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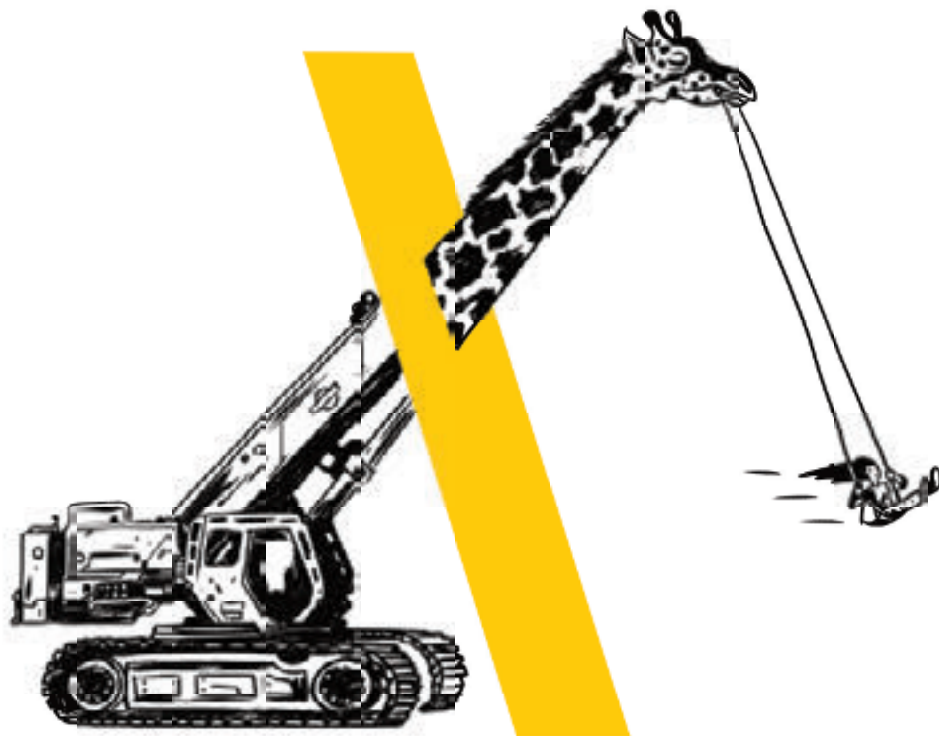
SEARS' INNOVATION
REINVENTION



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Cineplex's heartstring-tugging "Lily & the Snowman" spot was among the campaigns that took home Gold at the AToMiC Awards this year.

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Sears' survival strategy

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I like Canada's odds in Cannes

The June issue is one of my favourites. In fashion, you wait for the September issue to find out what's in store next season (all the weird stuff that you eventually get used to), but since the Lions stage is the adworld's biggest runway, *strategy* devotes its June issue to showing the trends (and great work) heading into Cannes. A guide to what's *de rigueur* for brands who want to stand out in the year ahead.

As you can see from our cover, disruption and transformation are still very much in vogue (which all pair well with shorts, if you're reading this in Cannes).

In this issue, the Agency A-List shows how Canada's top shops are coping with change, evolving their expertise and offerings (pg. 45). On the brand side, they're tackling transformation using the tried and true formula of testing, learning and sharing through training – just with new skill (and mind) sets (pg. 14).

Then there's the work itself. Check out the AToMiC winners (p. 19). You'll notice the main look hitting the street is a wide variety of content plays. One reason is that AToMiC spans boundary-pushing ideas across both advertising and entertainment categories – which Cannes now does as well.

Another reason is that the industry is getting better at strategizing, creating and curating content.

That's evident in gutsy new plays like the L'Oréal and Sport Chek studios. These digital factories also spark more change, as the talent and thinking they bring on board infuse a more entrepreneurial creator culture.

As the AToMiC Awards prove, heading into Cannes this year there's a lot of unique ideas standing out from the pack, and the Golds are world-stage calibre brilliant.

They also represent the new territory marketing

is banking on. There's evidence of: targeting more sharply and cleverly; entertaining on a Pixar scale; using tech to connect emotionally; and really strange bedfellows teaming up in brilliant ways.

There's a lot to celebrate in Canada, but with so many HQs in other countries, it's hard to get attention for all the contributions here (plus, flying the Made in Canada flag high can be politically fraught sometimes). So it's important that efforts like AToMiC – and Cannes – remind us (and the world) of the valuable and collaborative body of work this market produces.

As the optimism ushered in with our new prime minister catches the world's attention, it's time to lose the apologetic side of the Canada brand – own all the global work that sprang from here and make sure all our great ideas go global with unabashed Canuck pride. Like the Pepsi emojis package design and campaign that originated in Canada (equally brilliant in-store and on social) that's made a big splash in other markets and now stateside, or the Uber Safe idea that's travelling abroad, hopefully next Christmas there'll be Skittles Pawn Shops everywhere.

Cheers, mm

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



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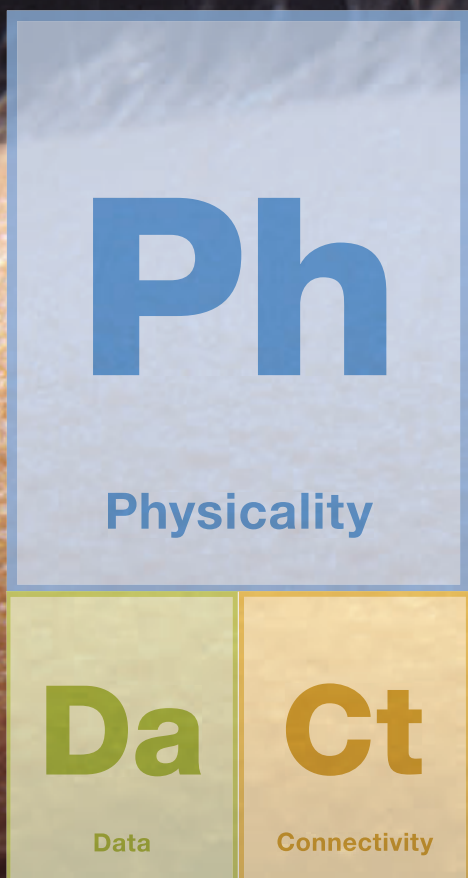
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NABS' INSIDE BASEBALL CAMPAIGN

By Harmeet Singh

The National Advertising Benevolent Society (NABS) is going after creatives who want more leeway to flex their creative muscles, launching a new fundraising initiative.

The organization partnered with Lg2 to create *It Ran*, a magazine solely made up of advertising that would never be able to run elsewhere for a brand. Agency folk can upload their print ads – no matter how wacky – to a microsite (for a fee) and have it run in the magazine, with proceeds going to NABS.

The idea came from the under-the-breath muttering that often occurs at award shows, with some questioning the winning work (“There’s no way this ran.”)

Lg2 wanted to play on that, given the past year has seen award show fatigue, with high-level global creatives questioning whether they’re useful, let alone legitimate, says Chris Hirsch, partner, VP and CD at Lg2.

To gain submissions, Lg2 has created an online video featuring some agency staff talking about the concept, incorporating creative elements that would never be used in a typical client ad, Hirsch explains. That includes completely miscast actors (including one wearing a dog cone) and ending the spot with death metal.

“It’s meant to poke a little bit of fun at ourselves, because if we can’t do that, I think we’re all taking ourselves a little too seriously,” Hirsch says.

NABS and Lg2 will push the video out on social in early June, with the *It Ran* magazine to be distributed to agencies in the fall.

It was particularly important for NABS to target agencies, who are proportionally the highest users of its services, says Louise Berube, director of allocations and services at NABS Canada.

The tongue-in-cheek nature of the campaign was appealing to NABS, which hopes the initiative will also reach creatives in a way that shows it truly understands them, she says. “It’s kind of a Trojan horse to speak to the community.”

MOLSON'S CROSS-COUNTRY MISSION

Are Canadians really generous enough to give you the shirts off their backs? Apparently so, as Molson Canadian recently found out.

In a campaign led by Rethink, the brand selected three people from Papua New Guinea and put them on a mission: travel from Newfoundland to British Columbia on a hunt for the iconic Molson Canadian Beer Fridge.

The idea is to put the kind-and-generous perception of Canadians to the test, using a loosely-planned cross-country trip. The trio have to make their way across the land, with advice from locals along the way.

To prove that our global reputation is true, Molson needed travellers who really knew nothing about Canada, says Mike Dubrick, partner and CD at Rethink.

At press time, the threesome had just started their journey and one of their highlights was being given a Montreal Canadiens shirt straight from a bar-goer’s back.

Molson Canadian is about breaking borders



and bringing people together, Alim Remtulla, brand marketing manager for Molson Canadian told *strategy* via email.

“We demonstrated that with last year’s Beer Fridge that only opened when ‘I am Canadian’ was spoken in six different languages, we’re demonstrating it with our three travellers from Papua New Guinea, and we’ll continue to demonstrate that throughout the years to come.”

Molson Canadian and the three travellers are sharing snippets of the tour on social media using #ThisIsCanadian, with more content from the journey – including social media posts, online videos and TV spots – to launch ahead of Canada Day. **HS**



THERE'S A TACO FOR THAT

By Mark Burgess

In Canada, three people search the internet for “tacos” every minute. “That’s absolutely insane when you think about it,” says Jason Doolan, marketing director at General Mills, the company behind Old El Paso.

Turns out, the brand has been thinking about it. Its research shows that, over the last several years, tacos have taken on a new meaning for consumers, moving from Mexican food to borderless fare like pizza, almost free of origins.

The brand that’s been pushing tacos since the 1950s (since 1982 in Canada) is using the associations and excitement around the food in a new campaign that taps into a sense of community, energy and celebration. The insight came when one research participant described a fight with his spouse. Driving home, he turned to her and said, “Maybe I’ll make tacos tonight.”

“It’s impossible to be angry when your spouse makes tacos for you,” Doolan says. “Tacos have this transformational power.”

The campaign, “Tacos make everything better,” rolls out in June, with Cossette handling creative and media.

While the 15-second line-drawing spots with mariachi jingles highlight family situations – ravenous husbands, impenetrable teens – the digital campaign offers a taco for every moment.

Digital OOH to run in Toronto and Vancouver will adjust its message for the time of day (“Tacos make the daycare dash better”) and for events (“Tacos make long weekends better”), while social listening targeting will offer specific messages based on workplace grievances, dating slumps or baseball games.

Old El Paso’s core target still includes the tail end of boomers as well as Gen X, but it’s looking to “contemporize” and “reintroduce” the brand to millennials as they enter the family target, he says.

This means advertising that focuses less on meal kits. Millennials are component shoppers, keen to mix and match and engage their cooking skills. So while the campaign message has shifted to tacos as an occasion, the brand has also done path-to-purchase research to help the adventurous taco consumer find ingredients in multiple sections of the grocery store.

“That inspired why we actually bought media in-store – we used ‘Tacos make everything better’ in dairy and in meat – because we’re trying to leverage this valuable path-to-purchase learning,” Doolan says.

GEN Z, BY THE NUMBERS

By Harmeet Singh and Jennifer Horn

Sorry, millennials. You’re getting up there in years. While still a crucial demo, marketers are looking to the next generation. Gen Z (or “the Internet Generation”) is mostly defined as those born in the early- to mid-1990s. However, a recent Zeno Group study says this “global youth” group are those born between 1991 and 2001, and divides them into two distinct groups: “Gen We” (age 14 to 20) and “Gen Z” (age 21 to 25). Name aside, they’re the generation that’s quickly coming of age, making them the next consumer target. We break down what marketers need to know about the broader Gen Z group.

WHO THEY ARE

There are
2.52
billion global Gen Zers (versus
1.72 billion Gen Yers)

56%
are savers, not spenders

78%
of them read nutrition labels

HOW THEY CONNECT (OR DON'T)

46%
are connected for more than
10 hours every day

24%
of global youth will unplug from tech
to maintain their physical health

13.2
is the number of hours Gen Zers
will spend each week watching TV
(versus 14.8 for millennials)

WHAT THEY WANT

60%
want jobs that have a social
impact, compared with just 31% of
millennials

72%
want to start their own business
one day

80%
say creativity is important (they
not only want to consume content,
but also create it)

8
seconds is the attention span
of Gen Zers

Sources: “The Human Project” by Zeno Group; “Meet Generation Z: Forget everything you learned about Millennials” by Sparks & Honey; Vision Critical; Wildness

TAKING ADULTING SERIOUSLY

How digital brands are connecting with millennials by taking the fear out of growing up. By Josh Kolm



Millennials are getting older, so continuing to see them as carefree and unfledged can be a problem for brands looking to reach the demographic whose priorities are changing. As intimidating as “adulting” – taking care of typical grown-up responsibilities – might be, apps that focus on simplifying it are becoming just as popular as the Snapchats of the world. We looked at two spaces involved with some of the biggest life decisions one can make, and the digital platforms connecting with millennials by making them easier.

A SIMPLE APPROACH TO INVESTING

Automated investing and wealth management start-ups – like Wealthfront, Betterment and Justwealth – are big in the U.S., but the most popular one in Canada is homegrown. Launched in 2014, Wealthsimple now manages more than \$400 million in assets for over 10,000 clients. Wealthsimple lets users “set-and-forget” their investment risk level, term and monthly contribution. It provides clear visuals that show what the investment will be worth, and allows investors to talk to advisers about changes they’d like to make. Nearly three-quarters of its clients are under 45, with a core audience between 25 and 35.

In February, Wealthsimple kicked off its first mass campaign during the Canadian broadcast of the Super Bowl and followed it up with print, OOH and online ads showing 20-somethings interacting with their “future selves.” Though the idea is to invest in “Future You,” the campaign doesn’t scare young people with what will happen if they don’t, nor does it show traditional goals

(like saving for a home or retirement) other financial ads might use. Rather, it focuses on how safe money is with Wealthsimple and its ease of use.

“Millennials have different goals than other generations,” says Mallory Greene, Wealthsimple’s community development manager. “That’s why ‘Future You’ leaves room for having different goals, and for them to change over time. The idea was more about making the automated investing approach more human, and showing how that world doesn’t have to be scary.”

The marketing also utilizes promoted blog posts, from talk show hosts to film directors, talking about their own investment history. Other planned content includes how-tos and Q&As from advisers, all with the goal of demystifying investing.

PEER-REVIEWED PARENTING

If there’s one thing more intimidating than wealth management, it’s raising a child. Today, there are hundreds of apps to make managing time and resources easier for new parents.

The Bump, which comes from the website of the same name, gives expecting parents updates on what “normal” development looks like and what is “safe” behaviour during each stage of their pregnancy. It also offers baby registries and digital catalogues from participating brands and retailers. Sprout does the same for the first year of a child’s development and also lets parents track things like feedings and sleep patterns. CubbySwap is an app that curates reviews of local day-care centres and offers tools to manage applications and waiting lists.

And it’s not just apps: Wanna is a buying-and-selling platform for those quickly-outgrown baby items, while Sit4Sit allows parents to request babysitting time from a chosen network of friends and family.

Erica Ehm, founder and CEO of Ehm & Co., a digital publisher and marketing company specializing in engaging moms, says it used to be easier to find reliable, evidence-based information about raising a child.

“Now, you have this very savvy group who doesn’t believe everything they read online, wading through a sea of Google results to find something that’s been vetted. Apps can be a safe and fast source for that, if they’re built on real insight from researchers or real moms.”

But Ehm says brands looking to reach young parents through apps need to offer help rather than just trying to sell a product, since millennials are more resistant to brand messaging.



SEARS' NEW



WISH BOOK

THE 64-YEAR-OLD RETAILER IS HOPING TO TURN SALES AROUND AND FIND ITS FOOTHOLD FOR THE FUTURE, FUELLED BY INITIUM, PINBALL AND ITS ICONIC CATALOGUE ROOTS.

BY JOSH KOLM

Above: From campaigns to catalogues, new approaches to telling stories about products are shaping how Sears interacts with customers.

In February, Sears Canada opened Initium, a start-up inspired, open concept office space in Toronto's Entertainment District. The space has its own dedicated staff tasked with revamping the retailer's digital framework, particularly as it relates to e-commerce, by replacing 262 connected legacy systems with a single, cloud-based system.

Besides saving the company money, the system will allow for better inventory tracking at 130 core retail locations and the ability to track online purchases from payment to delivery with on-board GPS. The new e-commerce experience will be organized – much like its new catalogues – by lifestyle (meaning a “bedroom” section could contain everything from furniture to home decor to fashion).

Led by Corey Messom, previously VP of digital innovation at IPG-owned ad agency Fuel, Initium's work space is meant to make collaboration easy. Staff and vendors bounce from one section of the space to the next, pulling in the appropriate experts along the way.

The results of Initium's e-commerce work will launch in a pilot later this year, and Messom says Initium could be adapted to other areas that need a “fresh look.”

For example, it recently added a mini-content studio, primarily to test out new photography methods for digital platforms, but it's also being tested to create on-demand social content as needed.

Between repeated changes in the head office and recurring quarterly sales losses, Sears Canada needs a fresh look, in general.

The company has gone through four CEOs in as many years. Its COO left in February and its CFO is leaving at the end of June. While its revenue and sales losses are slowing, it still posted a \$67.9 million net loss for the 2015 fiscal year. Plans to reduce up to \$127 million in expenses this year have led the company to implement a “culture of frugality” as it looks to exit more retail locations and reduce its real estate footprint.

But this has also ignited a reinvention that is improving Sears' customer experience. It's reducing the size and frequency of its flyers and catalogues, but also the amount of products shown in them, making them less of a vehicle for transactions and more of a lifestyle magazine-inspired platform that shows how products can be incorporated into a consumer's life.

That storytelling approach is also influencing its product assortment and how it's displayed in-store. It's relying less on printed media in its marketing mix, using more data-driven approaches to drive better ROI.

And, after being one of the first entrants into e-commerce in 1998, it's greatly reducing the costs of a digital system that's become bogged down by years of inefficient additions by building a new one, from scratch.

Becky Penrice became the permanent COO in April after taking on the duties on an interim basis following Klaudio Leshnjani's departure. In a press release announcing her new position, executive chairman Brandon Stranzl highlighted the results and innovation – in everything from IT to loyalty programs – she had already brought to the company as SVP of human resources and information technology.

Strategy recently spoke to Penrice about the changes Sears is set to usher in.

Why did Sears launch a completely separate innovation space?

We're trying to be more nimble, fast and flexible, but we found our technology platform is like a maze. Imagine a company with

somewhere in the range of 200 legacy systems trying to add something new, whether it's e-commerce or bringing tablets into the store for POS.

We were either coming up against money roadblocks, because it's expensive to build something around legacy, or we were building onto legacy, which took new systems and made them less optimal because we had to connect them to something old.

By creating a separate environment, it was separating out the thinking.

Are catalogues and flyers still important, given this focus on digital innovation?

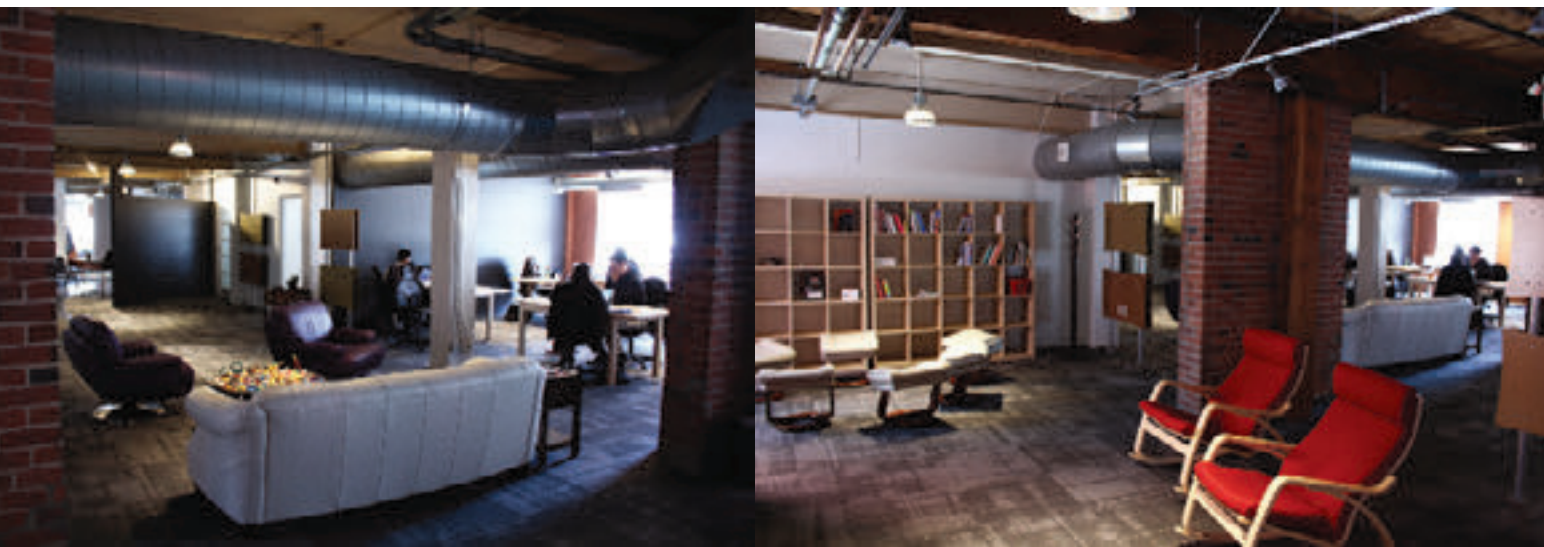
Catalogues gave us a direct-to-customer approach that ended up being our foundation. Now we're using it to help the customer see how products will look in their lives, so they get excited about them. The Wish Book will still be iconic for us. A lot of Canadians, especially our traditional customers, are still interacting and transacting with us primarily through catalogues. But this can also be something that drives customers into our other channels, be it retail or online.

