before leaving] was normal, but that's evolved and has become a minority behaviour today," says the director of advocacy and public policy at YWCA.

She uses this as an example of a similar societal shift she's hoping to be a part of when it comes to violence against women in popular culture. Today, women are being shown beaten, and sometimes even murdered, in video games, music videos and television shows. The

upsetting images are celebrated, instead of condemned, so Decter and the non-profit's agency, Juniper Park, decided to hit this issue hard in late 2014 with a prevention campaign that proclaimed violence against women is simply "#NotOkay."

The following year, the campaign picked up awards at shows like ADCC, Marketing, One Show and Cannes, and helped YWCA enter this year's brand list at #15.

The radio and social campaign that marked the 25th anniversary of the École

Polytechnique massacre in Montreal, is yet another example of an organization imploring bystanders to take a stand. (The Government of Ontario also did this with its "#WhoWillYouHelp" campaign by Leo Burnett, showing scenes of sexual harassment, with onlookers being thanked by perpetrators for not saying anything to stop them.)

"#NotOkay" is meant to similarly get young people, particularly between age 10 and 40, to stand up to violence against women by using the hashtag and its social media materials, which include images featuring the campaign's red cross, statistics, and messages around how violence is being promoted in popular culture (it complemented these with videos of women being abused in popular music videos, games and animated shows).

During the two days following its launch on Nov. 25, 2014, the hashtag reached over 30 million Twitter users, and over the course of the year, the social videos tracked more than 80,000 views.



Creative climbers

New entrants and some of this year's biggest movers and shakers.

MORGAN KURCHAK, GROUP CD, LEO BURNETT: #19 (UP FROM #63)

Some of the wins: ADCC, Marketing, One Show and SIA for Ikea's "Inspiration Boxes," "The Most Helpful Measuring Tape In The World" and "#HouseRules."

How did you get into advertising?

After graduating with a philosophy degree, I was interning at a film production company in Los Angeles and my job consisted mostly of answering phones and reading unsolicited screenplays. Occasionally they had me write.

Once I was asked to re-write someone's entire treatment. The executive producer told me I had a [knack for] dialogue, so I asked him for a \$250,000 advance to write a screenplay. He laughed and told me I should start writing ads.

I bugged Ogilvy Calgary every Tuesday at 2 p.m. for a month and they brought me in for a week of freelance. At the end of the week I was given a full-time position and partnered with one of the ACDs. I have been doing this ever since.



What's your team's creative process?

After a creative team presents work to us, we ask them, "What work do you like best?" It sometimes gives additional insight into what they were trying to get at, and how we can help them get that work [to that place].

We also talk about life, art, design, hobbies or stuff on the internet. We try to find ideas that resonate in culture, not just advertising, so it makes sense to explore what strikes everyone and stays with them when they come to work.

Beyond making ads, what fuels your creative drive?

I try to learn something new all the time. Right now I am learning Russian on Duolingo, playing guitar and getting frustrated with my axe throwing. I am also working towards getting my Rescue Diver certification. **JH**

TOP CREATIVE DIRECTORS

1	Judy John, Leo Burnett
2	Luc Du Sault, Lg2
3	Lisa Greenberg, Leo Burnett
4	Patrick Scissons, Grey
5	Brent Choi, J. Walter Thompson
5	Ryan Spelliscy, J. Walter Thompson
7	Ian Grais, Rethink
7	Chris Staples, Rethink
9	Dré Labre, Rethink
10	Aaron Starkman, Rethink
11	Anthony Chelvanathan, Leo Burnett
11	Steve Persico, Leo Burnett
13	Cosmo Campbell, DDB / Tribal Worldwide
14	Dean Lee, DDB / Tribal Worldwide
15	Peter Ignazi, Cossette (formerly BBDO)
15	Carlos Moreno, Cossette (formerly BBDO)
17	Josh Fehr, Camp Pacific (Formerly DDB/Tribal Worldwide)
18	Andy Brokenshire, J. Walter Thompson
19	Morgan Kurchak, Leo Burnett
20	Niall Kelly, John St. (formerly Taxi)

NIALL KELLY, CD, JOHN ST. (FORMERLY TAXI): #20 (UP FROM #48)

Some of the wins: ADCC, CMA, CASSIES and Cannes Lions for Canadian Safe School Network's "Kids Read Mean Tweets," Stanfield's "Streak Week" and Louisville Slugger's "Priceless Bat."

What was the process behind the "Kids Read Mean Tweets" campaign?

Crafting the tweets that the kids in the campaign would eventually read was a tough undertaking. The tweets had to feel real, but they couldn't be too clever or too hateful.

To keep the reactions as real as possible we didn't let the kids read their lines ahead of time. We loaded up a few phones with the different lines and had the kids flip through them one-by-one, so each take was read like [they were] discovering [the tweets] for the first time. This approach is why their reactions were so great.

What's your creative process?

The constant communication and

collaboration between all disciplines is crucial to getting to great work. A great idea can come from anyone in an agency. A lot of creatives do themselves and their clients a disservice by ignoring an idea that isn't their own. Sometimes recognizing a great idea is more important than being able to come up with one.



How do you stay creative outside of work?

A few years ago, I co-wrote a short film with director Trevor Cornish that premiered at TIFF, and I've run a blog for the past five years, called Cross My Art, where I post sources of inspiration. Lately I've been taking stand-up comedy classes at Second City and writing a lot for that. **JH**

CINDY MARIE HABANA, AD, J. WALTER THOMPSON: #5 (NEW) MIKE DECANDIDO, CW, J. WALTER THOMPSON: #7 (UP FROM #51)

Some of the wins: AToMiC Best of Show, D&AD Black Pencil and One Show for SickKids "Better Tomorrows."



For "Better Tomorrows" you featured real kids in the hospital. What was that process like?

DeCandido: There were no scripts. All we had was a general idea of what we wanted each video to be. So we would thoroughly brief our director, Mark Zibert, and then let him shoot the material almost completely independent of us. This was mostly due to the lack of space in the hospital.

Then, in the editing sessions, we paired his footage with the children's bios and developed the words you saw on screen. We spent weeks doing this – receiving new footage, marrying it to the children's bios, cutting the videos and then writing to them.

What's your creative process?

Habana: First, rewrite the brief. Just like taking notes in high school with colour-coded highlighters when studying for an exam, I rewrite the brief in my own words in organized and simplified points. Second, research. Third, brainstorm. I write out all the ideas that come to mind in my notebook. I find that physically writing out ideas allows me to think without the filter of being able to delete any words on the laptop. Fourth, to help with brainstorming, I go through ad annuals to see what great work has been done already, and try to beat it. And finally, I like to sleep it off and let ideas sit and stew in the back of my head.

How do you stay creative outside of your job?

DeCandido: I like to develop cartoon concepts. I've developed a few and unsuccessfully pitched one, but it was a great experience.

Habana: I was a dancer (hip-hop, Latin and hula), a singer (choirs, talent shows, weddings and every family get-together), and a painter (that's what got me into OCAD). I love designing and decorating my home to look like a page ripped out of an interior design magazine. I still take a stab at graphic design, and although I have complete stage fright now, I still sing. **JH**



LAURENT FRANCOEUR-LAROUCHE, CW, DDB MONTREAL (FORMERLY LG2): #3 AD (NEW), #6 CW (NEW)

Some of the wins: Créa, Clio and Cannes for Farnham Ale & Lager's "A Bit Bitter."

How did you get into the biz?

It all started at a portfolio night in Quebec City where I showed my graphic design portfolio to Luc Du Sault. As he read one of my books, he asked me if I had ever thought about working in advertising. My answer was a dead, cold, honest "no." For me, there was only graphic design. [But] I gave him my business card and he wished me the best. Two months later [in July 2014], I got an email from Luc offering me a three-month internship on his advertising team as a copywriter. I thought about it for five seconds, then answered with "Let's do this!"

How did the idea for the Farnham print ads come about?

Luc asked me to think about the line "A Bit Bitter" and what we could create. He and I came up with the idea of "hard

feelings" (your favourite team loses in the playoffs, for example). We wanted it to be international and, almost at the same time, we thought about the 7-1 football game with Germany against

Brazil. Luc then came up with the idea of the barrels, and I made the visuals. I actually finished my internship before the campaign was launched.



What were some challenges?

Luc and I were quite picky in terms of making the right visual. We would sit in front of my computer for hours just to create the right eye or haircut. I remember the 3D artist having to render thousands of light reflections to create perfect shading on the barrels. **JH**

TOP ART DIRECTORS

1	Anthony Chelvanathan, Leo Burnett
2	Luc Du Sault, Lg2
3	Laurent Francoeur-Larouche, Lg2
4	Logan Gabel, Grey
5	Cindy Marie Habana, J. Walter Thompson
6	Rob Trickey, Grey
7	Daryl Gardiner, DDB / Tribal Worldwide
8	Raul Garcia, freelance for Grey
9	Jay Melnychuk, freelance (formerly Grey)
10	Julien Thiry, DentsuBos (formerly Publicis)
10	Edern Talhouet, Turbulent (formerly Publicis)
12	Xuan Pham, R/GA (formerly Publicis)
13	Denver Eastman, John St.
14	Joel Holtby, Rethink
15	Leia Rogers, Rethink
16	Simon Au, freelance for Rethink
17	Mike Schonberger, BBDO / Proximity
18	Jenny Luong, John St. (formerly Zulu Alpha Kilo)
19	Grant Cleland, Leo Burnett (formerly Zulu Alpha Kilo)
20	Vincent Bernard, Lg2

TOP COPYWRITERS

1	Steve Persico, Leo Burnett
2	Nicolas Boisvert, Lg2
3	Jean Lafrenière, Lg2
4	Luc Du Sault, Lg2
5	Patrick Scissons, Grey
6	Laurent Francoeur-Larouche, Lg2
7	Mike DeCandido, J. Walter Thompson
8	Graeme Campbell, Grey
9	Dave Barber, Leo Burnett (formerly Grey)
10	Geoff Vreeken, DDB / Tribal Worldwide
11	Michael Aronson, DentsuBos (formerly KBS)
12	Maxime Pépin, Ubisoft
13	Sue Kohm, Grey
14	Erin Kawalecki, freelance (formerly Juniper Park)
15	Francesco Grandi, 180 Amsterdam (formerly Rethink)
16	Jacob Greer, John St.
17	Matt Hubbard, BBDO / Proximity
17	Aaron Starkman, Rethink
19	Kohl Forsberg, Rethink (formerly John St.)
20	Marty Hoefkes, Leo Burnett

SIMON AU, FREELANCE AD: #16 (UP FROM #207)

Some of the wins: Cannes, Communication Arts and Clio for “Uber Safe” (freelancing for Rethink).

Which award were you most excited to win last year?

Cannes Lion. Aaron Starkman made me walk around Rethink holding it while he played the *Lion King* soundtrack.

What was it like working with a disruptor brand like Uber?

Uber had never worked with an agency before, so it was a very different process. It was actually quite refreshing. Instead of going through a long, tedious approval process every step of the way, they just let us run with the idea with a lot of trust.



What's your creative process?

Every place that I've worked at has a very unique style of working; for example, at CP+B we generated ideas by writing press releases, at Zulu they have “think sessions” where a group of people are limited to 30 minutes to solve an idea, and Rethink uses peer reviews on all projects.

I try to use various things that I learned throughout the years to come up with ideas. **JH**

GRAEME CAMPBELL, CW, GREY: #8 (UP FROM #241)

Some of the wins: Cannes, Communication Arts, CASSIES (Grand Prix) for Moms Demand Action for Gun Sense in America's “Groceries, not guns.”

What challenges did you face while working on “Groceries, not guns”?

Getting everything made in time and on budget was a scramble. There were a lot of pieces, things had to happen really quickly, and it was a real mad dash at times. Luckily, Patrick Scissons has a knack for getting shit done.

Any production mishaps on set?

One of the [models] didn't show up on the day and I had to step in front of the camera for a shot at one point. So there's an unseen version of the ads where I'm the guy holding the gun. To my relief, that



one didn't end up getting used. There's also a version where a guy's holding a giant salmon, which I'm actually sad we couldn't use.

What's your team's creative process?

It helps to get out of the office. We do a lot of our best work at the bar, truth be told. As far as the larger group, we do peer reviews, both in our office and across the network. **JH**



**CELEBRATING
ALUMNI
EXCELLENCE**

CONGRATULATIONS TO MATT WATTERWORTH

2015 Outstanding Young Alumnus
Film and Video Production 2008

Outstanding Young Alumnus Matt Watterworth is making a name for himself on the national film industry stage. His company Full Swing Productions, formed with fellow SAIT grad Scott Westby, advocates for a strong and self-sustaining film industry in Alberta.

SAIT POLYTECHNIC IS PROUD OF OUR ALUMNI AND THE IMPACT THEY MAKE.

Every year, we recognize SAIT graduates who are accomplishing great things in our community, on the national stage and around the world.

Do you know an outstanding SAIT grad? Nominate an exceptional SAIT graduate for a 2016 Distinguished Alumni Award or the Outstanding Young Alumni Award. sait.ca/alumni



Methodology

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

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

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

SCORING

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

AGENCIES

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

INDIVIDUALS

Points are awarded to the individuals credited

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

ADVERTISERS

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

THE AWARDS THAT COUNT

Regional: ACE, Ad Rodeo, Créa, ICE, Lotus

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

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

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THE STATE OF THE AD WORLD BY EMILY WEXLER


Now that you've read about the agencies that dominated the awards circuit this year in the Creative Report Card (start on p. 21 if you haven't), check out how agency folks feel about their industry. We gathered a few key stats from *strategy's* first annual Agency Survey, and graphic designer **Sandra Tavares** helped sum up the info to give an overview of where the industry stands on issues like client demands, job security and work satisfaction. Do these findings ring true for you and your company?


