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Start! Stop! Change!

We went for dinner with a quintet of marketing execs to talk data, demographics, agencies and the year ahead.

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ON THE COVER: Start, stop or change? It's what many of us are asking as a new year begins. What new projects will work in 2017? Which ones need to be coolly abandoned? And which ones can be tweaked just so to provide another year of winning awareness and returns? We organized a confab with five marketing execs to play a (grown-up, dinnertime) version of Red Light-Green Light. Artist Gary Taxali's illustration captures the playful nature of a serious discussion brand managers will want to read (pp. 32-35).

Start, stop, change

Welcome to your first issue of the newly combined *Marketing* and *strategy*. And yes, it looks exactly like the old *strategy*; however, post Brunico's acquisition of *Marketing*, we're now infused with the things that you've identified as the best of both brands.

Strategy's Marketer of the Year and annual survey remain the core of the issue, but you'll also see new things (that we used to covet from the *Marketing* lineup) like the Programmatic Landscape poster in this issue and the Agency Tree coming up in the next. We're also the new home of the CMDC Media Digest.

On the news front, you'll now have some extra time to focus each morning (or squander on more coffee) as we've merged the *strategy* and *Marketing* dailies. Daily news lives on the *strategy* site, and the *Marketing* site will be both an archive and a curation of great Canadian advertising.

Two of the weekly Marketing Filters are back: Marketing Tech and Marketing C-Suite. The other filter topics will either be part of the broader remit of *strategydaily* or tackled elsewhere: media in *Media in Canada* (obviously), with *stimulant* providing Marketing TV's creative curation, and Consumer Insights becoming a bigger focus in the Shopper Marketing Report.

Championing the merging of mandates and cultures, *Marketing's* managing editor Jeromy Lloyd takes on a new role as *strategy's* digital editor, heading up all the daily news teams and personally helming the new CMO-focused weekly. If you check out the masthead, you'll see Jennifer Horn is now managing editor of the magazine and Mark Burgess is the new associate editor. Harmeet Singh has taken on a broader role as *strategydaily* editor, with Josh Kolm stepping up as news editor and the new Marketing Tech editor.

The CARDonline/National List team of Lee Johnston, Darlene Mooney and Serina Dingeldein has also joined us and is working with Media In Canada editor Val Maloney on transitioning and evolving those products.

And on the awards and conference program front, *Marketing's* events editor Kate Wilkinson is getting ready to launch the first edition of the Marketing Awards helmed with *strategy*, as well as the annual Ad Tech event.

So, lots of change. We're slowly learning to say "we" instead of "us" and "them".

As we migrate pronouns, and merge products and teams, we want to hear from you. Consolidation and reinvention are rampant in this industry, so as we go through some of that ourselves, be in touch with me or associate publisher Lisa Faktor and let us know what new areas of content and resources would help you prep for the change ahead.

On that note, check out the Marketers of the Year features as well as the "Start! Stop! Change!"-focused CMO roundtable cover story. The span of priorities – and how Canada's top marketers are tackling them – make a pretty good checklist for 2017 resolutions.

Happy New Year! mm

Mary Maddever

VP/Editorial Director, Brunico Communications

Publisher of *strategy* / *Marketing* / *Media In Canada* / *stimulant*

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VP, PUBLISHER | **MARY MADDEVER** | mmaddever@brunico.com

ART DIRECTOR | **TIM DAVIN** | tdavin@brunico.com

MANAGING EDITOR | **JENNIFER HORN** | jhorn@brunico.com

ASSOCIATE EDITOR | **MARK BURGESS** | mburgess@brunico.com

DIGITAL EDITOR | **JEROMY LLOYD** | jlloyd@brunico.com

STRATEGYDAILY EDITOR | **HARMEET SINGH** | hsingh@brunico.com

NEWS EDITOR | **JOSH KOLM** | jkolm@brunico.com

EVENTS EDITOR | **KATE WILKINSON** | kwilkinson@brunico.com

CONTRIBUTORS | **MEGAN HAYNES** | **VAL MALONEY** | **RICARDO MARTIN** | **BREE**

RODY-MANTHA | **PATTI SUMMERFIELD**

ASSOCIATE PUBLISHER | **LISA FAKTOR** | lfaktor@brunico.com

ADVERTISING SALES SUPERVISOR | **NEIL EWEN** | newen@brunico.com

ACCOUNT MANAGER | **TAYLOR CLIFTON** | tclifton@brunico.com

MARKETING CO-ORDINATOR | **ALEX KHOTSIPHOM** | akhotsiphom@brunico.com

CORPORATE

PRESIDENT & CEO | **RUSSELL GOLDSTEIN** | rgoldstein@brunico.com

VP & EDITORIAL DIRECTOR | **MARY MADDEVER** | mmaddever@brunico.com

VP & PUBLISHER, REALSCREEN | **CLAIRE MACDONALD** | cmacdonald@brunico.com

VP & PUBLISHER, KIDSCREEN | **JOCELYN CHRISTIE** | jchristie@brunico.com

VP ADMINISTRATION & FINANCE | **LINDA LOVEGROVE** | llovegrove@brunico.com

PRODUCTION & DISTRIBUTION MANAGER | **ANDREW MAHONY** | amahony@brunico.com

CUSTOMER SUPPORT SUPERVISOR | **CHRISTINE MCNALLEY** | cmcnalley@brunico.com

HOW TO REACH US

Strategy, 366 Adelaide Street West, Suite 100, Toronto, Ontario, Canada M5V 1R9
Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870
www.strategyonline.ca

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MARKETING LESSONS FROM THE U.S. ELECTION

By Mark Burgess

Donald Trump's victory in November left marketers with questions both practical and existential – from the implications for market research and media strategies to the relevance of messaging in advertising.

We asked Bensimon Byrne partner and CCO David Rosenberg, who led the 2015 Justin Trudeau election campaign, about Donald Trump's win and some of the takeaways for marketers.

On the topic of whether there's a need to tweak the aspirational thrust of advertising messages portraying the goals of "coastal elites," Rosenberg said his agency's research, going as far back as 2008, had revealed "a shocking urban-rural divide in Canada," while the marketing industry remains "ultra-urban."

"For truly mass market brands, we've tried to better understand the different aspirational goals of Canadians who reside in cities smaller than one million people," he said in an email interview.

"But we believe the answer, post-Trump, is not populism or even anti-cosmopolitan messaging. It's simply a return to the universal human truths that rely less on the kinds of trends and experiences most often seen in urban centres."

Then there's the question of election advertising. Trump defied orthodoxy, relying on earned media from rallies and his Twitter feed. Hillary Clinton raised roughly twice as much money as Trump, and spent far more on advertising throughout the campaign. An *Ad Age* story showed the 10 most-shared ads of the campaign were all from Clinton's camp. So how will Trump's media approach influence future campaigns?

Trump's playbook won't work for everyone, Rosenberg says. Campaigns are built around a specific context and a candidate's strengths. "But yes, it's safe to say that media (and creative) trends in political advertising are ever-evolving and ever-copied, so much will be learned and put into practice, post-Trump."

As the president-elect prepares for his inauguration, what he does in office could be the biggest influence on any copycat behavior, Rosenberg says. Failure to live up to his rhetoric could alienate Trump's constituency, "which could create greater skepticism of the next populist, late-night-Twitter-addicted demagogue to come along."

WHAT'S TRENDING FOR 2017

So long, 2016. It's been nice, but the marketing industry never slows down, so we're already on to the next. To help our readers keep up, we pored over industry reports to pick out just a few trends that might have an impact on brands in the new year.

By Harmeet Singh

THE COMMERCIAL ECHO CHAMBER

The aftermath of the U.S. presidential election brought the term "echo chamber" into the mainstream, with people developing tunnel vision as their social feeds become more personalized. Brands are not immune to the echo chamber either, with Mintel consumer trends consultant Stacy Bingle noting that the trend will continue "because we have so much information available to us on a daily basis."

She suggests brands balance curated information (which keeps consumers from feeling too overwhelmed) with a sense of discovery – because while becoming hyper-targeted on digital can present new opportunities for brands, it also makes it difficult to stand out. For that reason, Bingle says disruptive stunts and innovation in new categories will become more important for 2017.



The Mintel report points to Kuvée – a reusable wine bottle with a touchscreen that gives serving tips and pairing suggestions – as an example of category innovation. Bingle adds that creating a sense of mystery or serendipity with a brand experience can also help. As an example, she points to Ally Bank, which created 100 "lucky pennies" (each worth \$1,000) distributed in various locations in U.S. cities.

THE (NEW) CONSCIOUS COOK

Conscious consumers are nothing new, but the desire to know where food comes from and how it's made is only going to grow, Loblaw reports. Concerns about the environment and food waste will inspire people to embrace "root to stem" and "snout to tail" cooking. Alternative proteins, including insects, are also creeping into the mainstream. While not all consumers will necessarily reach for cricket flour on the shelves, products like that can help capture shoppers' imagination and inspire them to go for other alternatives, like offals or pulses, says Wes Brown, VP of brand marketing for retail at Loblaw.



WINE IN A CAN

While canned wine might seem like blasphemy to the connoisseurs or wannabe-sommeliers out there, millennials' desire for personalization and portability is driving this trend forward, says Amanda Riva, CEO at THP Agency. While Tetra Paks might be easier for picnics, their large size hasn't spoken to millennials' desire for more personal beverages, she says. Grassroots brands (such as Union Wine Co.'s Underwood out of Oregon) have pushed packaging innovation, and more established brands might want to catch up with their pack options.



SUSPENDED ADULTHOOD

We know, we know. Millennials don't want to grow up. But this generation is definitely seeking more opportunities to hold onto the best parts of being a kid, TrendHunter reports. Brands, take note: experience-driven events (like ball pits and jungle gyms) are especially attractive to a generation that craves unwinding in the most nostalgic ways.

Sources: Mintel's North America Consumer Trends 2017; TrendHunter 2017 Trend Report; Loblaw 2017 Canadian Food Trends; THP Flavour & Trend Forecast 2017.



BRANDED LODGINGS ON THE RISE

If there's a buzz term to define marketing in 2016, it's probably "customer experience." So, what better way to up the experience quotient – and stay competitive – than by branching out into the hotel biz? Here, we look at three categories where brands are adding lodgings to the mix.

JEWELRY

Montreal-based jeweler Birks is partnering with Hotel Le St-Martin owner Jean Salette to redevelop the iconic Birks building in Montreal into a high-end boutique hotel and bistro. Salette told the *Montreal Gazette* that the \$70 million project, expected to open in 2018, will be rated a "four-plus star" hotel.

Companies like Birks opening hotels are looking to attract clientele familiar with their products and price points that they can convert into new sources of revenue, says Kenneth Wong, professor of marketing at Queen's University's Smith School of Business.

In Birks' case, the traditional jewelry business is likely being threatened by e-commerce jewelers as more people become comfortable with purchasing jewelry online, he says. He points to Seattle-based online jeweler Blue Nile, which is opening physical showrooms, while Winnipeg chain Ben Moss is closing stores.

FURNITURE

It's sometimes easy to fall asleep in a furniture store's showroom, but retailer West Elm has committed to real hotels anyway. In September, the brand announced its expansion

through a partnership with hospitality management and development company DDK, with locations expected to open across several U.S. states beginning in late 2018.

For West Elm, it was a way to solidify its relationship with maker culture, committing to using local design elements for each hotel location to "reflect the mood and identity of its host city" – from furnishings and artwork to cuisine (the retailer has also diversified by entering the commercial furnishings space with West Elm Workspace).

EXERCISE

High-end brand Equinox Fitness has announced plans to open its own hotels by 2019. And while anyone will be able to stay in its digs, Equinox members will get special perks.

The brand's CMO told *Condé Nast Traveler* that it's creating a "360-degree fitness- and wellness-minded lifestyle company" through things like branded hotels, adding that 95% of its members say they're interested in staying in an Equinox hotel so as not to compromise their commitment to health while they're away from home. **HS**

With files from Carl Meyer

CREATING GOOD VIBES AROUND FINANCIAL RESPONSIBILITY

By Josh Kolm



People discover things they wish they had known earlier in Credit Karma's Canadian launch campaign.

Several members of Taxi Vancouver's creative team received some unpleasant news last fall.

A "Canadian collections agency" was calling to inform them about an old credit issue, which was having a huge impact on their credit scores, to a degree that could put their entire financial future at risk.

After being bombarded with the news, they headed into a surprise brief for new client Credit Karma, where they learned they had been pranked: the collections agency caller was actually a voice-over artist enlisted by the agency's account and planning teams.

Credit Karma, founded in the U.S. in 2007 and launched in Canada in November, is an online platform that offers users free access to their credit scores (in the U.S., Credit Karma generates revenue by delivering ads and offers from partner financial institutions, though that hasn't come to Canada yet).

"We knew a lot of Canadians didn't think about their credit, so doing this challenged the team to think hard about what the outcome of not knowing could be," says Jay Gundzik, creative director at Taxi Vancouver.

Credit Karma has used in-house creative teams and San Francisco-based agencies to craft its campaigns stateside, but enlisted Taxi as a local presence to navigate how Canadians handle debt and finances. A major difference that has driven the new campaign is that while the average Canadian's debt load is at a record high, two-thirds have never checked their credit report.

"We moved very quickly on our decision to expand to Canada, but as we did that we realized the market and how Canadians use credit was very different," says Jamilly Knight, senior director of creative strategy at Credit Karma.

Knight adds that many of those who have seen their score have done so through a free trial period for a paid service, like Equifax or TransUnion.

The lead spot in the brand's Canadian launch campaign – released before the holidays – cuts between shots of people learning about their credit score and those who have discovered other things that are useful or wish they had known before, like what happens after you streak at a hockey game.

"[Canadians] don't really know much about credit or what we should check or how often, so that's actually a big barrier of entry," says Heather Fletcher, account director at Taxi. "If we help identify things consumers haven't thought of, not only are we creating awareness for the issue, we're doing the same for Credit Karma by making it the solution."

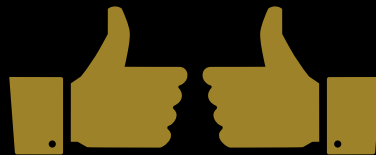
Two additional spots in the campaign continue with the humorous approach, looking at the consequences of situations when someone is living in ignorance. One has a husband realizing he had poured his wife's breast milk over the cereal he's been eating, with the message being we're better off not knowing certain things, but a credit score isn't one of them. The other shows an elderly man having conversations with collectors who called him in search of a woman who hadn't updated her contact info following a move, and as a result was unaware of issues impacting her credit.

While ignorance about debt and credit can have grave consequences, taking a humorous approach helps make Credit Karma more approachable as a solution to a serious problem, Gundzik says.

"The trick was to not fearmonger," he says. With the oil downturn and a potential real estate bubble, it was a good time to introduce Canadians to the idea. "We just didn't want to do that by startling them. We wanted to spark curiosity instead."

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SEARCHING FOR JOE CANADA

AS THE COUNTRY
CELEBRATES ITS 150TH
BIRTHDAY THIS YEAR,
MARKETERS ARE PLANNING A
PATRIOTIC OUTPOURING IN THE
RUSH TO DEFINE WHAT IT MEANS
TO BE CANADIAN IN 2017.

BY MARK BURGESS

In March 2000, an earnest guy in a plaid shirt and relaxed-fit jeans stepped up to a mic, a Canadian flag blowing on a screen behind him, to declare that he doesn't live in an igloo or speak "American." The man named Joe championed peacekeeping and chesterfields. He assured viewers he doesn't say "a-boot."