BOUNCING BACK IN-STORE

Sears Canada's main priority for its bricks-and-mortar retail has been to clean up the experience – from reducing signage and finding simpler ways to speak to customers, to curating its product assortment to make departments less cluttered.

It's also brought in new licensed merchandise partners like Debbie Travis, with Travis and her products appearing in-store, online and in its marketing.

At the centre of this is Pinball, a new merchandising initiative that focuses on improving the presentation of its products by having customers "bounce between" different



Sears' Initium Commerce Lab launched to rebuild its bogged-down digital systems.

Why is innovation a priority for Sears?

One of the things that's really important to us is becoming customer-obsessed, as opposed to competitor-obsessed. So we need to be faster in terms of how we're able to get to our customer and sell our products. We talk about having an integrated point of view for marketing, but we also need integrated technology, and right now our technology speaks differently. We have different inventory in our catalogue versus retail versus online, and that makes it difficult to have one voice for a customer when you have systems that have different prices and model numbers.

Does having "a culture of frugality" make it difficult to innovate?

No, I would say it requires us to be extra innovative. It's a constraint that makes us smarter, because when you have little or less, you're forced to find ways to do it differently from those who have unlimited resources. We want to deliver great stuff to our customers, and with less money we have to be that much more effective in the ways we do that.

departments and products.

Sears is hoping it will command more customer attention by making stores easier to navigate and creating narratives using small vignettes centred around specific items. For example, a shirt could be on a table next to accessories that pull a look together, displayed in a backyard barbecue environment where that look could be worn.

After testing Pinball in women's apparel in seven select stores, Sears saw a 10% sales increase, convincing it to roll it out more extensively this year. Pinball is currently implemented in 30 stores and Sears is expanding it to menswear and other key product categories.

Why did you re-examine store layouts?

We had traffic in our stores that we weren't capturing. If you think of our traditional store layout, it's often a long aisleway. We needed to take those customers who were walking from the entrance through to the other side of the store to get to the mall and create points of interest so they would stop and interact with our products.

Your new president is also your new chief merchant. How are you approaching your merchandising differently?

To be customer-obsessed, you have



to start with what they want and work backwards. Our goal is to have products that are relevant to 75% of Canadians. We're not looking to be luxury or super high-fashion. We're about middle Canada, providing products that are the right price and right quality for them.

If we don't have those kinds of products in our assortment, it's not going to matter if we have fancy stores with fresh paint. So we've started to focus more on product lines we can tell a story around to draw Canadians in and get a sense of how the products we're selling relate to their lives. Bringing in Debbie Travis is a great example.

MAKING THE MOST OF ITS MARKETING

After working with Toronto's Bimm since 2013, Sears named TB&C in Baltimore its new agency of record earlier this year (the move is unrelated to a recent agency review Sears Holdings completed in the U.S., which saw the creative work go to Publicis).

Stranzl worked with TB&C at a past job and suggested partnering with them for the relaunch of its Sears Club loyalty program, which led to Sears expanding and formalizing the relationship. In March, it named Strategic Objectives its new public relations AOR. Those new relationships have led to "Sears is for

Everything You Need," the store's new core brand message.

Building on its roots of being a go-to store for any product a customer might need, the platform began during the holiday season with the tagline "For Everything Under The Tree," and has been brought to life more recently with "Everything Springing Up."

Internally, Sears Canada began re-examining its marketing and media strategies at the end of 2015 to be more "disciplined" and "data-driven," starting with the

holiday shopping season and rolling out to more promotional seasons in 2016.

It has been relying on customer feedback more than ever to drive decisions, from the products it's showing to the platforms it's using to promote them.

For instance, it's employing more social influencers to reach younger consumers. But as it's creating e-commerce experiences, flyers and product assortments around the idea of storytelling, it is also ensuring, for the first time, that story is the same whether the consumer is interacting with Sears online, in-store or through traditional media.

Is being more cost-conscious impacting your marketing?

We want to make sure we're getting the best value for the money we're spending, and being data-conscious helps. We saw that in the last holiday season when we offered our daily deal. We did the same thing the previous year, but we were spending \$3 to make \$3, and what we were able to do last quarter was spend \$1 to make \$3. Our focus on data is about getting our marketing vehicles to work harder for us.

How is this different from the way you were doing things before?

We relied a lot on the flyer and newspaper, so we shifted from that and did more on TV, radio and, especially, digital. The flyer is important but it was also a bit of a crutch for us, so the intent is to let the data tell us where to spend our marketing dollars versus last year. If the consumer isn't reading the flyer, we can still use it. We just let the data tell us to print or distribute it in a new way [so they do read it].

How has your marketing department changed?

We're bringing in more social- and digitally-savvy talent to round out the team. All elements of marketing have been brought together under one umbrella we call the "Office of the CMO." It's PR, catalogue, digital, promotions, everything – all at the table with our new agencies. Those were all siloed before. There was a time when the flyer wouldn't have had anything to do with our catalogue or our website or Instagram. We would advertise an item in the flyer, and someone who would try to order it online would see a different item promoted instead, if they found it at all.

We found bringing the team together [gave us] one voice and helped for fast decision making. That perspective has been a game-changer for us.

YOURS, MINE AND OURS

Why traditional brands, from clothing to cars, are playing nice with the sharing economy.

BY HARMEET SINGH



Above: Mascots for the Toronto Maple Leafs and Raptors enjoy bedtime stories in the Air Canada Centre's Airbnb setup.

Opposite page: Joe Fresh teamed up with Uber to help customers during the busy holiday season, while GM has invested in its own sharing economy company.

Lending a friend your bike today could mean getting to play their video games tomorrow. Good values aside, when it comes to sharing, even little kids know that reciprocation is a benefit.

It's been a few years since the appeal of sharing grew up and began to play in the adult marketplace, spawning a burgeoning sub-economy. Indeed, PwC estimates that revenue from the global sharing economy will grow from about \$15 billion last year to \$335 billion by 2025.

Being able to share our assets in an economical way has jeopardized some traditional business models, but certain established brands, including Maple Leaf Sports &

Entertainment (MLSE) and Loblaws, have been paying attention to disruptors, working with them to boost their own businesses.

The experience associated with companies like Uber and Airbnb creates what Ted Graham, innovation leader at PwC Canada and co-author of *The Uber of Everything*, calls a "halo brand benefit" for partners courting new, mainly younger, cohorts who have loyalty for those innovative companies.

The connection that younger, tech-savvy consumers have with Airbnb, in particular, was one that MLSE wanted to tap into.

"People feel good about Airbnb, people feel good about the Ubers of the world," says Chris Shewfelt,

MLSE's senior director of global partnerships.

Disruptive brands are always on the company's radar, he says, but when it saw the success of the accommodation site's global "Night At" program, its first partnership in Toronto was born.

Earlier this year, the companies created a "Night At" experience around two of the city's biggest sports teams – the Toronto Maple Leafs and the Toronto Raptors – where fans who submitted written entries could win an overnight stay at the Air Canada Centre, along with a two-day experience hosted by hockey legend Doug Gilmour.

The program was a success, with MLSE gaining 41 million impressions, 20,000 positive social media engagements about the program and an event video (featuring Airbnb branding) gaining 15,000 unique views within two weeks.

While he was mum on details, Shewfelt says MLSE is continuing a dialogue with Airbnb and keeping track of the sharing economy generally, with more partnerships likely to come.

For Airbnb's part, it tries to partner with iconic brands that people are passionate about, the same way its community is passionate about its own service, says Aaron Zifkin, its regional director for North America. That authenticity factor is part of what makes it an attractive partner for more established brands.

Still, the sharing economy hasn't been without controversy, bringing up questions around taxation and employment standards, among others. Uber's battle with taxi drivers constantly made headlines

in Toronto, and last summer, Rover ruffled some feathers over its app that allows for parking space sharing, which the City of Toronto considered “not legal.”

“Obviously, a lot of folks are wary about a company that may be sort of dancing on the edges of what is considered legal,” Graham says.

But the reward is worth the risk for brands who are beginning to see these companies’ staying power as an inevitability, despite headwinds with city councils or bylaws, he says.

Even the insurance industry, not typically considered to be all that innovative and one that had arguably been a barrier for the sharing economy to take off, has gotten on board. In January, Aviva Canada announced insurance for people carrying paid passengers (such as UberX drivers). Intact Insurance and Belairdirect have also partnered with U.S. peer-to-peer carsharing co Turo, which came to Canada in April, to provide coverage for its drivers.

Those insurers gaining potential new customers point to the functional benefits of partnering with the sharing economy, beyond building brand affinity.

In April 2015, Loblaws used Uber while promoting its click-and-collect e-commerce offering in the Toronto area, providing free rides (up to \$30) for users of the grocery service. As young urbanites abandon car ownership, their basket size at the store can decrease, Graham points out. Offering a free ride – and a free trunk – is just good sense.

For the past two holiday seasons, Joe Fresh has also partnered with Uber for promotions. In 2014, it used free UberX rides to bring shoppers to two of its downtown Toronto locations for their holiday shopping. Then last year, the company created specially-curated gift packs with Joe Fresh and PC

Black Label products to bring directly to consumers, who could order through UberX.

Uber’s user base is also being tapped for loyalty programs. In Canada, RBC and Air Miles have offered points to those who take a ride, while Rogers offered Uber credits in a 2014 contest for users of its “Roam like Home” package.

Like Airbnb, Uber is also able to build its brand in local markets through partnerships. For example, the company has created days when users can have puppies delivered to their offices, to play with temporarily, earning the brand free media impressions while also building its local connection through contributions to animal shelters.

Beyond that, sharing economy startups have prompted more traditional companies to rethink their own industries’ futures, Graham says. Instead of just internally-driven innovation labs, we’ll likely see more collaborations between sharing economy and incumbent brands.

Take General Motors in the U.S. In addition to investing \$500 million in ride-hailing app Lyft earlier this year, the motor company introduced its own specific ride-sharing service called Maven in January.

One of the big tenets of the new brand is personalization. In Ann Arbor, Mich., the company uses connected car systems like Apple CarPlay, Android Auto and SiriusX, in an attempt to show that a vehicle can still feel personal, even when it’s being rented temporarily, says Zafar Razzacki, UX and marketing lead, urban

mobility at GM. At press time, the service was available in Ann Arbor, New York and Chicago, with plans to roll it out in additional U.S. cities this year.

While a convenience play for non-vehicle-owning millennials and even retirees, the service could also drive purchases of GM vehicles by introducing potential buyers to its models, Razzacki says.

Aside from that, Maven is an



opportunity for GM to explore shared economy models, he says. While the service is currently a “B2C, round-trip” model, the company is looking at modifications and expansions for how the service will work and even the future of vehicle ownership (fractional ownership, for example).

GM won’t disclose how much it has invested in Maven, but it’s safe to say it’s meant to be a future-proofing idea, with Razzacki saying moves like this one make an important statement about the company’s view of what’s to come.

If it’s right, that means more disruption, and more brands learning to share.



CAN BIG CPG COMPANIES AND RETAILERS (WITH ENTRENCHED SYSTEMS AND WAYS) TRAIN, EDUCATE AND COLLABORATE TO EMBRACE CHANGE, ACT FASTER, MASTER NEW CHANNELS AND TRANSFORM THEIR MARKETING M.O.? L'ORÉAL, MONDELEZ AND FGL SPORTS ARE TRYING TO INFUSE NEW THINKING WITH A JOLT OF HANDS-ON LEARNING. BY MEGAN HAYNES

Change is hard. Marketers who've had any experience trying to woo new customers to the fold, or convince die-hard fans of competitor brands to switch, know this.

If trying to persuade a person to change is hard, imagine what it's like convincing an entire organization that it's time to move in a different direction? For big organizations, cultural change is especially monumental. One 2008 study by IBM, which polled 1,500 execs from 15 countries, found 60% of "major" cultural shifts failed entirely. Another study from Gallup found more than 70% of organizational movements, like a culture change, fail.

And there really isn't an easy answer when it comes to implementing these cultural shifts effectively. Do you try for slow, incremental tweaks? A huge disruption all at once? How do you fight entropy? Does change come from the top or the bottom?

Even marketing-driven organizations – companies often hailed as being on the leading, if not bleeding, edge of consumer demand – struggle. Only 5% of CMOs felt their companies were doing an "extremely good job" engaging consumers in mobile and digital channels, according to another recent global CMO survey by IBM. A third (32%) said they were doing a "moderately good" job, while 11% admitted they weren't doing well at all – despite the fact that 56% believe great digital executions offer higher response and engagement rates.

And it's not just succeeding with customers on digital that's causing consternation. In a roundtable discussion last year with *strategy*, top marketers from across Canada lamented the difficulty in keeping bright young staff engaged. Companies aren't competing against other CPG organizations for top talent, participants said: they're up against the Googles, the Ubers, the Facebooks. It's difficult to get top digital talent to stay if an organization is perceived as behind the times. So

is getting a company to be ahead of the curve if the top talent won't stick around. It's a catch-22.

So what's a wholly-entrenched-in-its-ways brand to do? How do big, robust organizations, like the multinational CPG companies or national retailers get all their employees on the same page when it comes to thinking differently about the way business should be done?

It's not easy, but increasingly big companies like FGL Sports, L'Oréal and Mondelez are looking at digital innovation – once a silo of marketing – to help influence the entire organization to think and do things differently.

For L'Oréal, a lot of positive press has been given to its recently unveiled Content Factory, the in-house content production studio in Montreal.

While still in its early days, the studio is maxed to capacity, with staff fully booked on projects and the model being copied by L'Oréal offices around the world.

It also marked a shift in thinking for the brand, which was used to creating a handful of big campaigns every year through its agency partners. Now it's creating more constant content through the studio, using the in-house team to populate social channels.

What's more, the new approach at the studio is having a trickle-out effect on the way the company operates as a whole, says Stéphane Bérubé, CMO at L'Oréal Canada. It's a clear sign of the transition he's been working on.

Bérubé wants digital at the centre of everything the brand does. "The consumer is changing and if we want to ensure we stay customer-focused and relevant, we need to culturally change the way we approach everything," he says.

"Digital is not a marketing, HR or sales responsibility. It's the responsibility of the whole organization, because digital impacts all aspects of the corporation. It's impacting the way we approach things from logistics, supply – everything."

But it isn't easy to transform a company's culture.

Bérubé echoes many experts who say leadership needs to come from the top – the C-suite needs to be engaged in the process – but in reality, much of the changes happening at L'Oréal are a result of a groundswell of new digital talent at the organization who are transforming the way it functions.

Which brings things back to the Content Factory, a microcosm of how the brand is embracing its digital future. Bérubé says the organization wouldn't have been able to launch a studio two years ago. "If people aren't educated on the importance of content, the way of distributing content, the different channels, the requirement of the channels – you won't be successful."

As such, the first step was to bring in community managers to handle the brand's social channels and develop content expertise internally. It was their job to disseminate that expertise to the broader organization through what Bérubé calls "reverse mentoring."

L'Oréal took a similar approach with its programmatic media-buying desk and e-commerce managers.

"You cannot go through a transformation like this through consultants. It can't be outsourced," he says. "You need talent in house."

This wasn't an overnight process. Getting the right team took years – and it was always a struggle to keep them engaged. (The top digital talent will often want to work for pure-play digital firms, he says.) To keep them on board, the organization encouraged thinking that took it further into the digital sphere, with innovations such as the digital series Canada's Best Beauty Talent, and funky AR/Google Glass executions. "Digital experts can't be on the sidelines anymore," he says. "They need to be at the heart of everything we do."

Through its digitally-led initiatives, like the Content Factory, staff are picking up new skills, such as learning how to quickly create and post content and how to look for different success metrics to help determine whether a post engaged properly. "The KPIs we're looking for have changed," he says.

While the organization used to rely heavily on sales, trial and awareness measurement, it's now looking at engagement to sale (were people who engaged with brands online the ones who went to stores?) and share of heart.

And it's working: the retention rate of digital employees is higher than the industry average, and L'Oréal's fastest growing brands, including Nyx and Kiehl's, have atypical, digitally-led marketing approaches. Nyx relies heavily on consumer-generated



Through digitally-led initiatives like its Content Factory, staff at L'Oréal are learning new skills.

content: based solely on one UGC/influencer campaign, more than 1,000 people showed up at the grand opening for the Square One store in Mississauga, Bérubé says.

Going forward, he says the organization is planning to roll out a test, which he calls a digital GMAT, to gauge employees' knowledge of all things digital. Training modules on topics like mobile and programmatic will also help bridge the knowledge gap, while third-party experts and pure-play digital firms have been invited in to teach. Everyone in the company is at a different level, so while the first task was getting top-talent in house, now the goal is to make sure everyone is on the same page, he says.

Recognizing that players come to the table with uneven skill sets was also a key component of Mondelez's entrepreneur-focused training strategy.

Kristi Karens, North America lead of media and content, says Mondelez is the world's largest start-up. The 2012 split from former parent company Kraft offered the CPG a unique opportunity, she says.

The core principle of the split was to allow each organization to focus on areas of strength and expertise: for Mondelez, that meant a focus on fast-moving product categories, such as snacks and confectionary. But, drilling down, Karens says it also meant the organization was able to build its focus on certain key skill sets internally.

"We're in a new world today, and if you think about the kinds of people we need to hire and the skills we need to have, it's different [from] marketing five or 10 years ago," she says. "So that's why we need new types of learning programs."

Embracing the start-up identity, Mondelez launched a pilot called the Futures program across North America. It pairs marketers in house with start-ups as well as with a marketer from a partner retailer, and the goal is to create a unique execution in a short time frame. The latest iteration was the Shopper Futures program last September, which added shopper marketers into the mix.

The goal, Karens says, is to encourage staff to work outside their comfort zones and learn skills such as fast decision-making, collaboration, and even how to be fearless and embrace failure.

Each team has about three months to come up with

a way of integrating the start-up's technology into a marketing campaign for a specific retailer.

Like many other CPG companies, training had been handled "within the four walls of the building," adds Corey Sherwood, senior associate manager of North American media and content development at Mondelez, who spearheaded the Shopper Futures program here in Canada.

"It's important we bring the external world inside," says Stephanie Minna Cass, corporate and government affairs lead at Mondelez Canada. "Big companies have a tendency to be very insular sometimes. Everyone comes to the table with a different level of understanding of digital and technology. Some retailers [we] worked with had no capacity to handle some of the digital executions we were looking to do. [So], everyone has to come with a level of patience and open-mindedness."

Going outside the walls is having positive business results. While not all the pilots have been successful, Sherwood points to one program that paired Cadbury with Toronto-based Turnstyle and Mac's convenience stores, leading to unexpected learnings.

Turnstyle provided the retailer with free WiFi at 20 locations. To encourage patrons to sign on, in-store signage called out the opportunity to log on to the free WiFi and get a prize based on how many times a person participated.

The biggest benefit was the data the brand and retailer were able to glean from the execution, Sherwood says, such as demographics, geo-locations,

dwelling time and prize redemption rate. Hypothetically, for example, the program could allow Cadbury to see that women were a big redeemer of the prize, despite the fact that the brand in question never really appealed to that demo before.

While he says that doesn't mean the brand would throw its entire marketing plan out the window, the Shopper Futures program gives it an opportunity to do smaller, targeted test campaigns against different types of groups at a later date, which could ladder up to bigger brand shifts in the future.

More importantly, the program's impact and learnings are disseminated throughout Mondelez.

In all, 10 Shopper Futures or Mobile Futures programs have been hosted, Sherwood says. That means only a handful of Mondelez's marketers have



participated in the hands-on experience. There are formal learning sessions where participants share the knowledge they've gleaned through traditional case studies, but Sherwood says the greater effect is through employees' informal sharing sessions.

"[This program] creates a fearlessness in terms of leaning in to new opportunities that might have made people feel uncomfortable in the past," Karens says. "[Employees are also] seeing a broader external mindset, asking different questions during the briefing process. It's changed the ability of marketers to work internally, [which in turn helps them] collaborate better with external companies."