CLIENT RELATIONSHIPS

Top issues facing the industry

26% Not enough time or resources for multi-channel, multimedia programs 

24% ROI pressure 

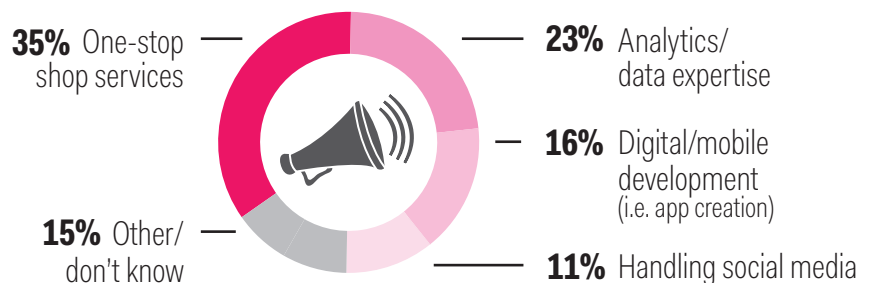
24% Small or shrinking budgets 

13% Globalization of campaigns/less Canadian-created work 

5% Job insecurity 

8% Other

Increasing client demands



Agency wish list for clients' behaviour



Agency priorities




4% Other/don't know

Nearly 400 people who work at agencies were asked about the state of the industry in an online poll conducted from Oct. 19 to Nov. 6, 2015. Respondents were split evenly between male and female, and the majority (67%) were between the ages of 26 and 45. The most commonly held roles were in account management (22%), followed by strategy (16%), creative (15%) and management/operations (14%). Salaries skewed high, with 75% making more than \$76,000 per year. The majority of respondents (64%) have been with their company for five years or less, and 67% work for agencies with fewer than 100 people.


WORK LIFE

Top 5 job stressors

#1  Work/life balance **24%**

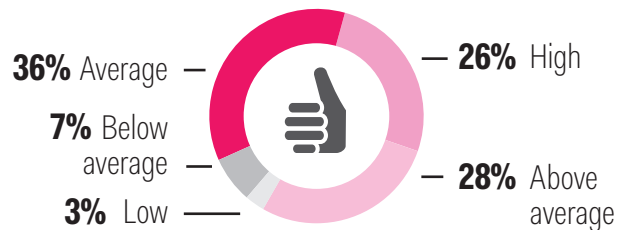
#2  Workload/time to complete tasks **21%**

#3  Keeping motivated/inspired **12%**

#4  Staying current on industry trends or tech **9%**

#5  Internal politics/problems with management **7%**

Job satisfaction



Professional development provided by my agency



New employment opportunities



AGENCY GROWTH

Agency size last year



59% of agencies are independently owned

Merger & acquisition job impact



15% Work for an acquired agency

10% For a merged one

12% Are concerned their agency might get acquired or merge

3% Are afraid for their jobs



CASSIES

To Advocates of Effective Advertising,

We're proud to reprise our role as the Gold Sponsor for the 2016 CASSIES; the preeminent celebration of Canada's most powerful and persuasive advertising.

CASSIES continues to raise the bar for standards of marketing and advertising practice, earning respect for both the craft and the business of responsive and responsible advertising.

For the fifth year, we're pleased to present The Globe and Mail Creative Effectiveness Prize. It recognizes the most outstanding advertising that meets the stringent criteria to enter the 2016 Cannes Lions Creative Effectiveness competition.

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

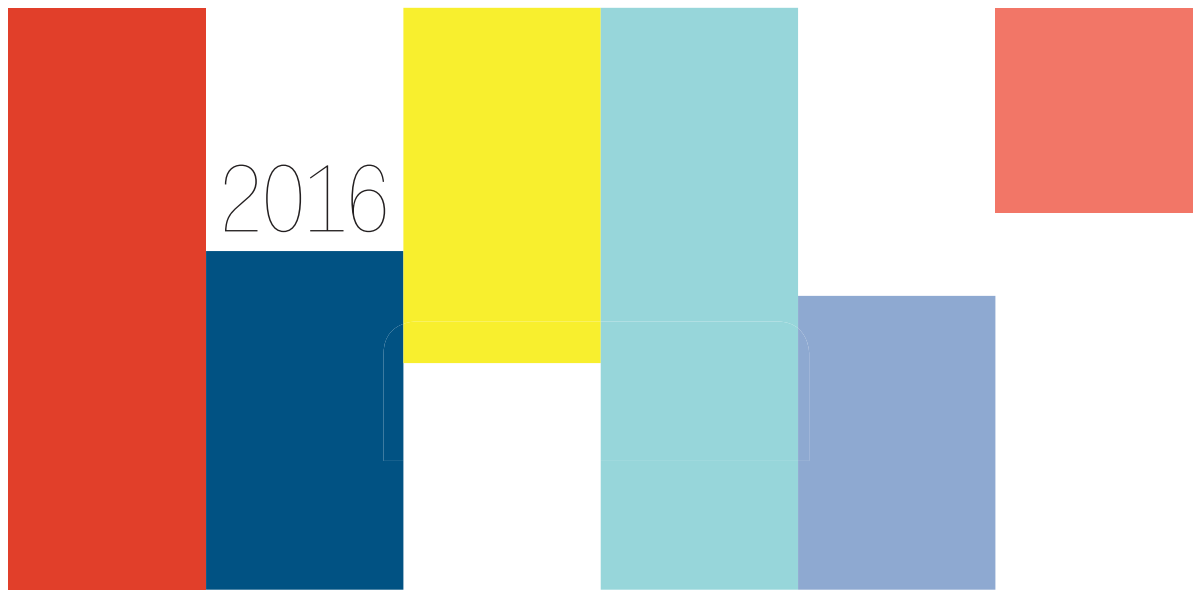
Congratulations to this evening's winner, as well as the finalists. Let's keep creating great work and showing off Canada on the world stage.

Learn more by visiting globelink.ca/canneslions



Andrew Saunders
Chief Revenue Officer, The Globe and Mail
Chair, Canadian Cannes Advisory Board





CASSIES

the work that worked

It seems Canada has been shining a bit brighter recently. Our country produced work that not only had a big impact here at home, but that also made waves in markets around the world, particularly south of the border.

For proof, look no further than the two CASSIES Grand Prix winners this year. Both picked up Golds in the category of “Canadian Success on the Global Stage” and both were massive successes on the awards circuit. There’s nary a soul left that hasn’t heard of – and been affected by – Always’ “#LikeAGirl” by Leo Burnett.

But the CASSIES is about more than viral hits and industry accolades. To win big at the show,

you must prove that your campaign was actually effective – impacting the brand’s bottom line, or in the case of the other Grand Prix, Grey’s work for Moms Demand Action for Gun Sense in America, effecting actual policy change.

To determine the winners, a jury of senior execs deliberated over detailed case studies, considering insight, execution, and most importantly, results.

Presented by the ICA, in association with the A2C and APCM, a total of 45 awards, plus the two Grand Prix, were handed out to 38 cases at a gala on Feb. 18 at the Carlu in Toronto.

Read on to learn how the best and brightest did this year.

All cases were condensed by John Bradley and edited by Emily Wexler.


CREDITS

Client | **Procter & Gamble**
 Director of corporate communications, global | **Michael Echter**
 Agencies | **Leo Burnett Toronto, Chicago, London/Holler**
 CCO | **Judy John**
 CDs | **Judy John, Becky Swanson**
 Digital CD | **Milos Obradovic**
 CWs | **AJ Hassan, Angel Capobianco**
 ADs | **Hmi Hmi Gi, Nick Bygraves**
 Agency producer | **Adine Becker**
 Director | **Lauren Greenfield**
 Production company | **Chelsea Films**
 Editor | **Kathryn Hempel**
 Editing company | **Cutters**
 Brand planners | **Karuna Rawal, Anna Coscia, Rachel Darville**
 Digital planner | **Laura Jones**
 Account lead | **Annette Sally**
 Account management | **Heidi Philip, Gaia Gilardini, Sandy Kolkey, Lisa Bamber, Susan Lulich, Shaina Holtz, Matteo Carcassola**
 Participation director | **Jake Bruene**
 Media agency | **Starcom Mediavest Group**
 PR agency | **MSLGroup**

**> ALSO WON THE GLOBE AND MAIL
 CREATIVE EFFECTIVENESS PRIZE**

Always strikes a chord

SITUATION ANALYSIS | For decades, the feminine hygiene category had built brands by showcasing functional benefits. However, brands like U by Kotex and HelloFlo were creating social voices that were changing category conversations. The functional focus of Always, the number one brand, was capturing the “heads” – not the “hearts” – of the core teen female market, and the brand was losing relevance.

INSIGHT & STRATEGY | Research shows that girls’ confidence plummets during puberty, significantly more than boys’, and the lost confidence comes back much later in life, if at all. Girls quickly go from believing they can take on the world to finding themselves questioning everything. These feelings are reinforced through the media, experiences in school and even playground vernacular such as “like a girl,” which further damages their confidence. For 30 years, Always had championed girls’ confidence by educating them during the critical time of puberty, a purpose that had been lost amid the welter of functional claims, but could be reclaimed.

EXECUTION | A group of girls, boys, men and women were asked to do a series of actions “like a girl” on film. Prepubescent girls, aged five to 13, performed each action without any inhibitions, while older girls, post-puberty, would perform the actions with hesitancy, mockingly flopping their hands when asked to run or fight “like a girl.” To reverse the negative meaning of the phrase, the hashtag #LikeAGirl was used as a rallying cry, encouraging girls to let the world know what they were proudly doing “like a girl.” A four-minute, long-format online video was launched on June 26, 2014, appearing primarily on YouTube, accompanied by paid Twitter and Facebook posts. PR initiatives targeted top-tier media, while paid celebrity tweets sparked organic support from powerful female leaders and over 20 prominent female organizations. The annual media budget of \$1 to \$2 million was employed across North America.

RESULTS | Top-of-mind awareness for Always increased from 77% to 83% generally, and from 49% to 58% among the core female teen target, with purchase intent increasing post-campaign by four points (from 42% to 46%) and by 20 points among teens (from 40% to 60%). Always Pads brand equity scores increased by 3.3 points (from 38.1% to 41.4%). Brand share increased by 1.4 points to 59.6%, and the campaign’s return on investment was \$2.56 per dollar spent.

Supported by an increased year-on-year spend and promotional support, the campaign generated 4.58 billion global impressions and #LikeAGirl became the number one viral video in the world, with 85 million views and over one million shares. Earned video views were two times the industry benchmark and #LikeAGirl became the number one brand digital activation for Super Bowl XLIX.

CAUSE & EFFECT | Pricing and distribution for Always remained the same as the previous year.



CREDITS

Client | Moms Demand Action for Gun Sense in America

Agency | Grey

CCO | Patrick Scissons

ADs | Logan Gabel, Rob Trickey, Raul Garcia,
Jay Melnychuk, Yusong ZhangCWs | Patrick Scissons, Graeme Campbell,
Dave Barber, Sue KohmAgency producers | Vikki Kuzmich, Terri Vegso,
Erica Metcalfe, Jay Gammy

Development | Matt Kantor, Phil Moreira, Biko Franklin

Account services | Laura Rovinescu, Darlene Remlinger

Production | The Field, SPY Films, 1One, Sugino Studio

Photographer | Eden Robbins

Producers | Cherie Sinclair, Merrie Wasson,
Marni Luftspring, Carlo Trulli

Director | Tamir Moscovici

Post-production | Rooster, Alter Ego, Fort York, Wingman

Audio | Apollo Music, Eggplant

PR agency | BerlinRosen

Moms demand groceries, not guns

SITUATION ANALYSIS | Following the December 2012 massacre in a Newtown, Conn. school that left 28 people dead, including 20 children, Moms Demand Action For Gun Sense in America formed to galvanize public action to establish common-sense gun reforms. The conversation on gun control in the U.S. is fraught with partisan politics, civil rights debates and the influence of lobby groups and industry, most notably the NRA.

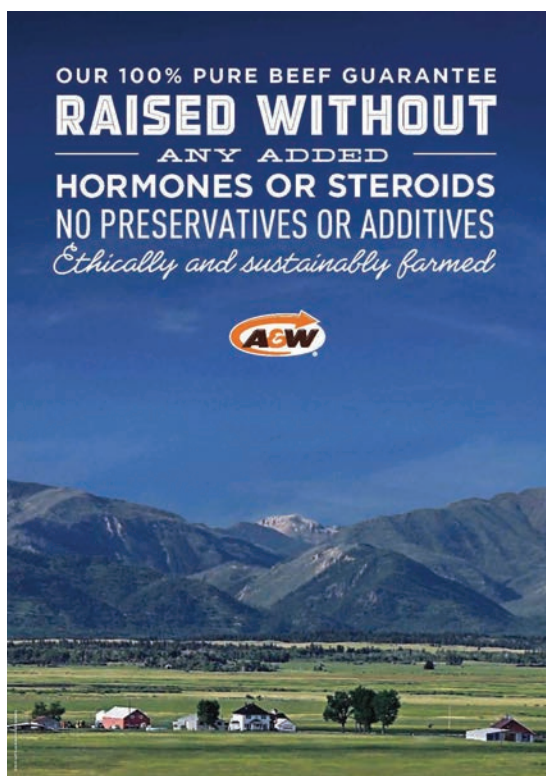
INSIGHT & STRATEGY | The organization's initial, traditional launch had grown membership to 105,000 but failed to influence legislators. However, large corporations are often better equipped to make the case for social change due to their connections, lobbying heft and influence. Research showed that CSR within corporations had undergone profound change, moving from defensive campaigns to a more proactive stance. Organizations particularly sensitive to public opinion and/or small changes in top line sales, such as retailers who allowed the public to legally carry loaded guns in their stores, could be targeted.

EXECUTION | The first phase targeted Starbucks, which allowed armed weapons inside its stores despite banning smoking 25 feet from all locations in the interest of public safety. "Skip Starbucks Saturday" asked moms to skip just one visit per week and featured the iconic Starbucks cup logo altered to have guns ablaze. With an annual spend of less than \$500,000, "Skip Starbucks Saturday" included Facebook, Twitter, online video and PR executions.