Molson Canadian's "Joe Canada" struck a chord, increasing market share while becoming part of the national fabric in ways few would expect from a beer ad: it was performed live across the country and included in the *Penguin Treasury of Popular Canadian Poems and Songs*. As the country turns 150 and advertisers try to

articulate what it means to be Canadian in 2017, the beer brand's "The Rant" commercial remains the industry's archetype.

But attitudes around national pride have shifted during those 17 years, and Joe Canada's pitch may sound a bit thin today, relying as it did on a negative definition. In 2000, Molson's research showed that younger Canadians were eager to embrace their patriotic side. They're more reserved today. An Angus Reid/CBC survey last fall found that young Canadians are far less jingoistic than their parents, with national pride (much like brand affinity) declining steadily with age: while 73% of those over 65 profess a "deep attachment" to Canada, only 45% of 18- to 24-year-olds feel the same.

Nevertheless, Canada is having a moment. A government led by a photogenic Prime Minister preaching inclusivity at a time when other liberal democracies are looking inward, as well as a new wave of Canadian artists, led by Drake, more eager to celebrate their homeland, have allowed Canada to capture the world's imagination. *The Economist's* cover illustration in early November featured the Statue of Liberty with a maple leaf crown and the headline "Liberty moves north"; *Monocle* dedicated its November issue to Canada, deeming it "the best liberal-minded nation in the world" as its editor, Tyler Brûlé, told CBC that "the Canadian brand is back."

Opposite page: While BMO, which is turning 200 this year, will be focusing on its history, RBC started the 150 celebration early with a campaign around youth potential.

While brand Canada may be in its best shape going into the anniversary year, channelling it to sell products – while competing on an emotional level with brands across categories – will require an understanding not only of what it means to be Canadian but of the type of patriotic messages consumers will tolerate from companies.

“Any brand with Canada in their name or maple syrup in their veins is going to be advertising,” says Glen Hunt, chief transformation officer at V7i who wrote “The Rant” back when he was a CD at Bensimon Byrne. But younger Canadians have “a heightened patriotic BS meter.”



Companies without an authentic connection to Canada that try to “red-and-whitewash” won’t fare well in this long, patriotic carnival.

“I think we’re going to have to dig deeper and go beneath the Kenora dinner jacket to find out who we really are,” he says.

A Havas report released in October, called “Pride and Prejudice: Shifting Mindsets in an Age of Uncertainty,” identified a global rise of “neopatriotism” – a national pride steeped in the past (think Brexit and “Make America Great Again”).

Canada was an exception. Where other countries were most proud of their cultural symbols and history, which they sought to protect in the age of globalization, Canadians prized their values, including diversity, equality and politeness. There was an almost “20-point delta” between Canada and other countries on this question, says Zeb Barrett, Havas Canada’s VP of strategy.

Pride in values over history provides an opportunity for more brands – even “immigrant brands,” which don’t claim to be Canadian – to get in on the sesquicentennial, he says.

A survey from consulting firm IMI released in October showed Canadians put foreign companies –

A MARATHON OR A SPRINT?

An IMI survey from October showed two-thirds of Canadians were open to receiving advertising from brands about the anniversary: 20% were ready to see ads last year; 27% said they should start any time after Jan. 1; 24% after April 1; and 26% said they should be held until a month before the July 1 birthday.

RBC launched its #Make150Count campaign before the new year. The bank is giving more than 3,000 young Canadians \$150

for community projects and asking the recipients to share their stories, which will be used as content for social, digital, TV and print ads running until July.

The bank got off to an early start partly because it will be relying on the content generated by Canadians for its campaign.

Not everyone is sure when to wade in. WestJet’s Richard Bartrem says the airline started discussing its plans in 2014, when organizations first approached it about sponsorships.

“What we’re wrapping our head around is whether this is going to be a sprint or a marathon,” he says. “As a brand, do you try to jam everything into July 1 or as close as possible, knowing it’s going to be a noisy year and an even noisier day?”

He says WestJet will start “early-ish” in the new year and continue some elements beyond July 1, encouraging Canadians

to travel, but the parameters are still being worked out – geographically as well. “Do you celebrate in 35 cities? Do you celebrate in three? These are the sort of things that we’re just now trying to put some fences around,” he says. “This isn’t going to be a budget blowout for us.”

The question of where is especially relevant to Quebec. Canada 150 is “running against the big machine” of Montreal’s 375th birthday, says Jacques Labelle, co-president of Taxi Montreal. Advertisements by Lg2 started running for that celebration in November (Tank has the account for the Canada 150 advertising).

“If a national advertiser thinks linking itself to Canada 150 will give him a leg up in [Quebec], it’s not going to happen,” he says. “Not for political reasons like it might have in the 1980s or 1990s. It’s mostly because the noise will be around Montreal’s 375th.”

Anniversary fatigue will also be a problem, says Philippe Garneau of GWP Brand Engineering, especially coming off what he called the “cloy-apalooza” of this year’s Summer Games, where “everyone who got up at 4 a.m. is a hero.” Consumers may need some time to rebuild their appetites for syrupy patriotism before swallowing the birthday spirit.

That has to be weighed against getting in early and having an impact before the space gets too crowded, says Glen Hunt, chief transformation officer at V7i. “The amount of money that will be put in will be immense as everyone tries to own their space, but a lot of those are going to be a waste of dollars because it’s just going to be wallpaper in many cases.”



CHOOSE YOUR HEROES WISELY

Brands will have to decide whether their identity is better suited to a tie-in with Canada's history or a celebration of the country's present and future.

One approach that could resonate – especially in the lighthearted beer and spirits categories – is advertising that introduces the more esoteric or underreported figures from Canadian history, whether that's musician Burton Cummings or politician Nellie McClung, says GWP Brand Engineering's Philippe Garneau. "One of the things about Canada is we have great characters but they have not been the ones people think about," he says.

Excavating hidden heroes could be safer than resurrecting well-known ones whose legacy is more muddled. But there are also risks in appropriating safe ones, like Terry Fox, whom many Canadians view as incorruptible and would be offended to see in branding. Brands that do use historical figures shouldn't have them pitch a product, Garneau says, as consumers "will give you a pass if you didn't feature the thing you sell in the ad."

The Hudson's Bay Company took this indirect approach last year with its "Country



of Adventurers" series, which introduced figures from the company's own history without a hard sell: *Survivorman's* Les Stroud, for example, telling the story of Arctic explorer Dr. John Rae.

Beau's brewery, the official beer of Ottawa's 150 celebrations, is creating a special 150 brew for every month in 2017, partnering with a different place in the country for each. While Molson (established in 1786) and Labatt (1847) can take the historical route (neither could discuss 150 plans at press time), Beau's is highlighting present-day places and people across Canada.

"We've only been around for 10 years, so we can't make the 'dating back to [confederation]' claims that some of the other brewers might be able to make," says Steve Beauchesne, Beau's co-founder and CEO. "So instead we've gone with what's authentically us."

For its part, the Drake General Store, a brand built largely around its Canadiana products, is partnering with Hudson's Bay and ad agency Sid Lee to develop t-shirt designs with 10 influential Canadians from various walks of life. A portion of the proceeds from t-shirt sales will go to the influencers' charities of choice.



including Coca-Cola, McDonald's and Nike – among the brands they expect will do "the best job" of celebrating the anniversary (see list on p. 13).

"Any brand that emotionally feels like it's part of our genome can say something about the 150th," says Philippe Garneau, president of GWP Brand Engineering.

"It's all about a proportional response. If you lay claim to an emotional stake that isn't authentic, people will say 'bandwagon jumper.'"

Barrett points to Budweiser charming its way into the hockey space over the past few years as an example of a foreign brand creating an emotional connection in Canada.

It may seem incongruous for a beer many identify as quintessentially American to be "owning the mental space around Canada's game," he says, but Budweiser did it by working with genuine fans who understand the



sport. The same is possible for the 150th anniversary.

The challenge is that this values-based patriotism is more difficult to fake, Barrett says. Rather than just relying on symbols, brands have to actually embody the characteristics they're promoting. He points to Tim Hortons as a brand that does this not by wrapping itself in the flag but through its inclusiveness, extending to hiring and training – even if it's now American-owned.

WestJet will be emphasizing Canadians' connection to the land and to each other. The airline's VP of marketing, Richard Bartrem, acknowledges the challenge of competing on an emotional level with brands outside its category while also facing highly patriotic competitor Air Canada.

"And yet, it's important for us to be able to demonstrate to Canadians that we've been doing this for

Above and right: The Drake General Store will make sure it has a full stock of Mountie onesies, thermoses, and Mickey and Minnie dolls for anniversary shoppers.

CANADA 150 BY THE NUMBERS

Brands Canadians would be more likely to consider if they helped celebrate Canada's 150th:

1. Tim Hortons
2. Roots
3. Nike
4. Coca-Cola
5. Canadian Tire
6. Hudson's Bay Co.
7. MacDonald's
8. Bell
9. Google
10. Walmart



38% **18%**

Canadians aware of the birthday celebrations

Canadians who said they would buy products from companies that support Canada's 150th

36% **8%**

Canadians looking forward to the celebration

Canadians who don't care about the celebration



Brands Canadians expect to do "the best job" celebrating the anniversary:

1. Tim Hortons (18%)
2. Canadian Tire (12%)
3. Hudson's Bay Co. (12%)
4. Coca-Cola (8%)
5. Molson (6%)
6. Roots (5%)
7. Bell (5%)
8. CBC (4%)
9. McDonald's (4%)
10. Nike (4%)

Source: IML report, *Canada's 150th Birthday - Does Canada Care?* Oct. 31, 2016

Above: HBC introduced its own Barbie in Bay stores across Canada last fall. **Right:** Jeff Douglas, the actor who played Joe Canada in Molson Canadian's "The Rant" spot, is now co-host of CBC Radio's *As It Happens*.

20 years, doing it well, and have changed the landscape as far as what air travel looks like," he says.

Bartrem says the airline would focus on getting Canadians to explore the country, celebrating how it opened new markets for flights while staying true to its branding with communications that are "not quite so earnest" as its competitor's.

Air Canada debuted its "Fly the Flag" platform for the Summer Olympics in Rio. The brand wasn't ready to discuss its 150 plans at press time, but Andy Shibata, managing director of brand, told *strategy* in August that it planned to continue in the mode of "confident patriotism."

Other national brands like the Hudson's Bay Company, the major

banks and the railroads could make claims to nation-building in their 2017 campaigns, while those with "Canada" in their names may get



away with more straightforward flag-wrapping, Garneau says.

He sees the work brands produce this year falling into three categories: creative that stands out with the right emotional pitch and execution; the "wannabes,

which will just sort of clog up your mind"; and those with a completely different take that nobody saw coming – something that catches the zeitgeist the way "The Rant" did.

"Can brands and advertising create a definition of Canada that fits who we are today, who we want to be, and drags with it the past 150 years? It's not going to be in anybody's brief but somebody might accidentally crack that," he says. "And it becomes an artifact in our culture."

In 2000, when he wrote "The Rant," Hunt says that not being American was how we articulated Canadian pride, but a more positive definition is needed today – something that captures the "lightning in a bottle" of Canada's current standing in the world. **S**

BBDO is proud to work with 3 nominees for Marketer of the Year.

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Congratulations to**

Moya Brown
Campbell Company
of Canada

Dan Alvo
Wrigley Canada

Christine Kalvenes
PepsiCo Foods
Canada

MOY

2017 MARKETERS OF THE YEAR

[BY JENNIFER HORN]

EXPLORING UNTRODDEN LAND, FOR ANY BRAND, is a nerve-racking task. There's a daunting amount of prep, tests and steps to take before you venture into a new demo, market, positioning and/or category. Sure, it can be tricky and sometimes trying, but it's also almost always lush with learnings — whether they come with a positive outcome or not.

The six change agents that *strategy* chose as its 2017 Marketers of the Year each set new agendas for their teams, and came out swinging with a year's worth of success.

Leon's Andrea Graham invited a new agency partner to the family (after two decades going it alone) to help reach millennials, while BMO's CMO Connie Stefankiewicz made banking more personable and human. PepsiCo's Christine Kalvenes left Texas in 2014 to fortify the Canadian marketing department with stronger digital digs, and Penningtons' Ginette Harnois gained new ground with plus-size women through stigma-challenging creative. And finally, Wrigley's Dan Alvo and Campbell's Moya Brown (who once worked together at P&G) tackled category declines by unifying marketing departments to bring new thinking across brands.

After research and industry feedback, the MOYs were narrowed down from a long list of candidates, with the industry voting for the overall winner (to be announced at the CASSIES in February). Read on to learn about how this year's marketing shifts paid off.

THE CANDY MAN CAN

How well-defined brands and critical strategic thinking helped Dan Alvo drive local relevance for Wrigley's brands amid global budget pressure.

BY JOSH KOLM



Headed into 2016, Wrigley Canada was in a tough position. There was pressure from the confectionary company's global HQ to build candy and mint brands when it was already dealing with a declining gum category, its largest business. Wrigley was also cutting costs globally, closing its Toronto factory in March. And between transfers and downsizing, 65% of the marketing staff had changed over the course of the year.

In response, then-director of marketing Dan Alvo convinced the company in mid-2015 to allow the Canadian arm to break away from the U.S. office's siloed structure and combine its marketing, category management, trade and sales teams into a single unit.

While it was cost-cutting that provided an opportunity to push for those changes, Alvo says it was a way to address a persistent organizational challenge. In an ideal world, a company develops a product for a consumer need, and then sales teams sell it to retail partners, while marketing develops a support plan. But it doesn't always work that way.

"The challenge comes when you realize the teams all have different objectives," Alvo says. "You might have a brand person in charge of Juicy Fruit that's evaluated based on how successful Juicy Fruit is that quarter, but the

salesperson down the hall gets evaluated based on how well they grow business based on a particular customer, regardless of the brand. What I tried to do was create a team that had similar thinking and was motivated around similar objectives, which is much more powerful."

Wrigley Canada helps its staff develop new skills by moving them between roles and departments. Alvo himself recently took on a new developmental role within the company, becoming director of sales to lead its Walmart business, with a hand in its shopper marketing. It's an important role for Wrigley, which sells products that are largely impulse buy items – and that impulse has waned. Alvo says the declines in gum and confectionery categories have been happening for the last few years in most major markets.

"We've slowed the decline, but we haven't seen the turnaround yet," he says, and that's up to the marketers. "It's not a sales or product quality issue; it's finding a way to make your products meaningful to the consumer again. At the store level, you overcomplicate things by trying to tell an entire story in a retail setting. When you're a mom with two antsy kids, you're not going to read a display on the benefits of a new mint. You need a quick reminder of a brand

you're already familiar with because you've connected with its values somewhere else."

Just like many multinational CPGs, Wrigley relies on global adapts to save money. But his new, singularly focused team was able to examine which global strategies would bring meaning to local consumers, says Alvo. He has plenty of experience at multinational giants, beginning his career managing health and beauty brands at P&G before moving to food when he spent seven years at Kraft. He joined Wrigley in 2007.

It's easy to find differences between consumers in various markets, he says, but looking for similarities makes it easier to spot the benefits of taking something from another market. "Where you have to add in layers is when you can tell me – through research and insight – that it's not going to work, and the resources I saved from adapting something can be put towards something that'll have more of an impact," he says.