Collaboration is also a key theme over at Canadian Tire subsidiary FGL Sports. But that wasn't always the case. When Frederick Lecoq joined the brand four years

But the simple goals, like making the entire in-store inventory available online, were met with resistance from different departments (in-store purchasing, for example, believed that if the entire product catalogue were made available online, it would compete with in-store traffic).

For Lecoq, it became clear the culture of the company needed to be tweaked.

First, he says, they tried to put the consumer at the heart of the entire digital journey: FGL brought in its insights and analytics partner Sklar Wilton and Associates to educate employees on how and why consumer behaviour was changing.

This kicked off the digital academy, in which all departments – not just marketing – were indoctrinated in the ways of digital. Marketers led much of the



Opposite page: L'Oréal's Kiehl's brand, one of its fastest growing, has a digitally-led marketing approach.

Above: FGL Sports is bridging the digital and linear worlds with teched-out storefronts, which everyone at the company is being trained on through its digital academy.

ago, he says it was like preaching to a digital desert.

The SVP marketing and ecommerce at the Canadian retailer says the team was on "flyer crack," addicted to the weekly newspaper inserts despite the fact that its core target of young adults simply wasn't reading them. All the departments were siloed, and the concept of creating quick-hit content that only lived on digital channels was completely foreign.

What's worse, many departments were stuck in their ways and didn't want to change, he says.

This was a problem, considering the retailer was facing online competitors. So it set out to create an in-store and online digitization strategy.

The goal for the company was simple: bridge the digital and linear worlds with the roll-out of a teched-out Sport Chek.

training, but Lecoq says he refused to assign ownership out of fear that it would become a siloed structure.

Instead, while marketers helped educate other staff across the company, third-party representatives, such as Facebook and Google, were invited in to "evangelize" their platforms to the whole organization.

On the flip side, marketers also learned plenty: "When you throw several hundred screens in store, digital content production changes," he says. "You stop thinking about creative-driven TV campaigns [from agencies], to simply keeping up with demand."

This forced marketers to explore new forms of content creation for all its outlets. Suddenly, different departments, from marketing to operations to HR, got involved. Content came from all walks, including store employees and directly from the manufacturers Sport

AGENCIES CAN LEARN, TOO

Brands aren't the only organizations struggling with change. Agencies are also finding new ways of bringing different skills in house.

"I think we're at the precipice of the most dramatic shift in advertising – ever," says Matt Litzinger, president and CCO of Toronto-based Red Lion. Some of the fastest growing, most innovative companies in the world don't even advertise, he says. "We're in a world where you don't fill space, you make stuff. People talk and share and push out your stuff." So Red Lion is now focused on hiring the next generation of thinkers: those who are interested in making things.

This fits nicely with its strategy to partner with Toronto-based retailer the Drake General Store (a mecca of hipster cool), as well as a yet-to-be-named clothing retailer. Rather than take on a traditional AOR status, the agency partnered with the brands to manufacture goods, such as T-shirts, to be sold at retail.

"Working on manufacturing helps grow people's [skill sets] immensely," he says. "A lot of times in the old format [of advertising], we were not emotionally invested in the product we're trying to sell. We get emotionally invested in the message – it's part of the creative process. But not in the end product."

To that end, having his staff (which features everyone from folks in traditional agency backgrounds to industrial designers) involved in the creation process gives them a deeper sense of what clients go through when creating products. "Even if these people working at Red Lion move onto other agencies or disciplines, they will have an innate understanding of what went into the product they're trying to sell," he says.



Chek carried. "That's why we call it a content factory – not a studio," LeCoq says.


It was a minor mindset shift: the department has to pump out lots of content, but it can't afford to create everything in-house. "[Staff needed to] recognize that some of the content will come from external sources." That being said, approximately 95% of the content is still created internally.

"Once you raise awareness about the need [to put digital at the heart of everything], people start to panic," he says. "They think, 'This is what we need, but I'm just not ready for it.'" So, much like L'Oréal's strategy, in-house experts were tasked with training other employees in their fields. It was supported by formal

training modules on areas such as e-commerce, mobile and search. (Voice search and new mobile topics will also be introduced, Lecoq says.)

The digital transformation has been a success, he says, with the retailer experiencing three consecutive years' sales growth. The hive-like structure has helped the organization shift from the house of sporting goods in Canada, to the home of sports, he adds.

And while none of these changes has been easy, everyone agrees they've been necessary.

"We're not digital organizations or marketing organizations anymore," says L'Oréal's Bérubé. "We're doing marketing in the digital age. The lines are blurring, and education is key." 

DISRUPTORS TRANSFORMERS CREATORS SHIFTERS & AToMiC IDEAS THAT TOOK OFF

BY
MARK
BURGESS

DISRUPTION IS THE ORDER OF THE DAY, rewarded by consumers seeking convenience and options. It's also recognized in these pages by our judges, who handed out awards to campaigns that challenge expectations, habits and conventions.

Strategy developed the AToMiC Awards, in consultation with a pan-industry advisory board, to identify groundbreaking ideas and programs across Canada's mediascape. The winners, chosen by a diverse jury of digital, TV, agency and marketing execs, offer innovative examples of how to engage audiences on multiple screens, in various environments and with novel ideas.

This year's Grand Prix went to the biggest disruptor of them all,

Uber, with campaigns that made creative use of the ride-sharing app for the public good. Other winners, including The Foundation Fighting Blindness and Ikea, disrupted our media consumption, while Raising the Roof, Nike and Leon's rattled traditional outdoor advertising.

The following section is a highlight reel of bold ideas that went beyond conventional approaches. So turn the page and immerse yourself in some of the best work that got audiences thinking – and acting – differently.

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Shifting perceptions

BRANDS FROM UBER TO THE LIBERAL PARTY OF CANADA SAW THE NEED FOR CHANGE, AND REPOSITIONED TO CONNECT WITH NEW AUDIENCES IN FRESH WAYS.

By Mark Burgess

Above, from left: The "Uber Safe" kiosk with a built-in breathalyzer that ordered rides; the Liberal Party of Canada's "Escalator" spot; a shoot from Canon's "The Creator Class" campaign; and Mount Pleasant Group's "Quitbit" video.

For Uber, a string of bad PR and the perception of Silicon Valley arrogance had led to acrimony at city halls. For the Liberal Party of Canada, relentless negative advertising had succeeded in convincing Canadians that leader Justin Trudeau wasn't ready for the top job. Canon and the Mount Pleasant Group, meanwhile, had a generation gap and needed to make cameras and funeral plots relevant to a younger, tech-savvy audience.

They all needed to shift the conversation to change behaviours and attitudes, and were rewarded with attention, sales, public approval – even a move into the Prime Minister's Office – for doing so.

This year's AToMiC Grand Prix winner, Uber, wasn't recognized in the Shift category (which rewards brands that made significant tactical changes to their strategy or positioning) but its winning campaigns are emblematic of the transition the company has sought to make over the past couple of years. As the disruptor of an entrenched and highly regulated industry,

Uber had made its share of enemies and was criticized for brashly setting up operations in cities without seeking permission. Aaron Starkman, partner and CD at Rethink, Uber's agency in Canada, says the client received more bad PR than any company he could think of.

The Silicon Valley-based ride-sharing platform, valued at more than \$50 billion, started addressing its image problem in 2014, after facing pushback from governments around the world. In Canada, part of the new public affairs approach was playing up the platform's societal benefits, including the alternative it provides to would-be drunk drivers.

Rethink decided it needed to do more than come up with ads. "We're creating actions that instill belief in the consumer's mind," Rethink partner and CD Dré Labre says. "The gap between product and communication is becoming more and more narrow and it's not enough to just say you have something good – you have to do something good."

The solution was a breathalyzer kiosk that used the Uber app to call a free ride for anyone who blew over the legal limit. The custom-built device combined an alcohol sensor, an Android tablet connected to Uber's API, and disposable straws. It was rolled out near bars on St. Patrick's Day in 2015, a peak night for drunk driving.

"We didn't come at it thinking about the politics," Starkman says. "We wanted to do something that gets Uber good press and a lot of bang for their buck. They're not spending a lot of money on television commercials or outdoor print campaigns, so we needed to do something for very little money that reached a lot of eyeballs."

The Uber Safe kiosk did that, generating more than 55 million earned impressions online and a lot of positive press for a brand that wasn't used to getting it. The idea was replicated in Uber markets around the world, including Denver, Copenhagen, Hong Kong and cities in Brazil and Portugal.

The Liberal Party of Canada's product was, of course, more overtly political.



On the eve of a protracted federal election campaign, where the incumbent Conservative party had the coffers to dramatically outspend its opponents, the buzz that had followed Justin Trudeau's ascendance to the Liberal leadership in 2013 had largely worn off. The Conservative playbook from the previous two campaigns appeared to be working again: brand the opponent through negative ads before the writ drops, in this case as "Just Not Ready."

Liberal research showed Canadians liked Trudeau's message on fairness but that it wouldn't resonate until the campaign addressed concerns about his "readiness."

Bensimon Byrne's first campaign ad for the Liberals broke with the orthodoxy that politicians shouldn't repeat their opponents' attacks. Walking toward the camera, Parliament Hill in the background, Trudeau addressed the charge against him before flipping it and telling voters what he wasn't ready for, moving into his message on economic fairness. The next spot continued in this vein, with the leader walking up a

descending escalator as a metaphor for the plight of Canadians.

The campaign rounded out with the targeted "Hazel" ad on seniors' issues (see p. 22) and the exultant "Rally" spot featuring footage from a campaign event in Brampton, Ont., which ran in the final week when the Liberals had surged into the lead and were polling near majority government territory. That spot ended with a single word: "Ready."

The party went from 36 seats to 184, completing the campaign shift from Trudeau as a third-party leader not ready to be PM to the come-from-behind candidate who brought the Liberals back to power.

While the Liberals relied on a positive message of "Real Change" to get a new generation of voters to the polls, Canon and funeral service provider the Mount Pleasant Group were also looking to shift their businesses to connect with young people.

For Canon, the exploding popularity of photography, generated by social media, also meant more competition: cameras are now ubiquitous, stored in the smartphones

in most people's pockets. The brand had relied on an older audience interested in traditional photography, reaching them in traditional ways. It had to not only adapt its message to a younger audience but relinquish some control of that message.

Canon did this by partnering with Free, a content studio focused on millennials, to create a platform called The Creator Class. The YouTube- and Instagram-centred campaign, which targeted 14- to 34-year-olds, covered music, art and style with content ranging from profiles and mini-documentaries about creators to how-to guides for Canon products. The latter videos focused on integrating cameras with mobile devices: using a smartphone as a remote for a DSLR, or transferring photos to a smartphone and social networks. All the videos were shot with Canon products.

The campaign led to 185 million impressions, with 6.8 million video views and 180,000 hours watched. Millennial purchase intent jumped from 31% to 53%.

The Mount Pleasant Group, like Canon, needed to reach millennials, a generation known for its struggle with grown-up matters. So how do you get them to ponder their own mortality in a way as immediate as funeral pre-planning? Hook them with a spoof video featuring wearable tech, of course.

The campaign by Union introduced the Quitbit, a watch measuring how long its wearer has to live. The product had its own landing page as well as native ads promoting it as real on sites such as Reddit. It served to remind young people that death can't be predicted, beginning a conversation about funeral pre-planning with a generation that wasn't otherwise having it.

Mount Pleasant group saw a 200% increase in website visitors, and the campaign generated more than 214 million PR impressions.

THE HARDWARE Uber "Uber Safe" Rethink Grand Prix, Gold Tech Breakthrough, Gold AToMiC Idea, Bronze Best Digital Engagement // The Liberal Party of Canada "2015 Election Campaign" Bensimon Byrne Gold AToMiC Shift // Canon Canada "#TheCreatorClass" Free Agency Gold AToMiC Shift // Mount Pleasant Group "Quitbit" Union Advertising Canada Silver AToMiC Shift, Silver Best Niche Targeting

Know thy audience

FROM NEWLY-MINTED EXECUTIVES TO FESTIVAL-LOVING DOG OWNERS, THESE BRANDS FOUND THEIR TARGETS IN CLEVER WAYS.

Clockwise from top: Hazel McCallion tells Stephen Harper she's not scared in a Liberal Party of Canada spot; Walmart and Pure Balance's Pooch Truck; Canada Post pitches small businesses; and Lexus uses LinkedIn to target recently-promoted execs.



consumers, finding the right message and platforms to reach pet owners, entrepreneurs, and senior voters.

Lexus was targeting executives, whose attention is hard to earn through advertising, says Jon Freir, CD at DentsuBos, the agency behind the campaign. It needed something bolder and more personal. The "Lexus LinkedIn" campaign screened the social network for promotions at Fortune 500 companies.

"We wanted to get them at their best – after a promotion – LinkedIn being the natural place," Freir says. "People aren't expecting to get messages from corporations."

The congratulatory InMail message from the brand offered newly promoted executives a pair of Lexus driving gloves, made from Italian leather and available to size, which could be retrieved at the nearest dealership. Once the executives were in the store – which Freir says is the most difficult objective to achieve – they were offered a test-drive.

Just over 70% of the LinkedIn messages were opened, which Stephen Kiely, DentsuBos's VP of client services, says demonstrates the effectiveness of the personalization. The campaign was

Lexus's most successful test-drive push in company history, with 240 pairs of gloves redeemed.

Like Lexus, Canada Post found a media partner popular with its desired audience to help deliver its message. To re-launch its small business discount program, Solutions For Small Business (SFSB), the postal service partnered with CBC's *Dragons' Den*, a respected brand among the Crown corporation's niche target of entrepreneurs.

The campaign by ZenithOptimedia included SFSB-related testimonials from past *Dragons' Den* pitchers integrated into the broadcast, as well as *Dragons* referencing the offering on the show. It was an ideal match, helping to position Canada Post as a small

You've just been promoted, moving into the C-suite at last. You've spent the day mostly beaming, packing up your office, graciously responding to congratulatory messages from people you barely know. But there's one nagging concern in the back of your mind: how am I going to spend my new car allowance?

The team at Lexus anticipated this question and came up with a creative way to target this niche but lucrative audience, using the well-travelled online corporate database, LinkedIn. The trick was to know the audience and where to reach it, and to do so in a clever way. Pure Balance and Walmart, Canada Post, and the Liberal Party of Canada demonstrated the same ability to zero in on their desired

THE HARDWARE Lexus Canada "Lexus LinkedIn" DentsuBos / 360i **Gold Best Niche Targeting** // The Liberal Party of Canada "Hazel" Bensimon Byrne **Silver Best Niche Targeting** // Walmart Canada / Pure Balance "Pooch Truck" J. Walter Thompson **Bronze Best Niche Targeting** // Canada Post / Venture One "Canada Post / Dragon's Den" ZenithOptimedia **Silver Best Brand Integration**

business expert and driving awareness for its product. Engagement rates almost doubled the campaign benchmarks.

Walmart and pet food brand Pure Balance also found the right platform for their target audience. Knowing that the annual Woofstock dog festival – North America's biggest, hosting more than 200,000 people and 100,000 of their four-legged best friends – would have attendees lining up for the festival's food trucks, the brands created a Pooch Truck, a mini food van scaled to size to serve the dogs.

Because pet owners are known to share the occasional photo on social media, the Pooch Truck's reach went beyond the festival crowd, with hundreds of posts and a video driving more than two million Facebook impressions.

While the *Dragons' Den* endorsement worked for Canada Post's target audience, the Liberal Party of Canada found its own ambassador to reach a vital constituency in the final days of the 2015 federal election campaign. The target for the party's "Hazel" ad was seniors, who vote in far greater numbers than the rest of the population.

DESIGNING A GUITAR BOOK

Visual artists and writers keep notebooks on hand for doodling and jotting down ideas, storing those bursts of creativity for later use. But it's more difficult for musicians to document the melody or riff that suddenly pops into their heads. If only there were a notebook whose cover doubled as a guitar, with built-in recording capability and pages of blank sheet music... Sure, maybe there's an app for that, but where's the romance?

Rethink helped The Warehouse Studio design "The Guitar Book," a musician's notebook with six strings and branding on the cover. Musicians touring with the remarkable gadget helped promote the studio worldwide, targeting its niche audience.

THE HARDWARE: The Warehouse Studio "Guitar Book" Rethink Silver AToMiC Design



The Conservatives were hinting in their ads that Justin Trudeau would cancel income splitting for seniors, which the Liberal leader had pledged to maintain. The party's answer was "Hurricane Hazel,"

94-year-old former Mississauga mayor Hazel McCallion. More than just setting the record straight, though, the Liberal spot by Bensimon Byrne attacked the Stephen Harper Conservatives for trying to frighten seniors. "It's like one of those phone scams

seniors get because Harper thinks we're scared," McCallion says in the spot, before looking into the camera and asking, in her most magisterial tone: "Stephen, do I look scared to you?"

McCallion, a popular public figure known for her no-nonsense approach, particularly in the battleground Greater Toronto Area ridings, was the perfect voice for shoring up

the Liberals' credibility. There was no Conservative swing among senior voters, and Trudeau won a majority government.



Disrupted expectations

So there's dad in the morning, seated on his throne, enjoying a precious few minutes of "dad time" away from the pre-work/school whirlwind, when an ad pops up on his iPad telling him he's taking too long. Targeting doesn't get much more disruptive than that.

Ikea, as well as the Foundation Fighting Blindness, recognized that consumers have set expectations for the content they consume: banner ads on their favourite sites shouldn't know about their bowel movements, for example, and breakfast television shows shouldn't suddenly fade to

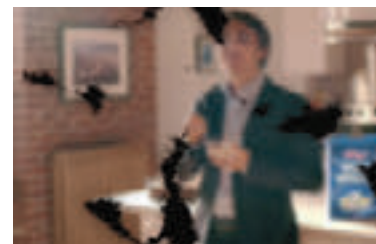
black. Disrupting these expectations gets consumers' attention.

Ikea worked with Jungle Media and Leo Burnett to develop real-time dynamic IP remarketing. People could create custom banner ads that were delivered to ad space Ikea bought programmatically, matching it to the ad buyer's IP address, so the daughter, downstairs, could tell dad to get a move on with a customized Ikea ad.

More than 17,000 Canadians visited the ad creation page during the three-week campaign, and Ikea's bathroom sales increased by 12% in stores and 34% online from the previous year.

The Foundation Fighting Blindness also messed with consumers' media expectations in its "Experience Blindness" campaign by Starcom Mediavest Group. The organization

targeted boomers, blurring a segment of Global TV's *The Morning Show* before transitioning to a live interview with a blind FFB spokesperson. It also blacked out print ads and a spot from Starcom client Kellogg's Mini-Wheats, turning it into an FFB ad. The



campaign, which required a remarkable amount of collaboration with other partners, increased awareness for the organization by 129%, with a 78% year-over-year increase in donations.

THE HARDWARE Ikea "#ShareTheBathroom" Jungle Media / Leo Burnett Silver Best Digital Engagement, Bronze Tech Breakthrough // The Foundation Fighting Blindness "Experience Blindness" Starcom Mediavest Group Gold AToMiC Collaboration



Made you look

THROUGH CREATIVE USE OF THEIR ENVIRONMENTS, THESE OOH CAMPAIGNS WON EYEBALLS AND HIJACKED MOBILE REACH.

Clockwise from left: A coupon from Leon's "#GetMoveWorthy" campaign; Nike shows the competition in an unconventional display window; and Raising the Roof makes its dynamic pitch for long-term housing solutions.

All forms of print advertising are working harder to compete with multiple screens. Winning attention requires more creativity, but once it's earned, the devices can become allies in expanding a campaign's reach. Nike, Leon's and Raising the Roof broke through the clutter with startling OOH executions, prompting people to look up from their phones and take notice.

Raising the Roof's "Coming Soon" campaign anticipated the audience's reaction to a faux billboard and baked it into a campaign video.

The organization, which promotes long-term solutions to homelessness, and Leo Burnett Toronto took dead aim at the NIMBYs – those who respond to development projects with "Not In My Back Yard" – by erecting a plywood façade in Toronto's Leaside neighbourhood with a sign indicating that a homeless shelter was coming soon, complete with a phone

number, email address and URL for those with questions or concerns.

The writers couldn't have scripted the response any better. Residents' reactions, recorded with hidden cameras (faces are blurred) and on phones, were cynically clichéd: a shelter would "ruin the neighbourhood"; it would be inhabited by "drug addicts and drunks"; "I'm a very tolerant person, but..."; and "There must be some other place."

But the idea of a shelter was a red herring. Raising the Roof later replaced its "Coming Soon" sign with one that read, "You told us you don't want a shelter here. Neither do we," before appealing for long-term solutions to homelessness.