Phase two added digital media and a microsite to the mix. "Groceries Not Guns" called out the largest grocery chains in America, contrasting what wasn't allowed in Kroger (skateboards, outside food, going shirtless) with what was (loaded guns) through side-by-side visuals. Actual consumer calls to Kroger stores protesting the hypocrisy were recorded and used in radio. Film creative was deployed as pre-roll and posted on social networks.

RESULTS | Receipts showing over \$250,000 in lost Kroger revenue, as a result of boycotts, were posted by consumers at Groceriesnotguns.com in the first 48 hours alone. The new corporate policies initially established in Starbucks spread to Target, Kroger, Albertsons and Safeway, creating 15,763 new no-carry zones, frequented by over seven million Americans every day. The Moms Demand Action community increased more than 10% during the "Skip Starbucks Saturday" campaign, from 105,458 to 117,027, and then more than doubled to over 330,000 members following "Groceries Not Guns."

CAUSE & EFFECT | From a campaign budget of less than \$350,000, over 1.5 million individual responses were generated, including 360,000 petition signatures and 16,000 complaint calls to Kroger. Earned media from "Skip Starbucks Saturday" totalled nearly four million impressions, with "Groceries Not Guns" generating another 350 million unique earned media impressions.



CREDITS

Client | **A&W**

President and COO | **Susan Senecal**

Senior director of marketing, brand communications |

Tom Newitt

Manager, in-restaurant and online communications |

Robert Cifarelli

Manager, national sales promotions | **Sarah Hillifer**

Assistant marketing manager, social media | **Julia Cutt**

Agency | **Rethink**

CDs | **Chris Staples, Ian Grais**

ACDs | **Leia Rogers, Bob Simpson, Lisa Nakamura,**

Nicolas Quintal

AD | **Eric Arnold**

CWs | **Jordan Cohen, Michael Mayes, Max May,**

Sean O'Connor, Dan Szczepanek, Karine Doucet

Broadcast producer | **Laura Rioux**

Print producer | **Kerry Bhangu**

Interactive designer | **Alex Fleming**

Interactive producer | **Anna Pellici**

Partner | **Tom Shepansky**

Partner, group account director | **Chelsea Stoelting**

Account executive | **Albane Rousselot**

A&W makes things better

SITUATION ANALYSIS | In 2012, A&W faced multiple challenges. Boomers, its main target, were aging and their interest in QSRs was decreasing. New competitors, such as Five Guys and Hero Certified Burgers, were appearing at the top end of the market, while A&W was priced at a premium compared to mainstream competitors such as McDonald's and Burger King. These multiple pressures led to declining sales and guest counts. All this resulted in a mission to increase appeal with a new, younger consumer.

INSIGHT & STRATEGY | The new target of 25- to 44-year-olds has concerns about food quality issues that come with fast food. When those concerns go away, not only do people feel better about the food they are eating, the food itself actually tastes better.

A&W could attract its target consumer by first delivering a better burger experience and then repositioning the core menu based on better ingredients. The most appealing and differentiating idea for each key menu grouping was identified: beef "raised without the use of hormones or steroids," "antibiotic-free and vegetarian-fed" chicken, and eggs "from hens fed a vegetarian diet without animal by-products."

EXECUTION | Launched in August 2013, Allen, the A&W manager in the campaign, interviewed real people across the country as they sampled the new beef product. The new chicken and egg offerings followed in 2014. Television was supported by 15-second pre-roll, rich media display advertising and a social campaign on Facebook.

RESULTS | A two-year decline in guest visits was reversed as traffic increased in 2014 by 3.2%. Dollar market share in QSR burger chains increased from 13.6% to 14.5% across 2014, an annualized growth rate three times that of any other large competitor. The target to increase same-store sales by 3% in 2014 was exceeded in six straight quarters, reaching a high of over 9% in the first quarter of 2015. Same-store burger sales also exhibited six straight quarters of growth. Consumption grew significantly among 25- to 44-year-olds, from 14% to 16% (burger servings) by the end of 2014, when all major competitors' share declined. Burger sales alone increased by over \$96 million in a year.

A&W overtook Wendy's and Harvey's against the measures of "making food the right way" and "serving good quality food," and took first position nationally among QSR burger chains with the "best tasting burger" score.

CAUSE & EFFECT | Media spend at \$15 million (a quarter of the budget of A&W's main QSR competitors) remained as a fixed percentage of sales. Pricing and distribution remained unchanged while there was a reduction in price-focused activity.



The Raptors' northern pride

SITUATION ANALYSIS | Despite being Canada's only NBA team, the Toronto Raptors hadn't become a fixture in national culture like our hockey teams. The brand's identity – its story, values and personality – was unclear, with brand health scores verifying people's indifference. The Raptors brand needed an evocative story, one that every Canadian could identify with, to recruit and mobilize new fans.

INSIGHT & STRATEGY | The Raptors' history was one of constant discrimination. With pundits saying they played a different game than in the U.S., and diehard NBA fans not considering the team a part of basketball culture, the Raptors were seen as outsiders in a sport invented by a Canadian. By not trying to fit in and instead embracing this role, the Raptors could adopt a position no other Canadian sports franchise had ever taken: the outsider. Striking a deep chord with people meant dropping the Canadian "nice guy" stereotype. The target market was identified as young people in Toronto's urban core. Savvy and well-connected, this culturally diverse group that's proud to be from Toronto could play a pivotal role in spreading the message across the country.

EXECUTION | "We The North" was crafted to spark a sense of patriotism with second- and third-generation Canadians and appeal to the similar outsider sentiment felt by new Canadians.

Phase one launched on April 15, four days before the team's first playoff game, with three 10-second teasers and a 60-second film – shot in a dark and gritty style – uploaded to YouTube and promoted through the Raptors' social media pages. Phase two, the reveal and campaign, ran from April 16 to May 4 on broadcast TV, exclusively on TSN and Sportsnet. Merchandise was made available for the first game on April 19, and the line continues to be sold in stores.

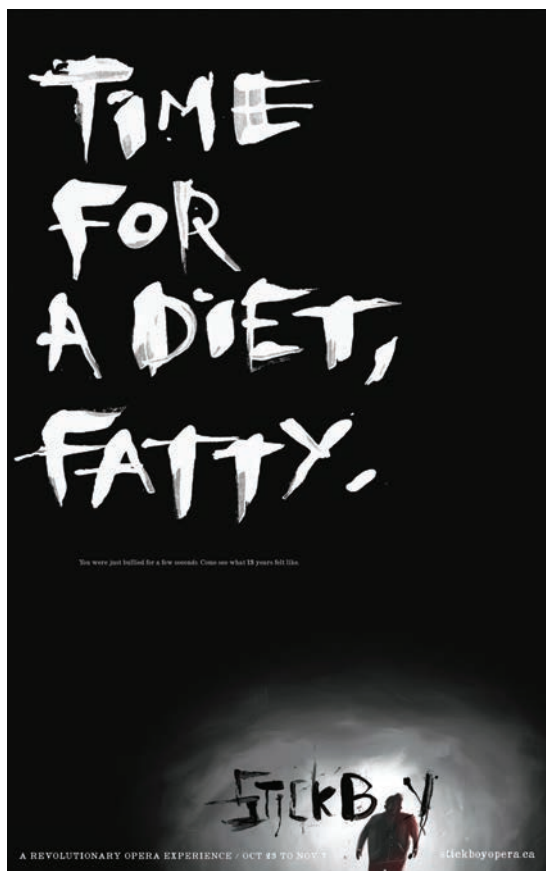
RESULTS | The target to increase the proportion of new purchaser ticket sales from 6.6% to 50% was exceeded by 18.1%. In one year, brand health scores show that brand connection exceeded objectives by growing 14.7 points to 63%, making the Raptors the highest-scoring MLSE team for brand connection. Through strategic media partnerships, "We The North" received \$1.1 million in earned media and generated a return on investment of 378%.

CAUSE & EFFECT | The Raptors' social channels exhibited record growth, up 300% versus the regular season, and the campaign received 157 million impressions through owned Facebook and Twitter platforms. Facebook likes increased 170% versus the 2013-2014 regular season, with Twitter followers up 130% and YouTube views up 350%.

#WeTheNorth became the most-viewed video ever on the Raptors' YouTube account with 865,000 views. The Raptors' social following shifted from being heavily Ontario-centric to comprising of 60% non-Ontario followers. The 2014-2015 season ticket prices increased 2.5% (an average of \$2 per game) with no extra promotional activity.

CREDITS

Client | **Maple Leaf Sports & Entertainment – Toronto Raptors**
 Senior director, marketing, Toronto Raptors & TFC | **David Freeman**
 VP, marketing & communications | **Shannon Hosford**
 Senior director, communications | **David Haggith**
 Media assets planner | **Robert Middleton**
 Agency | **Sid Lee**
 ECD | **Dave Roberts**
 CDs | **Jeffrey Da Silva, Tom Koukodimos**
 ADs | **Andrew MacPhee, Jeffrey Da Silva**
 CWs | **Jeremiah McNama, Austen Morrow**
 Group account director | **Jared Stein**
 VP, strategy | **Dustin Rideout**
 Account managers | **Jacob Barnes, Nicki Franek**
 Senior strategist | **Shai Idelson**
 Head of production | **Jeanic Larocque**
 Producer | **Jac Benoit**
 Director | **Stuart McIntyre (Steam Films Toronto)**
 Director of photography | **Kris Belchevski**
 Offline editor | **Graham Chisholm (Married to Giants)**
 Editor | **Marka Rankovic**
 Media agency | **Maxus Canada**
 Manager, buying/planning | **Steve White**
 Colour, FX/online | **Alter Ego & The Vanity**
 Music | **Apollo Studios**


CREDITS

Client | **Vancouver Opera**
 Agency | **DDB Canada, Vancouver**
 ECDs | **Cosmo Campbell, Dean Lee**
 ACD/AD | **Daryl Gardiner**
 CW | **Geoff Vreeken**
 Mural artists | **Ben Tour, Chairman Ting, Nick Gregson, Ola Volo**
 Agency producer | **Erica Jonsson**
 Account director | **Amanda Downs**
 Stickboy illustrations | **Giant Ant**
 Type illustrations | **Fredéric Mazzola**
 Digital artists | **Laurice Martin, Laurel Miller**
 Director of corporate communications & PR | **Paige Calvert**
 VP strategy & innovation | **Marty Yaskowich**
 Mural support and space | **The City of Vancouver, Ameresco, Bomber Brewing, The Beedie Group**
 Video production | **Salazar Film**
 Video project management | **Field Trip**

Vancouver Opera lets its monster out

SITUATION ANALYSIS | Like many art institutions, Vancouver Opera's funding and patrons are literally dying off. To survive, it needed to attract new audiences. Vancouver is home to a thriving creative class but that audience wasn't attending the opera, which was not seen as modern. Ticket sales were in decline season over season. To attract a younger demographic, Vancouver Opera developed a new work called *Stickboy*, telling the emotional story of bullying through opera, spoken word, multi-sensory set design and animation. The task was to break preconceived notions about opera and convince a new audience that the show was relevant.

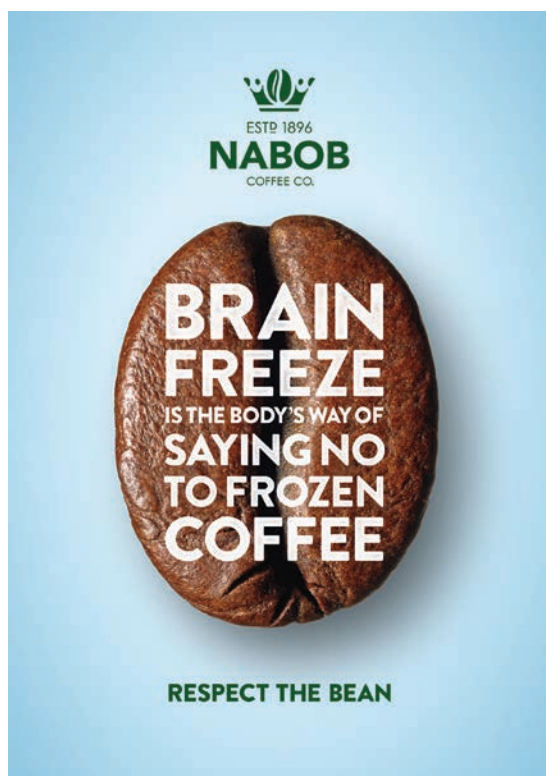
INSIGHT & STRATEGY | The target market for *Stickboy* was curious 20- to 40-year-olds who think of themselves as cultured and want to be part of what's new and next in the arts. Simply saying opera was cool again to this audience wasn't going to work. The strategic impetus for the campaign came from understanding that opera has always been the underground movement that carried the stories of the voiceless.

Street art has taken opera's former underground role in today's culture. Merging street art with opera would make the medium part of the message, while demonstrating that *Stickboy* was taking a modern approach.

EXECUTION | Running from September to November 2014 in British Columbia, with a budget of only \$70,000, street artists were engaged to create murals, using their credibility, influence and creativity to attract the attention of the new audience. PR and social media channels amplified the execution, and an online "mural" was created to allow influencers and audiences who'd seen the street art to share their own stories, inspired by the show's message, "There is a monster within all of us." Each mural had the tagline and encouraged people to visit stickboyopera.ca to learn more.

RESULTS | *Stickboy* successfully reversed Vancouver Opera's decline and doubled ticket sales to new patrons. This exceeded the target and the prior season ticket sales by almost 10%. *Stickboy* generated 300% more social conversation than previous shows, while PR outreach generated 16 million impressions, including the front cover of Vancouver's premiere arts and entertainment publication, and international coverage in blogs such as PSFK and Fast Company.