For example, nearly all advertising and product innovation on Juicy Fruit and 5 Gum came from the U.S. Those two brands were also seeing the greatest declines in Canada. Wrigley used the money it saved from adapts to pursue sponsorship deals with the Toronto Blue Jays and Raptors for Juicy Fruit. For the more teen-focused 5 Gum, the company

partnered with snowboarder brothers Mark and Craig McMorris for a series of videos in 2015 that tied into its “Truth or Dare” contest. Individual wrappers within packages of 5 Gum displayed a different “truth” or “dare,” and the brothers recorded themselves completing challenges.

“Globally, we talk about 5 Gum being the brand that helps you take risks,” Alvo says.

Today, Juicy Fruit’s market share in Canada is the highest among all markets, while 5 Gum is top for financial performance.

Many of the executions where Alvo has chosen to hammer home global brand values within the Canadian market have been in digital, social and experiential. Wrigley’s Skittles brand relies on the iconic global “Taste The Rainbow” creative platform based around putting a surreal twist on reality. In Canada, Alvo’s team produces digital creative with BBDO Toronto, such as an online mockumentary about a man made of Skittles and “Touch The Rainbow” videos that encourage viewers to “interact” by placing their finger over a Skittles candy on the screen. Over the last year, the brand has increasingly turned to events, like the “Holiday Pawn Shop” that allowed people to trade unwanted gifts for candy, or elaborate Skittles decorations in a Toronto neighbourhood for Halloween.

Since Alvo joined Wrigley, Skittles and BBDO have picked up numerous awards for local executions, including six Lions from

Cannes, and it’s become the top-selling single-serve candy brand in Canada.

Alvo says utilizing non-traditional platforms is less about having an innovation strategy and more about finding executions that will benefit a well-established brand positioning.

“The mental steps consumers go through before they buy a product aren’t going to change because of technology,” he says. “Executions are what changes, and you open up more of those if they’re based in a strategy that meets the need of the consumer. Before, you might have just done TV or direct mail behind Pawn Shop. Now, I can barter online and get influencers to get the word out. I’m using tech and social, but the strategy would have been the same 10 years ago.”

Some of the local Skittles work has been adapted globally, and Alvo relishes in being part of a greater whole that has developed a powerful, global brand positioning. But he’s also been able to build brands here at home. Eight years ago, Excel gum – which is only sold in Canada – began using animated food characters representing bad breath (like coffee cups and garlic cloves) that had also been used for Wrigley’s Extra brand in Australia. The Canadian brand used them in unique ads under a “Eat. Drink. Chew.” tagline that showed “bad breath” not as something people should be shamed for, but as a common reality of everyday life. Three years ago, the brand and BBDO Toronto launched the “Bad Breath Isn’t Sexy”

campaign with the same characters, showing them in boudoir-style photoshoots. The most recent iteration was launched in the fall.

“‘Sexy’ was able to refresh the message because it stayed true to the brief: using those characters to keep the message friendly and making Excel the hero that solves the problem,” Alvo says. “It seems like an idea that would wear thin, but when your brief is clearly defined, you have a strong foundation to explore new avenues.”



Above: The “Bad Breath Isn’t Sexy” platform is a fun way to make Excel gum the solution to a relatable problem.

While the “Bad Breath” characters were dancing across Canada, Excel experienced its sixth straight year of growth in market share, reaching near 40%. A strong Excel brand has also allowed Wrigley to drive growth for the brand in other categories. Excel Mints became the number two mint brand in Canada last year and the company launched a new, naturally-sweetened version of the gum last year to respond to more health-conscious consumer tastes.

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Congratulations to Dan Alvo of Wrigley Canada for being named one of Canada’s Marketers of the Year. From your friends at GMR Marketing and fellow believers that experiences matter.



BRINGING SOUP STRATEGY TO A BOIL

Moya Brown is helping Campbell's fight for share by unifying the company's departments and brands.

BY MEGAN HAYNES

It probably wouldn't surprise anyone to learn that Moya Brown has a pair of Converse sneakers adorned with Andy Warhol's iconic Campbell's Soup Cans art. The limited edition shoes quickly sold out in 2015, but Brown made sure she got a pair because, as VP of marketing at Campbell's, she likes to walk the branding walk.

What might be a surprise though, is the broader problem those sneakers represent to Brown, who took the marketing helm at the food company in 2014.

"Historically, we've done a wonderful job connecting with [consumers] and achieving [household] penetration," she says. "Many people remember growing up with Campbell's. We noticed newer generations still had really warm feelings about the brand, but they weren't buying it. [The Andy Warhol sneakers] sold out in Toronto – but the same people who were wearing them weren't actually eating our soup. It was a huge disconnect."

So while the brand enjoys its status as one of the most trusted and reputable brands (according to Brandspark and Google, respectively), and is far and away the most popular soup company in Canada (controlling upwards of 60% of the market, according to research firm Euromonitor), it has still seen its overall sales decline in recent years.

Campbell's isn't alone in its woes, of course. Driven by a demand for healthier and fresher food options, the packaged food space has seen a consistent decline in sales over the past 10 years. Soup in particular saw a 1% decrease in sales and volume in 2016, according to a recent report from Euromonitor.

But despite the broader industry challenges, Campbell's has set itself ahead of the pack – and under Brown's leadership, it might be starting to turn the tides.

In the past year, the company has released a new masterbrand for its iconic soup line, doubled down on product innovation (focused largely on stripping out artificial flavours from its products) and rejigged its marketing team to facilitate a more integrated message across all platforms, she says. And it's working, with soups in particular seeing steady growth, even while the rest of the category struggles.

While the company juggled its new corporate-wide philosophy ("Real food for real moments") to address the shifting consumer desire away from packaged foods, Brown was also rolling out a new approach to her marketing team. One of the first things she did upon assuming the lead of the 25-person department was to rejig its structure.



Souper news!

Congratulations to Moya Brown on being named one of Strategy Magazine's Marketers of the Year!

From your friends at **DDB** & **TracyLocke**

The company has long had separate teams for consumer and shopper marketing. The two worked together on an ad-hoc basis, she says, resulting in inconsistencies across brands.

"We would have a mass campaign around soup that would have a message around sodium, and we didn't really have integration into what that communication was to the shopper – it might have been more tactically focused or had a different message entirely," she says. "But [consumers] are inundated with so many messages. To really engage in the way we want, we need to be very focused, with a clear, single-minded message in order to cut through and maximize reach."

Whereas teams might have previously operated with different end objectives (increasing same-store sales versus brand awareness, for example), within the past year, all teams have been

tasked with the same internal performance goals shared across the department.

While they do vary between departments and brands, the overall goals are much more unified now. "That was a big change," Brown says, adding that this creates a cohesiveness that is now starting to come out in the brand's marketing.

This shift is coupled with a deeper push to get stronger consumer insights, she adds, increasing the company-wide investment into its insights and research team. While the size of the team has stayed the same, Brown says Campbell's is working more with retailers and building out a bigger source of datasets – including loyalty information (from the retailers) as well as syndicated data from sources like Nielsen.

For example, the company rolled out A/B testing at retailers to determine what type of messaging worked when trying to reach consumers. She points to one test in which retailers in Western Canada received a different POS system for the brand's cooking line than those in Ontario. One version highlighted Campbell's cooking soups as a cost-effective way to make dinner, while the other emphasized how much time people could save.

The theory, Brown says, was that the time-saving message would resonate regardless of what type of store they shopped at. In the end, however, she says the store banner did matter, with the time-saving POS working more effectively at certain locations. This smaller activation is helping to shape the brand's broader messaging.

The rejigged marketing approach, paired with the deeper commitment to insights, has set the company up for success going forward, she says, pointing to the recent "Great for Cooking" campaign as a prime example of what the new structure is producing.

Launched this summer, the campaign aims to differentiate between condensed soup for eating and condensed soup for cooking. Both lines got a simplified packaging facelift from Shikatani Lacroix, differentiated through the use of colour: white label for soups to eat, black for soups to cook with. In-store POS drives to a recipe website, where consumers can find easy recipes, highlighting how each part of a meal can be complemented (or cooked) with the soups.

In October, the brand released a new "Win Dinner" spot by DDB to support the campaign. Targeting moms, the commercial shows off delectable dinners, highlighting Campbell's soups as a core ingredient and how easy it is to "win" the meal. Though the campaign only launched recently – and it's still too early for results – Brown says initial metrics are positive.

"Win Dinner" and the soup-for-cooking push fits into the broader masterbrand campaign, "We All Soup," developed by Taxi in 2015.

The masterbrand push is based on the insight that soup is a dish shared across most cultures, and is therefore something we can all connect around. As a meal, it can't be rushed (and thus is a way of getting everyone to sit around and relax), and as an ingredient, soup and broth make up the base of many popular dishes.

The original push was built around the homemade soup kits (which provided the ingredients, but left the actual soup creation to consumers), while the promotion of real flavours (with no artificial ingredients) was a central tenant of the campaign. The end goal, of course, was to connect with consumers – particularly millennials – who were moving away from processed foods.

Carrying through that more cohesive approach to marketing, "We All Soup" was brought through all consumer touch points (particularly the real ingredients message in stores), while



Above: The "Win Dinner" spot by DDB makes Campbell's soups the winning component of good meals.

CONGRATS!

**Christine Kalvenes
Moya Brown**

and fellow marketers on being selected as one of
Strategy's Marketers of the Year.



experiential campaigns, such as the follow-up “Cantina” push built on the message of bringing people together through that shared sense of belonging.

In February, the brand invited chef Matt Dean Pettit to brew some culturally inspired soups in a downtown Toronto pop-up shop (all using Campbell's ingredients) while also collecting cans for a nearby soup kitchen.

More than 65,000 samples were dished out and the brand pulled in 16.5 million media impressions.

Since the launch of “We All Soup,” Brown adds the brand is growing in share and sales, though she wouldn't specify by how much.

She attributes much of that growth to the shift toward ingredients with roots. While the company has rolled out its “Real food for life moments” philosophy, the marketing team has been busy reformulating its products to remove so-called “not real” foods.

In particular, she points to the recent V8 energy drink launch, which rolled out in September, as an example of how that philosophy is manifesting itself in all aspects of the company. While the energy drink was developed in the U.S. (where most of the product

development for the drinks line is managed), the Canadian team had to reformulate the product, this time using green tea, to strip out the artificial flavours (as well as meet Health Canada guidelines). It's too early for results, but Brown says she's happy with the way the product is trending.

Going forward, she says the key will be to move faster in getting messaging out to consumers.

“I have a huge [sense of] urgency to get out in the Canadian marketplace and say and do more,” she says.

“We're not the only ones that have recognized what consumers want. There are a lot of companies out there in the same territory. But, like anything in marketing, there's a huge advantage when you are first to communicate.”

To help address that, Brown set up a communication centre of excellence within the marketing team, bringing in staff with expertise in different types of social media.

“The landscape is constantly changing,” she says. “To get everyone up to speed, while also managing their own jobs, would take too long. This is the most expeditious approach.”

And Brown is pretty pleased with her marketing team moving quicker and being bolder, she says. “Campbell's historically is a humble company,” she says. “We're reluctant to be bold and aggressive, and it's a challenge to break out of that. But I know we have a lot of great things to say.”

If Ginette Harnois ever compromised, we wouldn't be writing this ad.

Ginette Harnois, Penningtons' VP Marketing & Visual Presentation, always maintains high standards, whether you're talking about product quality, marketing strategy, nurturing plus-size women's self-esteem, or anything in between. So it's no surprise she's up for Marketer of the Year.

Penningtons
#IWONTCOMPROMISE

Congrats on a well-deserved honour, Ginette.



GINETTE HARNOIS WON'T COMPROMISE

How stigma-challenging creative and robust CRM helped Penningtons empower its plus-size customer through fashion.

BY JOSH KOLM



Penningtons used to be a retailer that sold plus-size women the same things they were getting at every other store that claimed to be for them: clothes that were functional instead of fashionable, emphasizing comfort and price over making the people wearing them look stylish and feel good. But it has been leading a charge away from that pack ever since Ginette Harnois joined the fashion retail brand as VP of marketing and visual presentation in 2011.

"The reason plus-size women weren't visible in fashion was not because they weren't fashionable – it was because retailers weren't making fashion plus-size women felt powerful in," she says. "The fashion industry underestimated her and never really understood what she was looking for, so most of what they offered her was boxy and black."

As the plus-size customer becomes more vocal, demanding equal treatment, the industry is being forced to pay much more attention to her, Harnois says. "Where we've been standing out is not just responding to that need, but understanding it."

An early step toward having Penningtons fulfill the emotional needs of its customers

instead of the functional ones was its "Happy Is..." platform in 2013. Campaign videos showed women entering the retailer's dressing rooms and stepping out in a new outfit – turning heads as they walked through an office, and getting their husbands' attention with lingerie.

Harnois says consumer reaction to the campaign was her first real "aha" moment, as it showed how understanding the little things about her customers can go a long way.

"It was so interesting to see that just by putting Penningtons on TV, our customer felt blessed because she saw it as, 'Finally, women like me are worth enough to you to put this brand on TV,'" Harnois says. "The other thing was that people have a perception that plus-size women aren't professionally successful or have trouble finding healthy relationships and, really, when was the last time you saw either of those things in an ad?"

If "Happy Is..." was the first step on this path, the "#iwontcompromise" platform was when Harnois reached the summit and set up camp.

Since it launched at the beginning of 2016, "#iwontcompromise" has evolved into a movement around body positivity.

The video that kicked it off, created by agency Lg2, shows a plus-size woman doing yoga. While phrases like "plus-size women have no balance," "they're too heavy to lift themselves," and "they make everyone around them uncomfortable" flash across the screen, the woman pulls off a series of impressive poses that soundly disprove each one. It then asks "Are you uncomfortable?" before definitively stating that Penningtons and its customers are not.

"The emotional connection we've made is what's making a difference," Harnois says. "By boldly stating what we stand for, [customers] know they won't be stigmatized when they come into our stores. They will feel at home, valued and celebrated."

Inspiring body positivity and self-esteem has been an effective theme in advertising for brands including Special K, Dove and Always. However, Penningtons has gone a step further by being more confrontational: the video used a clickbait approach, with the title "Why Plus-Size Women Shouldn't Do Yoga." The brand has not just accepted plus-size women, but championed them.

Many of the initiatives Harnois has spearheaded have touched on things most

of the population wouldn't think of but are plainly apparent for plus-size women. For example, even when the broader fashion industry tries to be more body-inclusive, Harnois says its definition of plus-size can be a bit of a stretch. Her reference point for her typical customer is between size 20 and 22. She wants that reflected in the models Penningtons uses, the content it shares on social and the mannequins in stores.

"Ginette wants to understand what goes through the minds of these customers," says Jonathan Levitt, CMO at Reitmans Canada, Penningtons' parent company.

"If we want to see the Penningtons customer as more than a data set, we have to talk to her on an emotional level. Building experiences around that emotional connection builds brand loyalty. As the market shrinks and becomes more competitive, that's what's going to help a brand stand out, not selling a bra for \$2 less than the other stores in the mall."

When Harnois joined Penningtons in 2011 after more than three years at international beauty brand Summum Beauté and 18 at Johnson & Johnson, the brand had been in decline for several years. Today, while much of the fashion retail category is struggling, Penningtons has experienced three years of consistent growth.