It may have been manipulative, even ugly – the residents of Leaside no doubt felt singled out for what is a pervasive attitude – but it worked, garnering international media coverage and forcing affordable housing onto

the political agenda in the waning days of the Oct. 19, 2015 federal election. Donations to Raising the Roof went through the roof, up 506% from the previous year and its video has been viewed 52,000 times.

The Nike and Leon's campaigns, by Lg2 and Taxi, respectively, were less severe but just as clever, also playing off their surroundings. To help introduce itself to a relatively new market, Leon's demonstrated its understanding of Quebec by embracing Moving Day, the July 1 phenomenon that sees thousands move homes every year on the same day. As the abandoned furniture piled up on sidewalks – much of it in fine condition but deemed unworthy by its owners – Leon's saw an opportunity to highlight the quality of its own products.

The campaign, built around the idea of "move-worthy furniture," turned discarded items into coupons for Leon's. The brand created life-sized frames that mimicked coupons and placed them around the sofas and mattresses that had been kicked to the curb. Passersby could take photos that became coupons when presented in store.

Like the Raising the Roof campaign, Leon's purpose was built into the execution: not only did it generate buzz – with people sharing the photo-coupons on social media – and drive traffic to the store, but it also got people thinking more critically about waste and acquiring durable furniture. The "#GetMoveWorthy" execution garnered more than one million earned media impressions, leading to a 15.8% increase in store traffic and a 34.7% increase in sales.

Nike's "#BetterFort" campaign also incorporated its setting, with a billboard on a Toronto apartment building. In the apartment adjacent to the billboard, Nike and Lg2 built a robot mannequin, decked out in Nike gear, doing chin-ups in the window. The message – "Your only competition is you. And also other people like her" – was meant to ignite female athletes' competitive drive. The execution earned six million impressions and coverage in national and international media.

THE HARDWARE Raising the Roof "Coming Soon" Leo Burnett Toronto **Gold Best Experiential Engagement, Silver Online Video** // Nike "#BetterFort" Lg2 **Gold Best Print / Out-of-home Engagement** // Leon's "#GetMoveWorthy" Taxi **Silver Best Print / Out-of-home Engagement**

Grand gestures

IN AN ERA OF BIG DATA AND MICRO-TARGETING, THERE'S STILL ROOM FOR BOLD STUNTS AND BIG IDEAS.



HOW MANY SKITTLES CAN I GET FOR THIS?

The holiday season hangover usually includes at least one gift you're looking to pawn off as quickly as possible. Wrigley and agencies MediaCom, BBDO and Harbinger found this was true for about three-quarters of Canadians, so they decided to have some fun with the idea. Rather than tossing the cat calendar or box of liqueur candy you can't get your aunt to stop buying you every year, why not trade them in for some Skittles?

Playing on Toronto's pop-up trend and riffing on tacky pawn shop spots, Skittles opened up a storefront where shoppers bartered more than 13,000 kgs of Christmas excess (later donated to charity) into more than 52,000 packs of Skittles, making it the brand's largest-ever mass sampling program. The "Skittles Holiday Pawn Shop" campaign was covered in virtually all major media.

THE HARDWARE Wrigley "Skittles Holiday Pawn Shop" MediaCom/ BBDO/ Harbinger **Gold AToMiC Engagement, Gold AToMiC Idea, Silver Best Experiential Engagement**

ANYTHING FOR HOCKEY (AND BEER)

Gestures don't get much bigger than flying contest winners by helicopter to play hockey in a remote corner of the Rocky Mountains. Rethink's "Hockey Heaven" campaign for Molson Canadian created a branded content documentary about the world's highest hockey rink, complete with the Stanley Cup and a Mountie on skates.

Molson's "Global Beer Fridge" played up another pillar of national identity – multiculturalism. After first only opening for a Canadian passport, the fridge took a more inclusive approach, dispensing beer when six different people said "I am Canadian" in six languages.



Both ideas sold some beer. More than 500,000 minutes of "Hockey Heaven" were watched on YouTube and purchase intent for the brand increased 17 points during the hockey season.

THE HARDWARE Molson Canadian "Hockey Heaven" Rethink **Gold Best Brand Content, Silver AToMiC Collaboration, Bronze Best Experiential Engagement // Molson Canadian "Global Beer Fridge" Rethink Bronze Tech Breakthrough**



THE ONLY TRULY GAY OBJECT

Making a sweater is a small execution compared to the others, but there's some lofty symbolism knit into this garment. The Canadian Centre for Gender & Sexual Diversity wanted to eliminate the derogatory use of "gay" in reference to objects.

With help from Saatchi and Saatchi Canada, the organization created "The Gay Sweater," made from the donated hair of gay people. Because it contained human DNA (and the campaign's message was that only people can be gay, not things) the organization created the "first and only object that's OK to call 'gay.'"

The symbolism was so strong that people – including multiple newscasters who contributed to more than \$1 million in earned media – didn't seem to mind wearing something made of human hair.

THE HARDWARE The Canadian Centre for Gender & Sexual Diversity "The Gay Sweater" Saatchi & Saatchi Canada **Gold AToMiC ROI, Silver AToMiC Idea, Bronze Best Experiential Engagement**

THE MOST TOUCHING DIRECT MAIL EVER

Saying "thank you" is the simplest gesture, but it can be hard for big organizations like the Ronald McDonald House Charities Canada to pull it off in a remarkable and sincere way. The "#RMHCthankyou" campaign by Cossette turned the message into something grand by handing out millions of handwritten "thank you" notes.

For 10 years, 10 cents from every McDonald's Happy Meal



has gone to the charity, which provides accommodation for families whose children are being treated at out-of-town hospitals. To raise awareness and express its gratitude, on Sept. 17, 2015, the QSR served all its meals in a Happy Meal box. Instead of the traditional toy inside, there was a handwritten message from a family that had used the service.

The campaign's total reach, with paid and earned media – including a video documenting the execution – was more than 21 million impressions.

THE HARDWARE Ronald McDonald House Charities Canada "#RMHCthankyou" Cossette **Bronze Cause & Action**

Crossing platforms

TV SHOWS LOOKED TO OTHER MEDIA – AND THE REAL WORLD – TO EXTEND THEIR FAN BASES, WHILE BRANDS DEEPENED THEIR ROLE IN TV.

As audiences move to different screens and find ways around watching TV ads, brands and networks are getting more creative to keep them tuned in. For brands, that means masking messages inside programming; on the flip side, TV properties are extending their reach beyond the tube.

The SickKids Foundation saw CBC's popular *Murdoch Mysteries* as the vehicle to reach its donor audience in the final push of its 2015 holiday campaign. The show's setting in early 20th-century Toronto allowed writers to organically highlight the hospital's 140-

year history during a two-hour holiday special.

In addition to SickKids' deep integration into the episode's plot (the protagonist, Detective Murdoch, invents a baby incubator, and real patients and staff appeared as extras), the foundation aired a two-minute spot during the special and piggybacked on *Murdoch's* online following. Star Helene Joy did two PSAs.

The "SickKids / CBC *Murdoch Mysteries*" program, by Cairns Oneil, led to two million Canadians watching the *Murdoch* special and delivered

media value worth 300% of SickKids' investment.

In its own transmedia campaign, *Murdoch Mysteries* also did some time- and platform-travelling. "The Infernal Device" extended into the real world and onto smaller screens to shore up the show's fan base and win some new ones. Recognizing that its fans included cosplayers and lovers of puzzles and mysteries, the show created a mixed media murder mystery game. The six-week execution was built around *Murdoch*-like plots – gruesome murders, espionage, a superweapon – and enlisted fans to help foil the scheme using online videos.

The execution involved fully-cast live experiences across Canada that hundreds of fans attended and thousands more followed on Twitter's Periscope. In between events, players solved puzzles, decoded clues and discussed the mystery online – more than 70,000

players used the site each week, spending an average of 11 minutes and 41 seconds per visit.

Teen drama series *Open Heart* also used a transmedia mystery to tout its debut and to engage its audience between episodes, focusing on that prized item of teen identity: the mobile phone. Before the series aired, the Marblemedia-led campaign launched with *Open Heart: Unlocked*, an app that allowed viewers to explore the protagonist's cellphone – her photos, videos and messages, all of which provided clues to the show's mystery – creating an intimate bond.

The transmedia focus continued throughout the series, with writers building the narrative for TV and mobile in order to engage fans 24/7. The show's director and cast members also did a behind-the-scenes recap web series between episodes, and images and text messages were rolled out to build anticipation. The app garnered more than 1.2 million sessions throughout the series, lasting an average of five minutes and 45 seconds with a 76% return rate.



Above: A scene from *Murdoch Mysteries'* SickKids episode, and Sportsnet hosts integrate *Furious 7* into a broadcast.

Right: A scene from *Open Heart* and *Murdoch Mysteries'* "The Infernal Device" game.



While series use transmedia as launch trailers, films have been getting more creative and embedded in the TV space. To promote the *Fast and Furious* franchise's latest instalment, Universal Studios and Maxus Canada partnered with Sportsnet and TSN for "Furious 7 Shared Intensity" integrations in the broadcasters' hockey and NCAA March Madness coverage. The target was the young male "brotherhood" of adrenaline fans, who like their films and their sports highlights fast and furious. The integration included "Furious Plays of the Night" highlight packages, studio takeovers and clips from the *Furious 7* trailer integrated into NCAA tournament highlights.

With high March Madness viewership, including nine million within the campaign's target, *Furious 7* had the best Easter opening of all time and topped the box office in Canada for four straight weeks.

THE HARDWARE SickKids Foundation "SickKids / CBC *Murdoch Mysteries*" Cairns Oneil Strategic Media **Silver Best Brand Integration** // Epitome Pictures / YTV / TeenNick "Open Heart Interactive" Marblemedia **Silver Best Transmedia** // CBC "*Murdoch Mysteries: The Infernal Device*" **Bronze Best Transmedia** // Universal Studios "*Furious 7 Shared Intensity*" Maxus Canada **Bronze Best Broadcast Engagement**



Cinematic ads with an emotional hook

CINEPLEX AND CIBC BROUGHT MOVIEGOERS (AND ONLINE VIEWERS) TO TEARS WITH THEIR LONG-FORM BRANDED CONTENT VIDEOS.

Left, top to bottom: CIBC turned its cameras on the women behind a documentary film that featured Run for the Cure participants.

Right: The snowman in the Cineplex short film moved viewers to share the video online.

Successful viral videos are often puerile, relying on an easy hook: a panda sneezing, a child reacting to being bitten by another child, a cat being a cat. Cineplex and CIBC saw another option. They made use of long-form videos – two and three minutes, respectively – to build an emotional connection that would move viewers to share their content, see a movie and sign up for a run.

Cineplex's "See the Big Picture" platform recognized a trend other brands have picked up on: a kind of digital weariness, a frustration at always being connected. The solution was the movie theatre, one of the few places where you actually have to (or, rather, should) put away your phone for a couple of hours. The brand and agency Zulu Alpha Kilo saw the holiday season as an ideal time to push its emotional message to "Make time for what you love."

The *Lily and the Snowman* video is about a woman's friendship with a magical snowman, stored in a freezer for the summer and brought out every winter throughout her childhood to entertain her with cinematic shadow puppets in the backyard. Sitting in her office one night, all grown up, she remembers the neglected snowman and hurries home to find and introduce him to her daughter.

The video's reach extended far beyond the Cineplex theatres where holiday moviegoers saw it. It was viewed 21.8 million times on Facebook and YouTube during the last two weeks of December 2015, and was the most-watched YouTube video in Canada for the month.

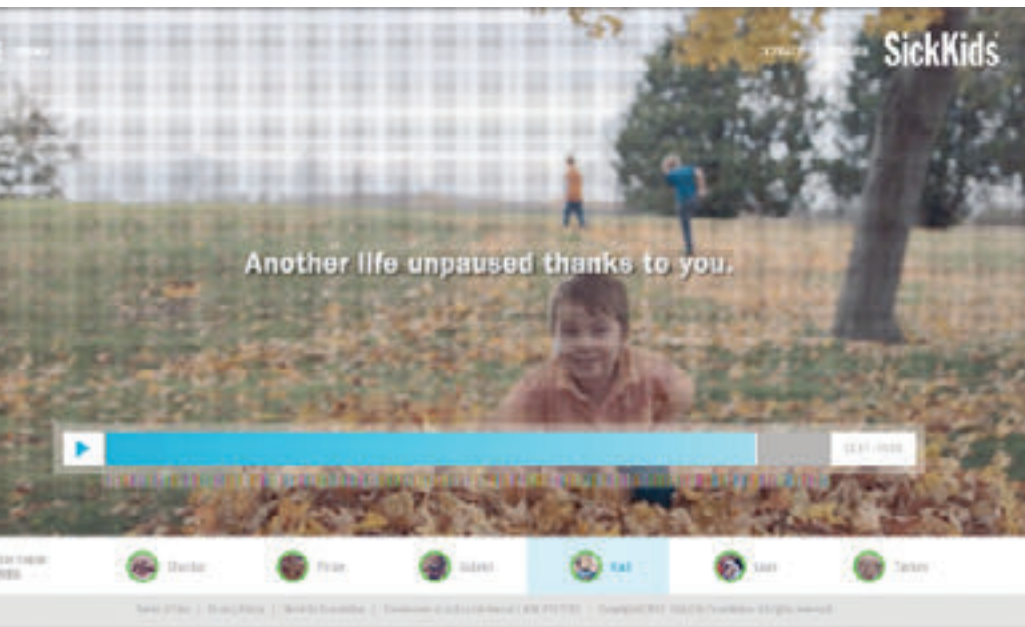
CIBC and Cundari used a multi-layered approach, involving the audience throughout the production, but the end result was also a widely-shared video with an emotional

punch. Like *Lily and the Snowman*, it also made use of the cinema space.

The brand invited four people who had taken part in its Run for the Cure (which supports the Canadian Breast Cancer Foundation) to participate in what they thought was a documentary about their reasons for running in the annual event. When the film participants showed up at the screening, they watched the women who had been on set producing the film (such as the director, the camera assistant, the makeup artist) step out from behind their production equipment and tell their own stories of breast cancer survival.

The *In This Together* video, which also captured the audience's reaction, received more than 4.5 million engagements. The 2015 Run for the Cure had more than 115,000 participants and volunteers, and raised more than \$21.5 million.

THE HARDWARE Cineplex "Lily & the Snowman" Zulu Alpha Kilo **Gold Online Video, Gold Best Brand Content** // The Canadian Breast Cancer Foundation "CIBC Run for the Cure – In this together" Cundari **Bronze Online Video**



In the moment

THESE CAUSE CAMPAIGNS DEMANDED IMMEDIATE ACTION, AND PROVIDED INSTANT GRATIFICATION TO DONORS.

Campaigns by the SickKids Foundation (top) and the OAITH and Yellow Brick House (bottom) drove action by asking would-be donors to respond immediately.

For charities, winning a potential donor's interest is one thing; sustaining it long enough to secure a donation – as devices blink and vibrate with fresh distractions – is another. Two campaigns got around this problem by offering immediate satisfaction in exchange for instant action. The SickKids Foundation's "Life Unpaused" campaign by Cossette used the metaphor of a hospitalized child's life being on pause – away from school, friends and hobbies. It built on the 2014 "Better Tomorrows" campaign, which used daily videos to introduce dozens of children being treated at the Toronto hospital and create immediacy for donors. Viewers of

recognized something about attention spans, and even empathy: they're hard to sustain.

Phillip Haid, co-founder and CEO of social cause agency Public, says organizations traditionally created broad awareness for their cause in order to "prime the pump," but now they're finding ways to drive action sooner. "Just to create awareness for social issues is not enough anymore," he says. "You're much better off getting your target consumer audience to do something, because if you can get them to take an action, the likelihood that they'll be more aware is much higher."

the "Life Unpaused" spots could witness the progress of six children featured in the prior series, but the new videos paused partway through. A donation unpaused them.

"Life Unpaused" led to 370% more online donations than the previous year, making it the foundation's most successful digital campaign.

"The Window Project," FCB's campaign for the Ontario Association of Interval and Transition Houses (OAITH) and Yellow Brick House, a shelter for homeless and battered women, used a similar method, though its use of contrast made it more jarring.

During the holidays, as festive displays filled commercial window spaces in downtown Toronto, the organizations created what looked like a typical family Christmas scene with a tree, dinner table and mannequins in sweaters. That is until the father suddenly slaps the mother and the kids cover their faces in fear. The window display allowed the organizations to bring domestic violence, which often takes place out of sight, into the open. And those horrified viewers on the street could make it stop for 60 seconds with a text donation.

The campaign received international media coverage, leading to more than 75 million earned impressions.

While SickKids enticed donors with the reward of seeing what their donations helped yield (seeing Kael, a child born with a rare immune disorder, for example, play outside with friends a year later), "The Window Project" offered an immediate reprieve from the violence the organizations were highlighting. Both campaigns

THE HARDWARE SickKids Foundation "Life Unpaused" Cossette **Gold Best Digital Engagement, Silver Cause and Action //** Ontario Association of Interval and Transition Houses and Yellow Brick House "The Window Project" FCB Toronto **Bronze AToMiC Engagement**

Removing the friction

THESE SOCIAL CAMPAIGNS BROKE BARRIERS TO ACTION WITH DEVICES AND NARRATIVE TECHNIQUES.



FOOD DONATIONS MADE UBER EASY

Part of Uber's appeal, particularly among the young professionals who are the ride-sharing platform's principal boosters, is its direct payment method: no money changing hands, no waiting, no friction. The consequence of this, and digital payment in general, however, is less cash on hand. You may want to give money to the person you walk by, asking for change, but you're no longer used to carrying any.

To coincide with Hunger Awareness Week, Uber wanted to make it simpler to help. The "Uber Hunger" campaign used its Uber Eats delivery platform to bring food to those in need.

"It takes a little more for you to go in and buy a lunch for somebody and [then] connect with them," says Joel Holtby, CD and partner at Rethink, Uber's agency in Canada.

While some may object to this depersonalized giving (a bit of messy, human interaction might have a bigger impact on both parties, and lead to thinking about longer-term solutions), the immediate benefits are obvious. Users could either wait at the destination to deliver the meals themselves or leave it up to the drivers, using the app to direct them to the recipient. More than 800 meals were delivered in Toronto that day, and the campaign was covered in Canadian and international media.

THE HARDWARE Uber "Uber Hunger" Rethink Gold Cause and Action

BRINGING BACK A LIFE WITH AN IPOD

Music can reach Alzheimer's patients in a unique way, offering a path to otherwise irrecoverable memories through the songs they used to know. The Alzheimer's Society of Toronto and J. Walter Thompson built on this insight to conceive the "Music for Memory Project."

The organization solicited new and used iPod shuffles, devices chosen because of their simplicity and lack of visual distractions to the musical experience. The organization worked with families to load the iPods with patients' favourite music, allowing them to rediscover parts of their identity the disease had made inaccessible. Giving an iPod, which donors could imagine



being used by a patient, created an easy connection to the cause.

With more than 300 donation boxes at music stores around the city, the campaign garnered over 2,500 devices. Designers created posters for the cause and Toronto's Horseshoe Tavern hosted a charity concert, headlined by Spirit of the West's John Mann, who was recently diagnosed with the disease.

THE HARDWARE Alzheimer Society of Toronto "Music for Memory Project" J. Walter Thompson Canada Gold Cause and Action



IMPLICATING THE AUDIENCE

The Ontario government's public service campaign on sexual harassment, by Leo Burnett, took on the bystander. Rather than targeting inappropriate behaviour directly – by shaming attackers or speaking to victims – the ads showed cases of sexual harassment and called out the audience as passive witnesses. Viewers couldn't simply dismiss the ads as not applying to them (which can be an obstacle for effective cause campaigns) when assailants in the spots were thanking them for not speaking up.

The message was flipped in its second iteration, showing an alternative ending where the audience had intervened; the would-be victim in the spot expressed gratitude that is also instructive, thanking the viewer for having helped in specific ways (telling the bartender, notifying HR, etc.).

The video's message proved to be universal, with viewers creating their own translations in Turkey, Brazil and China, leading to more than 120 million social impressions.

THE HARDWARE Ontario Women's Directorate "#WhoWillYouHelp" Leo Burnett Bronze Cause and Action

Getting personal on social

CONVERSE, SMARTIES AND THE CANADIAN SAFE SCHOOL NETWORK PERSONALIZED THEIR MESSAGES TO GET THEM SHARED.



Clockwise: Converse put people in the shoes of musicians and artists with VR tech; “Kids Read Mean Tweets” raised awareness about bullying for the Safe School Network; and Smarties gave Instagram users a personal hello with its candy.

Social media allows brands to personalize messages to individual users. But when the content is universal enough, those messages can spread out from their targets to find mass appeal, a trick that Smarties, Converse and The Canadian Safe School Network all pulled off to great effect.

Converse took the notion of walking in someone else’s shoes literally with VR technology, allowing consumers to temporarily inhabit Chuck Taylors belonging to a musician, an actress playing a zombie, an urban explorer and an artist via interactive, 360-degree films on iOS and Android apps.