CAUSE & EFFECT | *Stickboy* was one of five Canadian premieres from Vancouver Opera. Previous show campaigns had leveraged the same media channels with similar budgets, but did not garner the levels of earned coverage or new patrons *Stickboy's* campaign generated. Tickets for *Stickboy* were priced above those of similarly sized Vancouver Opera shows. The attendance of the show by a younger demographic was evidence that the campaign attracted the desired new audience.

**CREDITS**

Client | **Kraft Canada**
 CMO | **Tony Matta**
 VPs marketing | **Brian Kerr, Doug Pritchard**
 Marketing director | **Dana Somerville**
 Sr. brand manager | **Jamie Sprules**
 Brand managers | **Heather Fadali, Mieka Burns**
 Assistant brand manager | **Jenny Sochnacki**
 Brand assistant | **Katie Shaw**
 Agency | **Ogilvy & Mather**
 CCO | **Ian MacKellar**
 ACDs | **Ian Simpson, Catherine Allen**
 Strategic planning director | **Doug Potwin**
 Group account director | **Jennifer Christen**
 Account supervisors | **Connor Ofield, Matt Coulson**
 Media agency | **Starcom Media**

Nabob respects the bean

SITUATION ANALYSIS | By 2012, Nabob, once the top premium coffee brand in the country, had fallen on hard times. Sales were in decline due to dramatic changes in the coffee category. Two new lines – Nabob Whole Bean and Nabob Bold – launched in 2013 with a packaging overhaul, stemming sale declines and restoring modest growth. However, the Nabob brand remained ill defined. Recent sales progress was severely endangered by increased competition from away-from-home brands (such as Second Cup and Tim Hortons). In particular, the upcoming grocery launch of McCafé threatened 10% to 15% of Nabob's volume.

INSIGHT & STRATEGY | A coffee segmentation study highlighted a group identified as “Bold Bobbies” who drank more than their fair share of coffee at home and wholeheartedly believed that substance should always trump style. This group was unhappy that coffee (and the beans) had started to become merely an ingredient to be iced, blended, frapped and then topped with whipped cream, cinnamon or caramel. Nabob, a brand that had been making craft coffee without pretense for over 115 years, could take aim at the frothy and faux universe of what coffee culture had become. The goal was to re-establish the Nabob brand and its belief that coffee was at its best when grown, roasted and served simply, authentically and unpretentiously.

EXECUTION | Launched in May 2014 and supported by an annual spend of over \$5 million nationally (excluding Newfoundland), “Respect the Bean,” a rallying cry to return to relishing the pleasure of a simple, unadulterated cup of coffee, was launched across television, online pre-roll, digital banners, web page takeovers, OOH, magazines and Twitter.

Filmed in the coffee fields of Colombia, real coffee farmers responded to the ever-changing absurdity of North American coffee culture. Many OOH executions were strategically placed near corner coffee shops to remind people there was a better option out there.

RESULTS | The objective for Nabob, the number two brand in the market, had been to hold dollar share flat. This was achieved while market leader Tim Hortons and number three brand Van Houtte both lost share to a very strong McCafé launch, which immediately challenged for the number three position. Nabob also saw increases in repeat buyers (1.1%), trips per buyer (0.2) and spend per trip (\$1.20). Compared to an estimated “do nothing” loss to McCafé of \$2 million in gross sales, Nabob grew \$2 million in consumption during the year to June 2015.

CAUSE & EFFECT | External creative testing showed engagement, emotional response and brand association scores for the campaign had exceeded norms on all key metrics, as did purchase intent. During the campaign period, the overall premium roast and ground coffee category declined 3% while commodity-based price increases raised base pricing 17% compared to the pre-campaign period. Brand spend levels were comparable to the same period the year prior, while distribution levels remained virtually flat.

Johnnie Walker's gentleman's wager



SITUATION ANALYSIS | The luxury goods market grew rapidly following the global financial crisis, but Scotch was perceived as dusty and old fashioned. Johnnie Walker Blue Label, a whisky in the US\$250-per-bottle range, needed the same appeal as the Cartier red box or the Tiffany blue bag, especially in emerging global markets.

INSIGHT & STRATEGY | The expression of luxury has changed from material objects to experiences, and that's what Johnnie Walker needed to reach the time-poor audience of five million luxury consumers in 21 countries. Successful viral campaigns for that market used a "Celebrity x Culture x Story" formula.

EXECUTION | "The Gentleman's Wager," starring Jude Law, was a story of two men who, despite having it all, use a wager as an excuse to experience new things. The

campaign, by Anomaly, was launched as a two-and-a-half minute online film, with a US\$3.8 million investment focused on emerging global markets. Blogger outreach targeted key opinion leaders in digital publications.

RESULTS | In the campaign's three months, sales by volume of nine-litre cases increased 48% in Australia and 25% in India versus the same period the previous year, making for a seven-point market share gain in India (data from other markets was limited due to entry timing). Depletion rates of Blue Label increased at airports in key Asia Pacific markets. The video received 45 million total global views.

CAUSE & EFFECT | No other brand activity was in market for Johnnie Walker Blue Label during the campaign timeframe, and there were no changes to discounts, promotions or distribution.

Agency | **Anomaly**

Categories | **Canadian Success on the Global Stage + Best Matching of Message to Medium**

Miami Valley Gaming gets lucky

SITUATION ANALYSIS | When Miami Valley Gaming (MVG) planned to launch a new racino (racetrack/casino) halfway between Dayton and Cincinnati, Ohio, it was entering a crowded market, with six already established national brand-name casinos within a 55-mile radius. The issue for MVG was how to launch and sustain a smaller, local casino, aiming for annual revenue of \$100 million and 50,000 reward program members in the first year.

INSIGHT & STRATEGY | While MVG's competitors were national chains with superior amenities, research showed their brands were virtually interchangeable, offering the "proxy Vegas" experience. MVG would be positioned as "Ohio's casino," a brand that was welcoming, entertaining and exciting, yet accessible and homegrown. Ohioans often refer to themselves as Buckeyes, after the acorn-like nut from the state tree, *Aesculus glabra*. The buckeye, a good-luck symbol to Ohioans, would drive the campaign.

EXECUTION | Launched in Cincinnati and Dayton, the campaign, by Marshall Fenn, featured two pitch-men representing a fictitious company called The Lucky Buckeye Company. They anchored a series of spots that introduced the casino and the idea that having a buckeye in your pocket brought luck, and they made appearances at the casino and in the community, becoming local celebrities. MVG offered free buckeyes to casino patrons. The campaign ran across conventional and cable television, radio, OOH, print, digital, social media and community engagement through various local sponsorships.



RESULTS | In its first year of operations, MVG exceeded its revenue objective by 20%, raking in over \$119 million, making it the third-largest casino amongst the closest competitors, and signed up more than 150,000 MVG Club memberships. The company's net income increased more than 25%.

CAUSE & EFFECT | All promotional efforts centred on the "Lucky Buckeye" campaign. Within six months of opening, Miami Valley Gaming gave out about 40,000 buckeye nuts, creating Ohio's first-ever state-wide buckeye shortage.

Agency | **Marshall Fenn**

Category | **Canadian Success on the Global Stage**

SILVER

Mark's gets ready for winter



SITUATION ANALYSIS | In January and February, retailers across the country experience significant declines in foot traffic while trying to clear out winter inventory, which leads to price wars. Mark's had to find a way to break through with only a sales message. Post-holiday, it typically uses flyers to push remaining

product. But with an ambitious 2015 objective to increase sales by 10% from 2014, the question became whether flyers and low prices alone could achieve the goal.

INSIGHT & STRATEGY

The strategy had to establish an undeniable need, questioning conventional approaches

EXECUTION | Sid Lee's campaign ran in February 2015. The 29 Mark's "Ready for

Winter" ads, each within walking distance of a nearby Toronto store, became the first-ever digital transit ads with a live Weather Network feed to determine the discount: as the temperature dropped, so did Mark's prices on winter apparel.

RESULTS | The flagship stores in Toronto experienced a 21% increase in comparable sales from 2014, surpassing the original goal of 10%.

CAUSE & EFFECT | The 21% increase was 13% higher than non-participating Ontario Mark's stores and nearly four times greater than the national category norms, which came in at only 4.7% during the month of February.

Agency | Sid Lee

Category | Best Matching of Message to Medium

Interac gets in the black

SITUATION ANALYSIS | For 28 years, Interac had been synonymous with debit in Canada, but consumers struggled to explain what the company was or what it did. By early 2014, its core business was under threat from credit card campaigns aimed at small purchases, co-branded debit cards and Visa Debit, as well as niche players such as Square and PayPal.

INSIGHT & STRATEGY | Household debt in Canada is at an all-time high, partly due to the proliferation of credit cards. Interac allows Canadians to pay with their own money so they don't go into debt with each purchase. Research revealed that people who use Interac feel more in control of their money and, as a result, more relaxed, capable and optimistic in the rest of their lives.

EXECUTION | "Be in the Black" positioned Interac as the everyman's antidote to credit cards and debt, calling for Canadians to choose to make purchases with their own money, and feel amazing for doing it. With a spend of \$10 million, the media strategy was focused on reaching consumers in front of retailers and at point-of-purchase following an initial 60-second television launch commercial. The campaign was amplified via Twitter and Instagram while retailer partnerships targeted a younger demographic.

RESULTS | Interac achieved 5.2% transaction volume growth from March 2014 to June 2015, beating the previous year's growth of 4.2% and the target of 3%. This represented 235 million more Interac transactions than the same period before launch. Advertising awareness for Interac increased by 50% from pre-launch levels.

CAUSE & EFFECT | Media and production spend was consistent year-over-year while no discount or cash incentive was offered to consumers for choosing to pay with Interac. Distribution also remained unchanged and there were no new product innovations or enhancements during the campaign period.

Agency | Zulu Alpha Kilo

Categories | Silver: Services + Bronze: Best Launch



See the full cases and credits at strategyonline.ca



BAKING UP A SPRAY OF THANKS...

Unilever would like to thank all the agencies involved in the remarkable work done on two CASSIES-nominated campaigns:

The Becel 'Anything Goes Cookie Dough' campaign

Blue Ant Media for your leadership and also Ariad,
Edelman, Mindshare, Barrows.

The launch of Dry Spray Antiperspirants

Ariad for your leadership and also Harbinger, Mindshare, Integrated, BOB.



BLUE ANT
media



Unilever

ariad
COMMUNICATIONS



Edelman

MINDSHARE

BARROWS

Bob
AGENCE



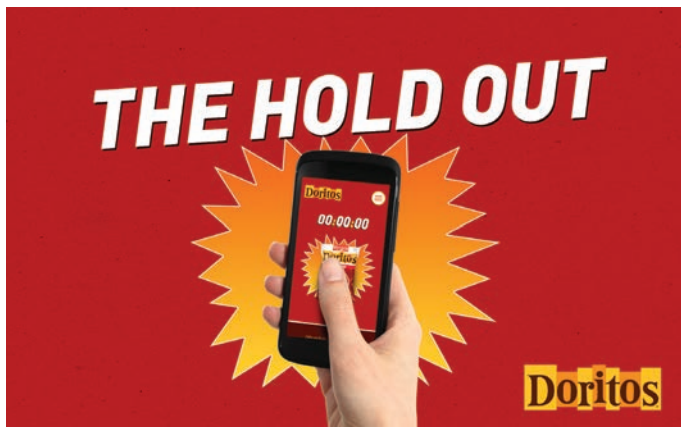
Harbinger

in MARKETING
SERVICES

Doritos holds out for ketchup

SITUATION ANALYSIS | With the snack category continually adding new brands, PepsiCo's Doritos saw limited-time flavours as a way to defend its share of the aisle. Ketchup-flavoured Doritos quickly sold out during a temporary reintroduction in 2014 after a 10-year hiatus. A 2015 reappearance aimed for three times the sales and a 5% growth in total brand volume.

INSIGHT & STRATEGY | The young target (16 to 24) is exposed to countless entertainment options, but Doritos' limited-time offering could help it stand out and drive urgency. While Doritos Ketchup would soon be gone from the shelves, there would be one bag left on the entire planet. To win it, consumers would have to give up something else they loved: their mobile phones.



EXECUTION | "The Hold Out" campaign from BBDO Toronto involved a mobile-only game. Social posts on Facebook, Twitter and BuzzFeed directed Android and iPhone users to Doritosketchup.ca to compete for the world's last bag of Doritos Ketchup by holding their finger on their phone's screen for as long as they could. Distractions included a fake phone call from "Work" or a text from "Mom." Whoever held on the longest won the grand prize: the very last bag of Doritos Ketchup and a year's supply of Doritos.

RESULTS | Doritos Ketchup "Hold Out" drove sales 3.5 times higher than 2014, 17% above target. Total Doritos sales volume increased 14.4%. Average game time was six minutes and 45 seconds while the winner held on for over two weeks. The "favourite brand" metric increased from 28% to 34% during the campaign period. In 16 weeks, Ketchup sales exceeded several of the permanent flavours for all of 2014.

CAUSE & EFFECT | While the advertising support was new in 2015 and distribution increased by 16%, trade spending was equivalent to the 2014 Ketchup campaign, while average price increased.

Agency | BBDO Toronto

Category | Events, Seasonal and Short-Term

Becel gets baking

SITUATION ANALYSIS | For more than 45 years, Unilever brand Becel had been Canada's favourite spread, but in a declining sector. The growing belief that butter was healthier due to its naturalness was causing consumers to shift away from margarine. What 15 years ago had been a 50/50 category split had become 60/40 in favour of butter. Becel needed to offset the decline of margarine as a spread (caused by the rise of gluten-free diets) by driving other usages, particularly baking.



A media strategy brought awareness via TV, print, and digital, while media partnerships (e.g. CBC and *Canadian Living*) drove engagement. Blue Ant Media ran the campaign.