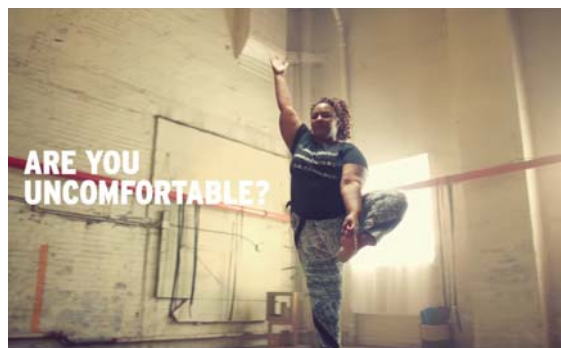
Part of what Harnois has aimed to do with the Penningtons brand is not just grow its own business, but make shopping the plus-size fashion category more aspirational and less of an ordeal. Five years ago, plus-size women in Canada were under-spending on clothes and accessories compared to the rest of the population. Not only do the selections at many stores not cater to what plus-size women want – the shopping experience can be deeply unpleasant.

"We've done really well with bringing in new customers, but a significant portion of that customer doesn't want to be seen shopping in a plus-size store at all," she says. "For some of them, there is still a stigma attached to it, or they're used to taking extended sizes in other retailers, which don't fit them as well."

Fashion retailers are under immense pressure in Canada right now, regardless of the demographic they serve. The pressure is especially apparent in the mid-range price

point where Penningtons operates, with Jacob, Mexx and Smart Set shutting down operations and many more scaling back retail locations.

Many of the Reitmans banners are attempting to compete by becoming more fashion-forward, but that shift has been particularly impactful at Penningtons. When the product selection was more functional, the typical Penningtons shopper would come to the store, find a shirt that felt the most comfortable and then buy it in several colours. But since adjusting to fashion that



actually makes its customer feel powerful and stylish, 65% of them now buy complete outfits when they visit a Penningtons store.

Harnois has been able to steer this reinvention at Penningtons in large part by investing heavily in CRM and data. That has powered tools like the Style Insider loyalty program, which rewards members with gifts, personalized offers, special access to in-store events and the chance to shop new collections ahead of the general public.

It has also given the brand a much deeper understanding of its customer's mindset, which is what has helped it fulfill those deeper, more emotional needs.

"When I came in, CRM was done with a very tactical, drive-to-store approach,"

Harnois says. "We've learned to build the quality of the data to the point that it's become the central point of multiple decisions we're making. It's not just marketing that's using it: it's merchandising, it's our store teams. They're all helping the customer make the best decisions because we know them much better than we used to."

Levitt describes Harnois as "obsessed with research" and wanting to understand her customer "beyond the typical demographic slices."

"Today I can measure every dollar we spend and make better decisions because of it," he says. "So what used to be strictly an art [in marketing] is becoming a science, and finding marketers who have the right balance of both is a challenge, which is why Ginette is such a rare breed."

The "#iwontcompromise" idea has evolved to become its own digital community based around never letting a woman's size limit the way she expresses herself. Penningtons fosters this with content on social media and blogs, and through relationships with influencers like blogger and designer Tess Holliday.

"Our customer is looking for other people to validate how they express themselves with fashion," Harnois says of creating a digital community through content marketing.

"They are looking at other places to help create their own sense of style in a world that has historically rejected them. They have an interpretation of how fashion can work for them, and helping to foster it is so important in our relationship with our customers."

Penningtons' influence is continuing to grow. This summer, the retailer announced its first expansion to the U.S. when it reached an agreement with Macy's, Nordstrom and Lord & Taylor to carry Holliday's mblm line. Here in Canada, there are plans for further executions around the "#iwontcompromise" platform, including events that will bring members of the community together.

"Advertising is a great way to get the message across, but we believe if we get our community and other people around them to come together, rally around the message and demonstrate the message, it's going to be even stronger," Harnois says.

Top: Penningtons partnered with designer and blogger Tess Holliday to create her mblm line.
Bottom: The #iwontcompromise video celebrated the brand's customers in a defiant way.

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ANDREA GRAHAM'S GOOF-PROOF STRATEGY

How the marketer moved Leon's from silly ads to family-friendly creative and positioned the brand to appeal to a younger home-buying demo.

BY MEGAN HAYNES

When Andrea Graham, senior marketing executive at Leon's, was hunting for an advertising agency, she was met with a lot of curious stares.

Agency executives she spoke with scratched their chins, trying to name someone – anyone – they knew who worked for Leon's, she says.

Most came up empty. Others flat out told her they wouldn't take the business if the brand was planning on doing more of the same jokey ads with an emphasis on price savings and product offering.

"Fair enough!" she says, laughing. "At least they're honest." Though the fact that the furniture retailer was looking to onboard a creative shop spoke volumes about its plans for the brand's direction.

The reactions weren't surprising, Graham says. The furniture brand hadn't really changed its approach to marketing in the last 20 years – perhaps not coincidentally,

the last time the brand had an external advertising agency on board.

But today, it's ready to speak up. And Leon's has come out swinging.

In the last 18 months since Graham joined the company, the retailer has brought on board an AOR (Taxi 2) and a media agency (OMD), partnered with the hugely successful *Home To Win* TV show on HGTV, launched a new masterbrand campaign, and built up an insights and research strategy from scratch. And it's almost all thanks to Graham's leadership.

Graham was previously Yum! Brands' CMO, as well as the SVP of marketing at Canada Bread. She also helped launch the Tropicana brand in Canada in the '90s while at PepsiCo. And though she helmed much of Leon's recent efforts, the decision to pivot the retailer's branding came after its mega-merger with rival The Brick in 2013.

The two furniture retailers share a similar product offering, positioning and target demographics, says Graham, and despite collectively controlling 17% of the furniture retail market, the competing stores were eating into each other's profits. The competitive landscape was also changing, she says, with millennials in particular eschewing the two brands in favour of smaller, more contemporary retailers. Mass market furniture just doesn't appeal to that cohort as much, she says.

The decision was made to tease the two companies apart in terms of branding – Leon's taking on a more aspirational tone to The Brick's cost-saving strategy. Quantitative research suggested The Brick customer was more deal-driven, whereas consumers returned to Leon's for the value the retailer provided, she says.

Graham's first move was to bring in Taxi 2 to serve as the retailer's first ad agency in two decades.

"When we first met with them, we got the sense that [Leon's] wants to appeal to new audiences," says Jeff MacEachern, CCO at Taxi. "Andrea has been a huge advocate, spearheading that charge." The pair came out early with a Quebec-based campaign tapping into the popular Moving Day trend by turning discarded furniture on streets into 3D coupons, which consumers could take photos of for in-store discounts. Graham

credits the push as revitalizing the brand's French sales force in particular, which was excited to have a tailor-made ad rather than just an English adapt.

The second goal was to set up a deeper dive into insights and research.

Working with external partners, Graham and her marketing team of 15 put a new system in place to benchmark brand tracking quarterly – something that had only been undertaken on an ad hoc basis prior to the merger.

"There wasn't that same cadence of research I've enjoyed at other companies," she says. "It was groundwork that needed to be done. If we were going to find the right positioning and evolve the brand to be unique, we had to invest in [research]."

The first insight gleaned from this tracking is that the brand's current shopper is slightly older than anticipated: the 45-plus customer didn't jive with its desired 35-year-old female target, which is where the brand is hoping to grow its presence.

That being said, Leon's enjoyed very high loyalty among its customer base, Graham adds, which is important for the retailer that often sees consumers pop in and out of the category at irregular intervals. (It's not every day a person buys a couch.)

Consumer shop-alongs with the under-45 set also revealed that, once in store, customers were often pleasantly surprised by the product offering, Graham says. The biggest challenge was getting them in the door – Leon's simply wasn't in their consideration set.

The decision was made to try and build a deeper emotional connection with the audience, veering away from the more tactical marketing approach the brand has taken in the past.

"Furniture advertising has been – in general – a functional game: price and promotion. And we'll never walk away from that – promotion will always play a role," she says.

"But it's interesting because [furniture has] more than just functional benefits."

Working with Taxi 2, Leon's identified the emotional connection people have with furniture – that piece that can't be lived without. "People get very attached to their furniture," she says.

It was a trait shared across all age groups, she adds, which is important since the brand doesn't want to alienate its very large and loyal over-45 consumer base.

Under the tag "Part of the Family," Leon's rolled out a mass market campaign, including TV that depicted furniture as a family member. The brand supported the push with print because the core millennial demo over-indexes on home décor magazines, as well as an integration into the first season of HGTV's *Home to Win*. The

with the average price-point for lamps, art and decorative knick-knacks previously starting at \$250. They're also ramping up on customizable items, like couches and chairs, and on baby furniture, a category she says is underserved on the whole.

For furniture, the path to purchase is lengthy, with consumers researching online and typically visiting more than half a dozen sources for inspiration before turning to retailers. So the brand has been increasing its social media presence, creating a roadmap for the Leon's blog as well as its various social platforms.

Online, Leon's has expanded its pre-existing "Hello Yellow" room décor inspiration blog to include various digital programs, such as the "Hello Holiday" push.

Launched in early November – just in time for the holidays – the brand unveiled a 75-page shoppable lookbook, with design experts and bloggers curating their own festive holiday-scape using Leon's furniture. Working with its new media shop, OMD, the retailer also partnered with *House and Home* magazine to create a shorter print insert using the same content, this time with a DIY/crafting theme.

Since creating this roadmap, Graham says the brand's social following has increased immeasurably and is helping the brand get into the consideration set of the under-45 target.

It's a very slow-moving process, she says. No one expects brand perception to change after just one year of heavy campaigning. Instead, this is a seven- to 10-year plan – and one that needs to be handled carefully to avoid alienating its more loyal 45-plus customer base, she says. The next step – and the goal next year – is to broaden the marketing reach to target even more millennials, in more ways. Graham likens the experience to turning a cruise ship – it has to be slow and measured or it could make everyone seasick.

"You've got to be realistic about it," she says. "The hardest thing in marketing is changing perceptions, so we recognize this is not an overnight thing. But we've got all the right steps in place to do it."



Leon's Moving Day stunt turned discarded furniture into digital coupons (top), while the new "Part of the Family" campaign focuses on the emotional connection to furniture (below).

campaign, which launched in February and ran through June, helped increase traffic by 2%, a big boost for the brand.

While benchmark brand tracking data on likelihood to shop and brand awareness won't be ready until the new year, Graham suspects those numbers are on the rise based on early indicators. One *Home To Win* study, which tracked pre- and post-show likelihood to shop, increased 16% after only one season, Graham says.

In-store, the retailer is working on stocking more millennial-friendly products, such as lower-cost accessories that Graham says the brand was woefully under-serving,

BMO'S CMO EFFECT

Connie Stefankiewicz's leadership has created a more human effect for the brand, from the TV to the basketball court.

BY HARMEET SINGH

With everything from fingerprint scanning to chatbots going mainstream, banking today is not what it was in your parents' day (or maybe not even your older sibling's, for that matter).

Yet focusing on the simple, physical act of saying "hello" to a customer is just one of the ways BMO Financial Group is making itself stand out, a strategy CMO Connie Stefankiewicz pushed North America-wide.

The series of ads launching the "BMO Effect" marketing platform in early 2016 put a comical spin on our preconceived notions about in-branch banking – like showing the awkward moment when an employee greets a customer who has just walked in the door.

"One of the insights we had was that money is personal but banks often are not," says Stefankiewicz, who took the CMO role in mid-2015 after serving as the bank's head of North American channel strategy and solutions.

The journey to banking's more human side began under former CMO Joanna Rotenberg (now head of BMO's wealth management business). In late 2014, the bank launched its North America-wide "We're here to help" tagline (working with Y&R), replacing "Making money make sense," which it had used since 2008.

Stefankiewicz was part of the steering committee that contributed to the strategy,

which is aimed at bringing a human touch to everything the brand does, inspired by the notion that "we're people first, and bankers second."

But, she says, the bank struggled to communicate the manifesto beyond its staff and current customers.

Enter "The BMO Effect." Led by FCB, which won the business in mid-2015, the platform's debut marked the first time in four years the brand had a consistent go-to-market strategy. Beginning with the aforementioned ads centred on the in-branch experience, "The BMO Effect" has since been extended across the bank's channels.

Bringing the idea to life for consumers and boosting consideration for its offerings has meant taking what Stefankiewicz says is a full-funnel approach, using its brand spots to communicate BMO's more human approach and staying away from too much specific product messaging in its mass creative work.



Take its "Pool" ad, which debuted in September. The spot featured a mom using her smartphone to open a chequing account while sitting poolside, much to the chagrin of her son who wanted the house to himself for a party with his pals. While the ad was for a concrete product – a chequing account that's easy to open – it focused on how BMO makes banking easy and intuitive, Stefankiewicz says.

When running as pre-roll, BMO then layered on digital ads to drive to specific information tied to the account (the bank works with KBS, which handles personal and commercial banking advertising, alongside FCB on branding and Maxus on media).

"The idea behind taking this full-funnel approach is really that we want our brand spots to do double duty for us," she says.

The creative is aimed at providing what she calls "emotional priming for acquisition." In the past, BMO had integrated offers

Congratulations! Connie Stefankiewicz

Chief Marketing Officer, BMO

Marketer of the Year
Nominee 2016



From your friends at the NBA
and the Toronto Raptors



directly into brand spots but research showed that approach is simply not effective, diluting the impact of the spot and failing to drive acquisition, Stefankiewicz says.

The approach extends to U.S. advertising for BMO Harris Bank. At press time, BMO was working on a new brand spot, highlighting the experience of getting a mortgage through the bank without focusing on rates or offers. Specific product-focused ads will then be layered on, with each piece of creative playing a unique role, Stefankiewicz says. (South of the border, BMO works with FCB, McGuffin Creative Group and PrometheusGM on media).

Bringing a consistent approach to BMO's key markets (Canada and the Midwest states in particular) was an important strategy for Stefankiewicz, who notes that many of BMO's 45,000 employees have cross-border mandates and that its advertising is seen on both sides of the border. Having a consistent voice was crucial for getting everyone, internally and outside the bank, behind what BMO stands for.

That hasn't meant ignoring cultural differences and unique regional insights. For the Quebec market, for example, BMO works with FCB's Montreal office to ensure its concepts work for that province. It comes up with new ones if they don't and re-scripts ads if needed, rather than doing direct translations ("Pool," for example, used a different punchline to convey the same message as the English version).

Tracking results have shown that BMO's approach this year has been effective, Stefankiewicz says. After less than a year in market, advertising awareness has jumped 36% for the brand in Canada, and all executions under "The BMO Effect" have met or exceeded targets for ad recall and main message communication. Brand favourability scores have also exceeded the norm for those who have seen the campaign.

"The BMO Effect" has also stretched to the sponsorship side of BMO's business. For the NBA All-Star Weekend in Toronto last February, for example, it launched the "BMO Ball-Star," an irreverent anthropomorphized basketball that chatted with players in a series of spots.

At Toronto Raptors games, fans with BMO debit or credit cards have access to a special

line, bypassing the crowds and often getting merchandise or other perks at the arena – all part of BMO's strategy to show off its human side and understanding of fans.

Stefankiewicz's long history within BMO, including working directly with clients, has given her a deep understanding of the business and the ability to harmonize the North American platform, delivering the same message and brand tonality across the bank's offerings, says Justine Fedak, SVP of brand, advertising and sponsorships at BMO.