Converse promoted the shoes as artwork, likening the sneakers to an artist’s blank canvas that comes to life through wear – “Made By You” with all the scuffs, rips, smudges and stains that eventually decorate the shoes. The campaign by Idea Rebel created art displays of shoe images in 41 cities around the world. It then inspired people to make their own shoe portraits and share them, primarily on Instagram, organically amplifying the “Made By You” message with millions of interactions and international media coverage. The campaign generated more than 80,000 downloads,

and over than 10,000 social posts and 10 million impressions.

To launch its Instagram account for Smarties, Nestle Canada narrowed its target down to roughly 1,980 Canadians with something in common – they all shared one of the nine most popular names among Canadian Instagram users. The brand checked StatsCan and other sites for popular baby names from 1990 to 1995, and then cross-referenced those lists with popular global names to account for new Canadians, as well as with an *AdWeek* list of the 20 most popular names on Facebook.

Working with OneMethod, it then designed and photographed unique and decorative (and colourful) typographies for each name using real Smarties.

After all that personalization though, the brand’s message couldn’t have been more universal: a simple greeting, with a bit of flair – “What’s shakin’, Megan?”, “Wassup Michael?”, “Hey there Alex!”

People started replying, including a particularly famous Canadian crooner named Michael (Bubl , that is) who responded to his all-red Smarties shout-out by volunteering that he eats the red ones last. The new account received hundreds of likes and follows in the first 48 hours. The brand showed that, when the message is creatively personal, simply saying “Hello” can be enough for a successful social launch.

The Canadian Safe School Network and John St. borrowed a piece of Twitter pop culture to personalize its universal message about cyberbullying. Following the *Jimmy Kimmel Show’s* “Celebrities Read Mean Tweets” segment, which gets laughs while also subtly critiquing the cavalier cruelty that’s common on Twitter, the organization had students read examples of the awful things kids write on social media. Cyberbullying is a well-known problem, but having kids read the hurtful messages was an easy way to make it less amorphous and show how they’re affected.

With a \$250 media budget, the video managed to get more than 200 million media impressions after trending in the number one and two spots on BuzzFeed at the same time. The interest generated an 8,000% increase in web traffic to Canadiansafeschools.com.

THE HARDWARE: Nestle Canada “The SMARTIES Shout Out” OneMethod **Gold AToMiC Design** // Converse Chuck Taylors “Made By You” Idea Rebel **Gold Virtual Reality** // The Canadian Safe School Network “Kids Read Mean Tweets” John St. **Silver AToMiC ROI**

2016 AToMiC jury

JURY



Francesca Accinelli, director of national promotions and communications at Telefilm Canada, joined the agency in 2006. She began her career as a cultural administrator and theatre producer.



Cathy Collier, CEO at OMD, spent nearly two decades at Cossette Media, working with clients such as Nike, Coca-Cola and Bell, before arriving at OMD in 2011.



Ryan Spelliscy, CCO at J. Walter Thompson, has worked at Goodby Silverstein in San Francisco, BBDO Toronto and Sid Lee in Montreal.



Katie Ainsworth, CD at Grey, has worked at Cossette Toronto, BBDO Vancouver and Toronto, Y&R San Francisco, TBWA Vancouver and was a junior partner at Rethink.



Luc Du Sault, partner, VP and CD at Lg2, co-founded the agency's Quebec City office. He regularly speaks about creativity on different business boards and at universities.



Ann Stewart, president at Maxus Canada, launched the agency in 2012 for GroupM. She has been in the GroupM family for over 10 years, previously running Excelerator Media.



Mark Childs, CMO at Samsung Canada, oversees brand marketing, retail experience, PR, marketing communications, and online and social media teams. Previously, he was VP of marketing at Campbell.



Jay Bennett, SVP of creative and innovation at Smokebomb Entertainment, is responsible for creative direction and innovation, focusing on technology and multi-screen content.



Maria Hale, SVP global entertainment and acquisitions at Corus Entertainment, has led programming and distribution since 2001. She previously ran Citytv Toronto and GameTV, and was VP of content at Telus.



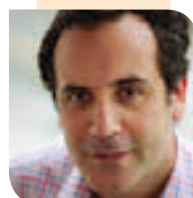
Christina Yu, EVP and CD at Red Urban, previously worked at Lowe Roche and BBDO, on campaigns for brands including Audi, Stella Artois, Johnson & Johnson, Capital One and Pepsi.



Helen Pak, CEO and CCO at Havas Worldwide Canada, oversees the agency's group in Toronto and Montreal. She previously worked as a creative strategist at Facebook.



Vanessa Case, EVP of content at Blue Ant Media, worked on international brands such as the National Geographic Channel, HGTV and History Channel before joining Blue Ant.



Ricardo Martin, Unilever's VP of marketing, has led teams for the company across Latin America, Eastern Europe, London and New York.



James Stewart, president and founder of Geneva Film, creates live action, VFX, stop-motion and CG animation on platforms ranging from mobile to giant screen.



Iain Chalmers, VP marketing and innovation at Diageo, worked in a number of roles in Canada and the U.S. with Unilever, Braun and Gillette before joining Diageo in 2008.



Marguerite Pigott, VP of outreach and strategic initiatives at the CMPA, leads its digital strategy, Prime Time conference and new initiatives. Previously, she headed Super Channel's creative development.

CANADA GOES TO CANNES LIONS 2016

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2016 CANADIAN JURORS

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Design
Claude Auchu
Partner, VP,
Creative Director
LG2



Young Lions Media
Mark Childs
CMO, Corporate Marketing
Samsung Canada



Cyber
Brent Choi
Chief Creative Officer
J Walter Thompson



PR, Jury President
John Clinton
Chair, Canada, NA Head of
Creative and Content
Edelman, North America



Film
Nancy Crimi-Lamanna
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Titanium & Integrated
Judy John
CEO, Chief Creative Officer
Leo Burnett Canada



Creative Effectiveness
Melanie Johnston
President
DDB Canada, Toronto



Direct
Steph Mackie
Owner & Creative Director
Mackie Biernacki



Promo & Activation
Philippe Meunier
Creative Chief, Co-Founder
Sid Lee



Media
Ann Stewart
President
Maxus

2016 CANADIAN YOUNG LIONS AND YOUNG MARKETERS

Please join us in wishing the best of luck to our Young Lions and Young Marketers winners as they represent Canada on the world stage.

Entries were judged by a panel of industry experts led by these Jury Chairs:

Young Lions Print, Film, Cyber
Mary Maddever, VP, Editorial Director, **Brunico Communications**

Young Lions Media
Cathy Collier, CEO, **OMD Canada**

Young Marketers
Mark Childs, CMO, Corporate Marketing, **Samsung Canada**

GOLD WINNERS

CYBER

Jess Toye
Art Director
BBDO

Kaidy Wong
Copywriter
zulu alpha kilo

FILM

Julia Milstone-Turner
Copywriter
Route Eleven

Samuel Sferrazza
Creative Director
Route Eleven

MEDIA

Catherine Dorion
Strategic Planner
DentsuBos

Jacob Guité-St-Pierre
Strategy Director
DentsuBos

PRINT

Joshua Lessard
Copywriter
Sid Lee

Lian Benoit
Designer
Sid Lee

YOUNG MARKETERS

Christian Di Vincenzo
Team Lead - Digital Marketing Consultant
Lexus Canada

Olena Sapojnikova
Digital Marketing Consultant
Lexus Canada



PARTNERS

strategy





NABOB AND THE COFFEE KERFUFFLE

THE 120-YEAR-OLD BRAND MANAGED TO MAINTAIN ITS CHALLENGER STATUS — EVEN WHEN THE BANKRUPTCY WOLF CAME CHOMPING AT THE DOOR, AND WHEN CONSUMERS WANDERED OUTSIDE THE GROCERY AISLE — THROUGH COMPARATIVE ADVERTISING, INNOVATIVE PACKAGING AND CULTURAL TENSION-TAPPING.

BY JENNIFER HORN

Nabob, you're a feisty fella. In the '80s, you famously smashed the paper bags of rival Maxwell House in ads to prove your own superior packaging. Not long after, you took aim at the coffee bean itself, ruling out the seeds that didn't quite fit your strict flavour and aroma standards. And today, you're crossing swords with society's (arguably) pretentious coffee culture. Does the world really need another creamy, cinnamon macchiato, you ask in a campaign that implores specialty coffee connoisseurs to "Respect the Bean" by choosing a no-frills black cup of Nabob instead.

As Ogilvy's Ian MacKellar, who helped develop the current creative platform, would say: "For any campaign or creative idea, it helps to have a conflict, a tension, an enemy." Nabob has seen many during its 120 years in the coffee biz.

Nabob survived near-bankruptcy in the '70s by making the tough decision



Clockwise: Hugo Powell and John Bell, Nabob's CEO and VP of marketing in the 1970s; frames from the 1979 "Microphone" spot; a print ad for the vacuum pack; the spokesman and a Colombian grower in a "Respect the Bean" spot; and an older ad with a man going to desperate lengths for Nabob.

to streamline its business and become a specialist (versus the generalist it was originally set up to be, once carrying a myriad of product lines from coffee to jams to spices).

Years later, it took on bigger players by introducing new innovative packaging to the market, and subsequently carving out a double-digit share when few thought it could be done.

Today, Nabob faces yet another challenge: finding its place in the quickly dilating coffee industry. Speciality coffee shops are competing with retail brands for consumers' attention in the grocery aisle, new coffee formats are being introduced (such as single-cup brewing systems), and U.S. competitors are entering the market.

"There is exponential growth to be had. And everyone is trying to climb to the top of that to get ahead," explains Heather Fadali, senior brand manager for coffee at Kraft Heinz, Nabob's parent company. "It's a mature category that is still trying to figure itself out... Because it is so competitive, it really is about understanding who you are, what you stand for, and what you don't."

It's a lesson Nabob learned early on (and continued to learn over the years), particularly when it was drowning in red ink nearly five decades ago.

FROM GROCERY GENERALIST TO COFFEE SPECIALIST

Before things got so complicated – before "consumers [could get] their coffee when they want, how they want it, where they want it" (as Fadali puts it, likening the shift to the evolution of personal tech) – Nabob was itself considered complicated. The Vancouver-born brand wasn't always just premium roast coffee beans. At one point, it was "kind of like the Kraft Foods of Western Canada," says former Nabob CEO John Bell.

It actually used to play in 12 different product categories. What is today a coffee specialist was once a grocery generalist, with Nabob carrying an assortment of teas, spices, desserts, peanut butters and jams (to name a few) in its product portfolio. Nabob was a big

supplier of its original owners Kelly, Douglas & Co. wholesale grocers (prior to Bell's arrival in 1977), which meant its market share inside competitive retailers was, naturally, quite low.

"By stocking and supporting Nabob, [competitor retailers would be] basically fortifying their competition," he explains. "But when the company was purchased [in 1976 by Jacobs], we were in a free world of competition, and then suddenly we didn't have the support of Kelly Douglas anymore. It raised the cost of the company substantially."

Nabob, says Bell, was in hot water. When he was asked to join the company as VP of marketing, along with Hugo Powell as president, the company's costs were eating at its profits. Its wages were 15% higher than then-competitors Kraft and Nestle, market share was down, employees were desperately unmotivated and the company was simply overextended, he says. "We were virtually bankrupt, except for one shareholder who kept us alive because they believed in us."

Desperate times called for desperate measures. The change in management, which included Bell and Powell, meant a big change in how the company would operate in the following decades. In 1977, the year the two executives joined, Nabob decided to sell and dissolve eight of its 12 product lines. This led to the loss of more than 300 jobs and the closure of a plant. For a while, the team tried to save its peanut butter brand, Squirrel, and its jam product line, says Bell, but after a few years, they too were cut, with the peanut butter business sold to Canada Packers in 1981.

So, the company was down to two product categories: coffee and tea. While the former was used as a "strategic brand to invest in," the latter was seen as a "cash cow, which we used to fund the strategic business" (it, too, was eventually dissolved). The aggressive cuts were a huge gamble, considering it meant the company's portfolio would go from \$70 million to \$40 million in value, says Bell.

The team also had to go through the pangs of training its employees to be strictly coffee experts, conducting "cuppings" (otherwise known as coffee tastings) and product knowledge courses so that "when a neighbour asked them about coffee, they would be able to talk about the origins, the roast, the grind."

When management looked at all the categories it was playing in, they realized Nabob would have a strategic advantage in coffee compared to its competitors Kraft and Nestle. "We felt by becoming a coffee specialist, we could win," Bell says.

"I came from the packaged goods industry, and when [I arrived at Nabob] we were looking at it as just another packaged product, like a soap or a detergent. And yet when we became a specialist, we looked at it more like a

wine. So we could start to understand the connection to coffee, the same as people who own wineries do.”

Its strategy to get out ahead of the competition rested on the innovative, hard, vacuum-sealed packaging its then-parent company, Jacob Suchard, was using in Europe at the time. Nabob brought the new packaging – which stored coffee beans inside a foil vacuum pack so no stale air would get in, while also ensuring none of its flavour and aroma would get out – to Canada in 1978.

“The communication [of the new packaging to consumers] was the most difficult part,” admits Bell. “We tried with one campaign, and failed. We put the vacuum pack on shelves along with [Nabob’s] soft paper bags and tin cans [which is what the competition was also using]... and, of course, the consumer settled on what they were used to.”

They simply ignored the new packaging. “So

another bold step was required. We decided to discontinue all of our paper bags, and only give the consumer one choice – the vacuum pack – and come out with bold advertising.” That was the year Nabob went on the offensive and brazenly tried its hand at comparative advertising.

THIS MEANS (PACKAGING) WAR

Working with agency Scali, McCabe, Sloves in 1979, Nabob launched what became one of its more famous TV spots, called “Microphone.”

It featured a winsome, grey-haired fellow (an

actor by the name of Michael Reynolds, whom the brand continued to use as its spokesman for about a decade) gamely introducing its vacuum pack by taking a dig at rival Maxwell House’s paper packaging.

Reynolds conducts a “smell” test, telling the audience that the competitor’s “ordinary, old-fashioned, soft paper bags” allow you to smell “the coffee inside, on the outside.” Then he compares it to Nabob’s hard vacuum box, which has no smell at all (proving that its aroma and taste is locked in and can’t escape).

He also knocks Nabob’s box with his closed fist to demonstrate the pack’s durability, and opens the two brands’ packages under a microphone to demonstrate the flat sound the Maxwell House bags make when

being opened, compared to the fresh sound from Nabob’s boxes. “Now I ask, which one do you think makes a better, fresher cup of coffee?” At the end of the 60-second spot, before taking a sip, Reynolds haughtily answers: “You’re absolutely right.”

This type of aggressive, competitive advertising went on for a couple more years, says Bell. The brand created various other ruthless ads where Reynolds took the hard Nabob box and broke Maxwell House’s paper bag in a single blow before pushing its coffee beans off the table.

What’s important (and interesting to note) is that these ads didn’t actually impact Maxwell House’s business. But they did affect some of the other smaller brands that Nabob competed against, which helped it become “the rallying brand for everybody who didn’t like Maxwell House” and “the standard as the competitor to Maxwell House,” Bob Bryant, then-chairman and CEO of Bryant, Fulton and Shee told *strategy* back in 2001, when he was asked to name the best product demonstration he had seen during his career.

“Within two years, the brand went from a small share to 25% of the Canadian market,” notes Bell. In Ontario specifically, he says, the share sat at about 4% before jumping to 25%, two years after it initiated the advertising war. In the West, where Nabob had a much stronger penetration, the share sat at 35%. That number increased to 40%. The brand wasn’t originally in Quebec or the Maritimes, but after a few years, it managed to enter and carve out about 15% of those two markets, adds Bell.

The marketing strategy became a case study, which was added to the curriculum at places like Harvard and the London School of Business. The brand also went on to win industry accolades such as the BCAMA’s Marketer of the Year award in 1981.

“We were big believers in creativity and we had a culture of big ideas. It made sense, because we looked at the competition as our well-financed enemy, and so there was no way we could win at the spending war,” says Bell. “So we had to make sure our advertising was [intrusive], our promotions were better and to continually innovate with new things.”

NOT JUST YOUR AVERAGE QUALITY JOE

It wasn’t long before the competition matched Nabob’s vacuum pack, says Bell. Within a couple of years, others like main rival Maxwell House had started launching their own hard boxes. “We went, ‘OK, so now what point of difference do we have?’” That’s when the brand shifted its strategy, once again, and developed the long-standing “Better Beans. Better Coffee” positioning.

The original spokesman introduced the platform with the famous “yardstick” in tow. The ruler in the spot was used to remove all of the coffee beans (which sat stacked



Colombian farmers in Nabob’s “Respect the Bean” spot compare specialty coffee to the brand’s “real coffee.”

up in rolling mounds on a boardroom table, representing all the harvested beans in the world) that did not fit Nabob's quality standards. The beans had to be grown high enough on the mountain and they had to be ripe enough, with "only a precious few chosen." The physical yardstick was integrated into spots for years to come. (In fact, it still makes an appearance in the brand's creative today, such as at the end of its more recent "Respect the Bean" spots.)

That original 1985 "Yardstick" commercial, says Bell, saw the highest day-after recall the brand had ever tracked at the time. "The [industry] average recall was about 20%. And all of the commercials we made – we made about 40 to 50 in the 17 years I was there – our average recall was about 28%."

CAPTURING A BREWING CULTURAL TENSION

Ogilvy's MacKellar, who worked on the brand for about four years (the agency held the account almost twice as long, before it moved over to Taxi 2 last year), says people still remember the ruler spot that fortified Nabob's positioning around "quality coffee" years later.

"People really remembered that and understood that Nabob always believed in the quality of the beans that they would put in the bag," he says, pointing out how quality continues to be called out in Nabob's current platform. In online and TV spots, Nabob is shown visiting Colombian coffee bean farmers and asking them to taste various specialty coffees, from cappuccinos to macchiatos to iced coffees, with the subjects showing their (polite, to a point) disgust after taking a sip. "It says the same thing, [showing how the brand offers] a line of full bean coffee that is stringently picked and identified by quality growers in Colombia."

Sure, research showed that Canadians have an affinity for the brand, and remember its positioning around quality coffee. But before "Respect the Bean" was launched, Nabob wasn't enjoying the relevance it once had, says MacKellar. Positive association with the brand was there, but it wasn't very strong, adds Fadali at Kraft Heinz, which purchased Nabob in 1994.

"What sets campaigns apart is really having a cultural tension that resonates with your target audience and one you can effectively communicate your brand through," she says of the approach her team is taking. "The [current] POV is quality coffee without pretence. We're talking to our consumers in a no-nonsense voice. [And] the cultural tension is the absurdity and complexity of the current state of our coffee culture."

Stephanie Santiago, group account director at Taxi 2, adds that the team will continue to build on Nabob's quality message in future creative. "You'll see us have some fun with the ridiculousness of coffee culture and how Nabob is the antithesis of that," she says, adding



that it's juxtaposing the brand with the "increasingly pretentious and complicated coffee culture" to stand out.

"Respect the Bean" plays into one of two coffee culture trends that Johanna Faigelman, cultural anthropologist and CEO of Human Branding, has seen in her research of the space. The first revolves around millennial palates, with the younger gen growing up on sweet specialty coffee drinks — making expectations of what they want out of a cup of Joe very different from the consumer Nabob is after (who Fadali describes as "someone who believes substance trumps style" and who doesn't "buy into brands because of their badge.")

Faigelman believes Nabob is making a push toward the "artisanal-everything" trend. "If anything, people are trying to get back to the simple roots, the true intentions of food and beverage," she says. "That's a good [trend] to hook onto as a coffee manufacturer in terms of where our psyches are when it comes to the ethics of food."

"The great things that Nabob has stood for from the beginning has allowed us to have credibility with consumers today," says Fadali. "If we didn't have that relevance around authenticity, consumers would be demanding that of us."

In other words, Nabob is still playing the part of the scrappy brand on a soldierly path to stand out in its corner of the coffee space. It's gone from combative advertising, to adopting an austere stance on quality control, to a movement against the follies of conceited coffee culture. And it's still fighting to outflank the competition, one no-frills black cup of coffee at a time. ☕

This just in:

busting some myths about TV ROI

Cutting TV spend doesn't have the bottom line impact you were going for – unless business growth, brand consideration and online activity weren't in your plan.



"If you want digital to work hard for you, support it with TV."

KATHY GARDNER
VP Media Insights, thinktv



"Stop thinking TV or digital, TV or social – start thinking TV and digital, TV and social."

SEIF KHEMAISSIA
Director, Business Science, Mediacom

TV ad spend has a direct influence on brand consideration and, most importantly, business growth. That has been true for advertisers since the early days of commercial television, and remains true today. What is baffling is that while there is unequivocal proof of television's effectiveness, much of it based on US data, Canadian spending in the channel has declined.