INSIGHT & STRATEGY | Research showed that while 70% of Canadian households bake from scratch, only 30% bake with margarine. The most-baked item in Canada is cookies, so consumers already had a number of cookie recipes in their arsenal. Another copycat cookie recipe would fail, but one recipe, using Becel as the secret ingredient, that provided endless cookie possibilities, could be the only recipe Canadians would ever need – "Anything Goes Cookie Dough."

EXECUTION | Using simple visuals and food television program techniques, four plates of different soft and chewy cookies were made with the same base recipe while text on the screen reiterated the ingredients.

RESULTS | In 12 weeks, Becel gained 92 points in dollar share, with two out of three periods exhibiting Becel's highest share in its history. The program helped stem multi-year sales and almost flattened baseline (non-promoted) sales decline, compared with -3% and -8% the previous two years. Becel Buttery, the program's lead variant, experienced the strongest baseline growth since its launch in 2008 at 8%. The Anything Goes Cookie Dough concept was among the top 15% of all recipes tested in Canada, while 87% of consumers who heard about the recipe said they'd try it.

CAUSE & EFFECT | There were no increases in usual spend, promotional support and brand distribution, while pricing remained unchanged.

Agency | Blue Ant Media

Category | Events, Seasonal and Short-Term

➤ See the full credits for all cases at strategyonline.ca

A sweater to change the way we speak

SITUATION ANALYSIS | The Canadian Centre for Gender and Sexual Diversity (CCGSD) is a charity that works to end bullying and discrimination against LGBTQ youth, particularly in schools. But changing long-held prejudices and behaviour is no easy task, especially without a campaign budget in a crowded and well-funded charity/cause landscape.



INSIGHT & STRATEGY | People commonly misuse the word “gay” in a negative context. “That’s so gay” has become a derogatory phrase. Making the world’s first object that would be OK to call gay – a sweater made from the hair of gay people – would highlight the silly usage and persuade people to use the term correctly.

EXECUTION | The Gay Sweater, knitted from hair donated by gay people, was launched by Saatchi & Saatchi Canada in March 2015, during World MasterCard Fashion Week in Toronto. Documentary films featuring the sweater’s creation were hosted on YouTube and a dedicated microsite, which also included downloadable education packages for teachers. PR targeted traditional news media while Twitter and Facebook amplified the launch. The Gay Sweater appeared at schools and Pride events nationwide.

RESULTS | The campaign generated over \$1.1 million in earned media and 165 million impressions in the first week, exceeding both goals many times over. The mainstream media mentions achieved a 94% quality score and #TheGaySweater generated nearly 16 million impressions on Twitter and over six million on Facebook. The videos received over 110,000 organic views.

CAUSE & EFFECT | All of the above results were generated after the Gay Sweater campaign was launched, and within days of implementation. This was the first major, national communications initiative for CCGSD, so none of its achievements were the result of a carryover effect from previous campaigns.

Agency | Saatchi & Saatchi Canada
Category | Events, Seasonal and Short-Term

Gatorade’s sledge hockey surprise

SITUATION ANALYSIS | For 50 years, Gatorade had been a huge part of professional sports, fuelling athletes while they competed. But “everyday” athletes felt that Gatorade was for the pros and not for them. The brand needed to become more relatable to non-competitive athletes.

INSIGHT & STRATEGY | While the focus on superstar athletes could be softened, a bigger switch was needed: from the “pro” to “Joe” athlete who valued the way they got there as much as the overall victory.

EXECUTION | Launched by TBWA\Toronto in January 2015, the “Gatorade Sledge Hockey Story” had NHL stars surprise sledge hockey players and play them at their own game. The resulting films were

viewers to Gatorade.ca to watch the films. Phase two aired during the NHL All-Star Game, after which media spend was cut back due to the success of viral sharing.

RESULTS | Sales grew by 12% during Q1 2015 to \$27 million, surpassing the +6% share points objective by 2.5 points and providing the brand’s largest share swing in over 12 months. During the same period, 27% of Canadians who are active twice per week endorsed Gatorade as a “brand they love,” a four-point increase over Q2 2014. The first Gatorade Sledge Hockey film was the most-shared video on YouTube Canada in January. Globally, the campaign received over 152 million earned media impressions.



hosted on Gatorade.ca while social (YouTube, Facebook) and contractual media (NHL, NHLPA, Hockey Canada) amplified the content. The campaign was launched during the finals of the World Junior Hockey Championships with a 30-second commercial driving

CAUSE & EFFECT | From January to March 2015, there was no unusual price discounting or changes in distribution. Media spend was on par with previous investment.

Agency | TBWA\Toronto
Category | Events, Seasonal and Short-Term

SILVER

Subaru takes on life's adventures



SITUATION ANALYSIS | After a successful re-launch in 2009, the Subaru Outback had run out of steam by 2013, representing 16.6% of Subaru sales, which was near the historical low end for the model. With no significant updates on the horizon, something needed to be done to increase

purchase intent, sales and market share.

INSIGHT & STRATEGY | Most SUVs have "off road adventure" as a key part of their message, even though the majority of category buyers would only indulge in soft adventure, like a trip with friends to the local park. But Subaru buyers were looking for actual adventures. The target would be "real outdoors people" who didn't just have adventures

to document and share with friends.

EXECUTION | Running across television, cinema, OOH, press and online, DDB Canada's "Equipped for Life's Authentic Adventures" campaign ridiculed the "faux" outdoor experience versus the "authentic" by

featuring a group of friends who fake a camping trip for the pictures.

RESULTS | During the campaign period, unit sales increased 76% over the prior year, far exceeding the objectives of 10%, while the total category only grew 4%, meaning market share in the Intermediate SUV segment doubled from 4.1% prior to launch to 8.2% by February 2015.

Sales increased from an average of 507 units per month to 995 during the campaign period, an average retail sales increase of more than \$15 million per month.

CAUSE & EFFECT | Despite a lack of significant model changes, there were no special pricing incentives during the campaign period in the face of more aggressive promotions by competitors.

Agency | **DDB Canada**
Category | **Off to a Good Start**

Tim Hortons goes dark

SITUATION ANALYSIS | While more than three-quarters of the coffees sold to Canadians outside their homes was from Tim Hortons, the QSR's share had been eroding for seven years as competitors entered what was a flat market, changing Canadians' coffee tastes in the process. Tims decided to launch a Dark Roast blend, the most popular and growing blend in the market and the most logical taste evolution for the brand.

INSIGHT & STRATEGY | Dark Roast had to halt share declines and account for at least 10% of Tim Hortons' coffee sales to be a sustainable offering. The target market was not true coffee aficionados, but those just starting their coffee taste adventure. A brand that had been doing coffee one way for 50 years needed to convince people it had a great new product without denigrating the existing one.

EXECUTION | A Tim Hortons restaurant was wrapped in black, enticing customers to enter its pitch-black interior to be filmed tasting the Dark Roast. The campaign, by J. Walter Thompson, ran across TV, OOH, sampling booths, in-store signage and digital, all aligned under the "Embrace the Dark" call to action.

RESULTS | Dark Roast surpassed its sales objective, growing to represent over 13% of the mix by selling over 85 million cups in the first year. The launch drove the first growth in the out-of-home coffee market (+0.99%) in over two years, while Tim Hortons' coffee portfolio also increased sales by 0.94%, a net gain versus 2014 of over four million servings of coffee annually.

CAUSE & EFFECT | The investment was similar to previous product launches and the overall investment in coffee support remained stable versus previous years, while significantly below that of its main competitor, McDonald's. Pricing was in line with the regular coffee and launched without discounts.

Agency | **J. Walter Thompson**
Category | **Off to a Good Start**



➤ See the full credits for all cases at strategyonline.ca

Kraft Peanut Butter helps Canadians stick together



SITUATION ANALYSIS | For over 50 years, Kraft Peanut Butter (KPB) had been the market leader, but new competitors led to a commoditization of the category, while new nut spreads entered the market. For just about every functional attribute, KPB was either at parity or worse than the competition and didn't have the new nut butters' health credentials.

INSIGHT & STRATEGY

The brand needed to make a connection with millennial parents by understanding how KPB had become a national icon. Many Canadians associated peanut butter with fond memories of families coming together at the breakfast table. This led to the insight that KPB had, for years, brought families together, but recently, quality time with family had become increasingly elusive.

EXECUTION | Running on television, online video, Facebook video and in-store display, the iconic bears from the brand logo told the story of how Kraft Peanut Butter helped Canadians "Stick Together" in a campaign by Taxi. Crunchy and Smoothy, two plush replicas of the Kraft bears,

were sold on Kraft Canada's e-retail site.

RESULTS | After losing share the previous year, KPB achieved its highest penetration ever, with an increase of 1.6 percentage points in a year where overall category penetration went down. As a consequence, baseline volume sales increased by 4.5% compared to the previous year.

CAUSE & EFFECT | The first six months of the campaign saw a 275% increase in engagement on Facebook compared to the previous six-month period. The "Friends Forever" digital video was viewed over 530,000 times, and the campaign garnered more than eight million impressions via 127,000 unique user engagements. About 7,500 Crunchy and Smoothy bears sold online in addition to 80,000 sold in-store.

Agency | Taxi
Category | Off to a Good Start

La Presse+ provides a new perspective

SITUATION ANALYSIS | The newspaper industry is suffering from the rapid growth of digital communications, adverse demographic trends and falling advertising revenue. *La Presse*, the largest French-language daily newspaper in North America, was no exception. Understanding that the growth rates of tablet penetration are three times higher than smartphones, *La Presse* chose to launch *La Presse+*, a free interactive daily news app for tablets.

INSIGHT & STRATEGY | Digital readers were eager for tools that could act as content curators, while many traditional readers were anchored in their daily routines. The key to both groups would be convincing them that *La Presse+* included everything they liked about *La Presse*, but with category-leading digital capabilities.

EXECUTION | The initial awareness-building campaign from Cossette, launched in April 2013 in Montreal using television, OOH, web, radio, print, experiential, promotional and email marketing, focused on inviting readers to download the



application. In year two, it focused on the content and user experience with the tagline, "Il y a l'information qui se lit. Il y a l'information qui se vit" (News to be read. News to be experienced). Online web banners targeted *La Presse+* users who hadn't opened the app.

RESULTS | In year one, weekly readership reached over 325,000, and then increased 39% in year two to more than 450,000. Of those readers, 14% hadn't previously read *La Presse* in any form. *La Presse+* increased its advertisers by 97% and the majority of advertising revenue now comes from the *La Presse+* app, not from the newspaper.

CAUSE & EFFECT | *La Presse+* was an all-new product, completely unknown before the communication efforts.

Agency | Cossette
Category | Sustained Success

➤ See the full credits for all cases at strategyonline.ca

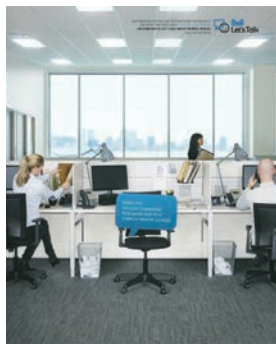
SILVER

Bell's 'Talk' gets louder

SITUATION ANALYSIS | The multitude of CSR programs has left consumers bombarded with messages. Few brands are more than superficially involved in the cause they support, so how can consumers see any meaning in a brand asking them to support it? How could Bell stand out in the crowded cause space and become synonymous with mental health?

INSIGHT & STRATEGY | Consumers' lives are already busy, so donating has to be effortless. For Bell, any strategy had to build on its core business: connecting people.

EXECUTION | The campaign from Lg2 has been running since January 2011 across TV, radio, OOH, print, online and social media. In its first year, six-time Olympic medallist Clara Hughes helped establish Feb. 9 as "Bell Let's Talk Day"



where every call, text and retweet triggered a five-cent donation to mental health initiatives from Bell. It has since added new spokespeople who also overcame severe cases of mental illness, and a redesigned website to allow for user-generated content.

RESULTS | During the campaign period, top-of-mind awareness of Bell's support for mental health increased from 35% to 62%, making Bell the leading brand associated with the cause.

The campaign leveraged nearly 500 million communications and generated almost \$24 million in Bell donations. In 2015, 4,775,708 tweets were reported on a single day, making #BellLetsTalk the number one trending worldwide hashtag.

CAUSE & EFFECT | No marketing promotions or communications activities driven by Bell were in market. The spending level was equivalent each year.

Agency | Lg2

Category | Long-Term Success

Canadian Tire gives the unexpected

SITUATION ANALYSIS | Canadian Tire competed across a range of categories, but it had a low profile in three that dominate Christmas gifts: electronics, apparel and children's toys. This hurt perceptions about Canadian Tire carrying "new and different" products at this crucial time of year, despite the 90,000 SKUs in a host of categories.



INSIGHT & STRATEGY | To communicate the retailer's range of "Unexpected Gifts," it selected between eight and 10 unexpected products for TV each year, from fun gifts for foodies (a pizza barbecue) to never-before-seen gifts for kids (a backyard hockey rink in a box).

EXECUTION | Running nationally before the holidays from 2012 to 2014, the Taxi-created "Unexpected Gifts" campaign appeared on TV, YouTube pre-roll, social media, OOH, in-store POP, as well as the Canadian Tire flyer and "Destination Guide." TV featured Canadian Tire spokesperson Gary, sitting by a roaring fire, offering "Unexpected Gift" advice.

RESULTS | Compared to a 2011 benchmark, category gift sales increased by 1% in 2012, 19% in 2013 and 53% in 2014. Branded recall for "Unexpected Gifts" was almost two times higher than the norm.

CAUSE & EFFECT | Campaign spending levels were consistent year-to-year with no significant changes in pricing or distribution.

Agency | Taxi

Category | Long-Term Success

Charlie Oscar November Golf Romeo Alpha Tango Sierra

Zulu Alpha Kilo

Congratulations to our partners at
Zulu Alpha Kilo on your nomination
for a 2016 CASSIES award.



Be in
the
black.™

Credit Counselling Society personifies debt



The Credit Counselling Society (CCS) is a non-profit, charitable service that helps people become debt free. It had two unorthodox marketing challenges: consumer awareness was virtually non-existent until the service was needed, and repeat business means the service failed. For 2014, the objective was to increase first-time appointments by 25%.