Stefankiewicz has been with the BMO brand in some capacity for more than 25 years, beginning at Burns Fry in 1989 before the brokerage firm was acquired by the bank. In the early 1990s, she worked in a marketing role, doing everything from



strategy work and new product development to mutual fund research.

"If you think back to that point in time, it was interesting because everything was very much a one-to-one relationship and individuals picking up the phone and calling," she says. "That was the beginning of a transition to looking at how marketing can help even a brokerage business grow by building brand awareness and compelling value propositions that resonate."

Stefankiewicz has also been innovating around media sponsorships and branded content, including through a partnership with *The Amazing Race Canada* that began in 2015.

With more opportunity to pre-plan this year, her team integrated "The BMO Effect" by creating original segments called "The BMO Effect Moment of the Race." The initiative included brief videos showing moments from the show where contestants went above and beyond to help each other

out. The idea was to show how that feeling you get from being helped is indicative of "The BMO Effect."

The brand was also integrated into the show's challenges, including hosting the final leg of the race at its original branch in Montreal. Stefankiewicz notes that results from its *Amazing Race Canada* sponsorship indicate that viewer affinity and consideration for the brand has increased by 8% and 4%, respectively. What's more, its viewers have a 22% higher favourability towards BMO.

Up next, Stefankiewicz says she will be looking at more ways to reach millennials, a target the brand hasn't typically engaged. To start, the bank partnered with *Vice Money* in the fall, with BMO playing a role in content creation, including producing educational co-branded material around money issues to live on the site.

An approach centred on being more human might seem like it would rely heavily on gut instinct, but "The BMO Effect" still has a scientific side. The platform was a largely data-driven idea, with the brand strategy and positioning based on extensive research from surveys to ethnographic and qualitative studies, Stefankiewicz says.

It also employs facial coding for testing its brand spots, working with a specialist who reviews consumers' expressions to get an objective picture of how they're responding emotionally. In other words, it helps take the groupthink out of focus groups, she says.

"I am a sample of one," she says. "So the data and [my team's] informed perspective really help us to make sure we're doing the right thing and making the right decisions."

And for those who know her well, Stefankiewicz's collaborative model with her agency partners and her team has been a key factor in BMO's creative success.

"If you were to be a fly on the wall and watch one of our interactions at FCB, I think you'd be hard pressed to figure out who reported to whom," Fedak says.

"She takes perspectives, gets the collaboration and the commitment needed and will question if new information is provided, and do that in a very natural way," she says. "Everybody's got a voice with Connie, and I think that's unique."

Above: Former Raptors announcer Chuck Swirsky sits down with the BMO Ball-Star during All-Star Weekend in Toronto.

When your CMO inspires everyone
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**Congratulations to
Connie Stefankiewicz.**

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CHRISTINE KALVENES SNACKS ON A NEW MARKET

After three years on the job, the Texan CMO has turned PepsiCo Canada's marketing department into a consumer-driven, insights-hungry digital machine.

BY JENNIFER HORN



Steaks, state pride, crude oil and hair aren't the only things that are bigger in Texas. So too are corporate pocketbooks.

"One of the bigger challenges for me, personally, when I came here was realizing that Canada wasn't doing \$600 million in product innovation every year. Here we do maybe \$100 million," Christine Kalvenes says in her drawn-out Texan twang, nearly three years after leaving the Lone Star State.

By no means is that \$100 million pocket change, but any marketer would struggle to wrap their heads around an 83% budget cut.

In 2013, Kalvenes left her VP of innovation post at Frito-Lay in the U.S. to join PepsiCo's Canadian HQ in Mississauga, Ont., where she became the multinational's CMO for the region. Before emigrating, she had spent almost half her career commercializing new product ideas, but in Canada she has had to shift her focus from product to media. Now her efforts go to finding and activating explosive ideas for PepsiCo food brands from Doritos to Quaker, both digital or in-store.

"I have someone who is in charge of the innovation team now. I work directly with

her and we still influence the product side of things," she says. "But now we try to take it further in terms of how we execute against the product."

So while Kalvenes used to look for the next Doritos flavour to put on shelves, today she looks at activating existing products – launching apps, for example, that encourage Canadians to hold onto their phones for more than two weeks straight in order to win a year's supply of chips. The 2015 "Hold Out" app and the follow-up bouquet of "Ketchup Roses" sent to men on Valentine's Day in 2016, both for Doritos Ketchup chips, are the type of creative media ideas that Kalvenes and her team look to innovate.

"We relaunched the [Doritos Ketchup chip in 2014] as a throwback flavour, and it was a hit with consumers. But when we brought it back for a second year, we thought 'We can't really do the same thing, we need to change the game,'" she says.

With the help of BBDO, the team created the app to promote the chip's return and it broke consumer engagement records, driving sales 3.5 times above the previous year's and increasing volume by 14.4%. The

2016 roses campaign saw more shattering results: sales grew by another 8%, with a 45% lift in purchase consideration.

Ever since she set foot in the Canadian office, Kalvenes has been cheering for marketing that innovates around consumer engagement. She enables her team to push the envelope with a "70/20/10" rule she implemented early in 2013. Essentially, the team presents a plan that is 70% "proven" marketing they typically use to activate a product; 20% includes innovative "test" marketing that they've tried before; and the remaining 10% is "stuff that's completely off the wall." Once the 10% ideas can be successfully leveraged, they are folded into the 20% part of the following year's plan.

"It's now become the foundation for how we view our whole annual operating plan," she says.

One year, the team proposed a Tostitos food truck as part of their 10% plan, which drove people to stores through coupons that were given to those who wanted to replicate the food truck's recipes. The next year, the idea was built into the 20% plan, with the team placing in-store displays in the produce

section where shoppers could find recipe cards and all of the ingredients in one place.

"That then led them to the website, and we built a whole program that is actually now being lifted by the U.S.," says Kalvenes. "Canada is leading recipe engagement on the Tostitos business."

Part of that global pick-up is a result of Kalvenes making the digital department a more efficacious nerve centre. She instituted a company manifesto that describes "consumers as our compass" and supported it with a larger insights team (now spanning food and beverage, with 11 staff members), a new analytics function (with two people sifting through data) and a new "digital centre of excellence" that works with both teams.

"Maybe three years ago, we were running about 8% digital as a part of our mix, but at the end of 2016, we will have hit 35%," she says. "And not just 35% for the sake of 35%; we're now delivering three times the ROI we were delivering with TV."

The company's new "Tasty Rewards" CRM platform is one fruit of the combined insights, analytics and digital teams' labour.

Unique to Canada, the digital hub brings all of PepsiCo's food and snack products under a single umbrella, offering recipes, coupons and contest information to consumers in its database. Just seven weeks after its launch in September, there were already 60,000 consumers who had organically opted in, says Kalvenes, adding that they will look at media placement further down the line.

The rewards portal is also where Tostitos is seeing the recipe engagement being picked up in the U.S., with the brand offering ideas like Tortilla Soup and Breakfast Burritos alongside recipes for other snack brands like Doritos, Lays and Miss Vickie's.

In addition to Tasty Rewards, Kalvenes has started to segment the brand portfolio by creating separate websites for each. In 2016 alone, the team built 11 new mobile-enabled sites for brands that used to only sit under the main PepsiCo Canada page, since "consumers want to engage with a brand, not with a corporation," she says.

Motivating her 50-person team at PepsiCo to think differently about media is no easy task.

"I would say prior to coming here, we had lost our celebratory mojo," Kalvenes says. She's succeeding by helping to create a culture where venturesome ideas are not only welcomed but lionized.

Today, the department enters more awards shows, with wins inspiring other team members. She created a wall of fame and introduced a rotating "Challenger Award" that is given to someone who "overcomes adversity by living our [consumer-driven] manifesto." Departmental meetings are now less about "updates" and more about "inspiring" members by listing lessons learned, from how to drive consumer engagement on a small budget to the effectiveness of sampling.

Kalvenes describes her leadership style as "bottom up," focusing on removing barriers and enabling her team to own and morph its culture.

"You see people pushing the envelope on their thinking when they previously might have not even tried to put their ideas forward," she says. "It's not just a mindset change, it's a behavioural change."



Congratulations to Christine Kalvenes on being selected one of *strategy's* Marketers of the Year. It's time to bust out the party snacks.



START! STOP! CHANGE!

BY HARMEET SINGH



START EXERCISING, STOP SMOKING, CHANGE YOUR DIET. January is all about goals, and the marketing industry isn't off the hook when it comes to making (and keeping) plans for 2017. After all, it's a fast-paced world where brands are under pressure to stay competitive – and that's not set to change anytime soon.

So, we gathered five Canadian marketers to talk about what the industry needs to start doing, stop doing, or change, from the way they innovate to data collection. Here, **Tracey Cooke**, VP of communication and marketing at Nestlé; Interac's director of marketing and brand **Andrea Danovitch**; Weston Bakeries' VP of marketing **Andrea Hunt**; Molson Coors' CMO **Christine Jakovcic**; and **Nancy Marcus**, corporate VP of consumer marketing at Kruger Products, weigh in on what to expect in the new year.

INNOVATION

STRATEGY: What do you want to start doing when it comes to product innovation in 2017?

MARCUS: Innovation is one of the engines in any company for success, and in Canada it depends on the organization's entrepreneurial culture to support it and to ensure that you're delivering profitability that is not just based on a payback of two-and-a-half years. Innovation internally is an amazing thing. It galvanizes teams to work together, launch things and be distinctive. But with our corporate financial pressures, it has to deliver. So I applaud innovation, I support it in my team, but it has to have some profitability metrics at the end of the day.

Are the rest of you tied to that philosophy?

HUNT: I think it depends on the objective of the business. The bottom line needs to be at the forefront, for sure, but there can be a place for strategic innovation, whether it's to entrench a positioning or even demonstrate strength to a customer. If it's serving a role beyond margin enhancement, there's more justification for it. We all work in businesses that have streamlined things to the point of high efficiency, so when you look at adding something incrementally that can already denigrate your profitability, having reasons beyond just profit can help support your innovation agenda.

Are there certain challenges, like demographics or channels, where innovation is particularly needed?

HUNT: If you take bread as a category, for example, you have well-established occasions, breakfast being one, but as you push out to other occasions like snacking, innovation can really unlock new usage opportunities, new targets and appeal to multicultural segments. Appealing to different palates within an established occasion is also an area where innovation can play a role.

JAKOVIC: It's similar in alcohol and beverage, in terms of looking for new occasions that your current product segments aren't reaching today. We've had a lot of success creating new product segments. Our Mad Jack malt beverages line is one we created in Canada that is now the most profitable item in our portfolio, so it's completely possible. More recently, as you really think about the scope of innovation, we've found that

Opposite page: Nestlé's Tracey Cooke (left) and Interac's Andrea Danovitch. **Below:** (From left) Kruger's Nancy Marcus, Molson Coors' Christine Jakovcic, and Weston Bakeries' Andrea Hunt.

design is having a big impact on the business. You can get a 2% lift on your revenue during a specific time period if you're doing packaging that is relevant for specific occasions. We'll do something behind the Raptors and we find quite a bit of an impact there. So the definition of innovation for us has gone from a very specific "Let's launch a product for this occasion" to "What are consumers interested in and how can we look different and innovative in their minds?" It could be design or it could be products, and they don't all have to be invented from scratch.

HUNT: New to your brand doesn't have to be new to the world.

COOKE: It's really beyond product. It's adjacencies, it's route to market. What are the ways we can innovate and get our products in the hands of our consumers? If you look at Kit Kat in Europe and Australia, they have permanent brick-and-mortar stores and in Japan they just did a pop-up that they're probably going to expand into a permanent store. So looking at new ways of getting our consumers to meet our products and consume them is a big area for us.

MARCUS: We used to plan a product that would last forever. Now, we're happy if we're in and out for two years. And that's a huge shift, not

"WE USED TO PLAN A PRODUCT THAT WOULD LAST FOREVER. NOW, WE'RE HAPPY IF WE'RE IN AND OUT FOR TWO YEARS. AND THAT'S A HUGE SHIFT, NOT ONLY FOR PRODUCT DEVELOPMENT BUT FOR MARKETING, SALES, RETAIL.

only for product development, but for marketing, sales, retail.

COOKE: The word "failure" is a dirty word for a lot of people. [At] Amazon, they do this thing called "Institutional Yes," which I think is so brilliant because the friction is in the no, not in the yes. You have to write a two-page document [about] why you shouldn't try this idea. Going through the exercise of saying no, you end up saying, "You know what, there's not that many reasons why we shouldn't try that." And that way more ideas get through the first hurdle than not.

DEMOGRAPHICS

What's keeping you up at night when it comes to demographics?

DANOVITCH: Talking about new products coming out that have a shelf life of a couple of years, the first thing that went through my mind is: "That's because that's how millennials function." It presents a whole new challenge and opportunity because we've got people on one side of the spectrum that are moving on and leaving some of our products, and we have these new ones to onboard in a completely different way. And we still don't want to alienate marketing services or products that are still for the masses. It's not as if we could just spend all our money and sink it into the upcoming generation of millennials when we still definitely have some other core segments we want to talk to but need to message in a very different way.

Is that something you're all facing?

JAKOVIC: It's common in beer for sure. The pace at which you have to move and the clarity of the idea has to be so strong that it can live in a six-second digital ad. The types of media that are paying out at the highest ROI now are short,



fast, quick. You can't get away with telling a long, exhaustive story anymore to get your point across. You really have to know what it is that's going to convince the consumer that you can be the product of choice.

So how do you get the story across in six seconds?

JAKOVIC: Strong insights and analytics to make sure you're starting in the right space. We have very entrepreneurial-minded agencies and I think sometimes the best ideas come from people who know your business but haven't been there very long – so your new hires, your youngest people. And your agency partners who understand your business and don't have the restrictions of delivering the P&L yet, they don't know all the problems or who tried it before. So let them ideate. Then we do quite a bit of testing to make sure that we've captured the right idea and we're super focused on purchase intent as a key test metric.

DATA

How are your companies treating data holistically, and do you get what you need to feed down the chain to your agencies?

MARCUS: In our world, we need to make decisions. So it's overwhelming, data analysis. You've got to say, "Okay, these are the insights. I feel that these are the ones because of the

following reasons." And then make a business plan for it. If you spent all the time with your research and analytics team, and you waited, I'm not sure you would be able to deliver.

"WHAT IS PROVING MOST INSTRUMENTAL IN OUR BUSINESS IS NOT DATA IN TERMS OF TECHNICAL, NUMERICAL DATA – IT'S OBSERVATION, IT'S ETHNOGRAPHIES."

DANOVITCH: I call that analysis paralysis.

HUNT: You start with the question "So what?" I think when you force that, it becomes a lot more meaningful. So you stop the 40-page deck and it becomes the off-script, "Here's what we saw," and I think that's what starts the dialogue.

JAKOVIC: We've got all kinds of data scientists and regression modelling to understand the return on investment. It's interesting because even if you can't get the exact measure you're looking for, with some assumptions, it can at least help you get in the ballpark of the right decisions. But it does require a bit of set-up to get all that information organized and get the regression modelling done and then keep the models up to date.

HUNT: What is proving most instrumental in our business is not data in terms of technical, numerical data – it's observation, it's ethnographies. It's beyond what products are in a cart – where do they place them when they get home? Is it a place of pride on the counter or is it stuffed in the freezer? So it's pretty basic and available, but it's going deeper and I think that, complemented with more traditional data, is where the power is.