A new study from thinktv, in conjunction with the MediaCom Business Science team, seeks to reverse that trend by reinforcing what marketers already know about the power of television – and offering up proof using Canadian data.

The first in a series of planned whitepapers – Missed Opportunities in Media Planning (and the Case for Business ROI) – highlights the correlation of TV ad spend to business growth and takes a closer look at media planning and measurement today. The paper identifies a few impediments to maximizing business ROI – one being over-reliance on delivery metrics vs. outcome metrics, for example clickthrough rates vs. sales growth.

Kathy Gardner, VP Media Insights at thinktv, says the study offers undeniable Canadian evidence that TV is an invaluable marketing tool, "Television not only drives reach and awareness like no other medium, it supercharges other media efforts as well,

driving digital inquiries for example. And, as this study shows, we can directly tie TV to increasing sales."

In the study, MediaCom Business Science analyzed 50 companies across ten categories and found a direct correlation between increased TV spend and above average revenue growth. Tracked from 2011 to 2015, the companies whose TV spend was flat or only increased minimally (<30%) over the five years had an average growth of 9%, whereas the 21 companies who increased their TV spend (30%+) had a more substantial 21% increase.

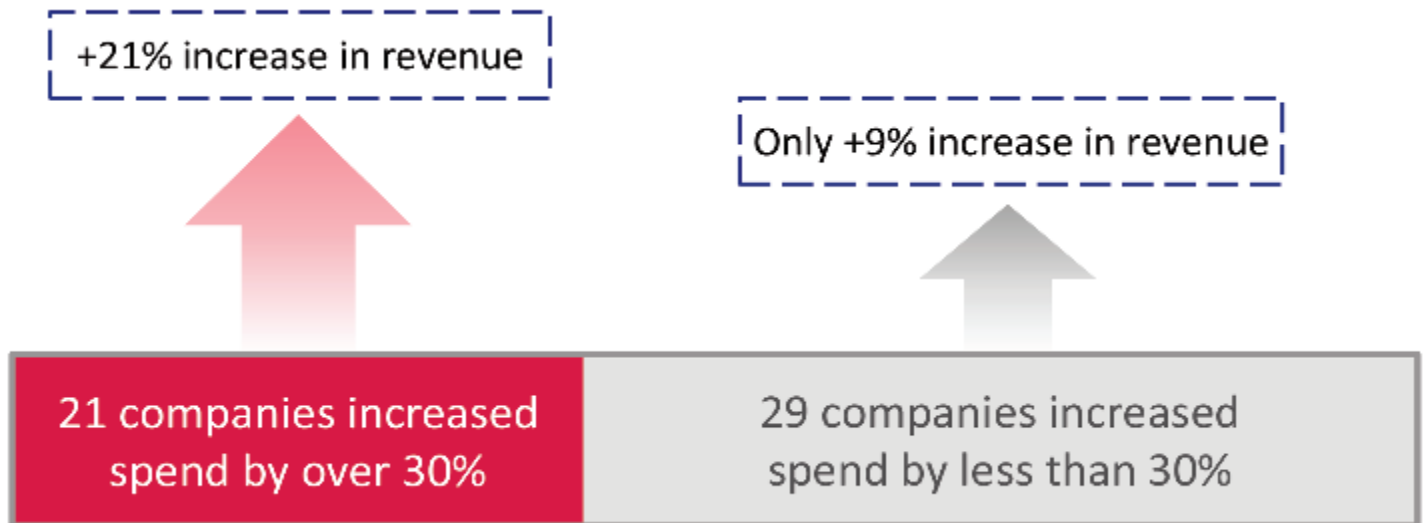
Those companies that increased their TV spend even more, by an average of 40%, saw a 27% increase in revenue over the same period.

So, if TV is so effective, why has spending in the channel not been increasing?

Seif Khemassia, director of Business Science, MediaCom, explains, "It's persuasion, a great sales job by digital companies with so much data that when they tell you to cut your money from TV and spend it with digital, people go ahead and make that decision without having measurement in place to really understand the impact of the decision. It's only later they realize that their media is not doing well.

"Some marketers think it's an apples to

Spending in TV has a direct correlation with business growth



There was an 81% correlation between increased TV spend and increased revenue, with 17 of 21 companies up in both spend and revenue.

apples comparison, that reach on TV is the same as reaching consumers on Facebook except for a significantly lower price. That's not right because the level of impact of a TV ad is way different than an ad scrolling through a Facebook feed."

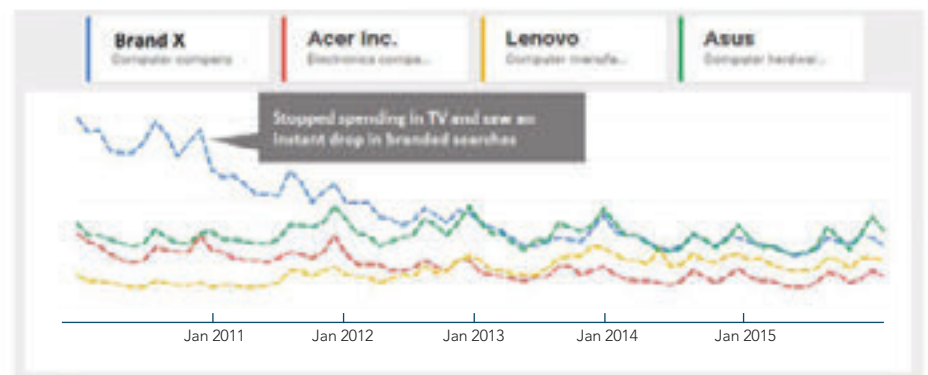
The irony of the situation, as demonstrated in the research, is that cutting TV spend really hurts a brand's digital activity. When the TV buy decreases, online brand searches and ecommerce also decrease. If you want your digital efforts to work hard for you, support it with TV. Case study after case study clearly demonstrate the power of the multiplier effect of TV on digital.

Second screen viewing is a real opportunity for advertisers to integrate and sync TV campaigns with digital platforms and optimize online sales, says Khemaissia. "The smallest thing an advertiser can do is have a call to action at the end of a TV spot to see a significant increase in sales. We did that with a pizza brand. The spot told people to go online to order their pizza and the company got a \$2 million increase in sales."

This result clearly illustrates the power of TV advertising. MediaCom has made a convincing argument that outcome metrics – rather than delivery metrics – should be the measure of success for any media plan.

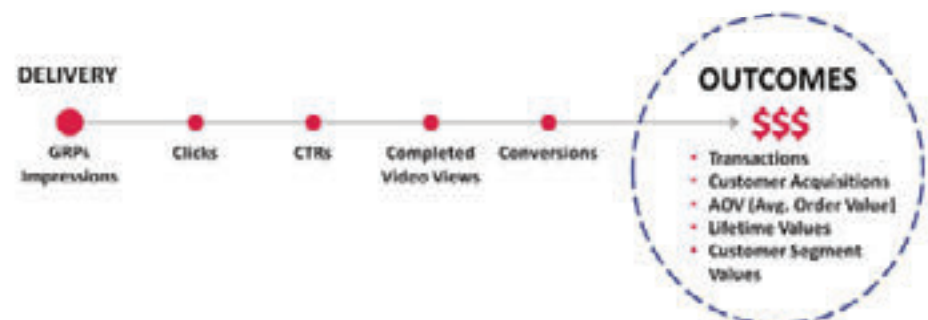
The bottomline, Gardner says, is that "reducing TV spend will harm your sales. Our research clearly demonstrates that agencies and marketers need to keep investing in TV because the ROI is incredible."

TV and digital are interdependent

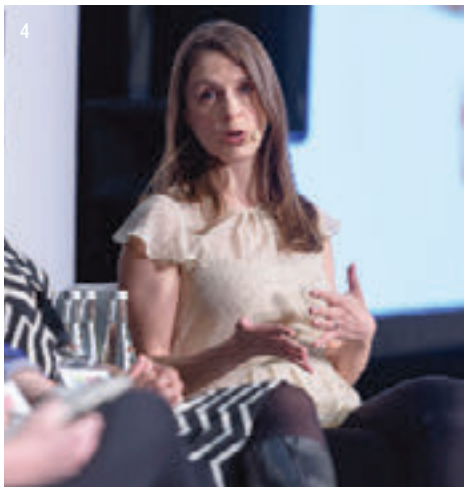


Spending in TV has a direct correlation with brand consideration and online activity as consumers search for brands.

The industry needs to shift from *delivery* metrics to *outcome* metrics



Industry use of web metrics as valuable outcomes shifts focus away from sales and revenue outcomes critical to delivering ROI.



BCON EXPO | 2016

On March 29 at the Arcadian Court in Toronto, the industry gathered for the latest on branded content, to learn about everything from metrics and measurement to in-house content studios and long-term campaigns. Attendees also got to hear from the *Globe and Mail* and Postmedia at their upfront presentations.

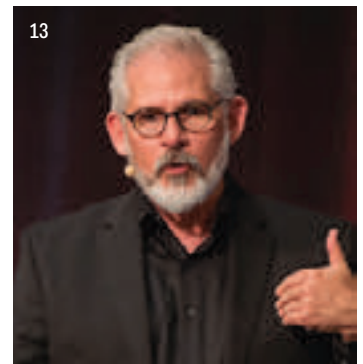


1. One BCON attendee tries out a VR headset | 2. General Mills' Jason Doolan and MediaCom's Jodi Brown deliver opening remarks | 3. Robert Rose from the Content Marketing Institute gives his opening keynote on how to improve ROI | 4. *Globe and Mail* marketing and advertising reporter Susan Krashinsky at the paper's upfront panel on the confluence of data and journalism | 5. Shift 2's Kaaren Whitney-Vernon talks about RBC's strategy for its *V Morgan is Dead* | 6. Ampifi's Josh Merchant talks about building a scalable content marketing machine at Postmedia's upfront | 7. Heather Loosemore shares Walmart's website content strategy | 8. & 9. L'Oréal's Stéphane Bérubé and Ekaterina Dobrokhotova on building the brand's content factory | 10. RBC's Michelle Stewart talks about how data informed the bank's content strategy | 11. Nielsen's Harry Brisson shares his research on best content practices | 12. Katrina Craigwell from GE gives her closing keynote on the company's branded content journey.




SHOPPER MARKETING FORUM | 2016

Industry leaders were back at the Arcadian Court April 19-20 for *strategy's* Shopper Marketing Forum. In addition to the keynotes, panels and roundtables covering everything from omnichannel to multicultural strategies, we handed out our Shopper Innovation Awards.



1. Narrative PR's Shelley Colenbrander, SIA winner Christine Stewart from Bensimon Byrne and OneMethod's Steve Miller | 2. SIA host and entrepreneur Erica Ehm | 3. J. Walter Thompson's Lynda East and Laurel Roeder with their SIA hardware | 4. Nielsen's Carman Allison talks shopper trends | 5. Google's Nancy McConnell, Twitter's Jamie Michaels and Facebook's Ali Leung on how social impacts shoppers | 6. Loblaw's Wes Brown on customizing the shopping experience | 7. Canadian Tire's TJ Flood talks about embracing digital | 8. Deloitte's Jennifer Lee outlines retail's omnichannel future | 9. Forum co-chairs Jennifer Hayes from Walmart and PepsiCo's Susan Irving | 10. *strategy* reporter Josh Kolm talks Quebec strategy with panelists from Leon's, Lg2 and Taxi | 11. Speaker Jean-Pierre Lacroix from Shikatani Lacroix Design | 12. 6Degrees' Michelle Corsbie and General Mills' Jacquelyn Langdon discuss the "Market Moment" campaign | 13. Dunnhumby's David Ciancio on harnessing big data.



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Meet the agencies of the future



Canada's top creative, media & PR shops have one thing in common: they're all radically expanding their arsenal of skills to meet brands' new and next needs

There's seismic change afoot in the marcom industry. Over the past few years in particular, it's happened at a breakneck pace. New tech and platforms are flooding the marketplace. Consumers are changing habits faster than they change socks. Marketers are being asked to do a lot more with a lot less.

Tasked with helping brands navigate this ever-changing terrain, agencies are, more and more, looking to augment their core in-house offerings.

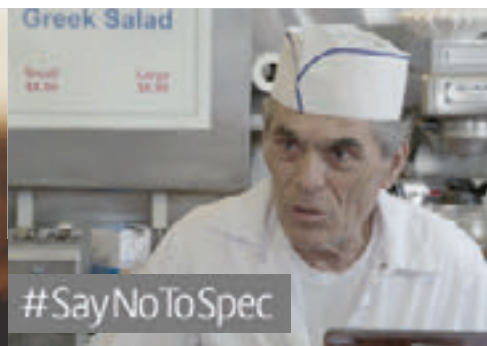
From media to PR and creative agencies, investing in the right in-house intelligence is a key element, as is boosting strategic ranks. They're mixing science with strategy to better deliver for clients – be

it with more disruptive creative, more targeted media campaigns or more seamless experiences – in an increasingly complex and cluttered marketplace.

Many are offering fast and flexible content production services, and also being creative with compensation models.

The agencies profiled here – The A List – are all Creative Report Card toppers, major award show winners and Agency of the Year contenders, indicating their vision for the future of marketing is on the right track.

Yes, it is indeed a brave new world, but there's one line that continues to resonate throughout the industry: there's never been a more exciting time to be in this business.



Zulu's Branded Content Year

Hot off the heels of its "Say No to Spec" video, the shop is picking up new clients, growing its content division zulubot and making a name for itself globally.



WHO KNEW PAINTING A CANVAS could be such a tough decision.

But for Zak Mroueh, CCO and founder at Zulu Alpha Kilo, he deliberated over whether or not to paint over the giant canvas in the front lobby at Zulu. It had seven years' worth of drawings, doodles and inscriptions from staff, clients and even his own children. Each brush stroke had been documented by a wall-mounted camera that captured every moment of the painting's creation.

But as Zulu was about to celebrate its seventh birthday, Mroueh decided he wanted to start with a blank slate.

Painting over that canvas last fall seemed to mark a symbolic shift at the agency – the transition from adolescence to adulthood.

Now eight years old, Mroueh says the shop still retains its start-up mentality. However, in the past 12 months, it seems like everything has been firing on all cylinders.

At last year's Agency of the Year awards, shortly after the repainting, the shop unveiled its "Say No To Spec" video, comically asking people outside the agency world to provide free work.

The video went viral. At press time, more than three million people have watched it on YouTube and Facebook and it's been translated into other languages in markets worldwide. It put Zulu's philosophy at the centre of a news cycle globally where Mroueh was invited to explain his stance in trade and consumer publications. (Notably, it was *Adweek's* sixth most read article of 2015 and their 11th most read piece of all time.)

Ironically, since the original video went online last November, Zulu has had the most new business calls in its history. The shop has welcomed seven new clients, including Harley-Davidson, who have been directly attracted to the agency for its creative reputation, strategic

leadership and track record for driving their clients' business growth.

"Our firm stance on spec work is something we're proud of. For our clients, it means we are able to remain fully focused on their work without the distraction and upheaval that creative spec work demands of an agency," says Mroueh. "We consider ourselves very fortunate to work with a set of premium clients who value true partnership. They appreciate that we don't divert the creative resources they pay for away from their business."

Work it has done for clients has also gone viral, such as the incredibly successful "Lily & the Snowman" campaign for Cineplex.

The touching piece of branded content connected emotionally with Canadians. In the film, a young girl befriends a snowman that comes to life. He creates cinematic shadow-puppet tales for her with his stick hands as we watch her grow up. But, the pair drift apart as she gets older and busier with life, before she finally reconnects with the snowman as an adult, with her own child in tow.

The film features a cover of Genesis' "Follow You Follow Me" performed by singer Adaline and, has garnered more than 30 million views on Facebook and YouTube. The song itself even shot onto the Canadian music billboard charts.

"When the work is amazing, it propels momentum for more winning ideas," says agency president Mike Sutton. This momentum included an eight-page feature article in the spring issue of the prestigious Communication Arts annual. Zulu is one of only a handful of Canadian agencies to ever be profiled in those pages. The agency also picked up countless awards, including a couple of CASSIES, CMAs and a coveted One Show Gold Pencil. In the past year, they attracted top-tier talent, including new ECD Allen Oke and chief strategy officer, Heidi Philip.

And the shop continues to grow. Zulu is now up to 84 staff, and continues to expand its content creation facilities. Mroueh says the agency's in-house content division is becoming a potent force in the Zulu arsenal, and is especially attractive to clients. Most recently, zulubot picked up much praise for its Interac "Dogumentary" about a dog who gets a credit card.

Amid the expansion, Zulu stays focused on retaining its unique indie ethos. Playful, a little outsider, faithful to core principles, and forever evolving – as Mroueh has strategically invested in refining the agency's skill set and offerings so Zulu can nimbly produce content solutions as marketers' needs change.

"Despite our 'no creative spec' policy, the agency continues to grow with premium clients. And we're ready for the next brave client who wants to bust open a category with us," says Sutton.



Zulu's latest work for **PARTICIPACTION** shows forgotten sport balls with sad emoji faces and ends with the surprising call to action "Don't visit our website."



CINEPLEX's animated short film, "Lily & The Snowman," racked up more than 30 million views on Facebook and YouTube. In the U.K., it was voted one of the top ten Christmas films of 2015.



In 2015, Zulu helped **CORONA** overtake Heineken as Canada's number-one premium import beer.



Zulu's digital team was proud when an independent study by Seevibes ranked **AUDI** Canada as the number one most engaging brand on Twitter.



To promote the strength of **BELL**'s mobility network, zulubot produced five clever online and TV films.



INTERAC "Dogumentary" Pets With Credit surpassed two million views in its first week.



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The “#RedHatSelfie” campaign for **EMIRATES** airline generated more than 1.4 million impressions, covered by the likes of *Canadian Living*, *Elle* and *The Kit*.

Citizen Relations doubles down on strategic insight

The PR firm is carving a place among clients by driving conversation through their strategic approach.

EFFECTIVE PUBLIC RELATIONS today isn't just about getting a branded message in front of the right media in a creative way, says Nick Cowling, president, Citizen Relations.

It's more than getting influencers to write a post, and more than just creative press kits (though, those are still a big component). And while PR agencies and ad agencies once argued over who owned social media, today it's more than just who controls the message – it's about who leads the conversation, who will lead in getting consumers to talk and engage with the brand.

“Effective campaigns today – versus the bought ones of the past – are really about how are we driving and influencing the conversations,” he says.

So what does that mean for Citizen? In particular the shop has focused on its strategic planning skills, delving deep into consumer insights that can incite true conversation. Their strategic process is creating platforms that not only produce effective PR and media relations, but also compelling integrated creative and challenges traditional media planning and buying norms.

Cowling points to a recent Smartfood campaign for PepsiCo. While pitching for the business, the shop was tasked with finding a way to reach late-millennial moms, and make the popcorn treat her snack of choice, understanding her free time was infrequent and hard to come by.

Cowling says the team wanted to find a way to differentiate the brand and drive the conversation, delving a bit deeper into who mom is. They found since her free time was so difficult to plan, it can be hard for moms to ensure their favourite treats are even on hand – so many hide their preferred snacks so that they know it won't get eaten.

The hypothesis tested well and the brand teams loved the approach, so much so that it took the PR platform and integrated it in the TV spot, to emphasize this new point, he says.

He points to another recent campaign, for Molson Canadian. The brand, with its creative shop Rethink, set up a rooftop hockey rink in downtown Toronto, tasking Citizen with spreading the word and building brand affinity.

While the rink was only supposed to be up for a predefined time period for it's “#Anythingforhockey” contest winners, the buzz and hype around the rink activation was so high that Molson and its agency partners aligned to extend the stay. The extended activation ended just as the NBA All-Star weekend began here in Toronto, presenting a challenge that turned into an opportunity. That star power (some of whom were invited to come for a skate) helped continue to drive chatter around the rink online.

Access to the rooftop rink was restricted, giving this year's execution the same feel of exclusivity as the initial 2014 mountain-top hockey campaign, though being in the city's core allowed more people to participate and provide endorsement (versus having to be flown in via helicopter).

The agency measured impressions, tone and sentiment around online conversations, as well as trial and acquisition of the product. It found that metrics, such as anticipation and trust, doubled, while fear was also up – the fear of missing out. The conversations happening online shaped the way people perceived the rink, and tapped into the irrationally-obsessed hockey fans who, like Molson Canadian, would do anything for hockey.

“I think 90% of brands are starting to say ‘we don't want to stick with a traditional siloed briefing process,’” Cowling says. “It's looking for whatever agency comes up with the best idea.”

As such, Citizen has been beefing its capabilities outside of traditional PR, such as looking for staffers with integrated agency experience, digital and strategic planning backgrounds. It's also been more heavily taking advantage of its Vision 7 partner agencies, such as Cossette, Jungle Media, and Camp Jefferson, making sure the best talent – whatever the agency background – is brought onto the project.