Prior advertising in the category (including by CCS) was rational and direct, and many people dealing with debt issues had become immune. An emotional connection to debt was lacking.

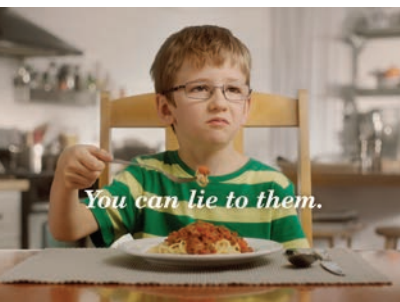
Launched in January 2014, "Debtman" used humour to show how debt affected people's lives. Running on television, OOH and radio, "Debtman" illustrated the misery and loneliness of carrying around debt, personified by an actual man on people's backs.

Between Feb. 1, 2014 and Jan. 31, 2015, CCS recorded significant increases in phone calls (21%), appointments booked (22%), website traffic (33%) and first-time appointments (34.9%). Over the course of the campaign, general awareness for CCS increased by 73%.

Categories | Off to a Good Start + Best Insight

Arctic Gardens tricks kids into eating their veggies

Frozen vegetables was an undifferentiated category, declining by 3.5% a year. In 2014, Arctic Gardens decided to modify its packaging to present its products as "recipe ideas" rather than simply frozen vegetables.

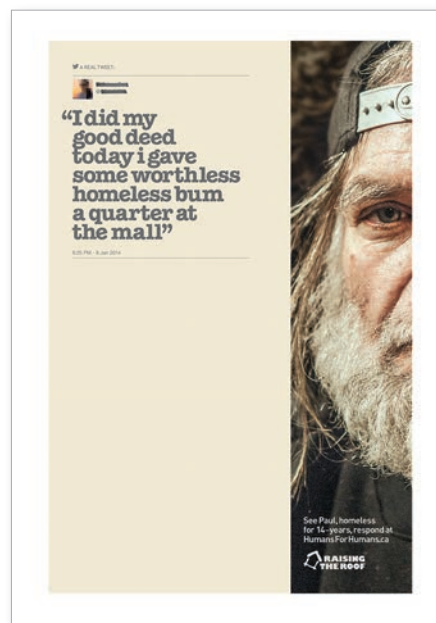


Women felt that an ever-increasing selection and a lack of time to cook had made "eating well" more complicated. For the "Give Them Some Vegetables" campaign, four 15-second spots in Quebec and the Maritimes featured children, who were reluctant to eat their vegetables, being convinced their Arctic Gardens vegetable-laden meals were, in fact, something else more to their liking. Magazine and web executions ran nationally, showcasing recipes.

In a declining category, Arctic Gardens registered dollar sales increases over the campaign period in the focus markets of Quebec and the Maritimes, ranging from 13% for spaghetti to 49% for soup.

Agency | Lg2

Categories | Off to a Good Start + Best Insight



Raising the Roof humanizes homelessness

Canada's more than 200,000 homeless people are often ignored, perceived as lazy, abusing drugs or alcohol, or as having made poor life decisions. Non-profit Raising the Roof sought to dispel these misconceptions by showing them as regular people who have grown up without support, fallen on tough times, suffered abuse or are mentally disabled.

To help understand the specific problems that homeless people live with, the message needed to be shocking, thought-provoking, shareable and real. Raising the Roof, working with Leo Burnett, asked homeless people to read cruel tweets and comments about them that people were posting online, and gave them an opportunity to respond. The campaign ran across online digital display ads and pre-roll videos, driving people to HumansForHumans.ca, which featured 33 "mean tweet" videos. Wild postings also placed the messages contextually on the street.

The Raising the Roof YouTube channel garnered over 1.5 million views, compared to just 22,925 prior to the campaign. Over 26,000 hours of content was watched online over three months, nearly 20 times more than the previous five years combined. Donations increased 415% during the course of the campaign.

Agency | Leo Burnett

Category | Best Insight

BRONZE

Unilever launches a new kind of deodorant

The anti-perspirant/deodorant category was highly commoditized, with little innovation, much price switching and flat sales. In Canada, the stick dominated, whereas outside North America, sprays had led the way due to an innovative dry spray. This new format was to be launched in Canada with 17 SKUs across five Unilever brands, targeting 27- to 34-year-old men and women and aiming for a 1.9% share.

Sticks were known to create white marks while gels left a wet and sticky feeling – non-issues with dry sprays. Generating awareness, trials and relevance would be key.

Launched nationally on Jan. 5, 2015, working with agency Ariad, the #TryDry campaign had started three weeks earlier



by inviting brand loyalists to be the first to try dry sprays in Canada. TV combined the Dove, Degree Men and Degree Women brands for consistent awareness, while 50% of the digital budget went to mobile. PR, retail events, in-store demos, sampling, POS and a Grammys sponsorship fuelled the launch.

For the six months post-launch, dry spray achieved 4.4% share and grew Unilever anti-perspirant sales by 12% to their highest share ever, delivering \$6.7 million in incremental POS revenue. The launch exceeded trial targets by 72%.

Agency | **Ariad**
Category | **Off to a Good Start**



Fix Auto's first word

While Fix Auto had the largest network of automotive collision repair facilities in Canada, it was not the industry leader anywhere except its home market of Quebec.

The brand had very low unaided, top-of-mind awareness, at 3.5%, partly because each province was running its own marketing. In 2014/2015, it adopted a national approach to increase brand awareness by 10% and sales by 2%.

After an accident, drivers would usually call their insurance company and be asked if they had a preferred collision centre; if not, they would choose from a list, thus making consumer top-of-mind awareness crucial.

Launched in November 2014, the "First Word" campaign ran across 15-second television spots, pre-roll, in-game virtual billboards and mobile. The creative leveraged the first word that comes to mind after a car collision, replacing the f-bomb with "Fffffix Auto." Media was placed where the notion of "collision" was top-of-mind (e.g. live sports, live news, traffic and rush-hour weather reports).

The "First Word" campaign generated a year-over-year sales increase of 7% during the first five months of 2015, while national top-of-mind, unaided awareness increased from 3.5% to 8.3%, putting Fix Auto in first place nationally.

Agency | **Cundari**
Category | **Off to a Good Start**

McCain taps into foodie culture

Since 1957, McCain has dominated the frozen french fries category. But Canadians are now consciously limiting their frozen food consumption in favour of fresh foods, leading to overall category declines and increasingly negative perceptions of frozen foods.

While bacon, cupcakes and burgers have benefited from culinary reinvention, fries were primarily enjoyed the same old way, missing out on today's creative food culture.

Working with Grip, #Modify launched nationally in October 2014, primarily on social and digital media with TV support added in March 2015, leveraging three different creative elements: recipes, partnerships with chefs and influencers, and user-generated content. Each of the "bake, toss and serve" recipes featured three to five fresh ingredients to toss with McCain Superfries, demonstrating how easy it was to change your fries.

The #Modify campaign drove year-over-year sales growth of 7%, which was double the goal. There was also a 26% lift in brand association among the new, broader target.

Agency | **Grip**
Category | **Off to a Good Start**



➤ See the full cases and credits at strategyonline.ca



Svedka looks to the future

In 2012, Svedka Vodka embarked on major product innovation in the U.S., aiming to overtake Absolut as the number one imported vodka, but existing brand advertising, which had used futuristic female robots, had become dated and alienating. Svedka was being outspent 10 to one and was not well-developed on social media – a key channel with the millennial vodka drinker. Brand awareness languished at 6%.

In the U.S. vodka market, hundreds of flavour innovations were driving 24% category growth. However, Svedka's weak brand affinity would require building both the master brand and new flavours at the same time. It wanted to continue its "future-forward" positioning, but move away from the robots used in past creative.

Launched in March 2014 in 16 key urban markets across the U.S. via OOH, digital and social, the "What If Svedka" campaign by Bensimon Byrne brought to life the feelings, mood and energy of the immediate future with a series of design-focused images of aspirational social moments. Colours, scenes and visuals were specifically selected to bring the taste and feeling of each particular flavour to life.

Brand awareness increased from 6% in 2012 to 98% in 2015 among the core millennial target, while sales increased 6.7%, outpacing Absolut and Smirnoff. The new flavours launched in 2015, Mango Pineapple and Strawberry Lemonade, surpassed projections by 89%.

Agency | **Bensimon Byrne**
Category | **Packaged Goods**

Oikos conjures its Greek roots

Explosive growth in the Greek yogurt category had attracted a wide array of new players (including the heavily supported lögo) and a re-launch of Liberté's Greek yogurt, resulting in lost share for Oikos, the category leader, in 2014. While the launch target had been an older clientele with a large disposable income, potential for growth existed among younger consumers, who were connected, seeking new experiences and never wanting to compromise on quality. Oikos was seen as the most authentic brand but was also considered distant and dated. So it decided to give its Greek roots new appeal.

Launched nationally in January 2015, the television campaign by Saint-Jacques Vallée Y&R revolved around a series of short daydreams of Greece, which were triggered by opening an Oikos. On YouTube, a "choose your own adventure" spot had 11 different endings anchored in Greek mythology and culture, while on social, the video resembled a movie trailer. OOH executions promoted new flavours while SEM communicated product features.

Baseline sales went from being negative in 2014 to 5% for the first half of 2015. Since the launch of the campaign, the brand's net revenue has increased by 10% versus the same period last year.

Agency | **Saint-Jacques Vallée Y&R**
Category | **Off to a Good Start**



Bud Light lives it up



In a category where identity and relevance are critical, Bud Light lacked a clear brand purpose and a strong connection with consumers. While many competitors communicated "refreshment," no one equated it with energy to keep you going and enjoying time with friends. "Living life to the fullest" was a core value among

millennials, but virtually all brands were communicating it the same way.

Launched in May 2014 across Canada, "Bud Light Living" was a fully integrated campaign by Anomaly that encouraged millennials to have bigger and better life experiences. It ran across television, pre-roll, the Bud Light Living app and social channels, and also used Bud Light's vast sponsorships, which shifted focus from brand visibility to positioning Bud Light as an experience enabler. All content used real people and not actors.

In the year following the campaign's launch, Bud Light took the number three brand position by growing 4.28%, nearly double the 2.3% growth target, and achieved its highest share ever. The campaign garnered over 100 million earned impressions across four activations.

Agency | **Anomaly**
Category | **Packaged Goods**

BRONZE



Canadian Tire makes a mural

Canadian Tire had lost market share as a destination for power tools and accessories. To regain its position in

2014, the retailer launched a new brand called Maximum. The target market was trades professionals whose endorsement would spin off to the broader “do-it-yourself” market. To break through, the work needed to feel authentic to tradespeople. Showing, rather than telling, was key to capturing this audience.

Using Maximum’s Precision Point drill bits, 10,795 holes were drilled into a sheet of quarter-inch cold-rolled steel to create the “Maximum Mural.” The four-week campaign, by Tribal Worldwide, was launched in October 2014 across digital media and client-owned channels, and featured video and photos of the mural and its construction. All media drove consumers to a page for the Maximum brand on CanadianTire.ca.

Drill bits were Canadian Tire’s top-selling tool SKU for fall 2014, driven by a \$1.5 million increase in Maximum sales, nearly double the target. Maximum increased from 7.7% of Canadian Tire tool sales to 9%, well above the target of 8.2%.

Agency | Tribal Worldwide
Category | Best Launch

Kokanee’s Peak Brew



Kokanee had come under attack from brands seeking to own the mountains it calls home. Craft and value brands were growing rapidly, while national players like Coors Banquet were establishing their Rocky Mountain roots. Kokanee’s brand health score was in decline, while share was down 12% from the previous year.

Research confirmed that love for the mountains is a point of pride for all western Canadians, particularly the key market of males aged 19 to 29. To celebrate this pride, Kokanee collected snow from seven mountains and infused it into limited-edition batches. “Peak Brew by

Kokanee” ran across Western Canada and the Prairies. Local legends were filmed collecting the snow and told the story across Kokanee’s social channels, outdoor, YouTube, packaging and point-of-sale.

Kokanee stopped its rapid rate of decline and grew across Western Canada by 1.9 share points (2.8 points in B.C.), driven by a sales increase of 15% around the seven mountain communities.

Average video completion rates were 93.3% higher than category benchmarks and the content organically surpassed targeted views across social platforms by 1.5 million. “Peak Brew by Kokanee” also garnered over eight million media impressions.

Agency | Grip
Category | Events, Seasonal and Short-Term

Mitsubishi backs up its promise

Since arriving in Canada in 2003, Mitsubishi had enjoyed modest gains but remained a smaller player with a 1.2% market share, not a sustainable long-term position. The company is, first and foremost, a challenger automotive brand, known elsewhere for the Dakar Rally, torture testing its vehicles and being first to market all-wheel drive. It has a philosophy of hard work, innovation and continuous improvement, embodied by its 10-year powertrain warranty.



The “Built better. Backed better.” campaign by John St. launched nationally in June across TV, pre-roll, radio, print, digital, social, OOH and dealer communication. Mitsubishi’s first-ever fully integrated campaign highlighted specific models and incentives to illustrate how the 10-year warranty was grounded in the company’s superior engineering.

Following launch, Mitsubishi recorded five consecutive record sales months, translating into a 40% sales gain year-over-year – well ahead of the industry, which grew at 9%. It was the highest increase of any car manufacturer in the country (foreign or domestic). Brand consideration increased 4% from the previous year while purchase intent increased 3%. Mitsubishi Canada’s work has been showcased at global dealer forums by Mitsubishi Japan.

Agency | John St.
Category | Automotive

➤ See the full cases and credits at strategyonline.ca

SickKids shines a spotlight on patients



More than 100,000 kids visit Toronto's SickKids hospital every year. Historically, funds raised during the holiday season amounted to about one-quarter of the hospital's annual fiscal target. The 2014 holiday season goal was to match the previous year's record of \$31.6 million.