Is big data that much different from old data?

DANOVITCH: I think the demands are bigger. One of the things I would love to hear about [from the rest of you] is measuring ROI with marketing, because with all this data, that's the challenge that is coming from the non-marketers at our organizations, from CFOs to CEOs. It used to be that as marketers, we did marketing campaigns, much of it awareness campaigns. We had industry-type analytics and now they're saying, "Show me the data." And again, maybe it's more of a pain point in my industry, not being a product on a shelf with SKUs where I can attach movement off the shelf.

MARCUS: If there was no impact to awareness-driven efforts, I don't think we would be doing that anymore.

HUNT: Results speak volumes. At Weston, it has always been a branded business but supply and manufacturing have been at the forefront for a long time. The intent within the last 12 months is how do you become demand-driven? If you can convince the stakeholders in the C-suite what that means for the sustainability of the business, then I think there's a lot of power in that. And an idea – yes, it translates into units off the shelf, but it can have a cultural impact, it can have customer engagement. I think the measures go beyond just unit sales in terms of impact.

JAKOVIC: When you used to start as an assistant brand manager, the first thing you did is learn how to do business reviews, analytics, you'd stay at the office until midnight three weeks in a row, build those hypotheses. Those types of things are no longer part of our new world of marketing because we don't have that same level of traditional marketing training in Canada anymore. And that's why I think data





feels overwhelming because in itself it doesn't do anything, right? It's how you think of the hypothesis, how you think of the business instinct that drives you to look for certain things in the information that's going to drive you to the answer. I've found because I can't find the skill set in the market, we're bringing back a lot of traditional training in that area.

HUNT: I couldn't agree more. Particularly on the analytics side, you don't know the building blocks. Today you're given the answer, but you used to spend time constructing, deconstructing, so you don't know what the drivers are.

AGENCIES

Is there anything that you're bringing in-house or looking to beef up in-house that used to be with your agencies?

JAKOVIC: Insights. We have all our insights with a third-party agency and we're moving to a model that's a stronger hybrid with more internal capability. Part of the instigation of that was we just merged with Miller Coors in the U.S. So now

that we use when they have overflow, but we also have design in-house.

What's the benefit of having that in-house?

JAKOVIC: Control and cost.

HUNT: We have the same. We don't have a full design studio but we do have design resourcing that can help incubate ideas. That speaks to the agency model not being ideally suited to doing a lot of quick mass content work.

There's been a lot of talk about agencies not adapting enough, especially the bigger shops. What needs to start, stop or change when it comes to those relationships?

DANOVITCH: I think you have to stop and ask yourself if it's becoming too fragmented because you have such a large agency roster. You're playing air traffic controller but I think there's also a lot to be lost at the brand level from functioning that way rather than having agency partners that really understand your business and your brand. That fragmentation starts to be reflected in your output.

HUNT: You need to have a very tight core strategic plan. You have to be earlier in terms of engagement, so people are on the same journey.

COOKE: I think the challenge might not even be five or 10, but even three or four key partners. Having them all work together, it's hard. It's all about clear roles and responsibilities. It's a new world. People have to play together. There's no other way.

MARCUS: I think it's the CMO's responsibility, whether it be three, five or 10 agencies, to integrate and really set the tone and ensure that the orchestra's playing together. And that's fundamental. But the interesting question, in terms of functioning, is if the agency has adapted – and it hasn't yet. So why are we working with so many different agencies? Because the infrastructure of an agency has not yet evolved to the needs of a marketer. So for the traditional agency, you don't need four levels of account service.

COOKE: Account executive, account coordinator, director, a VP of whatever...

MARCUS: You don't need it. You're doing a shoot, you need A and B. Don't give me five levels of the accounts and then the trainee.

COOKE: They're built on that model though. The model is broken, I really believe that.

MARCUS: But let's turn it around to our young staff. Because I'm dealing with five or six agencies right now and the demands on them are exponential because we have fewer staff. Some of the junior staff don't have the answers, so in their insecurity, they're pressuring the agency, causing more hours. So, are we putting more pressure on them? Do they need seven people at that meeting? Absolutely not. But in our house, we've got that junior marketer asking really stupid questions and spending most of the agency's time but nobody's complaining about it. So I always look at both sides. ☒

"THE INFRASTRUCTURE OF AN AGENCY HAS NOT YET EVOLVED TO THE NEEDS OF A MARKETER."

all of a sudden I've got these experts across the border who can help me build that capability in house, where I wouldn't have had that before in Canada. And a design studio for packaging, POS, everything. We have an external partner

2017 MARKETER & AGENCY SURVEYS

Let's call it the DIY year. As barriers to producing content continued to fall, more brands put on their creator hats. Our annual marketer and agency surveys show almost one-third of marketers took some branded content production in-house in 2016 (an increase of 16% from last year). And that's nothing compared to social, with 94% now handling their own. The year also saw a slight reversal in shrinking marketing departments, and more global creative being picked up. These handy infographics offer the Canadian industry's pulse at the end of 2016.

STATE OF THE MARKETING NATION

Marketing budget

Increased 39% (down 3% from 2015)

Stayed the same 32% (up 7%)

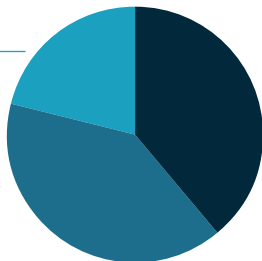
Decreased 14% (down 10%)



Marketing department size

Shrunk 21%
(down 12%)

Remained the same 40%
(up 4%)



Grew 39%
(up 8%)

Increasingly important agency support

Media 22% (down 6%)

Digital 21% (up 4%)

Research 9% (up 1%)

PR 8% (down 6%)

Tech 6%

Relationship with principal creative agency is

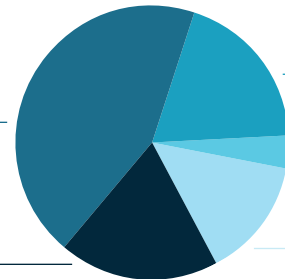
Very Good 44%

Average 19%

Troubled 4%

Excellent 19%

Don't work with an agency 14%



Marketers taking it in-house

Social media

94%

(up 19%)

Data

42%

(up 4%)

Branded content

30%

(up 16%)

Marketing strategy coming from a global HQ

More than half

33%

(up 8%)

None

30%

(down 4%)

Less than half

23%

(down 10%)

All

12%

(up 4%)

WANTED: MORE STRATEGIC LEADERSHIP

The top demand marketers have for their creative agencies as they head into 2017 is more strategic insight, which jives with where agencies are dedicating their hiring resources: while creative is the top focus, filling strategy roles comes in a close second.

Also, almost a third of agency respondents said they were looking to bolster their data and analytics offering. For Leo Burnett, that's meant doubling the agency's team over the past three years to 12 people. The agency's goal is to put strategic leadership at the heart of everything it does, says David Kennedy, COO and general manager. Brands are being asked to do more with less, he says, and as a result, there's more demand on agencies to create campaigns that hit the mark on the first try. The campaigns need to be more

targeted, reaching the right audience to maximize marketing dollars, he adds.

To arrive at its crucial insights, the shop brings together clients, stakeholders and other agency partners for a large strategy meeting, says Brent Nelsen, chief strategy officer for Leo Burnett North America. "Strategy is about making choices, not compromise, and the session is focused on exactly that through eight to 10 key brand-defining exercises," he says.

Kennedy points to Leo's recent campaign for the Ontario Women's Directorate, which used the strategy of making bystanders complicit in inappropriate sexual behaviour unless they took action – 2015's "Who Will You Help" and the 2016 "It's Never Okay" – as examples of the impact a shift in strategy can make.

STATE OF THE AD WORLD

Agency structural changes

Merged in 2016

11%

Acquired in 2016

8%

(down 7%)



Agency size

Grew 49% (down 5%)

Remained the same 27% (up 2%)

Shrunk 21% (up 3%)

BRINGING THINGS IN-HOUSE

Considering the speed of social, the process of looping agencies into the mix isn't always feasible, says Hugo Thibault, director of consumer engagement at L'Oréal. That's one reason why some brands are increasingly bringing certain functions – from branded content to social media to data – in-house.

Creating social branded content in its own studio allows L'Oréal, for one, to retain control and quickly approve posts that tap into conversations taking place online.

For example, in its first year, the L'Oréal Content Studio pumped out more than 700 photos and videos – something that would have been impossible under the previous system, which relied on agencies. Brand managers are trained on how to take photos and stage products, while 10 freelance photographers and videographers and six writers are available on short notice to create content.

By not relying on agencies, the studio has also significantly decreased costs for the company, says Thibault.

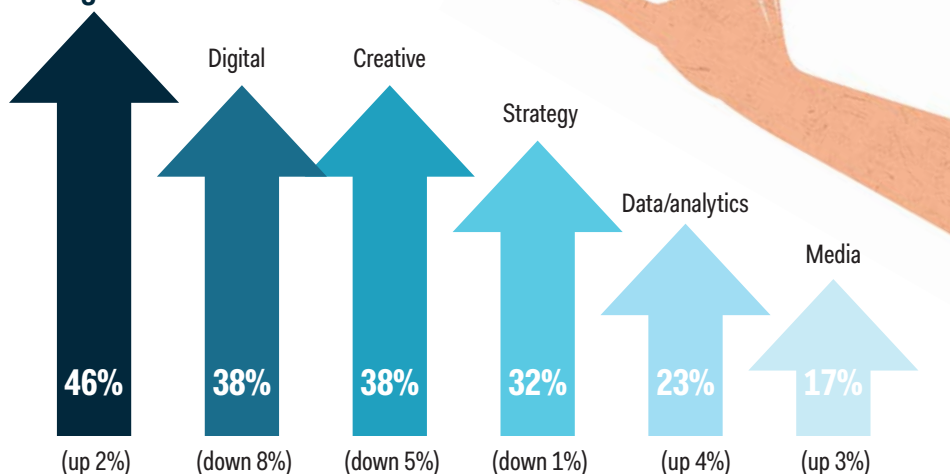
Under that same logic, agencies have also been growing their in-house offerings to speed up creative and decrease costs, with shops launching content studios and PR arms.

Zulu Alpha Kilo has been moving certain skills, such as production, in-house since 2014 when it launched Zulubot. The shop's CCO Zak Mroueh says he isn't too concerned about brands looking inward.

"We've been approached by clients who have in-house capabilities, but they still come to us for our storytelling and content deployment expertise," he says. "Connections planning, distribution strategy and real-time decision making – to fan the flames once content catches fire – are just as important as the content itself."

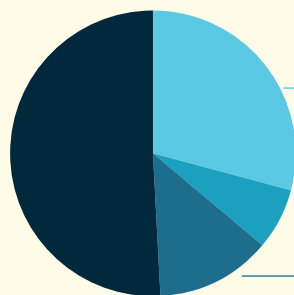
Biggest hires

Account management



Canadian-born and -controlled creative is

Staying the same 51%
(up 5%)



Unsure 29%

Increasing 13%
(down 11%)Decreasing 7%
(down 1%)

This year, more than 400 marketers and 400 agency folk responded to a poll about the state of their industries, conducted from Sept. 12 to Nov. 7, 2016. Marketer respondents skewed female, at 64%, while agency respondents skewed male, at 52%. One-quarter of the marketers (25%) made between \$76,000 and \$100,000, while another quarter made between \$101,000 and \$150,000. The agency side wasn't much different, with roughly one-quarter (26%) of agency respondents making between \$101,000 and \$150,000.

BUILDING BETTER PARTNERSHIPS

The biggest push for brands in 2017 is to develop deeper strategic partnerships to expand reach, with a quarter of respondents saying it was a top priority.

Many of those partnerships find homes in retail (such as Nutella's branded cafés in Sobeys and Loblaws, or The Drake General Store setting up shop in The Bay), but for small Toronto-based travel company Butterfield & Robinson, it went beyond retail to partner with national clothing brand Canada Goose.

The pair recently launched a joint program, offering Canada Goose shoppers a chance to travel to Newfoundland, Iceland and B.C. on special "Canada Goose tours," with travellers being given the iconic jackets before they embark on their adventures.

Canada Goose can repurpose travellers' photos to use on its various social channels and owned media. By partnering with the jacket maker, Butterfield gains awareness and reach through Canada Goose's large social following (26,000 Twitter followers and more than 200,000 on Facebook), says Norman Howe, CEO of Butterfield.

The partnership lets 50-year-old Butterfield play in new spaces, he says, while Canada Goose can offer "luxury adventure travel." The goal is not only to drive sales (with the new curated-by-Canada Goose package as a new product), but also to drive awareness among new clientele who wouldn't otherwise know the brand.

BRAND SAID, AGENCY SAID

In this year's survey, we asked marketers and agency folk where they were seeing ad dollars being spent, what their biggest concerns were for the industry and what service areas agencies could improve. Below are the sometimes consonant, but mostly conflicting, reports from both camps.



Agencies' top priorities

27% Attracting business from higher-profile/larger clients

27% Earning expanded mandates from existing clients

15% Taking any new business

12% Providing more services for clients

5% Attracting business from smaller upstart clients

Marketers' top priorities

26% Develop more strategic partnering to expand reach

15% Media innovation

13% Create better social strategy

9% Mobile marketing

8% Experiential

8% Original branded content

2017 MARKETER & AGENCY SURVEY

GLOBAL CREATIVE ON THE RISE

Many brands are looking for efficiencies in their marketing mix, tapping globally led campaigns for local markets. PepsiCo, in particular, sees global adapts as a key part of its marketing strategy – specifically for TV campaigns. This strategy allows the company to invest more money into local brands that don't have the same level of equity as global brands, says Christine Kalvenes, CMO, PepsiCo. "Not only do we already have equity that's built [in our global brands], we can make our dollar stretch further."

That also allows the company to funnel more funding into digital programs, she says. Today, 35% of the company's media buy is targeted at digital, and 100% of that is created locally (and which she says is getting three times the ROI of TV campaigns). Picking up expensive-to-produce television spots gives her the flexibility she needs. In turn, her digital campaigns are getting global attention, so the circle is complete.

AROUND THE WORLD IN THREE CAMPAIGNS

Global and local PepsiCo brand creative that had enough universal flare to get cross-border pick-up over the years.



WHAT: Dorito's Roulette
WHERE: The nacho cheese chips in the limited-edition bag all looked the same.

However, there was a one-in-six chance that one of them would be spicy enough to "melt your face" (as per an exaggerated headline in *Ad Age*). The campaign and product, originally from Mexico, eventually came to Canada where they earned social buzz. The product was shipped to the U.S. the following year based on its Canadian success.

WHAT: PepsiMojis
WHERE: Canadians had a full year of watching #PepsiMojis dominate store fridges before the rest

of the world. The idea to encourage people to "Say it with Pepsi" by using its 36 branded emojis originally came from the Canadian arm of BBDO. Canucks loved them – with 12,000 posts using the emojis on Instagram – and so did the global offices, with the #PepsiMojis later displayed on Pepsi bottles in 100 markets.



WHAT: Crash the Super Bowl

WHERE: America was the first to put consumers in the director's seat when it launched the contest – which encouraged creative folk to craft their own Doritos spot for the Super Bowl – 10 years ago. It came to a close in 2016, but not before the program was opened up to international entries in 2013 – just in time for Canada to have two of its own commercials make it to the finals the following year.