In particular, he says the agency has been making even more hires on the measurement and tracking side. “Our analytics team is blowing up.” Right now, he says it's exploring predictive measurement tools – a proprietary system able to determine what conversation topics will lead to business outcomes, and where these conversations are happening. It's still very early days, he emphasizes, and there's no guarantee the shop will ever perfect this type of technology, but it's indicative of how much more the agency wants to put measurement first.

“Times are changing. We're not talking about how are we going to get impressions anymore,” Cowling says. “It's all about who are we going to impress.”



The **PC** Holiday Lounge pop up, which peppered guests with delicious President's Choice treats ahead of the holiday, drew in more than 8,000 people over a mere six weeks.



The rejigged **SMART FOOD's** campaign garnered more than 21 million impressions on social and traditional media channels, including more than 1.2 million views of the video online.



"EFC Benedicts," for the **EGG FARMERS OF CANADA**, was a stop-motion series that communicated the benefit of eggs in an unexpected way.

MOLSON's rooftop skating drew some star power, bringing the "Anything For Hockey" campaign to new heights.



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In a spoof of bottled water advertising, the **WORLD VISION** campaign aimed to educate consumers about the importance of water among those who struggle to access it.



KBS' tech-savvy approach

To best help its clients, the agency is focusing on how consumers use new platforms, while reminding brands that there's a person at the end of the communication.

"OUR FOUNDING PHILOSOPHY, both now and in the future, is we help companies modernize to thrive in a tech-driven culture," says Matt Hassell, national CCO at KBS.

That's not to say the agency is just focused on all things digital, jumping on new technology the moment it debuts. Rather, he says it's an understanding that the cultural impact of digital is immense, and to reach consumers in the best way possible the shop must explore all new forms of communication.

"We need to talk in the same language consumers are using, on the platforms they're on," he says. For example, the brand is finalizing a project for a client, in which search terms associated with the brand will be printed on OOH ads. The reasoning, Hassell says, is many consumers are likely to pull out their phones and do the search on the spot, rather than wait until they get home.

And the secret sauce seems to be working. New clients have been coming aboard, including ACE Bakery and Mt. Sinai, as well as incremental growth for clients such as McCain Foods.

KBS' focus on connecting relies on planning and finding the insights that will set brands up for the long haul. He points to a recent campaign for headphone-maker Skullcandy, in which the brand sought out relatively unknown creative types online to be spokespeople, as an example of hitting all the right cultural cues.

Skullcandy, which competes against celeb-heavy Beats, by Dr. Dre, wanted to find people who were hustling to succeed and people who were cool, but weren't focussed on their status and telling the world they were cool. In the end, the brand partnered with a graffiti artist, video producer and photographer, eschewing a logo in the videos to give the creators a chance to show off their own passions, with the videos seeded on social platforms and TV.

It was all about connecting emotionally with the consumer, putting Skullcandy more in line with a brand that supports up-and-comers, rather than celebrities who've made it big – an important quality to the brand's target demo, says Hassell.

Interestingly, KBS looks for staffers with that same kind of hustle. Hassell says people who have side projects or have built up their own businesses are often the most active "doers."

Plus, the shop is structured in a way that puts the entrepreneurial nature of its talent at the heart of the creative process.

"We take inspiration from outside the agency world; music, technology, and start-ups when defining our search for new talent. That's the spirit that's infectious," he says. "They really take creative projects to the next level."

To that end, the agency has brought a lot of its video and content creation

capabilities in-house, which Hassell says is true to the entrepreneurial spirit (and keeps the creatives next to the project the whole time).

KBS also continues to deepen its capabilities in understanding consumer behaviour. The merger with analytics firm Kenna was one step in that direction, and KBS continues to grow its insights team.

"A big challenge however, is to not fall prey to easy metrics," Hassell says. While data and analytics look great on a spreadsheet, he stresses that it's important to recognize that "people aren't just data on a spreadsheet, clients really need to focus on the individual."

Coupled with that, Hassell says brands and agencies need to be more aware that the technology is just a means to an end – a way of communicating with consumers. "We can't just talk about social platforms as the end of what we do," he says. "The brand doesn't actually live on the billboard or the TV spot. It lives in the consumer's heart. And the moment we stop talking to a human being, is the moment we're in trouble."

"We're not interested in doing the same old same old," he adds. "We're interested in driving cultural change through modern thinking and giving our clients outstanding work that will drive transformational results for their brands. We're ready to break new ground in the Canadian advertising industry."



From left to right: Rick Chiarelli, chief growth officer; Matt Hassell, national CCO; Susan Meisels, VP strategy; and Nick Dean, president and CEO.



The agency positioned **MCCAIN's** Superfries as the go-to good for intimate gatherings, like girls' nights, reunions and even couple's nights in.



THE KEG's social campaigns – including a tasty-looking seasonal mojito – helped the brand grow its social media engagement and sold the message that the restaurant was a great place to connect.



Tapping into up-and-coming creative artist, KBS took the **SKULLCANDY** brand to new heights – literally.



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Veritas' re-emergence strategy

THE AGENCY A-LIST

Focusing on innovation, the PR firm has risen from the post-Target collapse, coming back stronger than before.

It's BEEN JUST OVER A YEAR since Veritas lost its biggest client: Target.

The retailer's very public withdrawal left the Toronto-based PR firm wondering: who are we?

"We were known for many things – including Target being a client of ours and for whom we did some incredibly creative work," says Veritas president Krista Webster. "[Target's departure] could have taken any company of any size to a very dark place."

But things are looking pretty bright, as she sits in the new state-of-the-art social media newsroom where a group of staffers face a bank of TV monitors, on which a proprietary software filters through Veritas' clients' social feeds, and displays trending topics worldwide (allowing staff to jump on trending conversations for its clients).

The newsroom is just the latest addition to the Veritas' Growth and Innovation Lab, which Webster credits for helping the agency thrive in a post Target-world.

"For us to have thrived in the last year is something we're really proud of," she says. "We've not only replaced all the lost revenue, we've actually grown."

The shop has added some new clientele, including Kimberly Clark (whom Webster calls a hugely important client that came to Veritas based on the recommendation of influencers who've worked with the agency in the past), General Mills and Tangerine.

Speaking of which, the Growth and Innovation Lab has led to some of the agency's most interesting work over the recent months, adds Kevin Twomey, senior director, digital.

He points to campaigns such as Stella Artois' Sensorium (in which influencers were invited to buy a ticket and come in for a sensory-overload eating experience), or even the current "#BringBackTheBees" campaign for General Mills. (The Sensorium was created in partnership with Mosaic, while "#BringBackTheBees" was launched alongside Cossette.)



The new state-of-the-art newsroom allows the shop to monitor and track multiple social campaigns at once.

In particular, Twomey is proud of the recent campaign for Subway, in which the agency was tasked with creating a social media video to re-instill trust. Interviewing stakeholders, the video was seeded online at first without paid support, and then re-seeded with a paid media spin. The initial run (without the paid buy), received more than 500,000 views on Facebook alone – significant considering the limited budget. The agency has been tasked with creating a second video for the coming year, while Subway in the U.S. is watching the Canadian efforts closely for potential adaptation elsewhere, touting them best-in-class.

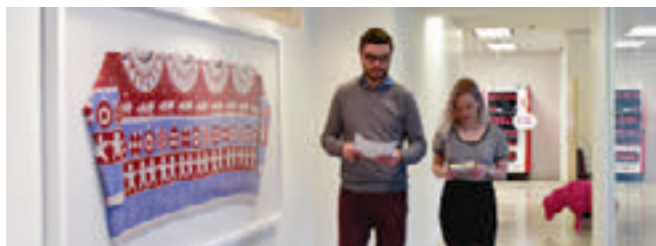
Veritas continues to hone its influencer philosophy, shifting away from one-off campaigns that bank on YouTube stars. Instead, a big focus has been on maintaining ongoing relationships with the influencers – both digital and traditional players in a bid to create brand advocates. What's more, the shop has been deepening its measurement and tracking capabilities, inspired by clients such as Labatt, who are looking for deeper metrics tied more succinctly with ROI and sales figures.

"It's not just about impressions and engagements," Webster says. "It's about how influencer engagement impacts the target a client is trying to reach." Veritas' measurement is premised on the Net Promoter Score that correlates consumer loyalty (promoters and detractors) with revenue growth. Now, the agency is rolling out that approach to its entire client base.

Webster is also growing the complement of skills at the agency, having just added Vanessa McDonald as the shop's new EVP, client service and operations, as well as Alyssa Scott, the new SVP, influencer practice lead (two new roles within the agency).

The duo joins the growing team which include the likes of a digital creative director and a digital strategist. Later this month, she will also be adding a VP, growth to oversee client and industry thought leadership and business development. The Growth & Innovation Lab has even been looking into adding services like media buying. And, Webster highlights, her staff increasingly have global backgrounds, which has been purposeful as part of the Veritas hiring strategy.

"Being a Canadian PR shop is no longer a deal breaker when it comes to being considered for global work," adds Webster. "I believe with the right vision and international talent, what used to be relegated to a local play can stand up against any other market."



The "Together Sweater" marks the entrance to the Growth and Innovation Lab, a reminder to the shop around all that it has gone through.



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Anomaly's unique strategy

The Toronto shop is different. And that's its key appeal.

A NOMALY IS, WELL, AN ANOMALY in the Canadian ad industry.

Despite its success, its philosophy is “stay humble, stay hungry.” As a result, the Toronto-based agency doesn’t really want to talk about the innovative work it’s done (even though it created the forever-talked about “Budweiser Red Lights”). It doesn’t want to talk very much about its impressive client list, its new in-house production studio and innovation lab or the fact that it won more CASSIES this year than any other agency in Canada.

Instead, what Franke Rodriguez, partner and CEO at the agency, really wants to talk about is its business model. The reason, he says, is simple: in a world where every agency says it’s different, Anomaly really is and always has been.

It’s not just that the shop likes to invite clients to have meetings around one of its two in-house bars (conversation flows smoother, he says). One of the first ways it makes sure its clients know that it’s different is by throwing away the traditional time-sheets.

Since its inception globally 12 years ago, the shop has created tailor-made compensation models for each individual client. The only things in common across all, it doesn’t ever bill for time, and performance is almost always built into the model: if a campaign delivers exceptional results, the agency gets paid more (and the reverse is also true).

Today, upwards of 20% of the agency’s revenue is tied up in the performance of its work, he says. “It allows us to have more honest conversations. If we’re disagreeing with a client, they at least know we’re pushing for the right reasons: because we believe it will work for their business. It’s never for our own self-interest, like recognition, awards or gratuitous creativity.”

This means agency staff are free to spend their time coming up with the best creative solutions possible – there’s no requirement to

limit time spent based on a client’s budget. The thought of telling someone that they only have a few hours to spend on a brief because the client has a small budget, or, even worse, drawing out the creative development process in order to bill more, is ludicrous, says Rodriguez.

“We want to be compensated based on the value of our ideas, with healthy upside based on how well they work,” he says. “We’re always looking for the best friggin’ answer to any brief – no matter how much, or how little, time it takes.”

Anomaly’s employees are also quite different. To get a wide range of insight, the shop hires people with very diverse backgrounds (nationalities, age, and industries). While it still values people with traditional agency backgrounds (partners and ECDs Pete Breton and Dave Douglass, for example, have a long history at creative shops), increasingly employees aren’t from the Canadian ad industry. A U.S. expat himself, he’s partial to people with global

experience (about 15 to 20% of its staff are international – Rodriguez jokes Anomaly spends a small fortune on immigration lawyers).

What’s more, he likes hiring people outside the advertising norm – clients, publishers, photographers and entrepreneurs. One employee, Bryan Espiritu, built up a cult clothing brand (The Legends League) from scratch where fans wait for upwards of 24 hours in the Canadian elements when pop-ups are announced). Espiritu now brings that talent to Anomaly on clients like Nike and Spotify. At the same time, Rodriguez says, he serves as a killer bullshit meter for any work the shop does.

The only other thing Rodriguez wants to talk about is the company’s intellectual property ventures. Globally, the shop has held stakes in brands like EOS and culinary brand Avec Eric (which the agency has won a TV Emmy for), while here in Canada, it has invested early in gaming and e-sports company WorldGaming, which owns patented software that allows asynchronous, real-time video-game tournaments as well as a wagering platform between friends over casual video game matches.

Since it first invested in the program (offering up marketing services in exchange for equity), Cineplex acquired 80% of the company and together, they’ve launched a national gaming tournament which plays out in 25 theatres across Canada.

“Now, we can go to clients and say ‘Hey, we can help you reach your audience in new ways,’” he says. “You’re constantly trying to resonate with young, engaged millennials. Well, guess who’s playing video games these days?” And WorldGaming is just one of a few IP ventures it is currently working on.

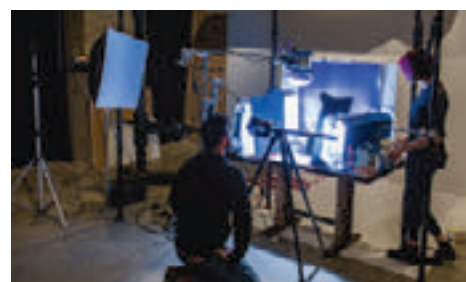
At the end of the day, everything Anomaly does is about driving its positioning and delivering results for its clients, Rodriguez says. And what he likes to talk about most is how Anomaly has always been willing to put its money where its mouth is.



Anomaly has two in-house bars, where Rodriguez says some of its best thinking and most productive client meetings happen.



Rodriguez is incredibly proud of the client list Anomaly has built here in Canada, which includes **BUDWEISER**, **NIKE**, **HERSHEY**, and **SPOTIFY**.



This year, it has expanded again, investing in a 10,000-plus square-foot space focused on its in-house production capabilities, which features a full shooting studio for photo and video.



The new space also features three editing suites and one sound recording suite, so it can move more quickly and maintain more creative control on certain projects.



Without the time-sheet model, employees are encouraged to spend time in the Anomaly Innovation Lab where they get to play with 3D scanners, 3D printers, VR gadgets, tools and tech.



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The pop-up parks for TD's FEF charity were so effective, in one year the campaign achieved a double digit lift in donations from over the past 25 years combined.



Diamond Marketing: the problem solver

Its insight-fuelled speed-of-culture marketing helps brands battle disruption.

DAVID DIAMOND, PRESIDENT, Diamond Integrated Marketing, says he never got into the ad business to win awards. In fact, he didn't even know the industry gave awards.

He doesn't even have an advertising agency background; rather, he got his start on the film side. "I never set out to start an agency," he says. "We got into the business because we saw brands having tremendous opportunities to connect with customers in ways traditional shops just weren't set up to service."

And while Diamond (the man) never entered the industry with trophies in mind, the work Diamond (the agency) has been doing in recent years is putting the shop squarely on the award map, jumping up 26 spots to 18th place on this year's Creative Report Card.

Of course, there's still plenty of work to be done. Disruption is the biggest challenge brands face today, as communication channels and consumers change rapidly.

"Every business is at the point where it is already being disrupted," he says. "And consumer behaviour is changing so fast that even marketers that are traditionally ahead of the curve are finding themselves falling behind."

So how does Diamond hope to help its clients solve these business challenges? By embracing the new. "We embrace new working models," he says. "We have no predisposed ideas of how things should be. We are constantly looking to evolve our model to get better ideas that build better businesses."

The shop began on the consumer experience side of the business, he says. And quickly, it realized the way consumers interact with brands in real life differs drastically from the way people think they do in boardrooms. Its field experience allows the agency to bridge that knowledge gap. "So we brought that thinking to our

clients," he says. "And just as communication changed, so too do the problems we need to solve."

For example, there's a growing need among clients for everything from cultural analysts to anthropologists. It's imperative to understand how culture and trends are shaping consumer behaviour, he says, otherwise marketing departments can't be proactive. To fill that need, the shop hired anthropologist Graham Candy to lead its strategy department. He only joined a year ago and the shop has delivered some significant cultural insights to clients, driving new strategic approaches. But that's only a portion of the equation.

He points to recent hire Sean Davison as the new ECD at the shop. The former SVP and creative from MacLaren McCann was brought on board to broaden the perspective of the creative team and merge the best of traditional agency thinking with Diamond's non-traditional approach.

"I've never been in a big marketing shop, but they do some things great, so we hired Sean to help bridge that gap," he says.

That focus on both creative and culturally significant insight helped the brand create an impactful campaign in a very short amount of time for TD last year on the heels of the Blue Jays' phenomenal success.

The bank is a sponsor of the baseball team, and as the Jays started skyrocketing wins, it was identified as a cultural moment the brand simply had to tap into.

"But while what happened to the Jays was exciting from a consumer perspective, it was immensely challenging from a sponsorship perspective," he jokes. "Their popularity turned overnight. And while we might have hoped they would make the playoffs, there's no way to plan for it."

Created in an "insanely short window," the brand released a series of spots depicting typical bank exchanges, such as depositing money, celebrated the way prominent players do when they score home runs.

The spots were a huge success, Diamond says: in unaided awareness of brands associated with the Jays, TD came in second (behind only owners Rogers), despite competing against a number of brands who are more traditionally associated with the category.

The campaign was only possible because the agency is structured to move at the speed of culture.

The shop has structured itself into five distinct departments, including the aforementioned strategy group, accounts, production as well as a content creation studio called the Mine which produces all the agency's content (including the TD/Jays work) and a marketing services department.

The latter is responsible for channel execution, he says. "Ultimately, we care about what's going on with the customer, and we care about what's going on with the business. Whatever the solution may be, it will likely play in multiple spaces," he says. "So we want to make sure we have the channel expertise, whether that's experiential, social, digital – whatever – on hand within that team."

"Clients call us when their message is experiencing advertising fatigue and they want a new solution," he adds. "We're structuring ourselves to make sure we're the trusted, go-to partner."



One of the most popular cocktail brands in the world had little to no awareness in Canada. A Vespa turned sampling cart traversed 2.3km of patio space across the country, while a customer built Rube Goldberg clock demonstrated it was time for Canada to get serious about the drink.



The agency and **TD** hit a homerun, tapping into a cultural moment with its Jays-themed campaign with three TV spots created in an “insanely” short amount of time.



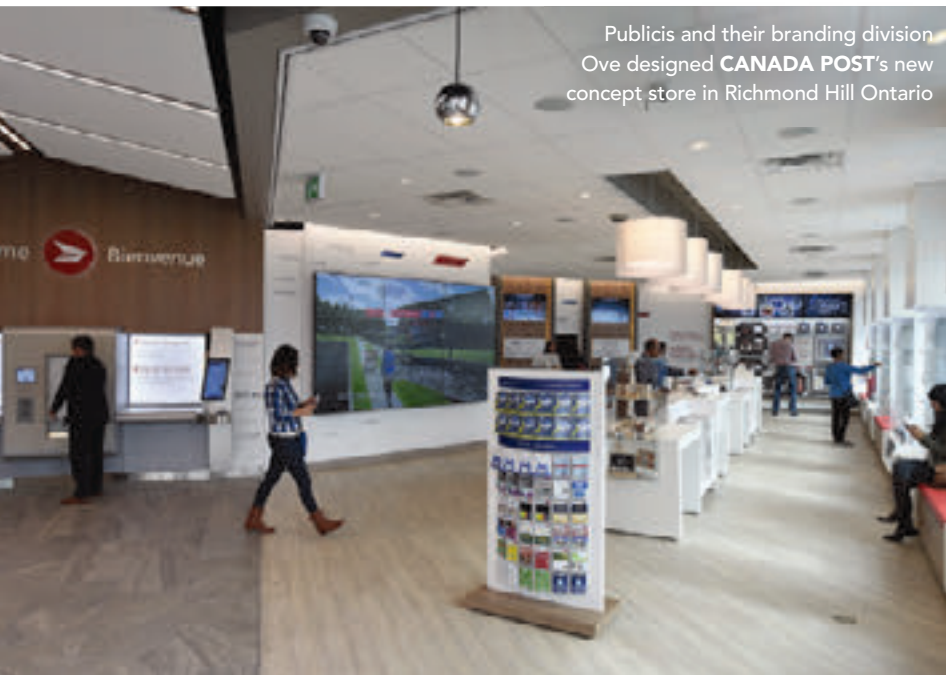
Identifying the culturally relevant place to build nostalgia amongst millennials, Diamond brought **LUCKY CHARMZ** to last year's Pride celebrations, a move that stimulated a 12% increase in purchases over previous years.



TD “Thanks You” dished out prizes to lucky ATM users who came into store as a way for the bank to offer its gratitude. More than 23 million people have viewed the video on YouTube.



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Publicis bets on data to build seamless brand experiences

Realizing that clients are often being asked to do more with more limited budgets, Publicis has increasingly invested in what it believes its clients need in order to be successful in today's marketplace: the ability to leverage data to make brand messaging part of a consistent multichannel experience. Publicis believes brand messaging can't live in isolation, so it uses data to adapt brands for each channel by connecting through contextual relevance, making sure in the process that every dollar spent is more efficient and effective for marketers.