The best SickKids campaigns had demonstrated the hospital's care and captured the children's indomitable spirit, while also creating a sense of urgency. But people weren't thinking about life-and-death battles during the busy holidays.

Launched in November 2014 in Toronto, "Better Tomorrows" gave a behind-the-scenes look into SickKids. Featured across television, print, online, OOH and social, media placements in real time to tell a new patient's story every day for 45 days.

"Better Tomorrows" surpassed the 2013 holiday season benchmark by 17%, achieving a record-high donation amount of \$37 million. The campaign also increased propensity to donate by 13% among Toronto residents who recalled seeing it.

Agency | **J. Walter Thompson**

Category | **Events, Seasonal and Short-Term**

Kraft brings Hockeyville south of the border

Lacking a truly national multi-brand program, in 2014 Kraft USA looked to the award-winning Canadian Kraft Hockeyville. U.S. hockey communities often felt marginalized. By giving them a way to improve the hockey experience, Kraft would be positioned as the company that feeds families and fuels the community's desire to play.

"For the Love of Hockey" launched nationally on Jan. 1, 2015 at the Winter Classic. It used television, social, online, PR, experiential, POS and partnership properties to ask hockey fans to nominate America's most passionate community. Mini documentaries of the 10 finalists aired on NBC and at Krafthockeyville.com.

The top 20 retailers, with the exception of Walmart and Target, participated. In the Northeast and Central regions, there was an average lift of 72% in total Kraft gross revenue for participating brands. Kraft Hockeyville USA saw a return on investment of \$1.15 for every \$1 invested.

The program attracted more than 20 million votes and over 1.2 billion total impressions, an all-time record for a Kraft program anywhere.



Agency | **Anomaly**

Category | **Canadian Success on the Global Stage**



Grape-Nuts helps conquer mountains

Post Foods' Grape-Nuts had experienced a steady sales decline in recent years (9% in 2011), with brand perception slumping to an all-time low. With newer, more exciting entrants to the category and breakfast offerings exploding beyond ready-to-eat cold cereal, the core user group was becoming too small to sustain the business.

Growth could be achieved by focusing on light and medium users, and bringing lapsed users back to the franchise. To become relevant again, the brand needed a connection between Grape-Nuts as "fuel" and the active-lifestyle, goal-oriented consumers.

Launched in January 2014 across the U.S., the "What's Your Mountain?" campaign by Grey asked: if Grape-Nuts could help Sir Edmund Hillary conquer Everest in 1953, what could it do to help consumers reach the top of their "mountain"? Running across television, digital, social, PR and sampling, the campaign juxtaposed archived footage from the first Everest climb with modern scenarios of people conquering their own "mountain" goals.

The launch of "What's Your Mountain?" grew Grape-Nuts' sales 3% in dollar volume and 6% in units in a declining category (-3%). Revenue increased 8% and market share increased from 0.6 to 0.8. The Facebook community grew from 185,000 to 254,000 fans, double the target of 20%, while all key KPI metrics experienced positive traction.

Agency | **Grey**

Category | **Canadian Success on the Global Stage**

BRONZE

Newfoundland and Labrador finds itself

With a short tourism season of about 75 days (June to August), increasing annual non-resident visits to Newfoundland and Labrador above the 2011 level of 335,600 visitors was a challenge, especially given capacity constraints during peak season, perceived and real inaccessibility, negative perceptions of the weather and an increasingly competitive travel industry.

The biggest potential consumer group didn't see themselves as tourists, but as increasingly sophisticated travellers. Primarily singles and couples age 45 and up, with no children living at home and above-average household income, they were in search of unexpected, intriguing and authentic destinations.

Launched in January 2012, the "Find Yourself" campaign by Target contrasted the romance of Newfoundland



and Labrador with more typical tourist destinations. All executions across television, newspaper, digital, social and search leveraged the province's three brand pillars – its people, culture and natural environment.

From 2012 to 2014, more than 1.1 million visitors came to the province by air, increasing each year by an average of 5%. Spending by non-residents arriving by air increased year-over-year from \$328 million in 2011 to \$402 million in 2014, an increase of 23%. This \$72 million increase was achieved with a cumulative media spend of just over \$13 million.

Agency | Target
Category | Long-Term Success



Jackson-Triggs has a wine for that

In 2011, Jackson-Triggs (JT) was in steep decline in a growing category. The wine market was fragmenting, fuelled by hundreds of new brands with bright, playful labels and names, making JT appear stale and uninspired.

Research revealed that JT drinkers were down-to-earth with an aversion to pretense, a group with whom category clichés wouldn't work. JT could be established as a lifestyle brand that made a wide range of everyday experiences more special.

The "We've got a wine for that" campaign, by Bensimon Byrne, launched nationally in November 2011 on specialty network television, supported by sponsorships and pre-roll videos, while social media, print and PR amplified the message. The creative focused on small, real, everyday moments that could be made more special with a glass of JT.

Just seven months into the campaign, sales were up 17% nationally, a trend that continued, increasing 31% in the first year, 20% in year two and 15% in year three, making Jackson-Triggs the largest wine brand in Canada.

Agency | Bensimon Byrne
Category | Long-Term Success

Loto-Québec gets in the game

The growth of online gambling sites brought new competitive pressures to Loto-Québec, which needed to draw a new and younger target: male and multi-ethnic consumers. Mise-o-jeu, Loto-Québec's sports betting product, had traditionally been advertised to niche bettors, but with awareness and sales falling, a wider market needed to be engaged to hit a 10% sales increase target.

For sports fans, betting is about the excitement of preparing bets, the satisfaction of knowing the sport, and the camaraderie and friendly competition between fans, as summed up in the campaign tagline, "Sport is more intense with Mise-o-jeu. Wanna bet?" Launched in April 2013, the multi-platform campaign used a sitcom format, featuring three Quebec stand-up comedians, to show that Mise-o-jeu is fun for regular guys. It launched with a 90-second initial television spot, followed by 30-second executions, radio, web banners and search, social, OOH, print and experiential in year two.

Sales increased from \$49.8 million to \$55.2 million in the first year, an 11% rise. With a 50% reduction in advertising spend in year two, sales declined only slightly to \$54.2 million.

Agency | Saint-Jacques Vallée Y&R
Category | Canadian Success on the Global Stage



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INSIDE WESTJET'S FIGHT FOR THE SKIES

IN TWO DECADES, THE AIRLINER WENT FROM BEING A CHALLENGER BRAND TO ONE THAT UPSTARTS WANT TO CHALLENGE. DOES THIS SPELL TURBULENCE OR CLEAR SKIES FOR ITS FUTURE?

BY MEGAN HAYNES

Clockwise from left: A 2014 video showed gifts being given to a Dominican Republic community; WestJet's takeover of a TV channel included scenes of adventure; the 2013 "Christmas Miracle" viral spot.

WestJet celebrates its fifth birthday this month, despite having been in business for 20 years. Its birthday falls on Feb. 29 – a date Bill Lamberton, the Calgary-based airliner's original director of marketing from 1995 to 2004, says was intentionally picked to set the brand's tone.

WestJet is fun. It's quirky. It's corny. It wants to be seen as a little out there, he says. So why not only celebrate anniversaries every four years? That fun-loving strategy has been the key to its success, two decades later.

The fact that it reached 20 years is an achievement in itself, especially considering most of the competition

that was around when WestJet launched has since gone to that big airstrip in the sky. Indeed, Canadian Airlines, Roots Air, Vistajet and Greyhound Airlines (the latter three launched within five years of WestJet) all shuttered at the turn of the millennium, leaving only two airlines offering cross-Canada flights.

WestJet started as a challenger brand, the pirate of the air, a plucky David to the Goliaths, says Philippe Garneau, president of GWP Brand Engineering, who worked on the Canadian Airlines brand and has since followed the industry closely. WestJet was known for its humour and for caring about its passengers.

But its early growth was also hindered by its low



fares and positioning as a discount airliner. It didn't go after the business traveller, preferring instead to target parents visiting their kids for a weekend or students on a jaunt to the Rockies.

Today, while it still tops many brand popularity lists (*Canadian Business* named it Canada's third-best brand this year, Interbrand's Best Canadian Brand list ranked it 20th in 2014, and it grabbed one of *strategy's* Brand of the Year titles that year), its price is no longer a differentiating factor domestically. It also has competition from Porter (and its claim of "Flying Refined") and a host of soon-to-launch discount airlines, including JetLine and NewAir.

WestJet has gone from challenger brand to the brand to beat.

As it eyes international growth, an evolving customer demographic and a changing workforce, will its fun-loving attitude be enough to maintain blue skies?

NO FRILLS, BUT LOTS OF FUN

WestJet was almost called ABC Air, for its Alberta-British Columbia roots, according to Paul Grescoe in his book *Flight Path: How WestJet is Flying High in Canada's Most Turbulent Industry*.

The alphabet name was deemed too bland. Flying Eagle, FastJet, TekJet, Trekker and Altius were all considered before one of the company executive's mothers suggested combining "Jet" (which was a popular theme for discount airlines) with "West" (to honour the company's roots). It stuck.

The tone for WestJet's brand was set in an early business plan for the company: "The public will know WestJet as the Fun Airline. A sense of humor will permeate everything we do," it said.

The brand promised fares at least 55% lower than the competition, which became the basis for the launch campaign.

Created by Calgary's Creative Intelligence Agency, the inaugural \$1 million campaign promised WestJet as a no-frills airliner. It targeted people who might have otherwise driven to their destination with a cheeky TV ad featuring a motorist trying to navigate a winter storm. "There's a better way to go," the announcer said.

It wasn't all clear skies in the early months. Lambertson admits the brand's ticketless way of flying –

passengers received a confirmation number and picked up their tickets at the gate – caused some confusion among consumers. A big media push was necessary to clear it up, he says.

Canadian Airlines, Air Canada and Greyhound also struck back, lowering their fares to match WestJet. Canadian Airlines ran a campaign promising "No-frills fares. With all the frills," while Greyhound's ad featured a greyhound peeing on the wheel of a competitor's plane, saying "We're marking new territory," according to Grescoe.

More worrisome was a regulatory kerfuffle with Transport Canada, which caused WestJet to ground its planes only six months into its business. After a U.S. discount airliner crashed, killing all passengers on board, the government was particularly harsh on low-cost carriers. Before it could order a suspension of service for WestJet over safety concerns, the airliner voluntarily shut its doors, making an impromptu announcement and causing plenty of last-minute travel headaches for its growing customer base. When the airline re-opened 17 days later, an ad campaign with a historic photo of a pioneer family featured the copy: "Where would we all be if they had given up too? We've all been through a lot these past few weeks, as the saying goes... through adversity comes strength."

Despite the early setback, WestJet soared in popularity. (In fact, because of WestJet, air travel in general soared during this period. According to Statistics Canada, domestic air travel increased 19% in the first half of 1996 after 14 years of decline, attributing the increase to the low-cost carrier's entry into the market.)

In its first year, WestJet surpassed its targets, earning \$37.5 million in revenue (with \$2.5 million in profit). By 1997, it had carried its one millionth customer. In 1998, its revenue rose to \$125.9 million – a 63% increase over the previous year, according to Grescoe.

Lambertson says much of the brand's early marketing focused on low prices, though it maintained a cheeky attitude through all its communication.

WestJet quickly earned its fun reputation: pilots

FIRST-TIME FLIERS

Some of WestJet's history could have come straight out of a comedy film: the low-cost nature of the airline meant some people were introduced to flying for the first time, said Paul Grescoe in his book about the airline. Some would show up with their own seats, unsure if they'd get one on the plane, while others didn't understand where to go to catch a flight, and ventured into WestJet's head office, rather than the Calgary airport.

would crack jokes from the cockpit, staff would board passengers based on the colour of their socks and the marketing team was adept at taking advantage of PR opportunities, such as giving tickets to anyone named Hamilton on its arrival in the city, or to those who shared a name with a prime minister. Its quality customer service (which many in the media, and everyone contacted for this article, attribute to its employee-

owner culture), drove word-of-mouth, which was a key factor in its popularity growth.

Indeed, Lamberton says as the brand expanded into Eastern Canada, its reputation preceded it,

and many routes weren't able to keep up with demand.

"If we started flying to Newfoundland – suddenly people thought Newfoundland was affordable," he says.

By 2001, the airliner had grown to 17 destinations, pulling in 14% of the domestic market. While it was making money, its competitors were folding or experiencing massive losses. (In 2001, Air Canada, for example, posted a \$108 million loss to WestJet's

\$8.2 million gain, according to media reports at the time).

Its pirate attitude, taking on big carriers Air Canada and Canadian Airlines, helped propel its popularity in the early years, says Garneau. "Canadians view the airline industry the same way as the banking industry – a regulated oligopoly. If you didn't want to fly a major carrier, you were pretty much screwed."

Having the right routes at an affordable price, and a cheeky approach to air travel and advertising, helped set the brand apart from its competition, which all fell back on price. "From the get-go, WestJet said it was different – and it really was – so it allowed the consumer to become a passionate, not a rational, advocate for the brand," Garneau says. "They gave consumers a reason to think there was something different in the airline industry."

Take its launch into Toronto in 2002: it took the westerners-poking-fun-at-Torontonians approach, according to Grescoe, with copy like "Finally, something affordable in Toronto," "We're new in town – don't freak out if we smile at you" and "It's okay to bring baggage into this relationship."

The Toronto opening added a new demo for WestJet: for the first time, the business traveller was also a key target for the brand, as they were attracted to an

"From the get-go, WestJet said it was different – and it really was – so it allowed the consumer to become a passionate, not a rational, advocate for the brand."

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In 2013, WestJet partnered with Disney and custom-painted a "Magic Plane." Its first flight was, unsurprisingly, to Orlando, Florida.

alternative to Air Canada (Canadian Airlines folded in 2001). The Toronto launch was successful. WestJet had to increase its capacity to seven flights a day to three cities just to meet demand.