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MID-SEASON TV CHECKUP



Clockwise from top: CBC drama *Pure*; Global's *Blacklist: Redemption*; CTV crime drama *Cardinal*; and *Shots Fired*, which will run on City.

IF FALL IS THE SEASON WHEN CANADIANS turn back the clock, it would appear that mid-season is all about the networks moving forward.

With a number of series featuring female leads, more diverse casts and plots treading into some taboo territory, it feels like television might finally see diversity as the new normal.

The women of the mid-season seem to do it all — they're carrying badges in CBC's *Bellevue*, CTV's *Training Day* and City's *Shots Fired*; they're donning lab coats in Global's *Mary Kills People*; and they're challenging traditional notions of motherhood in the CBC's *Workin' Moms* and City's *The Mick*.

But it's not just the gender balance that may cause us to shrug and say, "Because it's 2017." From race and religion to disability and mental health, this season's lineup covers new TV territory.

There's the racially charged drama *Shots Fired*, which contains numerous nods to U.S. police shootings, including the one in Ferguson, Mo., while CTV's *Russell Peters is the Indian Detective* features, well, Russell Peters as an Indian detective. In the unscripted world, the CBC travels to Canada's North with the docuseries *True North Calling* to explore a culture and way of life unfamiliar to most Canadians.

Turn the page to find out more about how the networks are using a mix of Canadian content, comedy and drama to grab (and keep) audiences this mid-season.

BY VAL MALONEY AND BREE RODY-MANTHA

WHAT'S WORKING, WHAT'S NEXT

WE CAUGHT UP WITH EXECS FROM CANADA'S MAJOR NETWORKS TO GET THE INSIDE SCOOP ON THEIR MID-SEASON STRATEGY, FROM OLD FAVES TO (POTENTIAL) NEW HITS.



CBC

Top: Catherine Reitman (second from right) is the creator, executive producer and star of CBC's *Workin' Moms*.

Above: *Michael: Every Day* reboots the CBC series after a five-year hiatus.

Right: *The A Word*, acquired from BBC.

CBC'S MISSION TO APPEAL to a diverse Canadian audience paid off with *Kim's Convenience*, a new series that became a fall hit. The winter line-up brings more new topics to the small screen – from autism and postpartum depression to Mennonites and therapy sessions.

"*Kim's* is a good example of a cast that doesn't feature white Canadians in the lead, and yet it's resonating with a lot of audiences," says Sally Catto, GM of programming at CBC TV. "It's not just Koreans – it's people who can relate to an immigrant experience, people living downtown, people who work for family businesses."

The family comedy stars Paul Sun-Hyung Lee and Jean Yoon as the owners of a Regent Park convenience store in Toronto reunited with their estranged son. The series' 13-episode run ended in December after boasting an average audience of 975,000 viewers (2+) as of Nov. 13.

While the CBC is taking some risks with subject matter, Catto says the pubcaster sticks to a familiar formula when it comes to scheduling: Tuesday, for example, has "always been a comedy night." *Workin' Moms*, from creator, star and executive producer Catherine Reitman, maintains that tradition, airing at 9:30 p.m., tailing the CSA-winning *Schitt's Creek*, set for a mid-season return Jan. 10.

Following the lives of four women – it also stars Dani Kind (*The Good Witch*), Juno Rinaldi (*The Killing*) and Jessalyn Wanlim (*Orphan Black*) – navigating motherhood, *Workin' Moms* tackles once-taboo subjects like unplanned pregnancy and postpartum depression.

New drama *Pure* takes the 9 p.m. slot on Mondays. Set in a tight-knit Mennonite community, Ryan Robbins (*Sanctuary*) stars as a newly elected pastor whose beliefs are challenged when he's forced into a local drug trafficking ring. *Pure* takes the place of *Shoot the Messenger*, which pulled in an average of 264,000 viewers (2+) per episode.

"It's serialized, there's a very dark feel about the show, and we had the millennial and especially Gen X audience in mind," Catto says of *Pure*.

The same goes for *Bellevue* (which will premiere Feb. 20, sliding into *Pure's* timeslot following its six-

episode run), starring *True Blood* alum Anna Paquin as a brazen cop in a small, blue-collar town.

Another drama added to the schedule is *The A Word* (produced by Fifty Fathoms), which CBC acquired from the BBC earlier this year. The six-part family drama, airing Sundays at 8 p.m., follows a messy, extended family with a child newly diagnosed with autism.

Rounding out the new series is *True North Calling* (Proper Television), a factual format on Fridays at 8:30 p.m. The show once again aims for what Catto calls an "authentic Canadian experience," following those living in the country's North as they work to stay true to old traditions while embracing new technology.

CBC is also bringing back the series formerly known as *Michael: Tuesdays & Thursdays* (now *Michael: Every Day*, premiering Sunday, Jan. 15 at 9 p.m.) five years after its



first run. The new season sees the reunion of Michael (Matt Watts, *The Newsroom*) and his therapist David (Bob Martin, *Slings & Arrows*) as Michael returns to therapy.

Also returning for mid-season are *X Company* (Wednesday at 9 p.m.), *Interrupt This Program* (Sunday at 9 p.m.) and *Crash Gallery* (Sunday at 9:30 p.m.). **BRM**



Above: *Chicago Justice* offers advertisers franchise security, while *Mary Kills People* targets a female-skewed 25-to-54 audience. **Centre:** *Ransom* is a drama based on a real-life hostage negotiator.

Global

WHILE AGING DOWN and returning to comedy was a major focus for Global's fall slate, it's tapping into emotionally driven character dramas for mid-season.

The new gambles include procedural drama *Ransom*, medical drama *Mary Kills People* and the newest member of the Chicago franchise, *Chicago Justice*. The shows' serious tone builds on Global's fall success with dramas.

"We really hit the lights out with a lot of what we did this fall," says Maria Hale, SVP of global entertainment and content acquisitions at Corus-owned Global, citing courtroom drama *Bull*, which boasted an average audience of 2.5 million viewers (2+) in its opening four weeks.

She adds that although the network sells against the 25-to-54 demographic, it's still aiming to capture a millennial audience.

Within that 18-to-34 crowd, "Corus has typically skewed more female than male," says Hale, adding that the baseball season likely affected the fall gender balance even more by drawing male viewers away.

So how will Global's mid-season plans tackle that gap?

It's rolling out new drama *Ransom*, starring Luke Roberts (*Wolf Hall*) as hostage negotiator Eric Beaumont, based on the experiences of famed professional crisis negotiator Laurent Combalbert. The series, co-



developed by Corus, also stars familiar Global faces Brandon Jay McLaren (*Chicago Fire*) and Nazneen Contractor (*Heroes Reborn*).

Despite the recent trend of small-screen adaptations, this series has no link to the '90s drama of the same name that starred Mel Gibson. *Ransom* premiered New Year's Day at 8:30 p.m. before moving into a regular Saturday night timeslot on Jan. 7 at 8 p.m., and simulcast with CBS in the U.S.

Canadian original *Mary Kills People* (Wednesday at 9 p.m.) maintains the more intense tone. The series stars *Hannibal*'s Caroline Dhavernas as the titular Mary, an ER doctor who spends her downtime helping people end their lives. The series, created by Tara Armstrong and produced by eOne and Cameron Pictures, will premiere Jan. 25, targeting a female-skewed, 25-to-54 audience.

Returning to the schedule in the spring (date TBD) is *Big Brother Canada*, which capped off its fourth season with its highest ratings yet at 1.2 million viewers per episode, a 7% increase in its audience from season three. "*Big Brother* is a title that we know can really attract those younger demos," says Hale.

A key strategy for Global is to capitalize on the built-in audience of its existing franchises in order to appeal to advertisers, with *Chicago Justice* (Sunday, 9 p.m. beginning March 5) and *Blacklist: Redemption* (Thursday, 10 p.m. starting Feb. 23).

Also returning to Global's schedule mid-season is Canadian comedy series *Private Eyes*, which averaged one million viewers per episode for season one and tracked highest with adults 25 to 54. **BRM**

FALL TV'S TOP FIVE NEW PROGRAMS

1. Designated Survivor
CTV: 2.3 million viewers

2. Bull
Global: 2.24 million viewers

3. MacGyver
Global: 1.66 million viewers

4. This is Us
CTV: 1.58 million viewers

5. Timeless
Global: 1.31 million viewers

Source: Numeris, Fall 2016 (Sept. 19 to Nov. 27)



Above: Karine Vanasse stars in crime drama *Cardinal*.
Top right: *Time After Time* places H.G. Wells and Jack the Ripper in present-day New York.
Bottom right: *Training Day* stars Justin Cornwell and Bill Paxton.

CTV

THE NUMBER OF U.S. acquisitions appearing on Canadian TV might be changing soon due to an increasing number of global bidders. That could happen as soon as this May, Bell Media president Mary Ann Turcke said at the CRTC licence renewal hearings last fall.

While CTV's 2016 fall schedule was stacked with U.S. shows, future lineups could look more like the network's mid-season offering, which is filled with original content.

New Cancon hitting the Bell Media airwaves this mid-season includes short-order drama *Cardinal*, along with the final season of medical drama *Saving Hope*.

The six-part, one-hour crime drama *Cardinal* stars Billy Campbell (*Bram Stoker's Dracula*) and Karine Vanasse (*Midnight in Paris*), and is based on the book *Forty Words for Sorrow* from Ontario author Giles Blunt's John Cardinal Mysteries



series. The show is executive produced by Aubrey Nealon (*Orphan Black*, *Saving Hope*).

In addition to beefing up its Canadian slate, CTV is also adding new U.S. dramas. *Time after Time* is a time-travelling romance series in which sci-fi writer H.G. Wells comes to modern-day New York to track down Jack the Ripper. Wells is captivated by the New York of today and falls for a striking woman.

The broadcaster has also picked up *Training Day*, based on the eponymous feature film, starring Bill Paxton as an experienced detective paired with a rookie officer.



The network had eight of the fall's top 10 shows for millennials, according to Numeris data, with Kiefer Sutherland's new ABC drama *Designated Survivor* (Wednesdays at 10 p.m.) as the most-watched new series for the demo.

According to Numeris numbers provided by Bell Media, *Designated Survivor* had 391,000 average viewers per episode for adults 18

to 34, between Sept. 19 and Oct. 30. For adults 18 to 49, the show brought in an average audience of 882,000 for the time period.

"*Designated Survivor* is really rock solid for us," says Mike Cosentino, SVP of CTV and specialty at Bell Media. "It's anchoring our Wednesday and allowing us to promote other shows."

Cosentino's other star pick from the fall season is family drama *This is Us*. The show had an average audience of 679,000 for adults age 18 to 49 in its timeslot of Tuesday at 9 p.m. **VM**

City

WHILE CITY DEBUTED A COUPLE new series in the fall, Hayden Mindell, VP of TV programming and content at Rogers Media, says the broadcaster has "a host of new shows like we have never planned before" coming mid-season.

City is hoping to recreate the success of the original versions of *24* and *Prison Break* with reboots of both series, which are both starting early in the new year. The channel is rounding out its new dramatic slate with *Shots Fired*.

At last year's upfront, Colette Watson, VP of broadcasting and TV operations at Rogers Media, introduced the new dramas to balance out City's recent comedic focus, with shows like *2 Broke Girls* and *New Girl*.

"We believe in event programming," she said, adding that the network needed to "diversify from comedies" to provide "more schedule stability."

Mindell says the new drama remakes come with built-in awareness, which helps his team hit the ground running with promotions.

Following the same minute-counting format as the original series, *24: Legacy* (premiering Sunday, Feb. 5 at 10 p.m.) stars

FALL TV'S TOP FIVE SHOWS

1. **The Big Bang Theory** on CTV: 2.5 million
2. **Bull (new)** on Global: 2.4 million
3. **Designated Survivor (new)** on CTV: 2.3 million
4. **NCIS** on Global: 2.2 million
5. **Survivor: Millennials vs. Gen X** on Global: 2.1 million

(Average total 2+ viewers, Sept. 19 to Oct. 30, 2016: Numeris)

Top right: *The Mick* stars Kaitlin Olsen (right), who is also the executive producer.

Right: *Making History* is a comedy about time travel.

the Lights, The Secret Life of Bees) and Reggie Rock Bythewood (*Beyond the Lights, Notorious*), the series stars Sanaa Lathan (*The Perfect Guy*), Stephan James (*Race, Selma*), Helen Hunt and Richard Dreyfuss.

Balancing out City's mid-season dramas are a couple of new comedies: *Making History* and *The Mick* (debuted Sunday, Jan. 1 at 8 p.m.). *Making History* revolves

Corey Hawkins (*Straight Outta Compton*), Miranda Otto (*Homeland*) and Jimmy Smits (*Sons of Anarchy*). Original series star Kiefer Sutherland is back as an executive producer.

Prison Break, on the other hand, reunites original series stars Wentworth Miller, Dominic Purcell and Sarah Wayne Callies.

Shots Fired is a dramatic event series that examines the aftermath of racially charged shootings in North Carolina. From Gina Prince-Bythewood (*Beyond*

around the time-travelling adventures of three friends. *The Mick*, a half-hour comedy series, is about a derelict forced to take responsibility when her sister flees the country and leaves her in charge of three children.

The new programming comes on the heels of another challenging fall for conventional TV. While the Blue Jays' playoff run benefited Rogers Media overall, it impacted numbers on City, as did U.S. election programming.

Standouts from the fall season came from drama and comedy, with *Son of Zorn* boosting City's 8:30 p.m. timeslot on Sunday by 20% from the previous fall, with an average audience of 186,100 between Sept. 12 and Oct. 23, according to numbers Rogers Media provided.

Lethal Weapon also grew audience numbers, with its Wednesday 8 p.m. timeslot increasing viewership by 190% versus the same period last year. **VM**



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SCHNEIDERS STAYS TRUE TO TRADITION

WHEN J.M. SCHNEIDER OPENED A MEAT-PACKING BUSINESS IN HIS ONTARIO HOME 125 YEARS AGO, HE PROBABLY DIDN'T ENVISION A COMPANY BEARING HIS NAME WOULD BE THRIVING TODAY. BY PATTI SUMMERFIELD

Above: Sausage stuffers in a 1927 Schneiders factory.

John Metz Schneider was an accidental businessman. In 1886, he injured his hand working on the assembly line at a Kitchener, Ont. button factory where he made the grand sum of \$1 a day. With a family to support and no social safety net, J.M., his wife and mother started making sausages using a family recipe to sell door to door.

He went back to the button factory when his hand

healed but continued to make sausages at night for his many satisfied clients. The word spread and local butchers and grocers started buying Schneiders' sausages.

By 1890, J.M. was able to quit his factory job and launch his

company. One year later, the business moved from his home to a two-storey building down the street. The company prospered, J.M.'s sons followed him into the business and he continued to go to work every day until his death in 1942 at the age of 83.

In 2004, Maple Leaf Foods purchased Schneider Corporation from Virginia-based Smithfield Foods, which had bought it in 2001. Today, Schneiders has been first or second in market share across categories



In 2006, Schneiders rebranded with its first redesign since the 1960s. The new packaging by John St. has a simpler, more appealing look with easier-to-read product information. The agency refreshed the Dutch Girl trademark and Schneiders wordmark but kept the traditional blue and orange colours.

"When you have a brand for 125 years, the stewardship and responsibility that comes with it is a company-wide one," Grogan says.