"Those touchpoints seem to be growing exponentially and brands have to figure out how to effectively communicate across all of them," says Duncan Bruce, President and CEO, Publicis Canada. "We believe data needs to be at the core of an agency, and when it's used right, the brand experience should be seamless and in line with the brand purpose and strategy."

With offices in Montreal, Toronto, Windsor and Calgary, the breadth of Publicis Canada's network has been a big benefit when it's come to investing in having the right in-house intelligence to make its interconnected approach work for clients. Through the network's 'Borderless North America' initiative, it brought Publicis Hawkeye to Canada, its data sciences driven CRM unit. And, with the addition of Nurun, a digital platform agency, to its operations in Canada its digital practice is now 200-people-strong between

Montreal and Toronto. Between them they are actively investing in tools to deliver everything from predictive analysis to efficient multi-variant testing and developing its own proprietary tools, like Caffeine, which allows it to incorporate search-related insights into strategic planning.

"We need to be able to connect through context – the right person, the right message, at the right time," adds Bruce.

And to help brands get that relevant messaging to market quicker (particularly retail clients like The Home Depot, for whom Publicis produces content ranging from Pinterest boards to how-to videos) the agency has invested in beefing up its executional capabilities, bringing traditionally outsourced services such as video editing, CGI, colour transfer, and sound production all in-house.

"It's critically important because that's the executional arm of the content experience," says Bruce. "Data gets us to the insight and the idea, but then you need to be able to deliver against that in a cost efficient manner across exponential channels."

Publicis recently hired Max Valiquette as VP, Head of Planning. Tasked with rebuilding the planning department, one of his first objectives was ensuring its clients communications adhere to strategically sound Brand Blueprints, "Planning's becoming that much more important across the customer journey," says Bruce. "It's about using all the pieces, and understanding strategically what the brand stands for and its purpose. The brand stays the

same. Different channels just allow you to present different dimensions across the customer journey."

Publicis' approach has proven successful: in the past two years accolades have included retaining Rogers, winning FCA (Chrysler's) digital work; the Toronto Transit Commission AOR assignment; major web site platform assignments with Purolator and the Ontario Lottery and Gaming Corporation; and retaining its Canada Post account.

Last year, for Canada Post, Publicis took its interconnected approach one step further. Having introduced new brand positioning – 'Canada Post delivers the online world' – it engaged its design unit in developing a new flagship location in the GTA that reimaged the post office as a retail outlet for online deliveries. It incorporated things like a drive-thru parcel pickup, an all-in-one, self-serve, touchscreen shipping station that lets customers send parcels anywhere in Canada 24/7, self-serve vending kiosks, and fitting rooms for customers to try on online clothes purchases. For the first half of 2015, the number of parcels delivered from fashion retailers increased by 28% in the GTA compared to the previous year. Canada Post delivers two out of three parcels ordered online in the country.

"That's understanding the whole customer journey; it's not just about helping a brand produce content across digital channels at cost, building a platform, or tackling mobile or social, it's also helping a brand in the physical world." Literally, interconnected brand building.



Publicis stepped away from a traditional food imagery focus to re-assert **HAAGEN-DAZS'** leadership position in super premium ice cream.



As AOR, Publicis launched **ROGERS** industry changing "Roam-On" campaign announcing a revolutionary global data roaming plan through a multi-channel, social influencer program.



Publicis' services go beyond the expectations of a typical advertising agency as illustrated by their platform design team's **WESTJET** app.



Publicis has developed numerous fun, effective campaigns for the **CITY OF TORONTO** including a platform to raise awareness for the need to compost.



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From left to right: Karine Courtemanche, president Jeff Berry, Managing Director, Touché Toronto Alain Desormiers, CEO and founder.

Touché!'s strategy couples tech innovation and creativity

In A WORLD OF COMPLEXITY, Touché! couples technological innovation and creativity to help clients get ahead.

"Most of our clients struggle to work with the complexity of technology, and the multiplication of platforms such as data and analytics, search, social and native content; it's very confusing to efficiently maneuver within this complex environment," says Karine Courtemanche, President, Touché!.

"To find an agency in the marketplace that can deliver on these criteria and yet break the mould to come up with breakthrough ideas, is difficult. But when we deliver on both ends, this is where we create real value for our clients."

To that end, the 170-person-strong media agency, with offices in Toronto and Montreal, has worked tirelessly to create a collaborative culture in which its clients don't feel siloed or structured.

"What we found works extremely well for our clients is espousing a 'one team' approach with our creative agency partners, and our specialists in areas like search, strategy or social," says Courtemanche. "They gather around clients and not disciplines."

The approach has helped the agency to not only double staff and revenues over the last three years, but also retain clients like Via Rail, Tourism Montreal and Hydro Quebec, and win national clients like Cogeco and Metro.

Tech investment is where being backed by Omnicom Group has come in handy for Touché!.

The network's heft has helped Touché! be at media's technological forefront, a boon to the entrepreneurial thinking that permeates the agency.

It's invested heavily in new tools, ad tech and resources to help its clients manoeuvre more effectively and nimbly in the marketplace by increasingly putting data at the core of their collaborations.

One such investment was the creation of a dedicated marketing sciences unit that mines the mountains of client data stored in its proprietary data management platform to produce powerful, actionable business insights.

It also invested in a real-time reporting platform for its digital buys, giving clients convenient access to their campaign data whenever they want it, which has been of particular benefit to meeting the real-time campaign needs of big retail clients like Via Rail and Canadian Tire.

"What's cool about technology, and more the data and the metrics that come out of our tools, is it allows our staff to not only make smarter solutions, but give us more intelligent information so we understand the consumer better and are more savvy about how we invest our clients' dollars," says Jeff Berry, managing director of Touché!'s Toronto office.

"The data allows us to think even more creatively and be even more innovative."

Coupling innovation and creativity to come up with big ideas, like the one behind its 'The Colder it Gets' campaign for Mark's, is what Touché! really does at its core.

Launched during the winter of 2015 to increase retail foot traffic, and activated with OOH,

programmatic and social advertising, the campaign was weather-triggered – store discounts were doled out to match plummeting temperatures. Foot traffic ended up increasing by 20%.

Another example was Touché's #MyNorth campaign for Sport Chek, wherein it micro-targeted advertising to nine basketball communities in Toronto with never-done-before media that was customized for each micro-market.

Both of those campaigns were award-winners, and the secret to their success, says Courtemanche, was their relevance.

"I think consumers like it when brands make an effort to reach out and make them feel like they're being recognized as individuals," she says. "Most of our campaigns are respectful of consumers and relevant to their lifestyles. If I look back at our best campaigns, they were all examples of mass personalization."

Courtemanche is quick to point out too that, for Touché!, the use of technology in those campaigns, and all its subsequent work, is a means, not just an end.

"It's a way to get to the big ideas and to the innovation," she says. "And we believe, in a very complex world, this is what makes your campaign memorable, and this is what we deliver for our clients' consumers."

And given the agency's impressive awards tally (it's the most awarded media agency in the country and the only Canadian shop to be on the WARC 100 list that ranks the world's best media agencies in 2016.) Touché! has clearly delivered in spades.

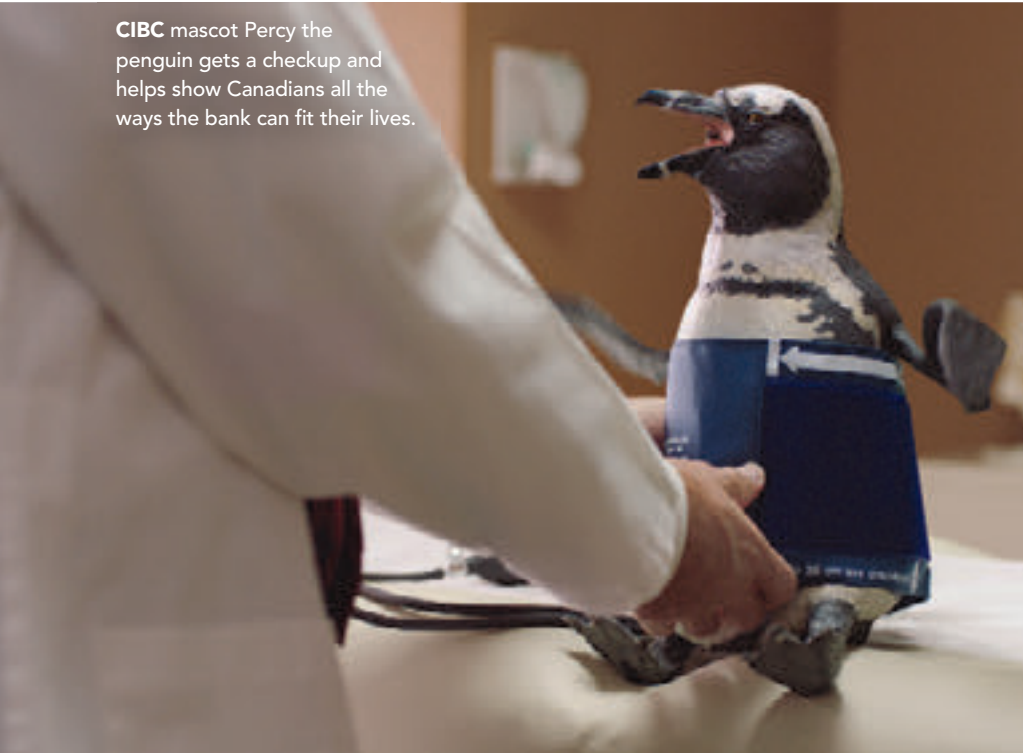


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CIBC mascot Percy the penguin gets a checkup and helps show Canadians all the ways the bank can fit their lives.



Juniper Park\TBWA: The home of disruption

JUNIPER PARK\TBWA IS AN AGENCY OF DISRUPTORS. That's how it's able to find new sources of growth for its clients' brands; it uses disruption to break them free from the conventions that hold them back.

"No brand aims to blend into a sea of sameness, but unfortunately that's what often happens," says CEO Jill Nykoliation. "Our strength is finding disruptive ideas that will pull brands apart from their competitors, making our clients' dollars work as hard as they can."

"Disruptive thinking is at the heart of every big idea at Juniper Park\TBWA, but being disruptive means being proactive," says Terry Drummond, chief creative officer, Juniper Park\TBWA. "We don't wait for the ask. We identify the client need and then we build it, because when you build it, it actually exists, which helps clients choose the braver idea. We think of ourselves as a product company, staffed with an army of 'makers.'"

Juniper Park\TBWA successfully put its disruptive, maker-powered thinking to work in helping big American beer client Miller Lite defy the conventions that were holding it back. The agency created a more genuine and engaging conversation between the brand and its consumers, taking it out of a one-size-fits-all approach by proactively making culturally relevant assets, like regionally inspired beer cans and custom-created concert festival campaigns. After almost a decade of decline, Miller Lite is now the fastest

growing light beer in America, and, in the summer of 2015, it surpassed Budweiser to become the #3 beer in America.

With 160 people in its Toronto HQ, Juniper Park\TBWA is a relatively new entity, the product of a marriage last year between two agencies, Juniper Park and TBWA\Toronto. Each of them brought a complementary core discipline to the table – creative underpinned by sharp strategy and a good social and digital backing, respectively – with Juniper Park\TBWA then combining them into one exceedingly effective, disruptive, cross-pollinated package for its commingled client roster.

Since the merger, the agency has invested in making itself even more disruptive. Most recently, it hired Mark Tomblin, former chief strategy officer at Taxi and head of planning at Leo Burnett London before that, as its chief strategy officer. Tomblin was the hallmark hire of 14 recent additions to the agency. It also leveraged the scale of the TBWA network last year to invest in analytical data tools that help it to be more fact-based. They allow the agency to examine insights gathered from past events and performance coupled with analysis of real-time events to help predict and manipulate future events through micro-trends and possible triggers.

"It's about being more relevant and timely," says Nykoliation. "Having these tools enables us to gather insights at the speed of now." "Having real-time data built into the brief is really powerful," adds Drummond. "When you have your finger on the pulse of culture, you can better define and defy conventions."

Proof positive of Juniper Park\TBWA's penchant for using data to power convention-defying disruption is its recent work for Project Consent, for which it leveraged its tools to help define its content and publishing approach. The campaign was geared towards speaking to people directly about the issue of sexual consent, bucking a previous trend wherein past campaigns talked around the issue, burying it in analogies. Juniper Park\TBWA's direct approach involved videos depicting consent played out, demonstrated by animated body parts, one whose advances are rebuffed by another. Featuring the tagline 'consent is simple: if it's not yes it's no,' the campaign, with no money behind it, achieved 411 million impressions across 231 countries, and 12 million YouTube views.

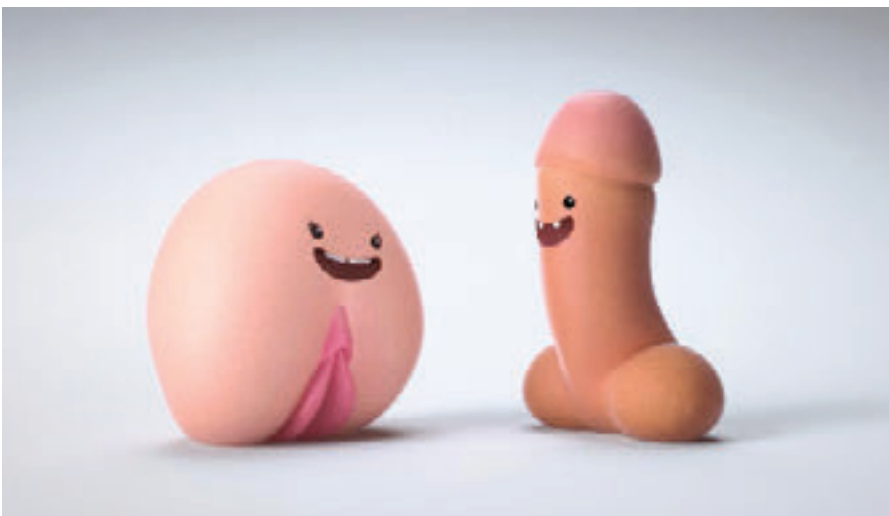
Both its work for Project Consent and Miller Lite have garnered Juniper Park\TBWA multiple awards. Not only that, but since the merger it's also won four major clients, including Pfizer Pharmaceuticals, the Canadian Diabetes Association, and the CIBC sponsorship portfolio. Clearly, on top of disruptive, convention-defying client work, the agency is adept at making its own success too.



To disrupt the idea that only pro athletes represent sports brands, videos of a surprise pickup game between athletes with disabilities and NHL stars, like Sidney Crosby, were filmed for **GATORADE**.



The shocking reality journalists face in other parts of the world where press freedom is repressed was brought to life in a series of posters for **CANADIAN JOURNALISTS FOR FREEDOM OF EXPRESSION (CJFE)**.



Category-defying videos for **PROJECT CONSENT** brought the issue to life in a playful yet unapologetically direct manner.



Wild postings for the Governors Ball in NY helped **MILLER LITE** become a culturally relevant partner of the music festival.



Regionally-inspired beer cans were designed for **MILLER LITE**, this one for Texas featuring a Longhorn.



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The bots cometh

BY SCOTT SUTHREN

I am a huge fan of science fiction. So much so that I have decided to try my hand at writing a novel about the problem of sentient machine minds.

Working with AIs (artificial intelligence) was once solely the domain of sci-fi characters. Now, thanks to Google, Facebook and a legion of researchers, what used to be fiction is now getting closer to fact through internet bots.

As an industry, we need to become part of the narrative and learn to work alongside bots or we risk being left behind. They will be more disruptive than VR and the Internet of Things in how they will take ownership and radically transform digital interfaces and ad agencies.

In a recent *Globe and Mail* article, the head of messaging app Kik was quoted saying bots that you can have a dialogue with inside a chat app will be the new web browser. He is absolutely right. Why go to a site rammed with info and ads when you can open a chat app and ask a bot to get you exactly what you need?

Facebook, Google, and many others are aggressively creating new bot options. Most of these are limited in scope now, but as more appear, their range and role as intermediary will expand.

Look at Amazon's Echo, a device that

sits in your living room and which is powered by its "Alexa" bot. Even in its nascent form it tells you the weather, plays music, reads news headlines, answers questions about basic facts and controls your house. "Digital assistant" bots will

continue to broker more aspects of our lives.

The rise of bots also means that teams within agencies will be forced to accept challenging (and potentially humbling) relationships with AIs. Humans like to say that AIs can't replicate our intuition, that they are best at logical, brute force approaches, and that intuition is the golden kernel in great marketing.

But there is increasing evidence that, when extrapolated, shows how bots could

champion Fan Hui put it: "So beautiful."

The move was so novel that Lee Sedol stood up and left the room, only to return and spend an additional 15 minutes studying it. AlphaGo eventually won the game. Some understood that they had just witnessed one of the most significant tipping points in our relationship with artificial minds.

If you still doubt the rise of creative bots, take a look at the current state of programmatic display ad technology.

Success is defined by how effective the creative is in driving a certain call to action. To find the best version of that CTA, data is used to chop creative into multiple versions. Dozens of new options are pieced together by the system, based not on how much the agency or client liked the creative, but by how effective it is in achieving the task (for example, out of 80 creative variations of unit X, version 20 was most effective at driving conversions to site Y.)

Give a bot the raw materials, the objectives, and the channels to deploy it, add a powerful neural network that can teach itself, and I bet you will have much more

effective and accurate creative results.

Bots can handle the combinatorial explosion that programmatic creative represents. Humans can't. We also suffer from so many biases and assumptions that we can't be consistently objective.

Marketing is best considered an algorithm, and our strongest role in the system may be on the receiving end of it.

Personally, I will welcome the bots. I'll find a better, never-before-seen role to take on.

This quote from Kevin Kelly's new book *The Inevitable* will be my mantra: "This is not a race against the machines. If we race against them, we lose. This is a race with the machines. You'll be paid in the future based on how well you work with robots."



eclipse marketers by being creative and determining the best possible strategy to hit an objective.

Games between Google's AlphaGo and professional Go player Lee Sedol are one example.

AIs are not supposed to win the game of Go because it relies on intuition or a "gut feeling" about the direction within a game. Also, the number of moves is more than any system can calculate through general computation.

But the creators of AlphaGo taught it to teach itself and in the process somehow unlocked its ability to intuit. Not only did it win the series (four games to one), but on the 19th move of the second game, it performed what was historically a human crown jewel. As previous European



SCOTT SUTHREN is director of strategic planning at Innocean Worldwide Canada.

A Note from PROCUREMENT

The thing about being in procurement is that with the exception of my mom, everyone hates my guts (my dad works at an ad agency.) I get it. I'm a parasite. A leech. I live off my agency hosts, draining them of fees, profit and dignity. Well, enough is enough. It's time to make amends and fix a broken system.

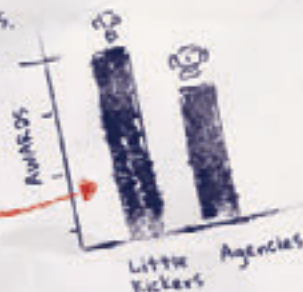
That's why several months ago, I grabbed my finest abacus, left my family behind, and moved to a cabin in the woods, vowing to remain in seclusion until a new compensation model was born. Day after day, night after night, I studied regression analysis and price elasticity models.



Then the other day while testing acorn redistribution with a group of chipmunks, I had a revelation. Focusing on monetary compensation was a no-win situation. No matter how equitable the financial terms appeared, one party would always feel taken advantage of. A radically different approach was needed - something that could address the real motivations of both parties.

The answer was as simple as
ABC - Awards-Based Compensation.

Nothing gets agency people out of bed faster than the potential to stockpile awards. And with the exception of the Little Kickers pre-school soccer program, no one gives out more trophies than the communications industry.



If agencies didn't value awards so much, they'd find something else to display in their lobbies, offices, conference rooms, and private washrooms. Like the Israelites worshipping the Golden Calf in the Ten Commandments, agencies turn to their shiny, pagan objects for salvation and redemption. So I say let's give them more of what they so desperately desire.

The math checks out. Most agencies spend hundreds of thousands of dollars on awards when you factor in award show entry fees, elaborate case study videos, associated employee time, and award show attendance. With Awards-Based Compensation, we eliminate the middleman. And the only out-of-scope stuff that clients pay for is the engraving.



The performance variables are built in. If a client highly values your work and believes you add value, it's a Gold. Think there's a little room for improvement? Here's a Silver. Account service underperforming? Bronze it is. And nothing says "Your value can't be measured because it doesn't exist" like a CERTIFICATE OF MERIT.

So there you have it - agency compensation solved. Now if you'll excuse me, I've got to go deal with some irate chipmunks.

Last year, Leo Burnett doubled up with their second consecutive Gold...


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