WESTJET'S 'OWNERS' TAKE CENTRE STAGE

This marked the next shift in the brand's marketing evolution. With Lamberton's retirement in 2004, Bob Cummings, today EVP of commercial, joined as VP of marketing in 2005.

Just before his arrival, the brand began working with Taxi for TV ads, while retaining Creative Intelligence Agency as its AOR. Cummings says he struggles to remember any major marketing efforts prior to his arrival.

But as WestJet grew in size, he says it realized that to continue expanding and to reach a new business traveller, the brand had to examine what it stood for, opting for the first time to create a campaign to sell WestJet as a human brand that reduced stress. Until this point, most marketing had been retail-focused, he says. It was time for the brand to stop being thought of as a discount airliner and more like a national player.

Working with Taxi, the creative focused on the "Dos and Don'ts" of being a WestJet passenger, he says.

Dos included "Enjoy our comfy seats," while the don'ts were along the lines of "...but not too much," accompanied by someone making out with the leather; or "Do enjoy the leisurely atmosphere...but not too much," with folks creating a mosh pit in the middle of the flight.

It was a typical TV campaign, he says, with over-the-top messaging, and a clear branding tag at the end.

The ads tested well with consumers, especially younger ones, Cummings says, but then-CEO and



founder Clive Beddoo ordered the marketing team to show the ads to employees. More than 800 people showed up to screen the creative.

Silence greeted the first commercial. "We got to the third one and people were starting to say, 'These suck,'" he remembers with a laugh. "By the end, people were practically booing."

The ads didn't reflect the culture of WestJet, some said, while others were embarrassed by the campaign's crass nature, worried what their parents might think.

Because it hadn't done a lot of television work, he says the brand didn't have much sway over the broadcasters and wasn't able to delay the sizeable media buy (the broadcasters gave WestJet three weeks to come up with a new campaign). So it scrambled to create a new one – at a cost of \$50,000 – which was lukewarmly received, though it did have an ROI of 35%.

But the entire debacle had an upside: it sparked the idea for what would become one of the brand's most enduring campaigns. Considering the pride employees felt in their brand, someone in a meeting remarked that they were almost like owners – to which someone

Happy Birthday WestJet!

You're wonderful to work with – thanks for taking us to so many amazing places.

CORKSCREW M E D I A

www.corkscrewmedia.net (co-producers of travel content for WestJet Vacations)

Right: Ads from the "Owners" campaign (left and far right); a 2012 April Fool's video promised child-free cabins (centre).

replied that, under the revenue-sharing program, they technically were.

"Owners" by Taxi, which became the AOR for WestJet in 2005, featured employees going out of their way to help passengers – including tracking down a floral arrangement for a Hawaii wedding. The tag asked, "Why do WestJetters care so much? Because they're also WestJet owners." It gave a face to the brand: the employees themselves.

The campaign was a success, Cummings says. "It had a very strong run of seven to 10 years, and it blew other campaigns out of the water. You name it in terms of the top four or five metrics – it led the country [among its other marketing campaigns]." Even Rick Mercer spoofed the campaign ("Which is when you know you're a success," adds Robert Palmer, public relations manager).

It was "Owners" that cemented the brand in the hearts of Canadians, says Garneau.

While it had always been a plucky challenger brand, forcing the competition to match its offerings, its customer service truly was better, he says, and "Owners" drove that point home.

"Owners," while no longer consumer-facing, still lives on today in internal communications. The campaign was shelved externally when WestJet moved agencies to TBWA\Toronto in 2011, and then again to Publicis in 2013.

But by 2006, WestJet had captured 36% of the market share, while its brand awareness grew to 69%, up from 51% in 2005.

The brand also began targeting business travellers and vacationers more aggressively,

opening up new routes to southern destinations in the U.S. and the Caribbean in 2006. According to articles published in the late 2000s, its share of the business traveller market had grown to 28%, up from 14% a few years earlier.

But amidst all this, the changes began to show: despite its reputation as a discount airline, its price gap with Air Canada was narrowing. And though it was still growing, that growth had slowed.

It would seem, as the world headed into the recession,

WESTJET VS. THE FBI

One part of the brand's history reads like a thriller. In 1997, WestJet was accused of hijacking its own plane. After seeing discrepancies in accounting, a team of WestJetters flew down to California, where a plane it had purchased was being refit, said author Paul Grescoe. Knowing the firm, Santa Barbara Aerospace, wouldn't release the plane until the fees were settled, and knowing it would have to take the firm to court over the discrepancies, the WestJetters in California filed a secret flight plan with the FAA, fuelled the plane under the pretense of checking for leaks, flew to a nearby airport where it kicked off employees from the retrofitting firm, and then crossed into Canada. Santa Barbara Aerospace accused the airline of kidnapping and involved the FBI before finally filing a civil suit that was dropped when the firm filed for bankruptcy.

AN IMPORTANT MESSAGE FROM AN OWNER



"It all started with one happy guest who told ten million friends."

Robyn, Flight Attendant



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WESTJET

WestJet was no longer the plucky, low-fare upstart. "It was the man," says Garneau.

A MIRACLE CAMPAIGN THAT WENT VIRAL

While the 2008 financial meltdown had a huge impact on the airline industry, WestJet was committed to expansion and maintaining its current staffing levels, says Cummings. Though the brand grew 2.8% in 2009, it wasn't its most profitable year, and budgets were cut.

As such, WestJet turned to social media – a more cost-effective way to reach people, he says.

In 2009, it hired its first social media employee, joined Facebook and began investing in new ways to reach audiences online.

The brand began to make a name for itself, finding its cheeky voice again on YouTube (such as an April Fool's video in which it promised to lower prices by filling planes with helium). But it was its sentimental Christmas videos that turned WestJet into a social media powerhouse.

In 2012, the brand released a *Night Before Christmas*-style flash mob. The video nabbed 1.7 million views.

The following year, working with Studio M and Mosaic, it decided to give \$25,000 worth of goods to passengers on two flights, based on their candidly recorded conversations in which they asked for gifts from Santa (woe is the man who asked for socks). That video swept the local award circuit, nabbed a Bronze Lion in Cannes, and today has more than 44.6 million views on YouTube. Its follow-up video used a similar theme, donating goods to the Puerto Plata community of Nuevo Renacer in the Dominican Republic, through which it flies, racking up



3.3 million views in the process. “Now, [for] our various experiential execution, we’re partnering with Coke, Disney, *The Ellen Show* – it’s like *Spinal Tap*, in terms of how we’ve evolved,” says Cummings.

“Christmas Miracle” sparked a number of copycats and “giftvertising” became a huge trend the following year. Even competitor Air Canada got on board with its own gifting campaign in 2014 (pulling in an impressive 3.3 million views on YouTube).

But Garneau credits the lasting success of the original “Christmas Miracle” video on its authenticity. It doesn’t feel like a marketing campaign from an ad agency, he says – rather, it felt employee-driven. It was the employees racing around

Garneau credits the lasting success of the original ‘Christmas Miracle’ on its authenticity. It doesn’t feel like a marketing campaign from an ad agency, he says.

a Best Buy to make the wishes of its passengers come true – and that’s what resonated. It was the human face of the brand.

THE SKIES AHEAD

Going forward, the brand will continue to invest in digital marketing, with more than 60% of its budget directed there in 2016, Cummings says.

It’s also going to continue to explore new ways of providing content to consumers. In 2013, it tried a 24/7 branded channel on TV, airing images of destinations and even the footage of a four-hour flight, with help from media AOR Media Experts. More than 300,000 weekly viewers tuned in over the course of the 12-week run.

But there remains a lot of unexplored potential in the content space, Cummings says – one day soon he imagines being able to plan (and book) an entire trip from the comfort of the couch, streaming videos of everything from the flight, to the hotel, to the popular attractions through smart TVs. Though that’s still a few years off, “we plan on being on the leading edge of that,” he says, and the airline is already working with Google and Facebook to see how it can better connect the viewing experience with booking.

Internationally, WestJet plans to start offering flights to London for less than \$500 this year, though its international customer service – where Air Canada does an admirable job – won’t necessarily be a differentiating factor, says Garneau.

WestJet should be prepared to face some turbulence, he adds. It can’t play the little guy anymore, spouting funny lines to nab market share. Despite the promise from Cummings that it’s still competitive on price for national flights, it’s nowhere near the originally promised 55% cheaper. It’s become responsive in many regards. For example, in response to NewAir’s low fares (which took a page out of the WestJet playbook by offering cheap flights from only a handful of low-traffic airports), WestJet cut its own prices to remain competitive.

But Cummings isn’t worried. As more brands embrace digital, having a human-driven brand is becoming more important than ever, he says. And WestJet is definitely a human brand.

It may not need to be the cheeky little upstart airline that could. It’s the caring airline that did – and that’s what the brand is banking on for the next 20 years. ✈

How to win over your CEO (and CASSIES judges)

BY JOHN BRADLEY

Even back in my days in the marketing corner office, it had become increasingly difficult to fight for my advertising budget. The CEO was an ex-marketer and the CFO had an MBA, so both saw themselves as qualified as I to judge the cause and effect of my programs. I now see that never-ending fight to convince an increasingly skeptical CEO/CFO as analogous to writing a winning CASSIES case.

It wasn't enough back then to say, "We ran the campaign, sales went up, so I need a 15% bigger budget," and it certainly isn't enough now, either in the executive suite or for the CASSIES. A total of 75 of the 113 cases that were entered this year came up empty-handed. Every single one of them had positive sales results, so why didn't they win? The biggest frustration in my role as CASSIES judging coordinator is reading cases that could have won, but didn't convince the judging panel. Let me explain.

CASSIES cases are scored on four key criteria. First is the rigour and depth of the analysis, the profundity of the insights gleaned and the quality of the resulting strategy, which collectively account for 20% of the score. This is important to demonstrate that you didn't just get lucky, or had a campaign idea in search of a business issue. The most common letdown here is a superficial or missing account of the research that went into a client's business to figure out what was going on.

The second biggest error in this section is to dress up commonplace observations as profound insights. We encourage our CASSIES judges to be as skeptical and challenging as my former CEO and CFO, and nothing irritates an agency president or client more than being told that women being time-starved is an insight. It's OK not to have an insight – good ones are quite rare actually – so just say what

an entire column on how the number of Facebook "likes" isn't often a compelling business results metric. Beyond that, many a good case fails due to a lack of context to help convince the judges that the results are truly impressive and represent a significant and substantial deviation from past brand and current market trends.

Then the case writer encounters the CASSIES Grim Reaper: the cause and effect section, 20% of the score. To win a CASSIES, you have to prove that the advertising, and only the advertising, brought about the results. A word to the wise: saying "These results were clearly driven by the campaign" doesn't quite cut it any more now than it did when I said so to the CEO/CFO. Correlation isn't causation.

In addition to demonstrating causation via, for example, attitudinal shifts leading to behavioural shifts leading to more sales, a case enhances its prospects by proving other factors didn't drive the results. Campaigns are rarely the only thing going on with

a brand or service so don't gloss over or, even worse, ignore the other potential drivers of sales. Here is the home of the killer chart; show with clear visuals that the other factors contributed little or nothing to the success.

There is no doubt the best cases are the ones where client and agency come together, pooling their data, knowledge, insights and expertise to come up with a case study that can not only convince the CASSIES jury that it's award-worthy, but the client's bosses that it is investment-worthy. So no excuses next year: win the award your work so richly deserves by giving it the case study it deserves, and then go and win the increased budget the brand deserves.



you learned and, if it wasn't particularly breakthrough, put emphasis on where you did add value: translating the commonplace into an uncommon strategy.

The second section of the case is the quality and originality of the creative, which accounts for 30% of the score. Show a clear line of sight from the strategy to the creative: why was this work the best exposition of the strategy when applied to that target market? Again, you are disproving that you got lucky and showing that your success will be repeatable.

With the third section – results (30% of the score) – you'd think there would be less scope for the case writer to fumble the touchdown pass, but many rise heroically to the challenge. I could write



JOHN BRADLEY

is editor and judging coordinator of the CASSIES. Prior to that he was VP marketing for Cadbury and has authored five books.

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ON THE AGENDA...

Sometimes the long view gets sidetracked by shiny things



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↑ I clicked a banner ad the other day, AMA

submitted 12 hours ago by Dave_N

↑ [-] Danicakes 2498 points 2 hours ago

↓ Oh man. You can click those?

↑ [-] Dave_N 493 points 2 hours ago

↓ I honestly wasn't going to, but suddenly, it animated. I said to myself "What sort of black magic is at work here?" I mean, how does that even happen? Is it alive like people are? Needless to say, it was the most beautiful thing I had ever seen.

↑ [-] Sugiyama76 976 points 4 hours ago

↓ Where do I find these "banner ads"?

↑ [-] Dave_N 348 points 3 hours ago

↓ You wouldn't know it, but they're everywhere. See, I took a photo with my mobile phone. 



↑ [-] Sawks3 1679 points 5 hours ago

↓ How did clicking it make you feel?

↑ [-] Dave_N 539 points 3 hours ago

↓ At first I felt apprehensive, as if I was doing something a little bit naughty. But then there was this sense of release. For the first time in my life I felt this soaring feeling, as if I was an unstoppable god rocketing through the firmament on my Belson 620s Reclining Office Chair. I believe they call this feeling "freedom".

↑ [-] ChewyLouis33 821 points 6 hours ago

↓ Where does it take you after you click?

↑ [-] Dave_N 254 points 1 hour ago

↓ A tab opened as soon as I clicked. It was dark, and there was a noise I couldn't quite make out. I think it was a woman counting down in Spanish. The whole thing seemed dreamlike, ethereal and distant...and yet oddly familiar. I think it was a website for laundry detergent.

↑ [-] ONEMETHOD 445 points 8 hours ago

↓ Did you buy the detergent?

↑ [-] Dave_N 971 points 1 hour ago

↓ No.



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