"Even talking about how our marketing has evolved, there's such a reverence for making sure that we celebrate and respect the history while obviously wanting to be relevant and current – and it permeates well beyond the marketing department."

Over its long history, Schneiders has worked with many ad agencies, including Foster Advertising and McCann Erickson. John St. has been its agency of record for the past 10 years. National in-store programs are handled by Hunter Straker, while regional programs are supported by Spider Marketing and Maple Leaf Foods' internal creative team.

D'Arcy Finley, VP integrated marketing for Maple Leaf Foods, leads the push on digital with a team of five full-time employees handling digital buying and the brand's focus within social, video and search.

"Schneiders used to be almost exclusively on television and in grocer flyers but we've increased our investment in digital, multi-platform and mobile," he says. "We're also developing day-to-day content that is relevant for our consumers such as recipe videos that complement [Schneiders'] more emotional and higher-production-value creative."

Schneiders' current loyal consumers are aging and Finley says the digital focus is part of Schneiders' strategy to reach younger demos and new Canadians. Recipe videos housed on Appetite.ca and created by culinary experts and chefs in the kitchens at Maple Leaf Foods are part of the strategy.

"I think to be relevant, you have to make consumers' lives easier or better in some way in terms of what you're offering," says Finley. "By communicating these recipe ideas, by being clear about our packaging, by making it more convenient to open or access – all of those things we're doing every day to overcome any erosion in the market."

Schneiders also has a partnership with the Toronto Blue Jays. Centre fielder Kevin Pillar, the spokesperson, has resonated with consumers of all ages. Cundari handles the advertising and promotions featuring Pillar.

The Blue Jays connection is a great fit for Schneiders because it ties in well with its summer product push and heavy in-store presence.

"The lion's share of our business is in celebratory hand-held categories like sausages and hot dogs. We

(including bacon, hot dogs, sliced meats and sausages) for many years. For example, Red Hots, introduced in 1928, is Canada's number one hot dog brand.

Adam Grogan, SVP of marketing and innovation at Maple Leaf Foods, says the company has not made many changes to J.M.'s original German recipes.

"A Red Hot [wiener] today is the same Red Hot it was before," he says. "That said, we have started to do a lot more product innovation."

Schneiders has been listening to consumers as they've requested cleaner ingredients and healthier products with fewer calories, less sodium and fat, or gluten-free. Beyond those options, consumers want convenience and variety, and Grogan says Schneiders has innovated and expanded the portfolio with those things in mind.

In 2011, the brand launched Country Naturals, a product based on the original sausage recipe but that's also antibiotic-free. In 2017, it will add more products to the Country Naturals label and to its Oh Nature!! line of vegetarian products, which launched in 2004.

"We have taken a brand that stands for great tasting meat products and applied that to where consumers are going, which is obviously augmenting their diets and their meals with things that aren't necessarily meat-based," Grogan says.

Above, top to bottom: A poster for the film "The Meat We Eat"; a father-son fist-bump from the "Traditions" campaign; the brand's first sausage plant, circa 1896; promoting sausages on Chevy sedans was a popular early marketing tactic; ink blotter advertising; and anniversary packaging for the brand's 80th, in 1970.

SCHNEIDERS ADVERTISING THROUGH THE YEARS



THE ORIGIN OF AN ICON

The Schneiders Dutch Girl (modeled after a real woman from Kitchener, Ont.) has been smiling back at Canadians since 1936. Back then, a Schneiders sales manager, a salesman and a Toronto ad exec got together to decide on a new symbol for the brand's packaging, signage, trucks and marketing material. They chose the bonnet-wearing Dutch Girl as a way to reflect the Pennsylvania Dutch origins of the farmers who supplied livestock to Schneiders, as well as the Dutch reputation for having immaculately clean homes (speaking to the brand's quality message). Over the years, the girl has aged and been updated (more recently in early 2016), but continues to be one of Canada's more familiar brand icons.

BEANS AND WIENERS: ONE OF CANADA'S EARLIEST SHOPPER MARKETING PARTNERSHIPS

In early 1967, Schneiders and canned beans brand Stokely-Van Camp teamed up for a joint campaign in Ontario. It was the first time Schneiders had joined another company to promote complementary products – Stokely Beans and Schneiders Wieners – at a time when cross-promotions were not a common marketing tactic. The month-long promotion featured a two-page colour ad with a coupon that ran in 25

newspapers in 23 Ontario cities for an estimated reach of three million readers. Retailers helped make the campaign a success by highlighting the two products in-store. It was the beginning of numerous Schneiders joint promotions with brands that include Canada Dry Ginger Ale, Bick's condiments and Weston's D'Italiano hotdog buns.

J.M. SCHNEIDER AND HIS LEGACY LIVE ON (IN TV SPOTS)

J.M. Schneider has been the central figure in a number of the company's ad campaigns including work from Foster Advertising in the 1980s, The Ongoing Partnership in the 1990s and McDonnell Haynes in 2006. In 1999, he appeared for the launch of the 1890 Heritage line of sliced meat products. The campaign mixed actual black and white archival footage of J.M. with appetizing product colour shots to emphasize that the meats were made naturally, just the way he did in 1890. They brought J.M. back again in early 2003 in a series of four TV spots to highlight a history of quality and care. The black and white archival footage of Schneider talking about his beliefs was once again juxtaposed with modern-day colour footage as a way to attribute his values to Schneiders today. The campaign represented the biggest commitment to television advertising the brand had ever undertaken.


have some really fun promotions, during that time of year, often tied to the Toronto Blue Jays. We do have a really well-developed shopper marketing function now," says Finley.

The partnership is also a good fit because it relates to the brand's positioning around "traditions" (and nothing is more traditional than a hot dog at a Blue Jays game). The Schneiders brand rejuvenation earlier this year also included a new campaign from John St., which continues to play into J.M.'s heritage story. The "Traditions" campaign includes TV spots, social posts and the brand's first long-form commercial, an online film called "Fist Bump" that launched in time for Father's Day. The film follows the lives of a boy and his father, sharing a traditional fist bump to mark the son's accomplishments, both big and small. The brand will stick with the "Traditions" campaign, says Finley, and will build on it with future creative focusing on the Country Naturals sub-brand.

Although many Canadians have grown up with the

Schneiders brand, a lot of new Canadians have not. Grogan says that because of the country's multicultural diversity, views of traditions have evolved over time.

"New Canadians use digital media to get news from home and to communicate. What we're doing now is starting to retell the story of Schneiders' heritage and tradition in a new way and re-establish the brand as being relevant even if the consumer may not have grown up with it. So we're talking about traditions big and small, some different from what I grew up with," says Grogan.

"At its essence, 'Traditions' stays true to what the brand is all about – being part of consumers' lives as opposed to shouting messages from the rooftop. I feel we're continuing to honour the Schneiders history but we're celebrating the future. People want to reach out to brands that speak to them in an authentic way, but are also current. That's what we're focused on. We won't be here 100 years from now if we don't do those things." 

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AGENCY OF THE YEAR | 2016

Strategy's Agency of the Year Awards were held Nov. 8 at Koerner Hall in Toronto – an evening that will be remembered for the strong work awarded, some provocative videos, and the cocktail lounge's escalating anxiety as large screens broadcast U.S. election night news. Cossette took the top honour, winning AOY Gold, while FCB Toronto won in Digital, PHD in Media, and Media Profile was named the top PR agency.



1. The evening's hosts – Fiona Stevenson, president and founding partner of the Idea Suite, and PepsiCo Foods Canada CMO Christine Kalvenes – warm up the crowd. | 2. Cossette's Carlos Moreno, Mark Smyka, Peter Ignazi, Jason Chaney, Antoine Bécotte and Daniel Shearer celebrate the agency's first-ever AOY Gold. | 3. PHD Canada president and Omnicom Media CEO Fred Forster with his agency's MAOY Gold. | 4. Taxi's Jordan Doucette and Jeff MacEachern pick up DAOY Bronze. | 5. Rethink's Maxine Thomas, Caleb Goodman and Aaron Starkman won DAOY Silver, with Molson Coors CMO Christine Jakovcic. | 6. Eggplant Collective's Adam Damelin performs some Céline Dion, the live score to Taxi's AOY video. | 7. John St.'s team celebrates the agency's AOY Bronze. | 8. *Globe and Mail* chief revenue officer Andrew Saunders presents the Media Director of the Year award. | 9. IPG's Harvey Carroll holds his Media Director of Year win. | 10. Media Profile's team with the PRAOY Gold.



STRATEGY AWARDS | 2016

The AOY event doubled as the inaugural Strategy Awards. Developed with the Account Planning Group of Canada and a board of marketing execs, the awards recognize the industry's top planners and the campaigns they shaped. Leo Burnett took the Grand Prix for its work with the Ontario Women's Directorate.



1. The audience settles into Koerner Hall as the show begins. | 2. A Strategy Awards fox. | 3. Leo Burnett's Brent Nelsen has his hands full. | 4. Zulu Alpha Kilo's Heidi Philip and Sean Bell. | 5. Taxi's Dan Cantelon and Camp Jefferson's Guybrush Taylor strum their Tankhouse Ale. | 6. Strategy Awards hosts Jay Chaney from Cossette and CIBC's Jennifer Davidson. | 7. Cossette's Kevin McHugh with his Strategy Award. | 8. Juice Mobile's Phil Clarke and TracyLocke Canada's Jason Dubroy have a drink and a laugh. | 9. The Globe and Mail provided screens in the cocktail lounge for keeping tabs on what was unfolding south of the border. | 10. BBDO's Todd Mackie. | 11. Some final selfies while the mock Trump hats were still good for a laugh.

From Russia, with love

BY RICARDO MARTIN

Toronto is one of the best cities I have ever lived in. Global city rankings consistently show it in the top five, because the people are interesting and there's a vibrant energy running through everything.

Marketing in Canada, however, is a very different story. The country is not for the faint of heart. Currency fluctuations defy gravity while smart shoppers splurge on weekend trips to Vegas and live in million-dollar homes, but will only buy your brands when there's a deal. Add to this a retail landscape that's highly concentrated with high-low pricing strategies.

Over the past few years, I have come to think of the world as a volatile, uncertain, complex and ambiguous place, or "VUCA" as we like to say at Unilever. We live through volatility in oil prices and exchange rates, and with the uncertainty resulting from election poll surprises. There are many forces at play in this new world, and cause-and-effect relations are less clear than they used to be.

Through all this mist and fog, it's the role of company leaders and marketers to set the path for business, correct course and ultimately arrive at a destination. Canada is peaceful and stable; however, today's VUCA world hits it hard and on a daily basis.

So what have I learned in my three years at Unilever in Canada?



RICARDO MARTIN is VP of personal care brands for Unilever in Russia, Ukraine and Belarus.

RETAILERS ARE HUGE BUT FAIR.

Canadian retailers generally understand the benefits of collaboration. They're willing to listen and share their perspective. They are good sparring partners for developing ideas.

PRICING DECISIONS ARE DIFFICULT AND OFTEN RISKY.

Canada is a surplus economy where basic necessities are covered and often commoditized, so pricing is done through presenting higher-order benefits and innovation, driving premiumization and better brand experiences. It's important



The idea for Dove's "Real Beauty" was born in Canada and celebrated globally.

INVENTION IS THE MOTHER OF NECESSITY AND I'VE MET SOME OF THE BRIGHTEST MARKETERS WHO ARE DOING EXACTLY THAT IN CANADA.

not to surrender to promo pricing temptations and have the guts to invest in branding that drives a premium – and then charge it. It pays back.

THERE IS ENORMOUS SPACE FOR PURPOSE-LED BRANDS.

That's because the country is an evolved society with strong values, and in many ways, the future for the rest of the world (or at least many hope it is). I have experienced how this unlocks potential in some of our own brands like Dove, Ben & Jerry's and Hellmann's. Purpose-led brands translate into purpose-led work and purposeful lives.

INVESTING IN MOBILE AND DIGITAL CAPABILITIES IS CRUCIAL.

There are some great practices out there, but even in a digitized economy like Canada's (with over 70% smartphone penetration), FMCGs still lag quite a bit. Media is also highly concentrated here, which restricts innovation, as it's easier to command disproportionate premiums and slow down change.

THE SAME CAN BE SAID ABOUT E-COMMERCE.

A high concentration of retail means innovation around home delivery and in-store shopping isn't developing as fast as down south. Big retailers are precious about their margins (as they should be) and their size slows the retail revolution. Amazon and the dozens of startups that are already here will accelerate this exponentially. Despite their best efforts, it will catch big retail by surprise.

AGENCY TALENT IS TOP-NOTCH.

Invention is the mother of necessity and I've met some of the brightest marketers who are doing exactly that in Canada. The agencies here are also worth writing home about. I've worked closely with Ogilvy Toronto and Sid Lee, a great global agency and an equally great local one. Did you know that Dove's "Real Beauty" global campaign was conceived at Ogilvy Toronto? From Yonge Street to the world. That's the caliber of people you find here.

Canadians are also independent. They're not afraid to change jobs (it's a promiscuous labour market). And that freedom is a good thing. Passion and grit emerge faster in countries where people live closer to the edge. The slings and arrows of everyday life keep them focused on winning.

It was tough and delightful, a privilege and an inspiration to have been a part of the Canadian advertising industry. As the folks at Air Canada say, "The world needs more Canada!" From Moscow I raise a glass to your continued success.



The new establishment media

Strategy and Media In Canada are looking for the next generation of leadership, innovation and enviable talent in the Canadian media industry – the ones to watch – and we need your help to find them.

Who qualifies? Anyone working at a media agency who has made a significant impact on the business – the idea people, the ones challenging the status quo.

We're looking for two levels of accomplishment: junior and mid-career.

Nominations are open now. Candidates will be judged by the 2017 AToMiC jury, with one winner for each career level awarded at next year's show.

Selected candidates will also be profiled in *Media in Canada*.

Send your nomination outlining what your candidate did that was exceptional to Val Maloney at vmaloney@brunico.com

NOTES FROM THE HEADLINE CEMETERY

The editorial department at *strategy* wrote and published quite a bit of content over the past 12 months. Every story was meticulously edited and fact-checked to ensure the quality coverage you've come to expect. This diligence also means that, from time to time, we're forced to pass on pieces – even big scoops – that fail to meet our editorial standards. Sadly, as with advertising, some insightful work is abandoned on the cutting room floor. Until now. For the first time, we're offering a special peek at a few of the headlines that never found an audience.

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BRAND PRAISED FOR A MESSAGE MANY LEARNED AS CHILDREN

LOCAL MAN CROSSES STREET TO AVOID SURPRISE-AND- DELIGHT STUNT

AREA RESIDENT SAYS YOU CAN'T GO TO YONGE-DUNDAS
SQUARE ANYMORE WITHOUT WINDING UP IN A
VIRAL VIDEO

TWITTER ANNOUNCES NEW TOOLS TO ENGAGE THE SCUM OF HUMANITY

IMPROVED TARGETING WILL HELP GET
YOUR MESSAGES TO A RACIST WITH A
FROG AVATAR

TECH COMPANY ANNOUNCES SOME NEW FUCKING THING WE HAVE TO LEARN TO USE

EVERYTHING YOU NEED TO KNOW, OTHER THAN WHETHER THIS NEW INNOVATION WILL SCALE

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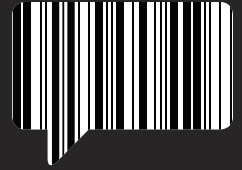
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